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a lively debate in bordeaux

BY ANDREE PARADIS

The topic of these animated discussions was “Art and Television”, the theme of this year’s annual assembly of the International Society of Art Critics which met in Bordeaux from September 5th to 15th. (1) Four addresses were delivered by representatives of France, the Netherlands, Sweden, and Yugoslavia, that stated the motivating principles of television programmes and the distribution of reproductions of the works of art. Profiting by a state subsidy, a television art critic and a graphic arts editor undertook the venture. Known by the name of Multikonst-Art Multi, it convened about sixty Swedish artists chosen by a jury that invited them to create objects, prints, and paintings in sets of from 90 to 100 copies.

The idea of the sets was first of all to multiply the exhibitions which were opened simultaneously in about 100 Swedish cities, from Northern Lapland to Southern Scandinavia. The televised opening was followed by two weeks of exhibition visits by the public. In a general way, pre-existent technical problems remain unresolved; moreover, art television must be assured a position that is at least equivalent to that granted the televising of music, theatre, and films, and it must be given absolute freedom.

At the present time the exclusive nature of the art shown on television in never decreasing amounts is being censured. Repeatedly it is being emphasized that this art is meaningless for most of the viewers, that it leaves the masses indifferent, and that it arouses suspicion beyond the circle of initiates. It is misusing the problems to blame the subject matter, to make it the scapegoat for all the inadequacies, when in truth the culprit is the unimaginative methods of presentation, it is equally important that habits be changed and that new attitudes be adopted.

In this area, Sweden has followed an interesting course. Kristian Romain reports that his country has established a coordination between certain television programmes and the distribution of reproductions of the works of art. Profiting by a state subsidy, a television art critic and a graphic arts editor undertook the venture. Known by the name of Multikonst-Art Multi, it convened about sixty Swedish artists chosen by a jury that invited them to create objects, prints, and paintings in sets of from 90 to 100 copies.

The first series concerns the understanding of works of art. M. Pierre Jansen, author and director of the programme believes that in a world flooded, and to a certain extent actualized by pictures, one must return to origins. Thus he approaches the works of art, as directly as possible, especially the works known by the public at large, only as objects and not at all in their nature as a work of art! He is especially attempting to show that picture contains a series of associations, and analogies, that it should be created anew each time by the viewer and that it can be as exciting to decipher the contents of a painting, as to read an adventure novel. The great pitfall to be avoided in such programmes is oppressive historicism. This can be done by combining the historical background of the works and their present significance, with the importance they have for today’s viewer without impoverishing their initial message.

The other series of programmes pursues a different goal — it is a programme of information which proposes to increase knowledge of the works kept in public museums. Several commentators and experts participate in it. This series aims at the strictest objectivity. The spoken texts and the reproductions of works are selected at the request on request. This joint action has encouraged visits to museums, it is a first step towards a new kind of education.

The speech by Madeleine Hours won universal approval because of its positive and creative nature. Head of the laboratory of the French Museums, Madeleine Hours puts science at the service of art, her duties lead her to regularly make an evaluation of what the nation is thinking. To reach French television viewers, who are her audience, the use of a great method of dissemination of programmes which centers on the problems of the producer seem of a practical nature to her: the necessity to adjust to the programme and schedule that are given to him. The requirements of a school programme differ from those of a late evening show that can allow itself avant-garde attempts — a faster rhythm, references to unusual pictures. Moreover, programmes meant for general broadcasting impose certain efforts of popularization which in no case, however, imply easy solutions. The rhythm of the image in this case must be slow. The commentary profits by being simple and should refer to historical or technical ideas that are accessible to the general public, rather than aesthetic commentaries.

The problem of the assimilation of the image by the public should concern art criticism which is responsible not only for the choice of images shown on the screen, but also for the intellectual and aesthetic education of the television viewer with the present art situation — in the form of a discreet invitation to dialogue.

Moreover, the matter of safety must be taken into account to assure the protection of cultural treasures, and technical solutions problems arising from the moving of objects, their handling at different stages, their degree of lighting of temperature and hygrothermal variations must be found.

The Bordeaux conference marked only the beginning of discussions that must be resumed locally, keeping in mind a future plenary meeting of the A.I.C.A. The stake is considerable since it is an extension of the relations of art and communications, as well as the influence of the televised image on our means of perception. Art cannot stand aside in such a decisive debate.

Translation by Yvonne Kirbyson

hippy trimmings for christmas

BY CLAUDE-LYSE GAGNON

Christmas was red and green at first glance. With something gilt-edged, a tuft, and a fringe. Now it has become orange, mauve, blue, yellow, a rainbow of colours reaching even the smallest detail. Amidst the reflections, the eye discovers the colours. Just as a necklace makes a man's neck look...
A little farther on, at a turn in the hallway, in the dining-room crammed with students and professors, an immense mural is enshrined above their heads. It unfolds in vertical sequences subdivided into squares and rectangles, with a pattern repeated in each of them; four plates (four plates, if one counts the location) that are white on an ochre background, and this design hovers exactly above the heads of the diners.

This time the attraction is strong, almost without shades of suggestion. The artist has kept in mind the immense space that this mural will occupy, the impossibility of solving a lengthy cover story, and the uselessness of an anecdote. His language is clear, his movement sustained, and slow, without flourishes. To achieve this “plasticism,” this geometrism, he had the panels done in laminated plastic (1) glued while hot to plywood or pressed wood, and separated from each other by a line of felt (that is about as thick as the stroke of a drawing pen full of ink) to allow for dilation. He separated each band of colours by a groove of galvanized aluminum (in excision). The values, and this is done in a desired and clearly expressed manner. The forms hold together in the simplicity of the elementary geometrics (circle, square, band, rectangle) in order to attract only a cursory glance. Another example of understanding the dictates of function. It is my opinion this work is unique. It is very seldom that an artist is asked to do all the works that are to be integrated into a project of this scale. Or an artist is commissioned to do the collection of a single work (as it does that of the single work in which the entire available budget has been invested) to a sounder view — a unified plastic ensemble that allows an architecture to be accentuated by a harmonious grouping conceived by the sensitivity of the same artist, along its walls, its passageways, its areas. In this way we can begin to speak of a veritable integration: juxtaposition of art and architecture, or segregation of certain areas with respect to others that are too well-favoured. It is an attitude which has permitted architecture to consult the artist on details of cluttering the walls of amphitheatres, for example, in which signs in the concrete show outside the same signs that are to be found inside the building. It is an attitude which also allows a building to be marked by the work of an artist working and achieving a certain completion during the very time of construction. Finally, it is an attitude for which the University of Montreal should be congratulated and in particular the Vice-Rector, M. Lucien Piché, whose sustained efforts have borne results.

Here then is a conception of an artistic commission destined to a building (or a group of buildings) that forces the artist so commissioned to the greatest severity, to the greatest contingency; without an understanding of the endeavours of the architecture, without a preoccupation with the subtle very important question of how the work has hit the back wall. He is alone. On the other hand, exhibiting several aspects of his sensitivity all throughout the areas with which he can express much more.

Moreover, that is what happened here: with a sculpture, perhaps the first that is known to exist by this artist, and which the hall of the Law faculty commissioned. He courageously attacked the problem,
Jordaeans' lengthy artistic career was most productive. Next to Rubens who influenced him, he stands as the greatest Flemish painter of his time. He embodies the style of this rich and fertile Flemish race, their plump women, their hearty characters. His lively and sensual colours are brimming with life and his entire work reveals the wealth of this Flemish spirit.

We trust that this important exhibition for which the National Gallery must be congratulated, and which offers us an unparalleled opportunity for enrichment, will not be an isolated or unusual occurrence.

Let us hope that our major Canadian art institutions will take steps, as positive as the one described here, for the benefit of all of us.

Translation by Yvonne Kirbyson

"Why do I paint? I have never understood this very well. There is secrecy. The sound of the tennis ball in the last scene of "Blow-Up", and the entire mood of the film. A need to explore, to discover. There is also zen: "If two hands which are struck together make a sound, what sound does one hand make?" In that lies all my science."

When Charles Gagnon is speaking of his paintings, he invariably leaves a few mysterious ideas unexplained in the same way. And at a given moment he is certain to say: "My paintings are religious." But his way of saying it, as he has already said in the past, is not intellectualism in order to discover real men who go on picnics, eat hot-dogs, chew gum, and go to the barbershop. This is amazing and I feel wonderful. (article by Claude Jasmin, in Canadian Art, no. 78).

In his painting there is an apparent ambiguity on one side his concern for questioning which drew him closer to eastern mysticism, on the opposite side his desire to communicate the most common and banal occurrences of daily life.

The twofold motivation of his pictorial research has lead him to produce works that are typically American. When he symbolizes reality after a lengthy reflection, he proceeds from an approach that is characteristic of contemporary art (naturally this is not a pure pictorial vision, as with Mondrian), but when he tries to integrate into these images elements which make them so, he is then nearing the pop type of painting characteristic of American art.

Besides, it is natural that this parallel be drawn. From 1953 to 1960 he lived in the United States and was a student at New York University and the New York School of Design. He decided to stay in the American metropolis after reading an article about art in the United States in "Time" magazine: the works of Robert Motherwell that had been reproduced there had greatly impressed and excited him.

In his exhibition at the Artek Gallery in the beginning of 1959 he displayed some of his New York work. His canvasses had something in common with the art of Sam Francis in these backgrounds where his drawings of the canvass. At this time the "New York School" was getting a great deal of attention, especially in view of its method of applying paint to the canvass. But the critics, regretting the school’s "effects", nevertheless sensed its value and realized that this area could be explored by a painter.

Gagnon specified it in the exhibitions he held in 1960 and 1961 at Denyse Delrue's. Then he was trying to represent reality. And it can even be said that he was figurative: a painting like "Valley" is a traditional landscape, for in the canvass a house, trees, and the horizon line can be distinguished in the top part of the picture. All of these paintings were landscapes as understood in the general sense this time.

Nature was violently depicted, made forceful by bands of colour (either contrasting with the rest of the painting when they were static, or animating it with a structure suitable to creating movement, as in "Waterfield", where they are in the shape of chevrons.) And in several of the canvasses of this collection are black amorphous shapes that are the focal points of the panel. In the picture of a man, the great role that the image plays, or better yet, the direct allusion to reality, when we know that they represent the foetus; his wife was pregnant at the time and the entire life of the young couple was traced and detailed because of it.

Even his symbolism can use consecrated formulas. "Shooting Gallery" hand reproduces symbols of writing, with an "S" and a "2". These are reminiscent of collages. As early as 1960, "Landscape Collage" included written letters and texts. He often called on the techniques of collage: in beginning his first works he based his paintings on squares of pure colour, and made a collage and a composition
based on a reproduction of the tomb that Michael Angelo made for the Medici family.

But the highpoint of his use of collage and ready-made objects was on the occasion of the exhibition at the Galerie XII of the Musée des Beaux-Arts in 1962. Then he displayed composition-sculptures in which were heaped up preserve jars, buttons, corks, pages of advertising, letters, pictures, mirrors, etc. He wanted to transform the idea of the discovered object which had been spread by the attempts in this area of Braque and Duchamp.

However the intention was transformed; it was no longer a question of "taking hold" of cherished or admired objects, or of causing art to return to an everyday world. By the use he made of window boxes (they could be called little drugstores with windows) Gagnon wanted to indicate his attachment to the everyday objects in which he found his own beauty. By placing these derisive objects beside the discovered object which had been spread by the attempts in this area of Braque and Duchamp.

His approach was different for the radio set he exhibited, of which only the interior was visible. From a distance the viewer had the illusion of some kind of sculpture, an illusion that was accentuated by the reflections caused by a layer of gold paint. But when he approached it, he discovered the visible superficiality. However the surprise was not complete: for an internal recording system gave forth at intervals with music behitting any good set.

Thus he wanted to force the viewer to think about the objects which make up his life and to ask him how reality is reflected in the picture. In his painting "Ambience" he made a great effort to gestute. Moreover the colouring was lively and the famous "Gagnon green" for the most part dominated the canvasses.

A radical change might be indicated here, but it is sufficient to hear Gagnon speak of "precipice" indicating the thinner band of colours which steal into and completely dissect the green mass as in "The Gap". The structure of the picture can still perhaps evoke a landscape, but always with a high horizon line where nature has become solid as hard as stone.

However his paintings were more than ever based on "the need to cling to a corner of the canvass", as Jean Cathelin had already mentioned to him as far back as 1960. From this corner rose in a pyramid alternating light and dark coloured bands.

There also appeared the main principle of composition which is found again in his most recent canvasses: the band of colour, often black, which surrounds the inner form and encloses the picture. However, as early as 1936, Jacques Fauch ("Vie des Arts", printemps 1939) mentions in the "window-picture" in speaking of "Nude in a Haunted Bed".

Charles Gagnon easily explains this idea of closing the canvass by a band which is usually never put on more than three sides: "I have always been intrigued by a closed window. It allows us to go outside the world and at the same time invites us to plunge into it. This is the call of the precipice: the final but exciting moment of the fall whose sensation no one can explain or make us feel.

Besides, the evocation of vertigo is really present in the canvasses of 1967 or 1968 which he displayed either at the Musée d'Art Contemporain, or at the Biennial, or at "Canada 101". The viewer does not feel a movement that could be made on the surface of the paint. But of the Surrealist painters he cares only for Magritte. This affirmation of a painter name for Surrealism is "awareness of another's truth". This conception is very near the ones which were heaped up preserve jars, buttons, corks, pages of advertising, letters, pictures, mirrors, etc. He wanted to transform the idea of the discovered object which had been spread by the attempts in this area of Braque and Duchamp.

Gagnon has always been faithful to his solicitude to depict reality. But there has been a change: at the present time, he no longer aims at"taking hold" of cherished or admired objects, or even at concentrating on the discovered object which had been spread by the attempts in this area of Braque and Duchamp. For Gagnon, executing a painting is "living with it" for two or three weeks. This does not include the time when the picture was being planned by drawings, collages, or by the final study. The viewer's dialogue between the work and the creator gives the picture its originality and makes it unique. "A painting cannot be done again, because the gesture that created it was particular to the moment of inspiration" says Gagnon.

This necessity for personal contact with the object to be made is sufficient to explain why, of the other mediums which he recently approached, he greatly enjoyed films, but found he had little taste for silk-screening.

Each picture he enters directly in contact with objects that make up the environment and he must continually be present. For each picture must be chosen, framed, filmed, without counting the lengthy period when the work is taking form during the development and setting.

Today he does not have much to say about his best known film, "The Eighth Day", conceived especially for the Christian pavilion at Expo 67. "This film especially attempted to show people that all the wars of the past century and the misfortunes of these wars are known by all of us, and that in spite of all this, we are still unable to avoid them. The idea behind the editing was to emphasize time, which decisively, is never noticed. People were supposed to see that since the end of the war of 1914 to the Vietnam war had been dealt with. However was this not the way to measure the time that had elapsed?"

Gagnon himself will say of his painting that it is "surrealistic". But of the Surrealist painters he cares only for Magritte. This affirmation of a painter name for Surrealism is "awareness of another's truth". This conception is very near the ones which were heaped up preserve jars, buttons, corks, pages of advertising, letters, pictures, mirrors, etc. He wanted to transform the idea of the discovered object which had been spread by the attempts in this area of Braque and Duchamp.

And so we can speak of contemplation, or at least a contemplative attitude. All of Gagnon's paintings follows this direction. The beginning of awareness occurs when the painter applies the first touches of colour. He has chosen the very reason that it is a prolongation of contact between the artist and the canvas. For Gagnon, executing a painting is "living with it" for two or three weeks. This does not include the time when the picture was being planned by drawings, collages, or by the final study. The viewer's dialogue between the work and the creator gives the picture its originality and makes it unique. "A painting cannot be done again, because the gesture that created it was particular to the moment of inspiration" says Gagnon.

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The viewer is invited not only to look at the painter's thought: he is not asked to participate, but to find for himself his own interpretation of the picture. No universal way has been previously laid out for him to follow, for the canvasses, like the world, leaves the individual with the freedom which he naturally has. But different from daily life, he here encounters a privileged world, where he enters into direct contact with movement: it is then possible for him to take the same approach as the painter does.

The viewer can also pause in his search at any given place in the picture and remain for as long as he wants: with movement he also finds again its counterpart, which is the attachment to a still object. And the rhythm already established by the previous step is retained, with the difference that the results are no longer obvious in a gesture exterior to the man. It is the man himself who is finally searched, and the painting a means of accomplishing the search.

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A truly exceptional exhibition, "Painting in France" was held at the Musée d'art contemporain from September 14th to October 20th, 1968. It was ambitious in the monumental proportions of most of the works presented, and in the exceptional quality of the latter, and in the aura towards which the exhibition aspired; to represent painting that was done in France from 1900 to 1967.

The International Exhibitions Foundation of Washington which sponsored the exhibition and directed the tour it made of the main museums in the United States, entrusted a most difficult mission to France. The time was New York and the French were being asked to introduce art on one hand, and that it is the vehicle of some manifesto or didactic presided at its opportunity on the other hand to show the plastic discoveries which stand out as landmarks in the young history of the evolution of modern forerunner on the other hand, of most of the aesthetic trends which of the high quality and diversity of forms of art that France developed; the exhibition "Painting in France 1900 to 1967" clearly and precisely showed that France has been the crucible and the stepping-stone of the adventure of abstract art on one hand, and that it is the forerunner on the other hand, of most of the aesthetic trends which stand out as landmarks in the young history of the evolution of modern and contemporary art. To begin with it must be admitted that the principle of this exhibition gathered not only French-born artists, but also those who chose to live in France. But the decision of choosing individuals independently of their belonging to one or another group, and selecting the works in terms of quality alone, gives the opportunity on the other hand to show the plastic discoveries which originated in France, even if this method poses problems on the level of presentation, history, or chronology. It also allows us to discover certain aspects of an artist's art which easily escape our attention when the choice is made in terms of illustrating a movement or a school. However, if the forms of expression are fixed on the level of the individuals, they identify all the same with some other aesthetics and the final result is that movements exist by affinities, and therefore, choosing a work is also identifying a movement. Now, without wanting to criticize the extreme choice made by the organizers, we cannot doubt the best possible choice, it would have been interesting perhaps to choose the work in terms of the manner of expression with which the artist is automatically identified, and I am thinking of Jean Arp in particular, who could have been favorably represented by a truly surrealist of better yet, a daudist work. Moreover, I would have wished that beside Tanguy, Ernst, Miro, Masson, Brauner, Lam, Matta, Picabia, there might have been added the works of Dali, Magritte, Chirico, Duchamp, Man Ray. In this way surrealis which, in my opinion, is one of the great events of the history of painting in France would have held the position in the heart of the exhibition, that it deserved. Perhaps this seems to contradict the attitude of the organizers which I praised in the beginning of this article. But it is further stating the problem of setting up any exhibition which is dependent on a number of factors totally foreign to the guiding principles, such as the availability of the works, their fragility or their state of preservation, to name only a few, and not the least: negligible ones. It must be pointed out, that the Musée National d'art moderne in Paris, which does not fear sending a few of its masterpieces, overseas the Centre national d'art moderne of Paris, these key works whose reproductions at least, are familiar to everyone, which, I repeat, are so precious and covers the space as he chooses to illustrate his articles. But there were also a few like "The Montmartre Garden" painted by Maurice Utrillo near 1900 which I think is one of the master-works of the artist. A painter of the streets of Montmartre, of great white strength, the historical importance of which often resemble pretty postcards. But in this painting, the nervous and gloomy touch of the half-shrived trees, the treatment of the great facade by strokes that are quick, but painted by a full brush set in motion by the dark openings, the side wall without any relief other than that given by the light of a bright white recalls the glories hours of impressionism and already indicates the colourful style of the haunted compositions of the end of his life. "The Dancer" by Van Dongen painted around 1907, stands proud, arrogant, mocking, vividly alive, "The Groom" by Soulages with its decorative artifice in a vivid red uniform that stands out against a bluish background, forcefully expresses the intense emotion of a low-born child, forced to work, but the front view of the subject which fills the entire canvas bespeaks a majesty that guides the condition of its own children, forced to serve other human beings. The "Double Portrait with Wine glass" painted in 1917 by Marc Chagall must be mentioned. This painting which was done when he returned to Russia, on the occasion of a wedding anniversary is a portrait of the artist and his wife, Bella. It is the most masterful example of the Chagall fantasy and dream. It contains all of the particular components of the artist's expression: fantasy, humour, light, unrealistic, and popular imagery. In the presentation of "The Cannibal Party" by Picasso, the "Panneau de l'entre du Hall des Réseaux" by Robert Delaunay, the "Composition with Two Parrots" by Fernand Léger must also be noted. These monumental important works, to be described might, in fact and plastic values of each one of them should be pointed out. I will simply stress the fact along with M. Antonioz that modern art attempts to shatter psychological as well as material limits that impede the artist; it wants to adhere to the world, to architecture as well as town-planning; it dreams of the scientific and cosmic universe. Is this not the desire of present artists and that towards which art is being oriented?

I have already mentioned that abstract expressionism constituted the central part of the exhibition. This underscores the importance of the movement which began in France in the years 1940-1948 with the works of Hartung, Wels, Klein, Soulages, Masson, and Riopelle, and spread in all of Europe, and in the United States, gave birth to "action painting". No doubt the exhibition was to bear evidence of this fact and also to mark the persistence of the movement in France, when in North America especially it has somewhat receded from the present scene to give way to geometric, pop, and op art.

"Painting in France", at the request of Mrs. John A. Pope the president of the International Exhibitions Foundation of Washington, was prepared for the leading museums of the United States. It was to have been presented in the five following institutions: National Gallery of Art, Washington; The Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston; The Art Institute of Chicago; The Detroit Institute of Arts. However, thanks to the efficacious collaboration between the Services culturels du Consulat général in Quebec and the Service de la Coopération avec l'extérieur du Ministère des Affaires Culturelles du Quebec, the Musée d'art contemporain was able to present to the public of Montreal, and Quebec city, this exhibition which is no doubt the most ambitious French display ever to be held in Canada. It also gives the Musée d'art contemporain the occasion, as soon as it opens in its marvellous permanent buildings at Cité du Havre, to visit with the most famous museums of the United States. This is not only a title to fame, but it is a terrible responsibility.
Le mouvement de l'art actuel nous absorbe à un point tel qu'il est devenu difficile, sinon impossible, à un grand nombre d'entre nous. Cette critique d'art doit se défendre d'écrire au sujet d'un artiste qui courant actuel. La vision romantique à la fois lyrique et détendue de travail de quelques très bons peintres qui se tiennent à l'extérieur du chands de tableaux, de nous maintenir à la page dans tous les aspects est devenu difficile, sinon impossible, à un grand nombre d'entre nous, dionnisme en peinture. Dans ce sens, il s'agit d'une formule connue manières tout le long de sa carrière.

Sa façon de manier les figures dessinées avec économie de lignes et d'une vision claire — plus que de sentimentalité.

Son œuvre est de tendance romantique en dépit d'un style abon­
dant, d'une utilisation particulière des couleurs et d'un coup de
peintre qui traduit visuellement notre société d'une manière tout
semble peu appréciée et peu prise au sérieux. Il semble absurde qu'un
quand d’aventure il nous arrive de faire une telle pause, il est po­s­
serait qu’il n’en est pas ainsi.

La ville de London, en Ontario, ainsi que ses alentours quelque peu sombres sont devenus un centre du non-conformisme. A Saint-Thomas, un fermier nommé Dan Patterson a construit un oratoire avec des bols de lait Carnation bien avant la découverte des bols de soupe Campbell par André Warhol. A Goderich, un autre fermier du nom de George Lawby a exécuté dans la pierre et l'os une statue de la reine de Saba, d'Hitler et de Mussolini. Bruno Bobak est une expression visuelle qui, au Canada du moins, donne à l'art contemporain ces qualités de vibration et de dyna­misme qu'aucun autre groupe canadien ne puisse réussir à être aussi en­­uyeux que les journaux qu'il lit) on a l'impression que le seul fait de
mois à terminer un tableau, superposant lentement couches après
élargir un mode d'expression valable en peinture. Les figures de Bobak
nous, spectateurs, critiques d'art, conservateurs de musées et mar­
s'intéresser au régionalisme. A mon avis, quelques cas seulement
suggère souvent le procédé de la troisième dimension.

PAR LUKE ROMBOUT

PAR GEOFFREY JAMES
et extensibles. Les frères Rabinowitch, comme la plupart des artistes, ont beaucoup d’affinité pour la vie de bande dessinée; "Spasm Band" est un des albums les plus populaires de leur carrière. Leur dernière œuvre, "Lighter-than-Air Society", a été présentée à l’exposition "The Heart of London" de la Lighter-than-Air Society, "une société consacrée aux joies de l’aérodynamique".


Tony Urquhart, le troisième des artistes de trente ans, professeur à l’Université de Western Ontario, a vécu confortablement pendant des années du produit de ses paysages inspirés. Ces ventes ont considérablement diminué récemment alors qu’il s’est mis à exécuter d’abord des tableaux agressifs aux larges dimensions et ensuite des peintures "en trois-dimensions" ainsi qu’il l’a appelé. Ces derniers tableaux ont représenté une série de compositions de formes géométriques en bas de la toile sur un côté. Chambers a été un des premiers à s’intéresser aux techniques de la délicate technique du poinçon, qui consiste à exécuter des formes manuelles et des motifs à la main. Chambers a été très influencé par le travail de Jean Lhote, qu’il a connu à travers la fenêtre alors qu’il n’était pas là.


Traduction: Lucile Ouimet

André Lhote by CLAUDE-LYSE GAGNON

"This is painting, a mental thing, a mental realm. And the manner in which it defined itself at a certain time in its history, the time of cubism, did insist more authoritatively, completely, and finally than did the words of Leonardo da Vinci, that painting is an exercise of the mind." (J. Cassou)

André Lhote lived the adventures of cubism completely — he saw it as a technique to regenerate form — thus something quite different from the "pessimistic refusal of reality." His retrospective in October-November at the Waddington-Bonaventure, captures the frantic pace of modern life, and leaves us the memory of a very eloquent plea for colour — colour which becomes rhythm and form.

"His two dearest, and perhaps his oldest friends were Jacques Rivière and Alain Fournier. One day I shall publish their letters...", muses Mme Simone André Lhote as she speaks with us. We are in the Waddington Gallery at Place Bonaventure, strolling by the canvasses of this painter who also achieved distinction as a theoretician and a professor. Her stylishly short hair that is turning to grey, her clear, blue eyes suggest that when she met the artist in 1929, 1930, she must have been a remarkably beautiful woman. She is still quite slim, holds her head high, and has a nimble step.

He stopped writing to Jacques Rivière when M. Rivière rented accommodations in the same house in which we were living in Paris. At that time, they saw one another every day and their conversations were very lively. When André was not working, he was very entertaining. He was found of playing tricks and joking. He loved his friends and was very loyal to them, every Thursday when he entertained them we sat down to dinner and held a conversation which corresponded regularly. But, about that time, Jean Cocteau became very popular. He moved in all the fashionable circles, and attended all the society parties. André was not a society man. They grew apart. His friends at this time included André Salmon, Jacques Rivière, Superville, Boisjoli. The most extensive correspondence that he engaged in however, was with Jean Paulhan. They became acquainted with one another at the Nouvelle Revue française. Jean
Paulhan was the editor and André was an unfailing contributor to it from 1917 to the second World War. He discussed his articles and his criticisms at great length with Jean Paulhan. They did not always agree and that pleased them for it meant that they would then engage in further such endless discussions.

As we pass by such and such a canvas, she recalls that it was painted near Mirande, on a summer day, and that another was done at Gordes after the war, when he founded an art centre there. A third painting reminds her of a trip they made to Brazil...

"He had a passion for old houses, that all painters feel, and we had four of them. My favourite one is the house in Mirande, in the department of Drôme, the region is so lovely. I have sold the one at Gordes now, and when I am not traveling I always live in Paris."

More intimately, she confides, "he used to work constantly. Either he was painting, teaching, or writing. And I always had to be at his side. If I went out he thought that I had been too long in getting back. When I went to do some shopping, he always asked me at what time I would return. Basically he was an exhausted person. He needed people around him. I think that is why he loved talking so much, although he often repeated that he was orienting his students without forcing them in one direction rather than another.

Among his numerous pupils, who studied with him either at his academy in Paris, or at Gordes, let us point out a very well-known painter, Agnès Leterrier, Agnès Leterrier, who lived in St. Eustache, where in several of her canvasses one can distinguish the influence of André Lhote.

"In the summer of 1948 I studied with André Lhote. I spent the summer at Gordes, near Avignon. At that time he was living in an old house that he had restored on the hillside. I lived in the village and several times a week I went to see him to show him my work. You had to be serious about painting to take lessons from him. He knew how to be very slight, warm but not coy. He never gave undeserved compliments, however we felt that he was devoted and attentive.

Showing me a dedication he inscribed, he continued; "He said that no one can claim mastery without geometry. Let us say that my nature draws me to something more flexible than geometry, but when I studied with him, I willingly yielded to his influence in order to really learn. I keep a memory of a great Frenchman, a true master, an inspiring person. He always had the right word. It was extraordinary to hear him. He was a learned man. I wonder if I would have opened my gallery without his instruction."

Translation by Yvonne Kirbyson

At the Musée des Arts Décoratifs

"LES ASSIÈS DU SIÈCLE CONTEMPORAIN" (THE SITTINGS OF THE CONTEMPORARY CHAIR): 300 chairs exhibited for four months in one of the greatest museums in Paris, the Musée des Arts Décoratifs which, as its name does not indicate, is the most turbulent of French museums. The idea of making a survey of the evolution of our taste since the first World War with the help of 300 chairs is certainly unusual. This ambitious exhibition really gave one an outline of the panorama of contemporary trends in interior decoration, it also allows one to understand to what point an object as common-place as a chair is dependent upon the great artistic currents of the period in which it was made.

The chair: this single object tells us a great deal about our present psychology. We say "sit down" to a guest when we want to offer our hospitality. The chair is a reflection of the home, of the design of the way of life.

In his presentation, François Matheny, the curator of the museum, writes, "Faithful to the program to which it is devoted - the propagation and promotion of art in its differing expressions, the Musée des Arts Décoratifs offers under the title "Les assises du siècle contemporain" a review of the international conditions in this domain.

The title of the display, in the measure of the programme, is ambitious, but as well, the humour to which it testifies is a form of modesty which is suitable to great undertakings."

Indeed it is quite an understatement to make chairs provide information.

What can we learn from them? A long, sometimes sad, sometimes marvelous story of our evolution seen and interpreted by creative men. Retracing their steps we return to about 1920 with the Gropius brothers, who in their present extensions, then we go from Max Bill and Marcel Breuer to Charles Eames and Harry Bertoia and Alvar Aalto, who were all inspired by functionalism, to the present, to inflatable furniture, the latest style in furnishings, and the fur couch of Marc de Rosny, and the bizarre, soft compositions of the sculptor César. Is sitting a function or a pleasure? From the rationalism of the period between the wars to the baroque romanticism of our society of abundance, we find a range of creations which sought to answer one or another requirement of this question.

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Returning to the visitor who takes hold of the visitors in front of these hundreds of armchairs that are round, square, shaped like an egg or a spoon, an ant, or an elephant, short or high-backed, narrow, with a deep or small seat, with long or very short legs, scarcely noticeable, or on the contrary, that provoke an irresistible desire to try them all out, in a word to sit down. From this arises the humour and the truth of the title: LES ASSIÈS (THE SITTINGS) ! What sensation does one experience in the Astronest by Norenta and Olivier Marc, a sort of bathtub with a television set placed on the edge, or the inflatable armchairs or cardboard chair by Don Bartlett that is set up like a child's game, or in the egg-shaped armchair of Eero Aarnio, this half-shell in which one sinks comfortably and which presents the exterior world to us like a show from which we are separated by a layer of insulation on the interior wall, creating a light and very pleasant sound-proofing?

In the course of our visit, we recognize a few works that were shown in Montreal during Expo '67. At first there were the aluminium structured armchairs by Walter Pichler, and then the chairs that Olivier Mourgue exhibited in the French pavilion whose curves were designed to follow the graceful lines of the human body.

The list of materials used says a great deal about the spirit of research of the designers. The materials range from simple varnished wood to inflatable polyvinyl coverings and includes rattan, wire, lacquered cardboard, plexiglass, stainless steel, aluminium, plywood, and all the range of plastics with mysterious names — polyurethane foam, polyester resin, acrinolbristil, etc. Everyone has participated here, painters, sculptors, architects, designers, and even engineers, in the exhibition we find the armchairs of Ngyen Quasar which are mass-manufactured according to the laws of the contemporary mass production. There are entries from Finland, Sweden, Denmark, Germany, France, the United States, England, and Italy, which prove how rich and varied is the effort expended to provide the house of the XXth century with objects that complement it.

The excellent introduction to the catalogue, due to Madame Yvette Amic, also praises the manufacturers and distributors who, because they believed in the new forms, had the daring to distribute these armchairs to the public. Let us give honour where it is due, and mention the name of Florence Knoll first, Knoll is synonymous with the best modern classicism, Knoll spread the good word of the Bauhaus school function before everything.

The modern adventure begins with the growth of functionalism, this school of thought which as far back as 1920 effected the union of art, design and industry. As is the case with Le Corbusier and the New Spirit illustrated by Le Corbusier, the paintings of Piet Mondrian (one of the leading proponents of Stijil) are the first to determine the form and colour of furnishings in the XXth century. Reacting against the very feminine and curved style which had prevailed in the decorative arts since 1900 under the influence of the French, the Italians, and the Belgians, the architects and researchers of the more industrialized northern countries sought the triumph of the severity of the purity of line, of the magnification of the function of the object; a chair should be a chair, function became imperative, the role of the object was of utmost importance and should be the first concern of the designer, the notion of the original purpose becomes the source of the style. Another factor is the very costly and decorative wealth of the workmanship, a product is sought that can be mass-manufactured according to the laws of the contemporary economy.

This movement was very dynamic and today it still greatly influences the style of furnishings.

In Helsinki, Alvar Aalto, the architect whose individuality bears no little resemblance to the great masters of the Italian Renaissance, beginning in 1930 created furniture. That Aalto retained since, but he understood that the landscape of his native Finland with its great lake areas, whose shores are bordered by tall shivering birch trees whose leaves reflect in the water; he imagines chairs and foot stools of this birch wood that reflect light with an infinite softness. The use of the birch is the form sing for this very supple wood can turn its curving laminations to good
creativity. M. Aubert insists. The furniture which we are works in their plastic qualities. The inflatable armchair should not make a game of it and throw it around if you like. You also can get cigarettes, or if some malevolent friend should stick a pin in it, there is no problem: a piece of scotch tape is sufficient to stop the delirium is added to the comfort and pleasure of the room are being designed. The desire for new things proper to the consumer society is a blessing for the artist tempted by the baroque. In any case one no longer sits down in the same manner. The development of industrial labour has forced people to change their secular habits, and the particular weariness it causes requires norms of comfort superior to those previously required. The armchair should be a place of relaxation; the back muscles, the small of the back, the knee joints, the weight of the legs are more important today. The last word in furnishing is inflatable furniture, of course. One of the French designers, M. Jean Aubert, an architect who helped the scientists finally felt inclined to explore new paths. Then there appeared unprecedented forms and profound concepts. Can elegance be defined against the background of angles and squares? No. This masculine era of the leather armchair, of the armchair that isn't "chatty" was beaten down in a few years. Hippie chairs are still not being made, but interiors where a soft delirium is added to the comfort and pleasure of the room are being designed. The desire for new things proper to the consumer society is a blessing for the artist tempted by the baroque. In any case one no longer sits down in the same manner. The development of industrial labour has forced people to change their secular habits, and the particular weariness it causes requires norms of comfort superior to those previously required. The armchair should be a place of relaxation; the back muscles, the small of the back, the knee joints, the weight of the legs are more important today. The last word in furnishing is inflatable furniture, of course. One of the French designers, M. Jean Aubert, an architect who helped to organize the exhibition of inflatable structures which took place last year at the Art Moderne shows an inflatable sofa in his rue d'Arsonval workshop. When one needs an extra piece of furniture, one inflates what appears to be a plastic envelope that has been stored flat in a drawer, and behold, the matter is settled. After your guest has left, simply deflate and store it again. In the last case, an armchair is selling for 250F but the designers consider that the prices should go down to as low as 150F, that is to say, to the great foyers of hotels, to the offices of businessmen, or to the homes of industrials who chose "style" furnishings. What I would like to explore at length is the "consumer societies" and it surpasses the "unitary socialisms" whose inevitable failures are known today.

Interview with Henri Chopin

BY MARIE-FRANCE O'LEARY

Q. — What made you decide to leave France permanently?

A. — That is extremely simple. As you know, I publish a magazine whose characteristic feature is the individual's complete freedom of language, of opinion, and of imagination. No matter the events of May-June occurred, these events, encompassing the "salary demands", the "political parties, groups, and other organisations", yielded even more to a new spirit — to poetry created by everyone, to the transformation of life (the working class would do very well to recall how the names of Rimbaud, Lautréamont, Apollinaire, etc...) rather than to our politicians, and political and social structures. This revolution, which is not exclusively French has characteristics going well beyond the "consumer societies" and it surpasses the "unitary socialisms" whose inevitable failures are known today.

In short, this revolution aspires to a new way of living rather than to the established states which channel life towards the eternal salary demand which always equates exploitation by labour; it leaves far from it the almost racist categories of workers, intellectuals etc., to discover nothing but the individual; this revolution seeks to free itself from the eternal submissions to the centralized authorities of states, and it challenges the latter which have fostered wars, murders, and emotional, moral, and real prisons which WE NO LONGER UNDERSTAND. In plain language, this revolution aspires to a new way of living rather than the "consumer societies" and it surpasses the "unitary socialisms" whose inevitable failures are known today.

Q. — Why did you choose London?

A. — Because England is an island, it has protected itself to this day from continental fascisms, and this situation will last for some time to come unless the shaky economy of capitalist systems. Besides, this choice is temporary. To be honest I find it difficult to believe that one European country alone can respond to the vast breath of planetary creation which animates us. In fact, actual fact, this revolution, if it is one, is a recognition that everyone's life is extraordinary and immensely important, and so the slogans proclaim: "Let's put imagination in power," "It is forbidden to forbid", and affirm "We don't give up the hang of borders". These are mottos which are subordinated to the futurist and dadaist affirmations and to the even more recent ones which are expressed by the new languages of which we shall speak later. All these reasons combine to oblige me, as the editor of a completely free magazine, to take my distance from the small minded repressions which France is experiencing today.
made by Mallarmé, the Zurich, the daileas, and Astrunis Arnaud, questioning speech itself, and its classifications, questioning more over the value of accepted societies (Before publishing the magazine, I had lived in the Soviet Union, capitalist countries, and countries of the Third World), exposing and identifying institutions, systems, and the religious, moral, social, and political authorities from whatever source they may come, I agreed to accept the editorship of the magazine Cinquième Saison which was then quite small. In this movement, a session beyond the others, and with a review of experimental poetry, to which I added: a review of experimental poetry. In this magazine, then, I compared the two worlds of art and poetry. The first, the world of poetry of consumption ([Le Monde des Images] dedicated to the work of des Guillemin, Jean Rossmoline, Alain Bosque, etc. The second, the world of true poetry, which seeks, and naturally finds, and seeks again, was furthered by both older and younger poets. Let us mention: Jean Arp, Pierre-Albert-Birot, Max Ray, Raoul Hu, etc., and also Morgenstern, Scheerbart, and the Polish futurist Anatol Stern and seeks again, was furthered by both older and younger poets. Let us mention: Jean Arp, Pierre-Albert-Birot, Max Ray, Raoul Hu, etc., and also Morgenstern, Scheerbart, and the Polish futurist Anatol Stern.

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The third remark is that naturally the individual values also individualize the authors. We could distinguish the authors who remained faithful to comprehension like Bernard Heidseick, Brian Gysin, Paul de Vre, MINMRO Roter, François Dufrêne, Gil J Wolman, Claude Péluq, Gianni Bertini, Yaacov Agam, John Furnish, E. Alleys, etc.

If you like. OUI, in that time the first and only anthology of the voice alone, to the exclusion of all sound-effects and purely electronic resources, and not limited by a speech which made him static instead of active. If you like. OUI, in that time the first and only anthology of the voice alone, to the exclusion of all sound-effects and purely electronic resources, and not limited by a speech which made him static instead of active.

The interview was accomplished by correspondence. Translation by Yvonne Kirbyson.
Babies are interested in playthings that make a noise. The slightest sound that is out of the ordinary disturbs and entrails their young years. Little children in every age have shaken rattles. In the Middle Ages several of these toys became veritable luxury items. At the end of the 14th century, the French king with Jean du Vivier engraved a silver rattle for the royal children. Later, ivory, crystal, silver, and even gold rattles were generally made.

In the 17th and 18th centuries rattles were so costly that they were handed down as part of the family heritage from one generation to another. The English poet Jean Bartlet wrote against such a custom alleging that it leads a child to idleness and extravagance. The philosopher is not completely wrong. But let us avoid generalizations. When Lavosse was a child he played with a magnificent silver rattle that did not prevent him from becoming one of the most brilliant minds of his time. This toy is preserved in the History of Education museum.

This vogue of costly toys lasted New France. Near the end of the 17th century there is mention of two or three silver rattles in Montreal. On December 15, 1684 the lawyer Béméire Basset pays a call to the home of the widow of Antoine La Frenaye de Brucy, née Hélène Picoté de Belestre, where he finds a silver rattle valued at ten francs. (As the chief lieutenant governor Pérot, De Brucy devoted his energies to the fur trade.)

All parents do not give such lavish playthings to their children. Usually they are satisfied with the bone rattles. Towards mid-June 1769 there are eight such rattles in the shop of Jacques Douai and Bondy. The shopkeeper charges five pennigs each. The Montreal merchant, who is of Auxerrian descent, is the husband of Madeleine Gatinnt-Duplessi.

The absence of dolls is amazing. However, at the end of October 1746, the writer Antoine Adhemar mentions the existence of a doll’s cloak cut from muslin fabric. This small garment is in the home of Claude Coréon, a Montreal colonist.

Are outdoor toys current? The odd mentions of skates discovered in legal archives alert us to the fact that skating is reserved for adults. Skates are usually owned by habitans who live along the St. Lawrence or smaller rivers. What is more natural, since bodies of water are the only source of ice-rinks of the time. However a few children do manage to use a pair of skates.

As early as 1669, Basset reports the existence of a pair of skates at the home of Etienne Bauchaud, in Montreal. During the winter of 1746 legal documents mention other skates belonging to Urban Richard of Pointe-aux-Tremblant. At this time skating is especially popular in the Chambly region, where a good many habitans have skates. If we follow the accounts of the lawyer Grisé, the cost of these items varies greatly. In January 1759 the skates of Michel Bonneau were worth roughly ten francs. On the other hand, those of Jacques Bourtin were valued at two francs.

Toys were less sought after in the second half of the 18th century. Wooden horses which are the delight of little boys are skillfully carved by fathers, uncles, or grandfathers. The simple craftsmanship of these objects testifies to an era of primitive art. Those which escaped the indifference of children and adults are now delighting collectors. Most of these horses are set on small wheels, others are mounted on swings, or rockers.

This poetic horses could not be in the least surprising. The habitant has always shown a great deal of interest in the equine species, even to the detriment of raising cattle. This is true to the extent that the interest becomes prejudicial to the proper agricultural development of New France. On June 13, 1709, the intendant Antoine-Denis Raudo is to decree that each tenant farmer can no longer keep more than two horses or mares and one foal; the others must be destroyed.

All wooden horses are not of primitive workmanship. In Quebec city a few are even carved by a sculptor as heralded as François Baillarge, a former pupil of the Royal Academy of Paris and one of the leading sculptors in Quebec. These playthings are commissioned by well-to-do patrons. A first mention of this kind is made on January 17, 1756, when the artist agrees to "make a medium-sized wooden horse mounted on two moving wheels set well apart for greater strength."

The bargain is struck for the sum of three guineas.

Doll Furniture is especially varied and interesting in the middle of the 19th century. It furnishes a faithful reproduction of the family furnishings which are made of pine. Double sideboards, poster beds and also poster cradles are arranged side by side with two door wardrobe.

For her part, mother is not indifferent to the leisure of her little girls. Doll clothes were made as early as the second half of the 19th century. These tiny garments cut from rich fabrics are usually lavishly trimmed. More unusual, but no less charming are the tiny doll-bed quilts. Carefully preserved, this doll and doll-bed clothing served in the play of two, even three generations.

Moreover, let us take note of the lack of toys which were however popular in other countries. Such as the lead soldiers that amused so many French children. It is true that the construction of these toys implies the presence of highly skilled craftsmen. But the same is not true of the comparatively simple construction of Noah’s ark. How then, can the absence of these little arks in Quebec be explained?

Knuckle-bones and marbles are the games of skill that schoolboys play most. In the spring every little boy has a bag full of glass or clay marbles, commonly designated by the adopted English expressions: "bottles" or "marbles". The glass marble was the most coveted of the two kinds.

The industrial era definitely deals the death blow to home crafted toys. Serial production is already flooding the market by the end of the 19th century. These toys are generally made of iron. They are either in one piece or have several parts joined together by shanks.

Sheet-metal toys soon replace iron ones. Afterwards animated toys follow. As early as the end of the first war they appear in the windows or on the counters of all the stores in Quebec. The German firm, Lehmann, practically holds a monopoly on their production. For the most part these toys illustrate methods of transportation. Miniature horse-drawn buses, panharms, and tilbury carriages are under every Christmas tree.

The primitively crafted toys of Quebec remain a true folk-art. Wooden horses and doll furniture testify to the skill and dexterity of our rural artisans. In 1966 a display of old toys held in the setting of the Salon de l’Artisanat shed light on this previously ignored area of our culture. The five-pened display of toys was organized by Simon Simard explicitly states: "This display makes us realize that today, with the exception of dolls, no craftsman makes toys."

This is a timely thought which deserves our attention. Why do our craftsmen not make for the Quebec market a toy that would encourage children to look for beauty which, consequently, would allow them to better appreciate the things which surround them. In short, it would be entirely to our advantage to replace the present rubbish with toys made by craftsmen.

Translation by Yvonne Kiryson
The art of Ayot arises directly from Pop art, even if it differs from it in several respects, and in the very personal touch which the artist gives it. Ayot takes his subjects from everyday life. His prints done in the Vogue of advertising are appealing and very fanciful.

The artist pursues his research with a view to exploiting a method which is derived equally from Op and Pop Art. But in my opinion, what makes his art valuable is no doubt the fact that it is completely embodied in daily life and thus allows us to persevere in it more easily.

From one gallery to another is evidenced the theme of 'social commitment', the title which Louis Belzile gave to his last exhibition. In several respects, it impressed me. At first I took pleasure in observing how, and in what manner artists like Belzile are able to assume their social role by the intermediary of their creative work, independently from their message. The role of art is certainly not to transmit a social conception as such, but creative work does address itself to society. Thus it is by understanding the nature and the extent of its effects that we will be in a position to promote the total integration of art into this society, an integration which is overdue. The aspect of Belzile's work that I liked the most was no doubt its simplicity, the supple lines which simplify the tableau and retain only the essential. This painter still finds in figuration a means of expression which he successfully uses. The paintings by Belzile which I saw at the Galerie Libre are two dimensional; but, the restraint with which he uses his colours accentuates the inflated forms and makes a certain life emerge in these paintings; therefore, the atmosphere which these pictures have is charged with a symbolism which the viewer quickly discovers. In the most recent paintings one can equally sense an erotic element rendered almost imperceptible by its manner of expression, an area in which Belzile has moved to new buildings; the Godard-LeFort Galleries, to which was added a very strong and well designed three dimensional note to this exhibition. The presence of Ayot, Claude Vermette, and Fisher heightened the atmosphere of this exhibition, as did the work of Dassary who very aptly represented one of the tendencies of art in France. Finally, a sculpture by Yves Comtois and another by Claude Tousignant added a three dimensional note to this exhibition.

In the area of jewellery, let us call attention to the exhibition at the Galerie des Artisans, of the work of Bernard Chaudron. In 1965 he was granted a scholarship by the Canada Council, then later on he was appointed to the Centraux des Arts du Quebec. Bernard Chaudron constantly pursues a deeper and deeper research into this field and has returned to techniques which seem to give very good results. At least that is what we established upon examining the vast programme of work which appeared in this exhibition. Among the things that we noticed a gold ring of an exceptional finish and a remarkable originality, some copper necklaces whose massive size did not detract from their elegance and good taste, some flower pots in bronze and a chalice whose style was strikingly simple. But what unquestionably marked this exhibition was the bronze tabernacle cast in a single piece. For such work, M. Chaudron uses a technique involving melted wax, a very old method of craftsmanship that gives the artist the possibility of creating models of an exceptional beauty and delicacy. We have tried to explain this technique with photos and diagrams showing the modelling of pieces, their firing, and glazing. It is due to such activities that Bernard Chaudron is becoming more and more established in an area that we are still largely unacquainted with in Quebec.

The effectiveness of our environment and the dynamism of our artists are no doubt two intimately related elements. The result of this is an artistic diffusion which widely extends beyond our surroundings. Pierre Ayot, one of the young engravers testified to this in October at the time of his first exhibition at the Pascal gallery, in Toronto, and during a second travelling exhibition which began at Allison University and went on to the university and cultural centre of the city of Brunswick. Pierre Ayot is a professor at the Beaux-Arts, but this position has not prevented him from being very prolific; furthermore he is the main founder of an engraving workshop which he has been directing for two years. At present he is working in the company of artists such as Yvon Dufour, Lise Bissonnette, Chantal Dupont and several other collaborators.

Psychedelic environments, and happenings. César, de Soto, Hanich. The zeal of lovers redknitted at the bosom of a Nana by Saint-Phalle. The horrifying: Betencourt, Dada, The horror: Genoves. A woman greets the works of Christo: "They didn't have the keys to the monument, they sneak that of Kowalski: Silence: Kelly. A brilliant fleeting beauty: 'Billes', sculpture by Fredrickson. Schoefer exposed as having lost his illumination. But Tinguely sprinkles the laws overrun by cool-art, while Raynaud unceremoniously affronts the right angles; the pine forest's a southern France.

The 240 works are done by 210 men who for the most part, are famous. What does this enormous avalanche open to all (or almost all) experimentation and research mean? Proliferation here, like the "white food" by Malval is eye-catching. The dust has been removed. Things have been scouted clean. Time has devastated what ten years ago would have covered the cyma. What a struggle. We can still see a stele by Dubuffet, a Degottex, an Ubac, but what has become of others? Poliakoff seems strange by Delaunay as Chagall or Messager. Geometry triumphs. Mathematics reigns. With flows of baroque, concealing blood, semen, lava, and feigned foolishness.

Two thousands of visitors who had come for an "opening" do not know whether they are laughing, crying, getting dizzy, or breathing their last, if they are playing, or playingthings in a descent to hell. That is where the happening really is, rather than with César, who assisted by Farhi, is sawing up his purple and yellow cakes and distributing them, consecrated bread, at the noon mass. A fight breaks out. The accumulation of brake bits by Arman bends the scrap-iron less than César's signature does the visitors' skin. Who will emerge from the maze?

Le Clézio thinks that to hold a happening is to make a fact emerge from context... to become aware that the world is a spectacular show inside of which one is oneself a spectacular show. The MAAIF Foundation with Art Visant 1965-1968, thoroughly examining the intricacies of this synology. The main room is occupied by the 'visual research group'. The hanging nickelplated V-type tubes which the public goes through into the racket of clashing metal, signals by Tals; the environment by Soto into which few visitors dare venture, they are so many debugging machines, properly constructed to make art emerge from the cultural zoo.

Temporality is authoritatively installed there. Passing from the works for meditation to those which require incessantly changing reactions makes you think you are in a forest of wood. We can only hope and wish that the exhibit holds discoveries for the crowd of visitors, 100,00- strong in 1967, for that is its interest and importance.

We are beyond pedagogy, we are reintroducing existential communication between art and man, by means of the accidental. The dusting was done with vitriol. It looks good.