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editorial: beyond sculpture

BY ANDRÉE PARADIS

The orientation of the present issue may surprise quite a few readers. Why does it not contain — as anticipated — the evaluation of Canadian sculpture in itself rather than a tableau of everything that increases, develops, and proliferates the concept of the form-idea being inscribed in space? How can on one hand be the present day sculptural expression which is often connected with sculpture in name alone — the love of the sculptor for the material, the spirit of discovery, that allowed him, in the course of time, to transform it into a plethora of dreams and certainities — and on the other hand, has become of our creators of forms who, for two decades, have been exhausting abstract formulas with vigour and elegance; what has happened to their colleagues, impassioned by the esthetics of the mutation and industrial form; or what interest is the revolt of the "pop" or "op" sculptors against abstract expressionism; from monumental to minimal — what are the most conclusive experiences; finally, what vitality does the new figure contain? So many questions that will only indirectly be answered in the following pages.

The time that has passed since our first intention of presently offering a survey of Canadian sculpture, a follow up to the number on Canadian painting (44) published three years ago, and the present issue, has been significant. It represents the period of an extremely rapid transmutation in the area of plastic expression. It was only yesterday, however, at the time of Expo'67 that the prominent sculptor pointed out: "Canadian sculpture is making the synthesis of a great variety of styles, ideas, and materials. Its new forms assuage the exuberance and a vitality that foreshadow a transformation of plastic expression." A few good publications having long since that time evaluated the Canadian sculpture that is being done, it seemed better to us, in order to avoid repetition, to keep to the "areas of transformation" that cause plastic expression to evolve towards a new esthetics. Our writers had a free choice — their standards of appreciation are not limited to the "innovation at all cost" approach which most often sustains short-lived styles that have no real originality. They especially sought to emphasize the involvement of the creative spirit, the quality of certain experiences, the evident sincerity of "the man who does" conscientiously, in relation to so many does. — From the evolution of the concept of sculpture to some of its applications, from its manifestations, from the symbiosis of its establishment on the public square, from its relations with architecture and industry, there are so many areas of investigation that establish sculpture and all that is directly or remotely connected to it as a living and dynamic phenomenon whose pre-occupations from one end of Canada to the other join with the great trends of European sculpture.

What seems to be the most characteristic of the sculptor of the present time is his rejection of the everlastingness of material; he is concentrating his energies, and his aspirations into the act which assures the form. It matters little whether the material is perishable or not — at the Dwan Gallery in New York, there was a recent exhibition of Erich's cardboard sculptures — in each work the sculptor must first solve a problem. Not all the problems all at once, but only one that really interests him and whose solution testifies to his struggles and his discoveries.

What will the future be like in the great urban groups? It will have to participate in the diffusion of a new society and be a source of inspiration, as in the past. Some would like to see it joyous, spiritual, enlightened, others would want it pensive, serious, not to be naive, impassioned. In the final analysis, it will be the eternal reflection of the dreams of those who contemplate it.

... * *

With the appearance of the winter issue, readers have observed an innovation at "Vie des Arts". In the hope of reaching a wider public, the texts of our collaborators are published in their own language and integral translations are assured for the leading articles. Our North American location prompts us to attempt this adventure in order to improve our policies of diffusion of Canadian art. In fact, our obligations are greater still. The review being the only French language art review published in America, we hope to see it become in the near future, an instrument of intercommunication between Europe and our continent in the hope that this new collaboration will promote the renewal of a cultural development in which art information will play a leading role.

Translation by Yvonne Kirbyson

architecture and sculpture

BY RENÉ DE SOLIER

Is there a relationship between architecture and sculpture in the 20th century, or is such a relationship still to be discovered? Of the new cities, Warsaw contains few modern works. A few works by Moore appear in London. In the field of functional architecture, Berlin now has such a district situated near an astonishing modern art museum (but it arises largely from voluntary efforts). Rotterdam is taking pride in the surprising Gabo. Paris has a Picasso, the "bust of Apollinaire" (in a little square near Saint-Germain-des-Prés church)! At Le Havre, the building of the Museum-Cultural Centre, resulting largely from the experience, and then the tenacity of Reynold Arnould, was influenced by the great sculpture by Adam, facing the sea. In Marseilles the sculpture-building by Le Corbusier was derided for quite some time by the people of the district, and the inhabitants of the city, who called it "the fool's house". The situation would seem to be somewhat better in Brussels: the Lambert bank, the "Tour du Midi" among others, allow one to think that after the Atomium, architecture-sculpture projects are well on the road to success, owing to the relations established between architects and sculptors. Recently in Grenoble, before the inauguration of the Winter Olympic Games, "the indignation of the people" or a fraction of them, sought to do away with the sculptures placed in the city. Only the authority of André Malraux succeeded in protecting the sculpture of Vieux.

The sculpture-museum, the architectural group which is at once a sculpture and a functional area — such as the Guggenheim in New York, is an admirable success — seems therefore a trick or a phenomenon. Why is this, is it money, the "tastes" of the public? To tell the truth, from such and such a sculpture signalling the entrance to a desert or a highway, to the daring building, to the structures of F. L. Wright, to the astonishing "church" in the Milwaukee area in the United States, what now exists in the world is rather impoverished. It is a strange and significant fact, at least as far as the inhabitants of the city, who called it "the fool's house".

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Translation by Yvonne Kirbyson

sculpture, a privileged form of contestation

BY GUY ROBERT

It is not surprising that critics are refining more and more from visiting galleries and museums, to regain the peace needed for reflection, willingly leaving to reporters the maddening whirl of
day to day actuality. Boisterous excitement all suits esthetic contemplation; of course, by this I do not mean an all-consuming enthusiasm, or dizzying neuronal acrobatics. On the contrary, is art to the deep sonority of eight syllable words; on the contrary, it is a matter of restoring to the object, through an injection of emotion, the meaning of its presence in the contemplative life of man.

Where the artist of a pragmatic society becomes a daily drug as indispensable as it is unconscious, its terrifying effectiveness must be stressed. Living on the periphery of things, in an atmosphere of over-consumption, people reach their maximum at the very moment they have no longer any possibility of concentration on the art, but all the more evident that of a magnificently useless object whose sole function consists in permitting a mental exercise that has been outmoded since the fall of monarchy and religion. The and the public, artists and publics thus screen their visions of the work, at least as many elements as it finds in the esthetic object itself. Artists and publics thus nerve their visions of the world and compare their reciprocal versions in an often percussive dialogue.

And the question arises, among a thousand others: what is sculpture, what is art, what is man? The esthetic language in which questions are phrased is contesting itself, in what could be called a crisis or a nervous tic of civilization. The contestation of sculptural language assumes in turn many masks: for example, bronze can command attention as a matter of course in a serious and solemn ceremony. The formula looks quite reasonable, having the necessary explicit continuations to suggest the spark of inspiration and the anguish of creation, and in another respect with sufficient elegance and starkness to affirm the variations of a mature sculpture, the possibility of that involves also a counter-contestation which magnifies a few of its aspects, it is moreover often ambiguous, maxi-size going all too often hand in hand with mini-inspiration.

The object regains its poly-dimensional qualities. Profaned or sanctified, rubbish or sustenance, the object takes part in a counter-contestation which magnifies a few of its aspects, it is moreover often ambiguous, maxi-size going all too often hand in hand with mini-inspiration.

The analysis of the phenomena would no longer have limits, to such an extent that this global esthetic contestation has raised prophetic proposals for more than ten years, through art, pop, pop art, mini, mini, etc. Sculptures are still the best to say, through all their metamorphosis, what sculpture is, has been, is becoming, and will be. And esthetics, contesting or not, is silent in order to dream... Of this unusual hermaphrodite little statue from New Guinea, that sitting on my window sill testifies with a provocative indecency, to the fundamental ambiguity of the work of art.

Contestation of a pragmatic society

The invasion of the interior and exterior of public places, by monumental sculpture certainly betrays the profound contestation of a society obsessed with preoccupations that are too exclusively materialistic, dedicated to efficiency and conditioning. And the variety of resources of techniques and materials, the new form of humility that must not be confused with the most detestable tolerance. The ethics of a new exigency arise whose dialectic still exists although it is not yet codified (let us hope that it never will be!)

The execution of a sculpture, the adventure that it offers the creator, above all mobilizes the co-ordinates of time and space as an unexpected prophy in the immediate and short-lived ceremonies of the happening. Beyond the contestation of the perfect, accomplished, and finished form, the line of the narrow limits of the traditional specialist, recent sculpture rediscovers the meaning of relativity and a certain form of humility that involves also a counte-contestation which magnifies a few of its aspects, it is moreover often ambiguous, maxi-size going all too often hand in hand with mini-inspiration.

The walls of our public buildings, for example, can display works like the imperative grouping of Mario Merloa, the swarming choreographic, musical, and illuminated. The coldness of industrial materials, his tools, and his atelier. To prepare an exhibition of a product of a robot; in another respect, psychedelic art again follows a counter-contestation which magnifies a few of its aspects, it is moreover often ambiguous, maxi-size going all too often hand in hand with mini-inspiration.

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But the city of the future, the cradle of the forthcoming leisure civilization is already displaying on the sky-line the charms of its captivating magic, in the likeness of movement of the sculpture embellished with thighs and music, fountains and luminous cubes.

Between the bloody nightmare of past centuries, that History tries to temper in vain, and the inflatable dream of a better world, the contestation of esthetics is silent in order to dream...
at the same time the richest values of tradition and the most sclerotic jargon of routine. Styles in art, op or pop, geometrical or lyrical, minimal or maximal, ludic or political, always remain transient and whimsical, contagious and superficial, like an influenza that leaves behind it only an after-taste of time lost.

A good way to escape the present-day technocratic depression, that engulfs the whole of the information media, elevates to the level of a psychosis is to allow the artist the opportunity to lubricate the dry cogs of the machine with a little poetic inspiration. The courageous artist must withstand competition from the publicists who, behind a relentless mechanism of technology to their own ends. Spectacular sculpture established in this sense the integral concept of environment and started the most dynamic and fascinating contestation of the esthetic object: the affectionate pat formerly reserved for the pictures of the sacred heart can now be the object of some agitations which favour the concerted synergy gathering sociologists, and engineers, psychoanalysts and poets, producers and directors around the sculptor turned sorcerer's apprentice using the kinetic rhythms of the new work.

The artist finally rediscovers, beyond the narcissistic mirage of the star-personality, the organic and orgiastic meaning of the communal work, of the Show.

Constitution of the school

In the autumn of 1968, registering its name in the spirit of a vast epidemic of international contestation, the Ecole des Beaux-Arts of Montreal is occupied by students unhappy with the artificial period and the programmes, the professors and the administration and the courses and the examinations, society and themselves. More worried than worrisome.

Basically the question is put forth in this manner: can art be taught? if this is so, then one can paint or sculpt in four years? In the last few years it has been said frequently that the Ecole des Beaux-Arts must be divided into two clearly distinct areas:

— a pedagogic area, where by the appropriate courses the future professors of plastic arts are formed.
— an area of ateliers where beside recognized artists, invited for this purpose, would work the future sculptors who would pursue their investigations in libraries and in studios of art history.

Moreover, the workshop of the present day sculptor is no longer that of Rodier or Vigeland; it can even be reduced to a pocket notebook wherein are sketched the masses that will be hewn and assembled in the factory; or this atelier can be an alchemist's chapel full of electro-magnetic apparatus and plastic test-pieces, or it can be the inspired mind of some descendant of the Vikings who builds in his imagination the exact structure of an environment-spectacular that includes dance and film, scatodfing and amputated mannequins, poets loudly vociferating and gogodancers; and it can also be the miserable hovel of a Giacometti or the lordly domain of a Rodin. The adventure has been launched. It progressively reaches Toronto and all of Canada through a network of many other currents the main ones of which is the considerable pressure of the plastic and cultural excitement among our American neighbours, from New York to San Francisco by way of Chicago.

The exchanges between Canada and Europe, through scholarships for study abroad and the colonizing exhibitions, advantageous opportunities to make monumental works like Expo '67, contracts for architectural or landscaping groups, etc. For two or three centuries in Canada almost nothing happened; then in 1950 there occurred a veritable implosion of sculpture, that has been changing since 1950-1964, into a firework display. The patronage of the New Movement and the new plastic arts surpasses the greatest hopes. Painters, engravers, designers, architects, engineers, even critics and pharmacists are creating sculpture. As if all of a sudden it were question of a language that had become necessary, a way of immediately embodying the pulsations of the modern soul. The audience is growing, sculpture is invading buildings and public squares, materials are multiplying, and new cogs of the machine with a little poetic inspiration. The adventure has been launched. It progressively reaches Toronto and all of Canada through a network of many other currents the main ones of which is the considerable pressure of the plastic and cultural excitement among our American neighbours, from New York to San Francisco by way of Chicago.

Constitution of weight-volume

A collection of works of art now becomes the most burdensome thing in the world, especially if it includes heavy and voluminous sculptures. In a jet set generation where you change trades twice a year, within fifteen months, you can surely still succumb to the vice of collecting sculptures, provided they are inflatable and luminous; able to replace at once the picture of the sacred heart crowned with thorns and the one of your grandmother who died sentimental awkwardness, and limited in its almost exclusively religious repertory. It is necessary to recall that the Madeleine de Péracles (1897) by Philippe Herbet, Viale de forme (1918) by Florence Wyle, L'Arcade (1965) by rapidly emphasizing the last milestones of a chronology that certainly does not concede to the level of historical evolution. And finally in 1950, sculptures erupt in the already complex and troubled post-warcontestation of culture. (For more details, see my book on this subject). Louis Archambault animates this first period, at one and the same time with his teaching at the Ecole des Beaux-Arts and with his work. Much more than a master who formulates, who builds in four years a sculpture in four years. Archambault indicates to students in his ateliers the multiple directions of the sculptural language. The adventure has been launched. It progressively reaches Toronto and all of Canada, through a network of many other currents the main ones of which is the considerable pressure of the plastic and cultural excitement among our American neighbours, from New York to San Francisco by way of Chicago.

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Sculpture has just barely left the artist's atelier or the gallery storage depot to seek refuge in the temples of museums and private collections, when it is setting out again on an adventure. It has all the metamorphoses, for all disguises. The international symposium is itself becoming obsolete, with artists having nothing better to do than to offer flowers to "midinettes" (working girls on lunch break) while their cardboard models are being executed in factories.

Creative contestation in Canada

We will not present a cyclorama of Canadian Sculpture. On the contrary, let evaluation of this phenomenon between the Saint- Joachim school and the one in Montreal, between the chiselings of François Ranvoyzé and the tons of castings of Armand Vaillancourt, the delightful characters of Louis-Thomas Belinguet and the sophisticated characters of Louis Archambault, the baroque-like compositions of François Dallegret, the haida masks with turbines by Gerald Gladstone, and the Eskimo sculptures on aluminium murals by Jordi Bonei.

Until the end of the nineteenth century, there was a small provincial tradition of craftsmanship "in good taste", touching in its sentimental awkwardness, and limited in its almost exclusively religious repertory. It is necessary to recall the Madeleine de Perchères (1897) by Philippe Herbet, Viale de forme (1918) by Florence Wyle, L'Arcade (1965) by rapidly emphasizing the last milestones of a chronology that certainly does not concede to the level of historical evolution. And finally in 1950, sculptures erupt in the already complex and troubled post-war contestation of culture. (For more details, see my book on this subject). Louis Archambault animates this first period, at one and the same time with his teaching at the Ecole des Beaux-Arts and with his work. Much more than a master who formulates, who builds in four years a sculpture in four years. Archambault indicates to students in his ateliers the multiple directions of the sculptural language. The adventure has been launched. It progressively reaches Toronto and all of Canada, through a network of many other currents the main ones of which is the considerable pressure of the plastic and cultural excitement among our American neighbours, from New York to San Francisco by way of Chicago.

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A few years ago Vasarely wrote, in other words, "it is preferable to use the terms two, three, and multi dimensional instead of painting and sculpture." This will not suit all the more fitting today as we call sculpture Manzoni a box of "artist's excrement," the cloud-vapours by Fahldtrom, the works to destroy by Ise, and the works to eat by Mgrec. Some artists continue to want to safeguard the autonomy of the "sculpture and painting" language, but on the whole, it is certainly evident that the current is going in the other direction, which does not mean, for all that, that the plastic qualities of two, three, or multi dimensional works are being abandoned.

Many painters decided to forsake the wall whereas sculptors were compelled to sell a product whose quality they were not to judge. The professors of the HFG in Ulm, having reached the conclusion that it was absolutely necessary to re-evaluate the formation of the designer and to create new institutions which would not take into account the designer's previous education, established a series of courses that would be open to all disciplines. In the United States, the importance of collaboration between sociologists, psychologists, economists, and engineers etc. . . ., have been deprived since that time of the school whose reputation they had established. There is a revolt by the students, they want to be active. Some of them have already experimented with the idea of creating a community of artists and professionals. Some designers know very well what must be changed. At the present time they have no more enthusiasm for the design centres, set up in some countries to indicate the right direction to industry, but they are not willing to accept this.

EAT (Experiments in art and technology) is an American organization whose function it is to facilitate meetings between artists, engineers, and industrialists. To the latter, EAT says: "artists will be able to bring you new ideas about materials; a new technology is available. EAT backs up this statement with examples of new technology and experimental esthetics. Here are a few thoughts on this subject. We cannot doubt that, ideally, in the drawing of a common object, it is possible not only to satisfy the prime requirements of function, but also to discover new ones, to arrive at the synthesis in the object itself, that leads to new discoveries. That is the desire of all good designers, but in reality, things rarely happen in this way.

The designers at the last meeting of the Archigram complained that their works were usually only called upon to sell a product whose quality they were not to judge. The professors of the HFG in Ulm, having reached the conclusion that it was absolutely necessary to re-evaluate the formation of the designer and to create new institutions which would not take into account the designer's previous education, established a series of courses that would be open to all disciplines. In the United States, the importance of collaboration between sociologists, psychologists, economists, and engineers etc. . . ., have been deprived since that time of the school whose reputation they had established. There is a revolt by the students, they want to be active. Some of them have already experimented with the idea of creating a community of artists and professionals. Some designers know very well what must be changed. At the present time they have no more enthusiasm for the design centres, set up in some countries to indicate the right direction to industry, but they are not willing to accept this.

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The total entertainment, the environment, the creating machine, and the social document seem to me to be the main orientations for artists who are putting aside painting and sculpture. I find these four orientations the "cleansing machine" to set the atmosphere of satire, the "artistic hand" which evokes the game, the necessity of a more social art, as well as the great bluff of most of the fads in art."

By Patrick BLOUIN

sculpture on the public square, a promise

The symposium of the Mountain (Montreal), in 1964, 'the first international symposium on sculpture organized in North America' was an outstanding event, a determinative beginning of the latent movement. It allowed the confrontation of artists of international reputation, among whom were the Canadians, Vaillancourt, and Roussil, a confrontation that immediately revealed the vitality of Canadian sculpture. Sculpture as a visual art met the public at large offering itself to its curiosity, to its astonishment, and sometimes to its amusement. Since that time, these manifestations have multiplied in the sense that each person in the audience was displaying some distance, by push-buttons connected to motors. It was a show that the team superimposes various pictures in this space and separately controls the intensity of lighting, of colours, and the speed of each image, this is done to such an extent and so well that through all of these fadings in and out, we no longer rightly know if we have really seen such an object or if it is the product of our imaginations. The interesting thing about the use of this invention is that it allows a thousand interpretations to stem from the general theme. At the present time, as a show controlled by technicians, the screen-machine soon might well be at the disposal of all those people who wanted to compose their own story. Lucy Barach has architectural plans in that respect, constructed according to his form of expression, thus certain of having the message of the work understood. Montpetit recently published in different newspapers two ironic and "apparently identical" pictures of the "Propuloscope" inviting readers to "find the errors" and send him their answers. Following this the interested parties all received a little leaflet which was printed a very lovely drawing where one could read "Christmas, my ass". Serge Lemoyne is also working with the mass media. He invites journalists to a press conference about the idea of the event, and reversing roles, film the journalists and questions them. He presents a film where two characters are cheerfully eating host wafers and begins the operation three times without even touching it, by simply waving hands over some light rays. Dallégret also imagined, beginning with the same principle, the "Mimosonic" which allows the dancer to create his own music while dancing.

"Propulseur à lapin" (the satire of large families) the "Petit coin de verdure" (the satire of bourgeois customs) the "Propuloscope" and the "Rédacteur d'émotions" (the satire of science) and the "Coule la lune" (the satire of art). The creating machines were the ten gadgets, familiar objects rearranged in such a way as to produce sounds. The spectators created their own sound environment by directly manipulating certain gadgets and activating the others from some distance, by push-buttons, or by simply moving them. It was a show in the sense that each person in the audience was displaying by his acts, his assent or refusal. Moreover a voluminous publicity notebook had been prepared, clarifying each of the pretexts of the event based essentially on the reaction of the public to social themes.

Allowing the majority of people to express themselves, to reveal themselves, furnishes these people with structures of participation in the creation of their environment, criticised everything that can prevent this seems to me to be the main role of the artist today. If this trend must absolutely be named, let us call it "socar", a term that evokes the game, the necessity of a more social art, as well as the great bluff of most of the fads in art.

Translation by Yvonne Kirbyson
“Phare du Cosmos” by Trudeau, forcefully affirming its identity in front of the massive and powerful background of a theme pavilion, whose entrance seemed to be guarding, dominated the Place des Nations. “Moisie” by Sorel Etrog animated and structured the relatively undefined space that stretched out in front of the grounds of the pavilion. With its classical spirit, “Dyad” by Robert Murray made the Place d’Arrivée Est of Ile Notre Dame, “Transcendance” by Feurer, by its authoritative gesture, gave unity and order to a vague and busy area surrounded by the meanderings of the mihrab, the elevated track of the Expo Express, and the bowing peaks of the German pavilion.

Sculpture placed in underground levels or service zones, or in little parks located between pavilions completed the network in which artists also participated. At the Place des Nations, a group of five “Super characters” (“Consequent”) by Jordi Bonet established the link between the monumental scale of the architectural elements and that of the pedestrians. Other successful works, all of extremely varied expression, combined sometimes joyously, sometimes solemnly, with the spaces for which they had been conceived, such as “Envol” by Sorel Etrog, in front of the Art Gallery of the Canadian pavilion, “Migration” by Robert Roussel, in front of the Jardin des Etoiles, “Passe-Partout”, the monumental David by Michelangelo were so many obelisks and the sphinxes of the Egyptians, the Athena Promachos whose entrance it seemed to be guarding, dominated the Place des Nations, for its own part, permitted the appreciation of high sculpture. In these two cases the outstanding works demonstrated the manifold possibilities of vocabulary, of scale, of material and evoked the immense proportions of the buildings to redefine the serviceable and the specific needs of the areas of urban activity, uses illustrated by Expo ’67 in its particular setting.

Concerning the urban environment, the most significant occurrence in these contributions and beyond them is the development of a new scale, that of the maxi-sculpture, that is preparing to respond to the new civic scale of this continent. The obelisks and sphinxes of the Egyptians, the Athena Promachos of Phidias, the monumental David by Michelangelo were so many powerful and appropriate answers to the spaces of their times, but today we must develop even more radical solutions in our steel and cement canyons. Sculpture must now confront and combine with the dimensions, distances, techniques, and dynamism of the era of space exploration. Maxi-sculptures became necessary in order to establish a dialogue with skyscrapers, to be used as intermediaries in the relationship between the individual and the immense proportions of the buildings to redefine the serviceable space of the pedestrian, and answer in a positive way the new rhythm of visual perception born of the acceleration of motion in the city.

Expo ’67 has given us an ambitious example of this new tendency, a sculpture from outside the country, the superlative construction by Calder that commands attention on the elevated terrace of Ile Sainte Hélène, treating the pavilions and the powerful structures of the neighbouring bridges as equals and forcefully uniting the surrounding volumes. However enticing the idea is, the United States that maxi-sculpture finds its real possibilities for development as can be seen in the mammoth and stark structures of Tony Smith, and the works of Barnett Newman, George Rickey, Rosenblum, Milchowski, Robert Grosvenor, those of Calder or still the immense sculpture of Picasso on the square of the new civic centre in Chicago. But one of the most interesting examples of this trend is furnished by the work undertaken by Armand Vaillancourt for the Embarcadero Park Plaza in San Francisco. There, Vaillancourt, the winner of an international competition, is working in extremely close collaboration with a team of architects, townplanners and landscape architects; the construction site of a giant fountain-sculpture conceived as a great civic development. In keeping to the spirit of the new techniques of approach to the complex problems of the environment, by which the method of global conception is reinvented and rediscovered, this work is achieved within the limits and in terms of the objectives of the whole of the environmental framework. This work uniting the volumes, the sounds, the lightings, the visual and somnorous composition of bubbling streams of water, incidently presents the traffic thoroughfares and the space accessible to pedestrians in a total environment. Composed of blocks of concrete 45 ft by 11 ft, weighing as much as 16 tons each, the sculpture will occupy with its basin 25,000 square feet on the 4 acres of the square.

In another respect, an extremely important development with regard to the plans for future orientation is becoming affirmed by complementing the previously mentioned experiences. Sculpture separated from architecture by the advent of the industrial era and the classification of disciplines, again finds its integrated place in the architectural work. Attesting this fact are the powerful integrations of Bieler, Comtois, and Vaillancourt outside and inside the entrance halls of the Administration buildings at Expo 67, prepared in collaboration with the architect Irving Grossman. Another similar witness is the research brought to fruition by Robert DeWolfe and Bieler for the concrete curtain-walls of the Medical Sciences Buildings of the University of Toronto, or still those of Bieler in the study of the sculptural forms of the concrete structure of Whitby Hospital (Whitby, Ontario).

All these undertakings accomplished simultaneously, and numerous others such as the total environment experiments by artists like Blazec and Levine, foreshadowed the new era of sculpture signifying the promise of its forthcoming definite and complete reincorporation into the multiple aspects and activities of the constructed environment.

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Translation by Yvonne Kirbyson

sculpture everywhere

BY JACQUES FOLCH

We could call “sculpture” the unity of relations, rhythms, balance, an “indescribable space” (according to Le Corbusier), such as are sometimes found in purified architecture.

We could call “sculpture” certain trees and certain landscapes, or still certain bursts of matter perceived suddenly in the break of a rock or some irregular strata that like a photograph show the former movements of the magma.

We could call “sculpture” the naked brick or concrete wall. The petroleum refinery, with its lights, its forests of lines in the manner of Bernard Buffet, and the shiny pot-bellies of its petroleum tanks. Or the airplane propeller. The plane itself. The automobile and Bonnie and Clyde’s machine-gun. Courrèges’ mannequin, dressed all in white. César’s crushed car. The face of Ho Chi Minh or Churchill.

But we call the sculptor’s work “sculpture”. Perhaps this time we are wrong.

I ask myself this question about the work of sculpture, made by a sculptor for the purpose of expressing his vision (or a kind of vision) thus meant to be looked at, to be simply admired as such and to be seen to be transcendent, to be monumental. The work of sculpture becomes a historical object, whose designs like all contributions have been rendered out of date, more exactly out of phase, by the manner of modern life?

In the world of visual solicitation, television, billboard advertising, the aggression of forms and colours that makes itself felt even in the country, along the highways, in villages, beside the loveliest sea or mountain scenes, in this world of the changing object where the most simple and the most useful things, a piece of furniture, a coffee pot, a lamp, last only as long as it takes the manufacturers to change them for the thousandth time (and without any reason), in this world that is called consuming and which is, in the point of view of the aesthete, only a world of aggression and fugacity — the very opposite of contemplation, thus of the sculpture-secret — what would sculpt-
There is no question of comparing industrial designers (and even elaboration of an automobile: what a revolution would be the suppression of the hundred useless decorations of a car body). I see elating tasks for him. To participate in the cacaphonic concert of industrial production his magic wand of lyricism seems the refuge of man against participating in the group lyricism seems the expression of mechanical coldness crushing the individual. Nothing is simpler, (or even more over-simplified) than our environment: the most elementary geometric lines, severe tensions, polished and shiny materials, reflections are found in abundance in the architecture of the 20th century and in the present day environment.

This vety spirit appears in clothing, decor, furniture, environment: the most elementary geometric lines, severe tensions, polished and shiny materials, reflections are found in abundance in the architecture of the 20th century and in the present day environment. This very spirit appears in clothing, decor, furniture, and its own plastic expression seems the expression of mechanical coldness crushing the individual. This typically conformist reasoning, is absolutely indefensible and lyricism leads art to where it is now: in the museum (or on the public square, to want to question these facts. However, he situates himself thus at the level of the great myths, in a position that could be called right-wing to use a political term. In this comfortable position, at the level of the great myths, in a position that could be called the thoroughfare of indifference, which amounts to the same thing).

This is the lesson of man, the lesson of action, in a word the lesson of committal. If man is placed in a world, if he is engaged in it — or if he is not, as in fact it is — the work of art (emotional-work, photograph-work, translation-work) is a lyric moment that is meaningful only to its author, and that overhangs its contemplator. The course explored by the artist matters little whether it is formal and plastic like that of Brancusi or expressionist like that of Giacometti. The artist, destroy him mercilessly, destine him to the admiration of a few rich old ladies. It is not an approval but a simple observation of the tendencies of our world.

No one can contest the right of the artist, solitary and romantic, to want to question these facts. However, he situates himself thus at the level of the great myths, in a position that could be called right-wing to use a political term. In this comfortable position, at the level of the great myths, in a position that could be called the thoroughfare of indifference, which amounts to the same thing). This typically conformist reasoning, is absolutely indefensible and leads us to where it is now: in the museum (or on the public square, to want to question these facts. However, he situates himself thus at the level of the great myths, in a position that could be called right-wing to use a political term. In this comfortable position, at the level of the great myths, in a position that could be called the thoroughfare of indifference, which amounts to the same thing).

It is sufficient to remember that the participation of the stylist-designer in industry appeared impossible a few years ago. That it is one of the solutions towards the entry of sculpture into the world, appears certain to me, on the other hand and beauty seems so important to me that I pay for the coming of total sculpture, the sculpture of every day of life, of the cultural revolution finally reaching art.
sentait pas perdue dans l'immense espace du Nathan Phillips et de plus, il a dû à traduire des sens sexuels dans une matière plus en vogue et par conséquent plus acceptable.

Dans ses récents travaux, Handy a fait table rase de tout ce qui avait fait l’attrait de sa dernière œuvre. Il s’a donné maintenant à l’art minimal. Toute référence à l’humanité a disparu. On n’y perçoit plus la trace de la main, plus de formes humaines, plus de référence à quelque symbole de l’activité de l’homme.

Je n’ai aucun préjugé contre la sculpture minimaliste en elle-même, mais je trouve qu’il est un art de mandarins très sophistiqués inca"

ds de l’esthétique réelle d’un art minimal dans un désir manifeste de dépossession. N’importe qui peut apporter un objet “pop” de Greg Curnoe ou de John McGregor, mais il faut avoir de la classe pour apprécier les médaillons de Knoll et les miroirs décoratifs de la “Futur Art Gallery of Ontario”. Examiner à fond l’art minimal est une chose; transformer cet art en est une autre et c’est difficile parce que cette démarche repose sur des idées maîtrisées. Handy a eu ces idées un jour mais il les a vues maniement depuis longtemps.

Le travail de Handy est un exemple d’expression minimaliste. On parle de Handy en particulier parce que voilà un sculpteur qui a réussi à se camoufle à sa propre puissance peut-être parce que cette forme de dynamisme n’était plus à la mode.

Martin Hirschburg présente le phénomène opposé. Il a commencé avec des assemblages de petites poupées de mirroirs rappelant moins bien Arman vulgaire. Soudain, il fait table rase de cet “art pop” et se dirige à la galerie de quelqu’un de passé de la force à la faiblesse, Hirschburg est allé de la faiblesse à la force, mais ce contraire est qu’apparent. Les modes sont souvent faciles et tout le monde peut amuser, cependant bien peu ont ce qu’il va de le jeu. On a choisi une expression de la langue sans être trop déviation du rectangle. C’est un bon artisan et il faite de beaux objets c’est tout. Ces bibelots sont élégants, de bon goût, ils ont même de la profondeur mais ils ne dérangent pas le spectateur dans sa façon de voir et de penser. On compare Hirschburg au belge Pol Bury où à l’américain Robert Breer, la différence est frappante. Ces raccords de la main, plus de formes humaines, plus de térence à quelque sujet.

Ted Bieler est un sculpteur de Toronto qui possède cette qualité que si cette œuvre était placée dans une pièce ou dans un salon. Cela rappelle une mer qui aurait subitement gelé et dont les vagues ont été arrêtées par le réfrigérant de quelque sorte.

Robert Breet, la différence est frappante. L’art cinématique n’est pas facile surtout quand on ambitionne de le transformer en jeu de société. Hirshberg a choisi une route facile.

Un bon sculpteur comme toute autre forme d’art doit pouvoir exprimer éloquemment ses rêves et ses cauchemars. Il peut ne pas vouloir transmettre ce qu’il ressent. Les objets qu’il présente doivent cependant suggérer l’idée que s’il le voulait, il pouvait exprimer éloquemment ses rêves et ses cauchemars.

Les boîtes de Urquhart semblent exprimer un désir manifeste de dépossession. N’importe qui peut provoquer imposent elles aussi des limites.
To be scrupulously fair, one must acknowledge that a climate had been created and actively stimulated by a number of those whom we now think of as comparatively academic. Robert Murray had made a significant beginning in Saskatchewan before moving to New York, and in the same province Eli Bornstein has exerted a steady and intelligent influence for the constructivist mode. In British Columbia, Ilza Mayhew, Jim Willier, Robert Turner and Robert Decastro have prodded and sparked the goings-on. In the art of sculpture, a whole crop of fairly active sculpture schools have been created and actively stimulated by a number of those whom we now think of as comparatively academic.

The Vancouvet Art Gallery has itself been a critical influence in the work of three young Vancouver artists: Glenn Lewis, Gathie Falk and D Arcy Henderson. Lewis’ porcelain objects (cracked tea-cups, and animal salt and pepper shakers) and the other work of sophistication and quality, and in Manitoba, in the same province Eli Bornstein has exerted a steady and intelligent influence for the constructivist mode. In British Columbia, Ilza Mayhew, Jim Willier, Robert Turner and Robert Decastro have prodded and sparked the goings-on. In the art of sculpture, a whole crop of fairly active sculpture schools have been created and actively stimulated by a number of those whom we now think of as comparatively academic.

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sculpture and more in western canada

BY DAVID PHILIBERT

It used to be fashionable to say of Western Canada that painters grew on trees but that sculptors hid under stones. It wasn't true the course, but it was a way of emphasizing that all of the important work of sculpture in the country was being done in Montreal and Toronto. The changes of the past two to three years have been so radical that it is not an exaggeration to claim that the west, and particularly Vancouver, is now on an equal footing with other Canadian centres, especially in the creation of environmental sculpture in which plastics, light, sound and movement play so prominent a role.
au-delà de la sculpture
les sculpteurs des prairies

PAR ILLI-MARIA HARFF

L’Alberta, la Saskatchewan et le Manitoba, qu’on est convenu d’appeler les provinces des Prairies, sont peu liées entre elles sur le plan de l’art. Les activités artistiques de cette région gravitent autour des grandes villes, mais il y a peu de communication entre ces villes. Les grandes distances qui les séparent expliquent ce phénomène, de sorte que les artistes sont plutôt portés à s’orienter vers la scène artistique internationale. J’ai donc récemment mené une étude sur la sculpture exécutée à Regina, Saskatoon, Edmonton et Calgary et je suis venu à l’issue d’un an de recherches sur le sujet suivant.

Le présent article tout en réservant la fin ma propre ville, Winnipeg.

Ricardo Gomez, qui vient de San Francisco au Canada est le sculpteur le plus accompli et le plus en avance de cette région. Ses pièces sont courtes dans le plomb et dans l’acier où elles sont en fibre de verre qui est ensuite couverte de vernis. Ce procédé rend la surface douce et brillante. Il donne à l’objet une apparence légère, qui s’effondre, mais qui reste solide. Des sculptures d’algues mousses motorisées qui se tordent sur le plancher. Un objet comme un jouet mécanique. À ce stade, ces sculptures ne représentent que des expressions et elles n’ont pas l’intérêt d’une œuvre finie.

Mark Anderson, un autre jeune sculpteur qui arrive des États-Unis au Canada il y a quelques années, travaille l’acier soudé ainsi qu’une variété de nouveaux matériaux. Cet artiste est encore à chercher ses propres formes.

Ann James, un portrait de Regina, a récemment pris un nouveau départ. Elle fait des constructions composées de peinture, de toile, d’argile et d’une nouvelle matière appelée urethane naturelle qui donne au travail cette apparence d’apparences. Elle tisse des compositions qui comprennent des éléments de bois, de matériaux naturels, et de matériaux artificiels, qui sont mis en place de manière évidente et donc facilement utilisables. Les compositions sont réalisées dans une manière de façon simple, mais elles sont bien mieux que des objets banals.

A Saskatoon, Bill Epp qui est professeur d’art au Technical College de l’Université de Saskatchewan, a œuvré au Milieu. Bill Epp a récemment installé une exposition appelée "Piles". Cette exposition se présente sous forme de piles de différents matériaux : de l’argile et d’une nouvelle matière appelée urethane naturelle qui donne au travail une apparence d’apparente vitrification. Les compositions sont réalisées dans une manière de façon simple, mais elles sont bien mieux que des objets banals.

Le très récent et enfin le dernier sculpteur, Iain Baxter, qui est professeur d’art au Technical College de l’Université de Saskatchewan, a œuvré au Milieu. Iain Baxter a récemment installé une exposition appelée "Piles". Cette exposition se présente sous forme de piles de différents matériaux : de l’argile et d’une nouvelle matière appelée urethane naturelle qui donne au travail une apparence d’apparente vitrification. Les compositions sont réalisées dans une manière de façon simple, mais elles sont bien mieux que des objets banals.

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œuvre intitulée les artistes et mes collègues qui m'ont aidé à recueillir les renseignements sur les expériences au moyen de nouveaux matériaux. Ils créent des œuvres qui les séparent des grands centres d'art du monde. Ils font des choses qui ressemblent à des sculptures contemporaines, mais qui sont différentes des grandes œuvres qui sont exposées dans les grandes salles de musées. Ils se révèlent être des artistes qui sont capables de créer des œuvres d'art qui sont de réels monuments à caractère lyrique et poétique qu'ils place dans le monde. Les œuvres de ces artistes sont des produits locaux et ne dépassent pas la province. Elles sont des créations singulières qui sont tout à fait uniques et différentes de ce que l'on voit dans les grandes expositions internationales. Les œuvres de ces artistes sont un reflet de la réalité de leur environnement et de leur culture. Elles sont des œuvres qui sont nées de la réalité et de la vie quotidienne des gens qui vivent dans ces provinces. Elles sont des œuvres qui parlent de la vie et de la réalité des gens qui les créent. Les œuvres de ces artistes sont des œuvres qui sont à la fois contemporaines et traditionnelles. Elles sont des œuvres qui sont à la fois modernes et anciennes. Elles sont des œuvres qui sont à la fois plastiques et picturales. Elles sont des œuvres qui sont à la fois visuelles et auditives. Elles sont des œuvres qui sont à la fois visuelles et auditives. Elles sont des œuvres qui sont à la fois visuelles et auditives. Elles sont des œuvres qui sont à la fois visuelles et auditives. Elles sont des œuvres qui sont à la fois visuelles et auditives.
the state of sculptors in Quebec

BY BERTRAND LEBEL

This article is an extract from a working paper given by M. Bertrand Lebel to the Board of Inquiry on the reaching of the arts in the Province of Quebec.

It does not claim to be exhaustive. However, we have thought that some of the data could be useful in outlining the very special position of sculptors in Quebec, in their social and economic context.

A Brief Historical Note

Towards the 1920's the Beaux-Arts schools began to engage in the teaching of sculpture, but few sculptors emerged from these schools. The relationships between artists and architects are rather infrequent, whereas with sculptors the opportunity for working together are more numerous. It is evident that a young artist has less opportunity to obtain contacts than a mature artist who has a good reputation.

Summary of the findings of the inquiry conducted among fifteen sculptors with exposition interest:

The average age of sculptors is the same as that of painters, that is 37. Their birthplaces show the balance that exists between Montreal and the Province (Montreal and Quebec - 8 - Other cities - 4 - Outside the province: 3 - ). The social origins of the sculptors are extremely varied. The proportion of hereditary artistic traits is the same as for painters, that is 58%.

Among the sculptors, secondary education is widespread (60%), professional training is less so (36%). Sculptors who earn their living from their trade are very few (4 out of 15), those who teach are more numerous (7 out of 15).

In so far as government assistance is concerned, eight out of fifteen of the sculptors questioned said they had never received any such assistance (several however did not ask for any). Seven among them held scholarships from Ottawa or Quebec.

Particular data

We especially wanted to stress here the originality of the sculptural situation in Quebec, and the role of the government in relation to the whole of the phenomenon.

It seems that the sculptor's trade is more easily accessible than that of the painter. It is only recently that at the Beaux-Arts (outside of the Beaux-Arts) sculptors are found to have dreamt of becoming architects than painters. As for the students who are directing their studies towards sculpture, there was a small percentage of artists and architects, and we have seen that for the most part it seems that the necessity of having or developing a second trade prompts them to leave the courses at the Beaux-Arts.

We know also that there are more sculptors than painters (proportions respected) and living by their trade, although the necessity of choosing a second trade is the case of the great majority. Those who at the present time are living from their paintings or their sculptures have (with one or two exceptions) been obliged to adopt a second trade, a matter of subsisting in the slack periods. The teaching of the plastic arts has also become an important channel for sculptors.

However, it appeared in the interviews that for most of the sculptors living by their art alone constituted a desire that they had always entertained deep down. (This desire was heightened especially by readings of history of art and by the example of certain artists who succeeded in doing it). Another thing also stressed: most of the artists and sculptors (secondary and sculptors) entered the Beaux-Arts having no knowledge of the history of art or the conditions in which artists must really live.

Among sculptors, the period immediately following the Beaux-Arts courses is very difficult for most of them: they are not yet known, they have just learned that they must take many steps, have many contacts, that they must exhibit (if they have not already done so), and finance an atelier, or look for a second trade etc. Several see that a strong personality speeds many things along, the criteria of competence and the quality of the work being tied to an entire system of cultural, economic, and social values that can not explain and that they can not control.

We have spoken here of architecture. It is the architect who receives the contract to design and make the plans for the building, the artist is fairly frequently called in to collaborate at the beginning, in the middle, or at the completion of the construction project. It is up to the client to accept or refuse the architect's plans and also the plans of the artists, painters, sculptors and sometimes craftsmen as well. The relationships between artists and architects are rather broad. Usually the architect and the artist are friends or become so, and sometimes it was the understanding of the planning and execution of the work is primary in their relationship. With painters, the relationships with architects are rather infrequent, whereas with sculptors the opportunities for working together are more numerous. It is evident that a young artist has less opportunity to obtain contracts than a mature artist who has a good reputation.
Artists facing work with architects react in two ways: if they have previously had contracts, they say the same people always obtain them and that not enough publicity is given (the system of submitting contracts is central and if they do not renew old contracts, they say then that the architects usually consult them last, and that the artist in this collaboration is unfairly dealt with and treated like a poor relative. A certain ambivalence appears in these two attitudes. On one hand painting, sculpture and other artists seek with architects, they seek to integrate, to participate, to reflect on the problems of the present day world in order to re-transmit them through their works. At the present time, the dilemma between the two arts is like young birds, white and functionalism; sex in opposition among themselves. Not long ago, a group of eight artists (sculptors, craftsmen, mural painters etc.) gathered to examine and attempt to establish relationships with the architects. They submitted a memorandum to the government, in which they sought to establish certain standards of conduct. The group wants to be consulted as a group: it is the group that will accept contracts and not just some among them.

This manner of group reaction before certain problems leads us to understand the system and the struggle for the new generation by the increasing integration of the artist into society. The Association has a legal advisor, certain painters and sculptors engage the services of a general agent who looks after the promotion of their works. If certain artists consider these collaborations to be foreign to them, young artists tend to better accept this collaboration with legal or financial agents, whom they consider to be experts necessary in the promotion of their trade. We wanted to point out here only a few rather recent aspects: that the activity of sculpture involves without claiming to be a very profound analysis of sculpture involves without claiming to be a very profound analysis of sculpture involves without claiming to be a very profound analysis of sculpture involves without claiming to be a very profound analysis of sculpture involves without claiming to be a very profound analysis of sculpture involves without claiming to be a very profound analysis of sculpture involves without claiming to be a very profound analysis of...
This kind of hard and pragmatic realism, this way of saving dreams, is explained by two reasons that make one: the young people who speak (or are eloquently silent) in Quebec films are almost all already deeply committed in "life", from school, that they left too soon (Les bacheliers de la Je), and which their parents have easily dismissed as a temporary and defenseless (Huit témoins, by Jacques Godbout, 1964; Jeunesse annie zéro), they have gone on "the hard facts of life" without having had the time to be young. Even the heroes of Groulx or Lefebvre, who speak and act like intellectuals, do not, or almost do not claim to be so. In any event they are obliged to earn a living (Claude tries his hand at journalism in Le chat dans les sac; Jean-Baptiste is a cabinet-maker — without conviction it is true —, and Garou works to pay his rent).

And here is a second reason, that is explained by the first: there is really not yet a youth in Quebec. I mean: a youth forming a socio-intellectual group that is sufficiently mixed, ideal, and important to play as such an esthetic and political role comparable to that of the Western young people (protest, talk to the power, revolution, and which play, in societies that are sufficiently rich, established, and stable to support them, the ambiguous role of parallel conscience. (12) The esthetic contestation of an entire way of life and ultimately, of an entire conception of the world (contestation that is affirmed in the "underground" American of English-Canadian cinema, and certain Dutch films, like Joseph Katius prins by Wim Verstappen, or French films, like those of Francis Leroi or even Jean-Pierre Léaud) is symptomatic of what the young Quebecers, who if we are to judge by the films in which they express themselves, do not yet seem to be able or to want to offer themselves. Anticlericalism, the defence of the language, the struggle for education, the demonization of the young people, and the power of speech have the power of speech, it is a question of giving the power of speech to those who, for speech, have only had a parody. A rather brief scene from Jusqu'au cœur hardly weakens this kind of evidence: the time of the Chabrols has not yet come to Quebec, that of the Truffauts but barely, only that of the Godards exists.

(13) In Jeunesse Année Zéro

(12) It follows from this that there are two types absent from the picture gallery of the French cinema of Quebec: the hippie and the student. The absence of the student — not as a future executive or a future professor, nor as a young political militant or trade-unionist, but as a young intellectual without responsibilities, an apprentice doctor of esthetic and critical rights — is symptomatic at once of this kind of policy of priorities that means that those who never had the opportunity to speak in the foreign cinema, when students could speak, will be permitted to speak first, and is symptomatic of the absence of a numerous class of already advanced students who have their own problems. There is the third type missing, (except in Kid Sentiment): the son of the wealthy bourgeois. The satirie of the bourgeoisie is also a luxury that only film producers and societies that have the time can permit themselves. The Quebec film producers attend to the most pressing things: before making a parody of those who have the power of speech, is a question of giving the power of speech to those who, for speech, have only had a parody. A rather brief scene from Jusqu'au cœur hardly weakens this kind of evidence: the time of the Chabrols has not yet come to Quebec, that of the Truffauts but barely, only that of the Godards exists.

(13) Likewise, if the Montreal police shows itself to be scandalously brutal towards young people (or not so young people) it would be immediately and sharply related, (La femme mariée, by Harel and Godard, 1968), without the round about manner of an esthetic denunciation (like that of the American "underground") or an almost psychoanalytical demystification of the multiple images of the Father (Amour by Philippe Garrel).

(14) There has certainly been a song by Mouf in Jusqu'au cœur

Notes

(1) Only The invention of the adolescent is an English-language film by Patricia Watson (N.F.B., 1968) considers the problem of youth in this way. But Patricia Watson insists less on the economic, political, or social causes of this invention than on the pedagogic causes: it is

(2) Everything takes place as if it were after an unexpected discovery of Groulx, 1964, without the presence of a certain "truth cinema" (Les bacheliers de la Je, by Brault and Godbout, 1958), and there is an abuse of zoom shots or meaningfull close-ups (that rather get in the way in Un jeu i simple, by Gilles Groulx, 1964, for example), the Quebec film producers had reacted very quickly and very intelligently to the cinema of rebellion.

(3) The "esthetic" contestation of an entire way of life and ultimately, of an entire conception of the world (contestation that is affirmed in the "underground" American of English-Canadian cinema, and certain Dutch films, like Joseph Katius prins by Wim Verstappen, or French films, like those of Francis Leroi or even Jean-Pierre Léaud) is symptomatic of what the young Quebecers, who if we are to judge by the films in which they express themselves, do not yet seem to be able or to want to offer themselves. Anticlericalism, the defence of the language, the struggle for education, the demonization of the young people, and the power of speech have the power of speech, it is a question of giving the power of speech to those who, for speech, have only had a parody. A rather brief scene from Jusqu'au cœur hardly weakens this kind of evidence: the time of the Chabrols has not yet come to Quebec, that of the Truffauts but barely, only that of the Godards exists.

(15) Translation by Yvonne Kirbyson

Which yes! He was not appreciated by his times" This sort of reflection which was heard several times over during the exhibition of Rembrandt and his pupils indicates fairly well that the romantic notion that the artist is "lonely and misunderstood by his century" has not yet vanished from our public. It is true that one feels quite at ease in front of a Rembrandt! In a country of well-established artistic traditions, he dared a feat of strength and met with resistance. A popular painter, he later on became despised, and even despised it is a short distance from that to making him the first of the "accursed painters".

Unfortunately reality was very different. No doubt Rembrandt never was, like Rubens, a painter coddled by his contemporaries. However, in his time he was a much sought after artist who did not disdain his fortune. With respect to this, it is not necessary to note that it was not through obstinacy or an excess of individuality. For years he endeavored to find a compromise between customs and his own nature. When he freed himself, it was quietly.

The very subject of the exhibition organized in Montreal Museum of Fine-Arts has the effect of destroying many false legends. Would a painter scorned by his times have had so many imitators? Thus we notice that it has become very difficult today to recognize the real Rembrandt's style from his imitators. To encourage the pupil in his atelier, the master indeed signed many of his canvasses himself. It is, for example, that one of the pictures exhibited, "The Feast of Esther", attributed to Rembrandt, is the work of one of his pupils. A beginning of this year, not so well known, was the authenticity of the famous picture of the National Museum of Amsterdam, "The Holy Family at Evening", that is now attributed to one of Rembrandt's pupils, Gérard Dou.

In this respect it is pertinent to note that in the exhibition, the master does not necessarily outshadow the pupils. Is this a weakness? Some will say, objecting that Rembrandt was neglected and the pupils were unduly favored. In fact, it was difficult to do otherwise with so many paintings in the world an exhibition of Rembrandt alone without taking the risk of being incomprehensible. Moreover, the number of canvasses by Rembrandt that were shown (a total of eighteen of one hundred and eighteen) is not necessarily a great consideration. The pupils shine through their teacher, in the manner of a prism. Canvas for canvas, it is the greatest home. If there could be paid to him. As a matter of fact, those who after him became great painters, did so only so far as they broke away from his influence. But was it so certain that Rembrandt's skill was transferable only for himself? The case of Aert De Gelder who was his pupil from 1661 to 1667 is especially disturbing. Was he only an imitator of talent? In any event, he was one of the few who were able to see, to take apart and relate in an almost perfect form all that which made up Rembrandt's art. But, if a painting like "Abraham and the Angels" with resistance. A popular painter, he later on became despised, and even despised it is a short distance from that to making him the first of the "accursed painters".

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I am totally lacking in conviction, obedience, and nonsense," he wrote of himself. As he detested affectation, poses of superiority and the adoration of the public, the exponents of the "neue Veredung der Delacroix" who recognized the unique qualities in Ingres' work.

Let us not forget that as far back as 1860, he was one of the first French authors to compare for the first time with the New Style. "Impressionists," Baudelaire wrote to Tannhauser. "It seemed to me that the young artist was my own," he wrote to the composer and he added to counterculture—balance the insults that appeared in the newspapers which were rapidly against Wagner: "you are not the first man on, on whose behalf I have had occasion to suffer and to blush for my country.

No audacity intimidated Baudelaire. A poet of modern life with its excesses, an adherent of the delirium of the senses, he translated these into the extreme desire to depict the keenest and often the most controversial artists of his time, whose work gave to his elegant and aristocratic mind the most lively satisfactions. From the first glance into the rooms of the Petit Palais, one is struck by the quality of the paintings he admired and defended before his contemporaries, who reserved their admiration for the painters of battles like Horace Vernet ("I hate this art. Professed to the roil of a drum" wrote Baudelaire,) for the affected neo-classicism of Ary Schaffer ("his works look to me like the paintings of M. Delaroche washed out by heavy rains") and for other illustrous artists who have since become unknown, like the sculptor Pradier.

At the atelier, Le Sommel by Courbet, Lola de Valence, L'Enfant aux Cerises by Manet, La Toilette by Courbet, the first studies of the sky by Boudin, the bizarre sketchwork by Decamps, the Robert Macauley series by Daumier, the dazzling wash-tints by Constantin Guys, the painter of the elegant life, the fantastic drawings of Courbet and Goya in the same, there were present-day collectors who would not be delighted to own these.

However, at the time no one held back from laughing at the romantics or making a shrill protest at the realist school. Fortunately Baudelaire was there to realize, to encourage, and to support. He defended Manet against those who accused him of copying Spanish painting and treated as a fool one of the greatest painters of the time whose only weakness was in not being on top of these insults. He defended Cézanne against the blindness of the Salon critics. La Gazette de Paris write about the "Dante et Virgile," a painting done in the soft and luminous style of the painter. "Two poets disguised as umbrellas are visiting a landscape peopled with stuffed animals and painted with a combination of liquid extract and soot!"

Baudelaire had more insight. "We have heard it reproached to this eminent artist that his colours are a little too soft and his light almost half-dusk, but it must be noted that our exhibitions of paintings are not favorable to good pictures especially those that are conceived and executed with wisdom and moderation. A sound of a clear, yet modest and harmonious voice is lost in a storm of deafening abuse. In the second place, the bourgeois is very respectable; for you have to please those on whose money you want to live. And finally, there are so many bourgeois among artists that is it better for us to suppress a word which does not characterize the voice of a special class since it can be applied equally to the ones who ask no better than to deserve it, and to the others, who never doubted that they were worthy of it.

Baudelaire's most paradoxical example of partiality that he gave was his extreme attachment to the work of Delacroix as opposed to Ingres.

...Much as Ingres, the voluptuous painter of the Odalisques and the Bain Turet remains close to us, as much do I confess of never having even being able to look at a Delacroix. It is as if I had too many lovely Rubens! Rubens has free-and-easiness, a lack of restraint that one does not find in Delacroix. In the French painter colour is very romantic and the composition is shimmering but it is scarcely only Ingres. Mort de Samadhi in which the sensuality of the artist finally explodes naturally, in the woman's body thrown like a fur on the tyrant's bed. But we can understand that in the opinion of Baudelaire the historian, Delacroix was more important. Whether his art was full of life, his appreciation was too great, and Delacroix has not yet been granted his real place — he espoused the underlying tendencies of his time better than did Ingres, the perfect artist but whose work could not become a source of enrichment for his disciples or else it lead them paradoxically to an extreme modernity which it is not certain that anyone could have taken up. So it was with William Haussoulier, the author of a single very bold picture in which he used classicism to make masses of colour stand out in contrast which comes very modern for our modern concern for composition. Baudelaire was very partial to this picture which called "Fontaine de Jouvence", Rediscovered by the Baudelaire scholar Jonathan Way in 1965, it is being exhibited here for the first time since the Salon of 1845.

...Le Sommel by Courbet: a very large canvas where two naked beauties, calm and peaceful, are sleeping intertwined. They seem to spring right out of one of the condemned poems of the Fleurs du Mal. "Femmes Dangereuses,"

..."Let our drawn curtains separate us from the world and may lassitude bring us peace!"

The authors of the catalogue, who note the coolness that existed at that time between the poet and the painter advance the following theory: "Did Baudelaire not suspect that among the grounds of the trial of the Fleurs du Mal the charge of realism would carry great weight?"

We find displayed here a very strange portrait by Manet of Jeanne Duval, the famous Mulatto woman with whom the poet lived for a long time. Painted near the end of her life, Jeanne with her sunken eyes and her tortured mouth appears to be at death's door. A strange mistress, a strange creature about whom little is known or even her real name: Duval, Lemor, or Prosper? Even the organizers of the exhibition were able to gather only a few documents: this late portrait, a blurred photograph, and a letter from the time in which he wrote: "my dear girl, you must not be angry with me if I suddenly left Paris without having gone to fetch you to divert you a little. In the meantime, as I do not want you to pay without money for even one day, go to see M. Ancelle who in spite of everything is a very kind man. They paint us rather generous.

Why are critics so mad?"

Charles inherited the love of painting from his father. A friend of Condorcet, protected by the Duke of Choiseul-Praslin who had him named comptroller of the Senate expenditures, Joseph-François Baudelaire had artists for friends. He even painted on occasion. At
Concerned about discipline and perhaps because he was not anxious to have in his home the child of the first marriage of his wife, he placed Charles in a boarding school in Lyon, then in Paris. When Charles had worked well he sought to reward him with fencing lessons. The child preferred courses on the history of religion!

Of the two portraits of him that are to be found in the exhibition, one emphasizes his squarely set face. His military but not insensitive appearance, there, gives an impression of rather rigid straightforwardness. The second is more flattering, the face is more animated.

Baudelaire often wrote loving letters to his step-father, "General Aupick, the brother of the Baudelaire, friend Jacques crater, was neither an ogre nor a fool, nor an old fogy, but simply a good soldier who was a little rigid in his ideas, strapped into his uprightness as in a uniform and quick to reach for his sword."

A description of Claude-Phonsine given by a friend of the poet emphasized as on the nervous heredity of the former. "I heard someone shout at the coachman: go to M. Baudelaire's house. The coach stopped in front of a fine looking house. A man stormed into our carriage. It was M. Baudelaire, our M. Baudelaire physically over-sized, bigger, stronger, brusque, moving imperiously by fits and starts, a Baudelaire with galvanic gestures. He died at the age of 57 of hemiplegia.

When one reads the Letters to his Family, written by the poet when he was between the ages of 11-20, one is struck by the emotional wretchedness of this child isolated in the provinces, too proud to try and beg for pity but who is continually seeking to please his parents, to be a source of satisfaction by his success and who is already beginning to be marked by the feeling that he will not be able to give this satisfaction to his loved ones. Will the ironic assurance of his uniqueness be sufficient later to assuage this old torment?

The exhibition enjoyed a considerable success. Schoolgirls and boys, and people of all ages went to refresh their adolescent memories or to deepen their knowledge of a poet who lives on in each one of us.

Translation by Yvonne Kirbyson
joined to a very rich imagination. In a few words, Tousignant is one of our young sculptors who is in control of all of his abilities which he is skillfully and assuredly channeling. A sculpture such as his “Movement degreasse de rose” reveals his great mastery of his art that joins a searching sense of geometric construction. Cubes and pyramids set one against the other give a total symmetrical effect whose moderation conjugates a certain static state. However there is evident an equilibrium and a stability that make the harmony and the work. But Tousignant attains an even greater excellence in his guillotine and spherical bulb in which the artist has worked and turned a multitude of possibilities that he exploited with great success. His guillotine is without any doubt the work which most greatly attests to the innovating spirit of the artist. Constructed according to a very arbitrary plan, this work is composed of three main emblems stones whose length extends over ten feet. These stones are divided in the centre by a mirror reflecting the forms of each one of the sides, where each panel composing the whole of the structure is coloured by tones varying from red to yellow and also including blue or green. This scale of colours forms a harmonious range in which each colour is reciprocally glorified by its contrast or complement. These two series of colours are reflected in the mirror in the centre creating an almost prismatic effect allowing the viewer’s eye to make a visual synthesis of the different colours that are expressed in the middle of the piece. Moreover, the artist creates a certain rhythm. This rhythm is accentuated on the one hand by the modification of masses whose plastic arrangement is shown to advantage by the slightly graduated colours. On the other hand, the arrangement of the colours moves back and forth, this produces a very interesting play of lights on the material. These arrangements are as much as twelve feet long and form a homogeneity that is very coherently structured as much in the variation of the colour as in a very esthetic aspect of the mass.

Last summer at the time of the display of the sculpture of young artists at the Musée d’Art Contemporain, Jean Noël had presented works done with a great geometric stylization. His inventiveness was revealed by the varied arrangements of his interchangeable cubes. Noël certainly has a very searching sense of space as he demonstrated in his previous works. In the experience of his sculptures placed in a prominent position on a wall, the artist does not exploit all of space as in his first works. But his new creations are perfectly adapted to an environment art. In this matter we are able to appreciate the innovating quality of Noël who is always seeking to create in terms of global art.

The art of Fernand Séguin brings us to a different world than does that of the two previously mentioned sculptors. In his work we feel a kind of attempt that is sometimes very successful, a challenge to space. Séguin wants to gradually bring matter under control and progressively exploit all the possibilities that it presents.

He builds and works on pieces that produced perhaps a very favourable result even if the exploitation of space is not very deep. However we call attention to a sense of equilibrium and plasticity which is well dealt with. But there is an inner dynamism in these pieces that could be developed even more.

His latest attempts reveal a development of his style that may be very interesting in certain respects. His metal steels forming the main supports for his mobile works have allowed a spatial expansion that does not always coincide with a balance that we would like to see. But they give to his sculptures a dynamism that is accentuated by mobile pieces of plastic whose effect sometimes leaves something to be desired. Channels the play of light on the esthetic aspect of his sculptures. In a like manner we could see in the Boutique Soleil, certain works which have a very personal treatment.

Séguin has succeeded in building up a plastic language which takes into consideration a certain dimension of space and he does it with some degree of esthetics but there would be advantage to developing a deeper stylization in order to attain a more homogeneous structuring.

Art always takes on new facets, but there are means of expression that scarcely undergo evolution. Yet people remain interested in them for the picturesque and spontaneous qualities that are found in them. That was my first impression on visiting the Loppé Gallery which specializes in Eskimo and African art. In front of these works which for no reason are called primitive art, I was able to appreciate the genuineness of the sculptures in which simplicity and a certain stylization remains beyond the apparent primitiveism of the work, a certain refinement which springs from the sensitivity of the artists.

If we rely on the technique used, we perceive a complete planning proceeding from the treatment employed. But in this apparent simplicity the harmony and the smoothness of the lines are on a par with a very elaborate plastic process. The thematic aspect is no less interesting for this because it reveals to us through the various subjects treated, the entire anthropological aspect which is embodied in the work. The Eskimo artist, his gillotine which is carried in his hand and which is placed in the work and the artist who carries her child on her back are perhaps severely planned works.

Their expressions are no less very free due to a searching workmanship. The Eskimo sculptor gave freedom to the usual pattern of his work, an expression that meaningfully interprets very personal feelings.

Passing from three dimensions to two dimensions, I discovered as many qualities and as much pleasure on my last visits. At the Musée d’Art Contemporain a semi-figurative work seems to be very successful in its design and the inner balance of the masses. Moreover, we are always conscious of this successful fusion of a perfectly constructed symmetry and the relations with the other graphic forms. The discerning utilization of coloured ink and the effect of a very elaborate construction give their tableaux an undeniable pictorial value.

In another respect, last December Gérald Tremblay, a Montreal painter exhibited about twenty melancholy landscapes by Jean Letarte which attracted my attention by their very special nature. Some of them contain a veritable explosion of forms and colours. His tableaux are drawn with a refinement and an assurance that indicates in Letarte the complete control of his medium of expression.

The refinement of the strokes and their great cohesion make each picture a veritable poem that amazes the viewer. Letarte takes pleasure in setting in motion angles and curves whose softness is almost tactile in spite of being two dimensional. The use he makes of colours takes on a great importance mainly in certain pictures where the blocks are almost conditioned by a force focusing on the centre which spreads them out according to a well ordered symmetry, around a central nucleus.

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