Translations/Traductions

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TRANSLATIONS / TRADUCTIONS

editorial: beyond sculpture

BY ANDRÉE PARADIS

The orientation of the present issue may surprise quite a few readers. Why does it not contain — such as anticipated — the evaluation of Canadian sculpture in itself rather than a tableau of everything that increases, develops, and proliferates the concept as the form-idea being inscribed in space? How can one rediscover in the present day sculptural expression which is often connected with sculpture in name alone — the love of the sculptor for the material, the intensity of spontaneity that allowed him, in the course of time, to transform it into a plethora of dreams and certainties? What 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 machine 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 extreme, rapid transmutation in the area of plastic expression. It was only yesterday however, at the time of Expo'67 that Hugo McPherson pointed out: "Canadian sculpture is making the synthesis of a great variety of styles, ideas, and materials. Its new forms express an 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 "ideas 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 areas of investigation that establish sculpture and all that is directly or remotely connected to it as a living and dynamic phenomenon whose preoccupations from one end of Canada to the other join with the great trends of European sculpture.

What seems to be most characteristic of the sculptor of the present time is his rejection of the everlastingness of material, his 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 Ernst's cardboard sculptures — 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 sculpture of 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, enlivened, others would want it pensive, serious, Nowhere, the total spatial experience which is the final analysis, will be the external 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 Marciac, 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, allows 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 Visoux.

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 Le Corbusier is concerned, that the sculpture-building is sometimes a church (Rochamp). It follows that usefulness will prevail if the men of today neither know how to construct, nor to edify and decorate their buildings. In this respect: the Maeght Foundation near Saint-Paul-de-Vence is a success. In so far as the architect could use some sculptures by Giacometti for an interior courtyard. The courtyard was thus set up in collaboration, with Giacometti modifying or setting a patina which took into consideration the area, the lighting, and the surroundings in the sculpture-museum, the architectural group which is at once a sculpture and a functional area. It is not an exception if the architect is a sculptor and a painter (Le Corbusier), if the sculptor is an architect, if the architect knows how to seek the company of artists? Present day experiences are restoring confidence. But we are still far from an efficient collaboration between the master builder and artist.

Translation by Yvonne Kirbyson

sculpture, a privileged form of contestation

BY GUY ROBERT

It is not surprising that critics are refraining 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, a grip of the soul; but something of 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 point where the fascination of the product, of the 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.

When the artist in possession of the means of expression 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 point where the fascination of the product, of the 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.

When the massive impact of the information media becomes a presence in the contemplative life of man, the work of art enters a given socio-cultural context by helping to create a snobbish context, as with Etrog; the formula looks quite reasonable.

Metamorphosis, what sculpture is, has been, is becoming, and will be, such an extent that this global esthetic contestation has raised issues to temper in vain, and the inflatable dream of a better world, at the level of gadgets, and the precarious mission of the work of art, will become even more evident: that of a magnificent useless 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.

Contestation of esthetics

Modern art appears to vigorously contest the artistic ideal, highlighted by the monumental sculpture. The question of the time of the work, of the artist and his patient, the public. Let us stress the complexity of the dialectic relationship thus established between the artist and the public. The artist already in possession, through the labyrinth of his personality, of the unconscious, of the universe of the substance that he adapts, the very matter of his work, to the image he conceives of the public, whether right or wrong, and the brand of the artist, in its perception of the work, at least as many elements as it finds in the esthetic object itself. Artists and publics thus serve their visions of the world and compare their reciprocal versions in an often perfunctory dialogue.

And the question arises, among a thousand others, what is sculpture, what is art, what is man? The esthetic language in which these questions are phrased is contesting itself, in what could be a dialectic relationship thus established between the artist and the public. The artist already in possession, through the labyrinth of his personality, of the unconscious, of the universe of the substance that he adapts, the very matter of his work, to the image he conceives of the public, whether right or wrong, and the brand of the artist, in its perception of the work, at least as many elements as it finds in the esthetic object itself. Artists and publics thus serve their visions of the world and compare their reciprocal versions in an often perfunctory dialogue.

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The analysis of the phenomena would no longer have limits, to such an extent that this global esthetic contestation has raised the spectre of a specialism which reduces the work of the artist to a公式 display a message, say something, must trouble or charm, bow or murmur, in a word signify, that is to say become the sign, the term-means of a relationship that is sensitive and intelligent (even if it is not the vegetable or the mineral). Thus, the formula looks quite reasonable.

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Contestation of the object

Can we pretend to forget this very concrete reality: the sculptor invests in his work his inspiration, without, in addition to the artist's skill, the use of the material itself that he handles. The work of art, in turn, reflects these two elements in the most direct form, then it is pre-eminently an object in all sense of the word. A work of art is not an emanation of the artist's soul, but an object of the world, an object of man.

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Contestation of specialization

The execution of a sculpture, the adventure that it offers, is a kind of absolute ritual; this auto-destructive sculpture glorifies the apocalypse of the machine, and makes way for an unexpected progeny in the immediate and short-lived ceremonies of the happening. Beyond the contestation of the perfect, accomplished, and finished form, the fine result of the narrow limits of the traditional specialist, recent sculpture rediscovers the meaning of the materiality of humility, that is not confused with the most detestable tolerance. The ethics of a new exigency arise whose dialogue still exists although it is not yet codified (let us hope that it never will be)!

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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, ways 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 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, with the 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 little doggies is no longer suitable in view of the thundering aggregate, which was gathering sociologists, and engineers, psychoanalysts and poets, producers and directors around the sculptor turned sorcerer's apprentice using the kinetic rhythms of the new World.\[...

Contestation of weight-volume

In the autumn of 1968, registering its name in the spirit of a vast epidemic of international contestation, the École des Beaux-Arts of Montreal is "occupied" by students unhappy with the administration and the programmes, the professors and the ateliers, 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? Is there any point in trying to paint one's disciples in four years of academic studies? In the last few years it has been said frequently that the École 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 sessions of history.

Moreover, the workshop of the present day sculptor is no longer that of Rodler 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 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, scaffolding and amputated mannequins, poets loudly vociferating and gogodancers; and it can build in his imagination the exact structure of an environment and stated the most dynamic and fascinating contestation of the esthetic object: the affectionate pat formerly reserved for little doggies is no longer suitable in view of the thundering aggregate, which was gathering sociologists, and engineers, psychoanalysts and poets, producers and directors around the sculptor turned sorcerer's apprentice using the kinetic rhythms of the new World.

Contestation of weight-volume

A collection of works of art soon 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, it is a condition that can happen to many of the students, if you belong to the collection of 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 grand mother who died before you were born; able at the same time to console you of the fact that the David Smith piece you bought is higher than your apartment ceiling and for the Lardina that you should have bought from him in his atelier, and able to transform itself at once into a magic relic of dying civilizations, and into a candela de.

Let us add to that a few miscellaneous objects, full of fun and slightly perverse, that will be hidden under psychedelic posters beside drugs, far from the inquisitive eye of the Cybernetic Technocrats. The contestation of classic sculpture finds its refinement in the kinetic: the immobile and awkward object, like the marble discus thrower that weighs a thousand pounds, looks funny beside the nykon ones in which phosphorescent and differently coloured liquids flow. Well done, Calder! Sculpture is coming down from its modular geometry, the sculptor gropes for words, elements of his brand new language.

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, often when it is setting our again between the Saint-Joachim school and the one in Montreal, between the chisellings of François Ranvoyzé and the tons of castings of Armand Vaillancourt, the delightful characters of Louis-Thomas Berlinguet and the sophisticated characters of Louis Archambault, the baroque-like compositions of François Dallégret, the haida masks with turbines by Gerald Gladstone, and the Eskimo sculptures on aluminum murals by Jordi Bonet.

Until the end of the nineteenth century, there was a small provincial epigone of craftsmanship "in good taste", touching in its sentimental awkwardness, and limited in its almost exclusively religious repertoire. Is it necessary to recall the Madeleine de Verchères (1897) by Philippe Hébert, Ville de forme (1918) by Florence Wyle, L'évêque (1928) by Pierre de Roy Suzez-Créer, in rapidly emphasizing the last milestones of a chronology that certainly does not accede to the level of historical evolution.

And finally in 1950, sculpture erupts in the already complex and troubled Montreal School of Art (see my book on this subject). Louis Archambault animates this first period, at one and the same time with his teaching at the École des Beaux-Arts and with his work. Much more than a master who forges his disciples, 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 called the considerable pressure of the plastic and cultural excitement among our American neighbours, from New York to San Francisco by way of Chicago.

An abundant dissemination of information, in specialized modern art magazines, in large circulation publications (like Time, Life, Paris-Match), and by television.

— the exchanges between Canada and Europe, through scholarships for study abroad and the colonizing exhibitions.

— large-scale undertakings, like the international symposiums of sculpture held in Montreal in 1964 and 1965, and in Quebec city in 1966, in Toronto in 1967.

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 irruption of sculpture, that has been changing since 1963-1964 into a firework's display. The patient patient weight of this neglected form of the 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 fires of interest are being kindled far from the two great centres of Toronto and Montreal.

Is it necessary to recall that Canada remains a land and narrow corridor, subjected to the neighbouring of two cultures, to increasing American and decreasing European influences. It is necessary to unfold a picture gallery, where are found in the first room the variations of traditional, surrealist, or new figurative; in the second room the abstracts, which are geometrically cold or organic, lyrically impassioned or controlled, kinetic or cync; and in a third room, the triumph of environment. Is it necessary furthermore to establish the repertory of materials, from bronze to scrap iron, from wood to granite, from unshuttered concrete with phosphorescent liquids, from plastic resins to electro-magnetic fields. Is it necessary to speak of large sizes for public parks, and small sizes for apartments?

Is it necessary to acknowledge that the work provokes criticism, and vice-versa, and that esthetics tries to follow, with a look that is unsuccessfully passionate, the transformations of the spirit that emerge through the matter in a work of art?

Translation by Yvonne Kirbyson.
A few years ago Vasareley wrote, in other words, "it is preferable to use the terms two, three, and multi dimensional instead of painting." This was all the more fitting today as we call sculpture Manzoni's box of 'artistic's excrement', the cloud-vapours by Fahlstrom, the works to destroy by Ixe, and the works to eat by Ygrec. 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 colouring their works. The environment is, again, challenging the very nature of the business of art, based on the "art object". Thus "Sculpture plus" is getting back to stating the problem of the future of the plastic arts. There is no question of producing new techniques, discovering the solutions that are usually proposed. What are the activities that should interest painters and sculptors in the future? And what are the new forms that expression is taking at the present time in Quebec?

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 means to arrive at the "object" as a whole, 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 Icoigraphy complained that their."
BY PATRICK BLOUIN

The works of Canadian artists placed in these key areas on the public square were a significant event, a determinant beginning of the latemovement. 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 then, these manifestations have multiplied, not only in Canada but throughout the world. The occurrence of symposiums, for example, several artists were waiting or experimenting while their works were being executed in public.

Other sometimes visual developments have contributed to putting sculpture back on the public square, to re-integrating it into urban activities. Beyond all others, Expo 67, a favoured location, showed the systematic use of sculptures in relation to different systems of activities and types of space. A ubiquitous system of sculptures superimposes itself onto and integrates itself within the urban environment but it is gaining acceptance in an irreversible manner through vigorous and direct actions such as symposiums and large outdoor exhibitions.

The symposium of the Mountain (Montreal), in 1964, was an outstanding event, a determinant beginning of the late 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 then, these manifestations have multiplied, not only in Canada but throughout the world. The occurrence of symposiums, for example, several artists were waiting or experimenting while their works were being executed in public.

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"Phare du Cosmos" by Trudeau, forcefully affirming its identity in front of the massive and powerful background of a theme pavilion, whose ceiling is decorated in bronze bas-reliefs created by Casleignoux. "Moïse" by Sorel Erogot and structured the relatively undefined space that stretched out in front of the grounds of the pavilion of the United States. With its classical sprit, "Dyad" by the Danish artist, Signe Wilkins, was placed on the Place d'Arrivée Est de l'Univers. "Transcendance" by François Balthus, on the other hand, gave unity and order to a vaguely and busy area surrounded by the meandering of the minirail, the elevated track of the Expo Express, and the billowing 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 sculptures also played a role. On the Place d'Arrivée Est de l'Univers, a group of five "Super characters" ("Consequence") by Jordi Bonet established the link between the monumental scale of the architectural elements and that of the pedestrians. In the same spirit, other works, all of extremely varied expression, combined sometimes joyously, sometimes solemnly, with the spaces for which they had been conceived, such as "Envoi" by Sorel Erogot, in front of the Art Gallery of the Canadian pavilion, "MigMAT" by Robert Roussel, in front of the Jardin des Enfants, "Passe-Partout" by the multi-media woman in perpetual motion by Michael Snow at the Centre Culturel International, the dynamic forms and colours of "Callao-Callay" by François Simon between the pavilions of Belgium and Japan.

At Expo '67 the public and the authorities were finally able to evaluate on the scale of a complex environment the determinist role and the positive and original contribution of the work of sculpture.

The greatest outdoor exhibition "Sculpture '67" organized under the auspices of the National Gallery, on the square of the Toronto City Hall has, for its own part, permitted the appreciation of high calibre work in busy surroundings. But we are still far from the day when sculpture will be readily understood by all and when we will find our open spaces the rigorous exercises by Hugo Leroy, Michael Cooke, Robert Murray, and Lorus, the fragile transparencies by Les Levine, the ephemeral constructions by Jan Baxter, and the intriguing pieces by Snow.

More recently, last summer, the exhibition organized at Stratford once again presented a collection of representative works, some of which were enormous and were only awaiting an opportunity to confront the space of the pedestrian, and answer in a positive way the new questions of space exploration. Maxi-sculptures became necessary to compete with the dimensions, distances, techniques, and dynamism of Phidias, the monumental David by Michel Angelo were so many intermediaries in the relationship between the individual and the monumental works in busy surroundings. But we are still far from the day when sculpture will be readily understood by all and when we will find our open spaces the rigorous exercises by Hugo Leroy, Michael Cooke, Robert Murray, and Lorus, the fragile transparencies by Les Levine, the ephemeral constructions by Jan Baxter, and the intriguing pieces by Snow.

Concerning the urban environment, the most significant occurrence is the work of sculpture, which, in these manifestations 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 the sphinxes of the Egyptians, the Athena Promachos of Phidias, the monumental David by Michel Angelo 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, glass and concrete canyons. Sculpture must now confront and compete 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 immersive 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 the United States pavilion, where the pavilion and the powerful structures of the neighbouring bridges are as equals and forcefully uniting the surrounding space. The sculpture, however, was even more impressive in 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, Rosenthal, Milgowski, 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 sculptors and engineers, at 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 redesigned, 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 luminous, the visual and sonorous composition of the bubbling streams of water, incorporates the traffic thoroughfares and the space accessible to pedestrians in a total environment. Composed of blocks of concrete 45 feet by 11 feet, weighing as much as 18 tons each, the sculpture will occupy with its basin 25 000 square and a surface of 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 and outside 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 Downey 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 concrete 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 reintegration into the multiple aspects and activities of the constructed environment.

Translation by Yvonne Kirshby

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 statue 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 Butler, and the shiny per-belts of its petroleum tankers. 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 in the land translated (lyric) emotion: has not that sculpture become 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 usual things, in this world of the three, 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 esthete, only a world of aggression and fugacity — the very opposite of contemplation, thus of the sculpture-secret — what would sculpt-

sculpture everywhere

BY JACQUES FOLCH
tured in that world? How would its presence even matter, since it could only be perceived by the aesthetic, once more, like a ridiculous wreck eaten away by salt, useless and destined after other years of corrosion to disappear in a last voluptuous delight of sun and water.

In that respect, the work of sculpture has broken with man, with his present position, with society such as it is. This separation occurred a long time ago, as far back as the industrial revolution and the socio-political revolution that it brought with it. The task is clean and evident, and it is perceived in the differentness of man for the work — for quite some time people have no longer been looking at the Sun King on his horse, Stalin on his pedestal, Nelson on his column, except the professors of history and art. More and more, a few pupils who are not yet artists and others, I believe that people do not look at the statues of Calder, more the Giacometti, of Venice or the Moores of Toronto, except the adherents of the religion of the "young executives," the addicts of the glossy weeklies, who imagine that they are thus remaining up to date without understanding that the times have changed. This separation, finally, is to man's credit, and not to his shame. It is he, I think, who is right to grant to the work of sculpture only the few seconds that he would give to a Saignac poster. To be fair, the analytical and synthetic spirit that was needed to make this poster is at least the equal of that which engendered the most successful sculpture.

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 prevented from it — then the work of art (emotional, figurative, photographic-work, translation-work) is a lyric moment that is meaningful only to its author, and that overshadows its contemplator. The course explored by the artist matters little whether it is formal and plastic like that of Brancusi or expressionistic like that of Giacometti. The lyric moment can also be assimilated to a lyric object, by its character of gravity and the fact that it accept emotion as a factor of creation.

The lyric object necessitates a contemplation, in order to result in a sensation. It loses its impact there and we live in a world of impacts. It also loses its autonomy and its force.

Lyricism is a romanticism, and this romanticism leads sculpture increasingly farther and farther away from this world, from our aesthetic, efficient, and electronic world.

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 entire present day environment. This very spirit appears in clothing, decor, furniture, and books. 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, lyricism seems to the refuge of man against participating in the group and a lyric expression. Expressionism contemporaneous with the World War seems the expression of mechanical coldness crushing the individual.

This typically conformist reasoning, is absolutely indefensible and leads art to where it is now: in the museum (or on the public square), in the thorough-fare of indifference, which amounts to the same thing. It is sufficient to remember the consequences of Art for Art's sake to prove that the great myths ofutility lead to indifference, isolate the artist, destroy him mercilessly, destine him to the admiration of a few rich old ladies. Soviet realism had attacked the problem of the artist's participation into society, before and after the last war. Its solution also was based on another myth, that of committed art: it was found necessary to paint and sculp and on simple messages that the people could grasp. The results are known, there too, and from a certain conformity, they passed to a still more detestable popularized conformity.

We are thus in the presence of two failures, that of art "for itself" and that of "message" art. It is probably very difficult to observe a nature that is not music. The work of sculpture, however, perhaps there is an opening if sculpture wants to come down from its pedestal (in every sense of that word).

It seems to me that the present day sculptor owes it to himself to surprise himself, that was his for a long time, to try and bring to the cacophonous concert of industrial production his magic wand of arrangement of volumes. I see elating tasks for him. To participate in the elaboration of an automobile: what a revolution would be the suppression of the hundred useless decorations of a car body — but by someone whose spatial vision is correct; there be no mistake, there is no question of designing industrial designers (even M. Raymond Lowey) with the sculptor and having me play the silly game of "one as good as the other." I am simply noting the failure of "design" (sic) with regard to automobiles (except for a few rare examples) and I say that if I were a sculptor, the problem would concern me. Arranging great construction projects, young people's residences, industrial areas, universal exhibitions, or the like, would be equally exciting — whether it is in the domain of "town-planners" or of architects, once again that is not the question, and I say that if I were a sculptor I would feel concerned about that as well.

Whether all that is utopian, or whether this participation of the sculptor to the tasks of society is materially impossible remains to be proven. I remember that the participation of the stylist-designers 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 beauty seems so important to me that I pray for the coming of total sculpture, the sculpture of every day, of life, of the cultural revolution finally reaching art.

Translation by Yvonne Kirbyson
sentait pas perdue dans l'immense espace du Nathan Phillips et de plus, il a utilisé les boîtes peintes à l'extérieur d'abstractions lyriques pour exprimer de nouvelles façons et diverses surfaces primaires dans une matière plus en vogue et par conseqüent plus acceptable.

Dans ses récents travaux, Handy a fait table rase de tout ce qui avait fait l'oeuvre de sa première œuvre. Il s'est maintenant allé à l'art minimal et a réussi à traduire les idées maîtresses. Je parle de Handy en particulier parce que voilà un sculpteur qui a réussi à se démarquer de sa propre façon et de son idée de dynamisme pour l'art minimal.

Martin Hischhurg présente la situation minimale. Il a commencé avec des assemblages de petites poupées de miroirs rappelant un certain Arman vulgaire. Soudain, il a fait table rase de cet "art pop" et a commencé à peindre à l'extérieur de ses boîtes peintes à l'extérieur des formes qui se font sentir. Cette opposition entre l'objet fini et la forme animale est un aspect nécessaire de l'art minimal. Examiner à fond l'art minimal est un objet: c'est une transformation de cet art en une autre et que c'est difficile parce que cette dernière repose sur des idées maîtresses. Handy a eu ces idées un jour mais il les a abandonnées parce qu'ils ne plaisent qu'à la sensibilité européenne.

"Waves," une de ses œuvres récentes, est exécutée dans une matière "époxy" blanc d'un grand raffinement, aux surfaces lisses, mais qui n'avait rien du joie objectal. Un poing sort d'un mur massif et silencieux. Le poing et le mur ne font qu'un et cependant il semble qu'ils ont des sens et un sens tout semblent personnaliser l'espace et qu'ils ne puissent pas être dévaguer. L'oeuvre de Redinger est d'avant garde et la technique est suffisamment poussée pour dissimuler l'action de la main ou de l'outil. Ce côté technique n'est cependant pas un masque qui dissimule la pauvreté de l'inspiration. Au contraire, l'œuvre de Redinger me rappelle que l'art peut exprimer éloquemment ses rêves et ses cauchemars.

Ted Bieler est un sculpteur de Toronto qui possède cette qualité que si une œuvre était placée dans une pièce ou dans un parc dont les limites seraient recouvertes, elle ne produirait pas la même impression. Il possède une main d'artiste et il sait comment utiliser ce talent pour exprimer de nouveaux rêves et ses cauchemars.

Michael Filipovic dans une œuvre récente y réussit, mais il le polit sans le vouloir. Contrairement à Handy, il a réussi à traduire ses métaphores sexuelles dans une matière humaine. Il connaît les écoles d'Angleterre et de Los Angeles mais il a aussi le sens de la perception tactile avec le spectateur. Mais ceci n'explique pas complètement le manque de conviction chez cet artiste.

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On est porté à penser que l'art cinématographique apportera une réponse aux problèmes de la sculpture du XXe siècle. En fait, cet art libère d'anciennes formes, il dépose et symbolise dans des formes nouvelles les possibilités de l'art que nous avons perdues. Beaucoup d'artistes qui travaillent en Angleterre, en Écosse, en France, en Allemagne, et jusqu'ici, en Amérique du Nord et du Sud, ont noté que la sculpture de l'art contemporain peut être utilisée comme une forme de résolution de problèmes sociaux ou politiques.

Il est vrai que les artistes ont souvent utilisé la sculpture cinétique et la sculpture animale dans leurs œuvres. Mais la sculpture animale a été utilisée de manière plus large par les artistes contemporains. Les sculptures animales ont été utilisées dans des œuvres qui représentent des aspects de la vie moderne, tels que la vitesse, l'identification, la communication, et la représentation de la société contemporaine. Les sculptures animales ont également été utilisées pour représenter des aspects de l'environnement, tels que les effets de l'urbanisation et de la pollution.

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Iain Baxter, qui parfois se cache derrière le nom commercial N.E. Thing Co. Baxter est un artiste de scène et sa scénographie est toujours plus vaste que sa sculpture. En 1965, il a encore produit une série de sculptures en acier soudé, mais il a depuis généralement travaillé en plastique, utilisant soit des formes absolues, soit des formes de plastique. Ses œuvres sont généralement des sculptures de plastique qui semblent s'être écrouées en masques ou en petites sculptures. Les œuvres de plastique sont souvent exposées dans des galeries d'art, mais elles sont également exposées dans des espaces publics, comme les parcs ou les musées.

En 1966, il a travaillé avec différentes formes de plastique, notamment des formes de tin et de papier. Il a également travaillé avec des formes de plastique qui ont été transformées en sculptures de plastique. Baxter a également travaillé avec des formes de plastique qui ont été transformées en sculptures de plastique en utilisant des techniques d'impression et de collage. Les formes de plastique ont été utilisées pour créer des sculptures de plastique de différentes tailles et formes. Les sculptures de plastique ont été exposées dans des galeries d'art, mais elles ont également été exposées dans des espaces publics, comme les parcs ou les musées.

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enseignée à Edmonton a répandu la théorie de structurisme dans toute l'Alberta. Ses reliefs légèrement asymétriques et très mesurés sont souvent motivés par le code de ceux de Boisvert. Il y a très peu de sculpture dans la veine contemporaine en Alberta.


Fred Winnipeg, un petit nombre d'artistes ont choisi la sculpture comme mode d'expression. La School of Art, maintenant affiliée à l'Université du Manitoba, a offert des cours de sculpture pendant de nombreuses années. Cecil Richards qui travaillait dans un style moderne figuratif coulait ses pièces dans le bronze, il a dirigé le département de la sculpture jusqu'à ce qu'il soit remplacé il y a deux ans par deux jeunes professeurs américains.

McClear Dreeze qui a travaillé depuis 1960 est le sculpteur le plus fort de cette région. Il a d'abord fait la sculpture céramique, par la suite, il a adopté la sculpture sur métal. Les sculptures sont des compositions faites d'objets trouvés qu'il trouve ensemble. Devenu familier avec les techniques de la soudure, il a construit de grandes formes d'acier qui sont des œuvres monumentales à caractère lyrique et poétique qu'il place sur un piédestal. Il appelle cette série "Homage to Helios." Ces formes inspirées de la géométrie de la nature en révèlent la structure organique et les formes invisibles et profondes. Dreeze a exploré un nouveau champ récemment en créant des œuvres cinétiques composées de formes de rambouillet qui contournent des dessins en tubes de néon. Il a travaillé en collaboration avec un ingénieur électrique dans l'élaboration de cette dernière œuvre.

Ivan Byrne, un autre artiste de Winnipeg, qui est plutôt peintre, doit aussi quelque chose à la sculpture. Ses œuvres sont faites de plâtre dont certaines sont colorées et d'autres recouvertes de tissu. Ce sont des personnages qu'il a d'abord exécutés en peinture et qu'il transmet maintenant en trois dimensions. Ivan Byrne a aussi créé récemment des formes d'hommes et de femmes en argile.

Deux artistes de Winnipeg, Bruce Head et le jeune américain Robert C. Sakowski qui font partie du personnel enseignant de l'Art School de l'Université du Manitoba depuis 1967, sont passés de la peinture sur toile au relief sculptural. Bruce Head torture les rouleaux de films en diverses formes qui constituent la base de ses constructions. Il étend une toile sur ce squelette et il peint la surface. La pièce est ensuite en plâtre et en fibre de verre et elle a été exposée sur le plancher. La toile ayant été étendue sur un cadre de bois avait pris la forme d'un élégant dessin géométrique de couleur blanche. La bande de fibre de verre blanche aussi continuait le dessin en forme de grande aile et repose au-dessus de la construction. James M. Barr, un diplômé de l'Université de Calgary, a commencé aussi avec une sculpture "Power Flower" et un grand ensemble de parties de matière plastique qui pivotent. Un nuage de peinture acrylique et d'une bande de fibre de verre et un objet de plâtre sont colorés et d'autres recouvertes de tissu. Il a aussi exécuté récemment. Le projet avait de l'envergure et laissait de côté beaucoup de formes qui soient à la limite de la peinture et de la sculpture. Les grands problèmes actuels d'expression sont en fait une peinture acrylique et d'une bande de fibre de verre et un objet de plâtre sont colorés et d'autres recouvertes de tissu. Il a aussi exécuté récemment. Le projet avait de l'envergure et laissait de côté beaucoup de formes qui soient à la limite de la peinture et de la sculpture. Les grands problèmes actuels d'expression sont en fait une peinture acrylique et d'une bande de fibre de verre et un objet de plâtre sont colorés et d'autres recouvertes de tissu. Il a aussi exécuté récemment. Le projet avait de l'envergure et laissait de côté beaucoup de formes qui soient à la limite de la peinture et de la sculpture. 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Ses sculptures sur bois (qu'on devait considérer comme lui appartenant en propre, si on les compare à ses murailles créées plus haut) exprimaient sa vision sociale réaliste et inspirée qui se rapproche de l'image "Pop."

Les deux vedettes de la scène artistique aujourd'hui sont Charlotte Lindgren et Fred Willar. Lindgren est une tisserande accomplie, à l'image classique d'une femme, qu'elle représente elle-même dans ses œuvres, de trois dimensions. Évidemment, on ne peut voir ses œuvres dans les endroits publics des Maritimes — elle doit encore se contenter de vendre ses pièces importantes à Halifax même si ses œuvres sont maintenant reconnues à l'échelle internationale. Elle est aujourd'hui représentée dans des collections importantes. Elle a sans aucun doute le don de créer des belles et stimulantes compositions. Puisque nous sommes à Halifax, il convient de suggerer que la plus maudite sculpture au Canada devrait être offert à Reg Dockrell pour son 20th Century Student qui se trouve sur les terrains de la nouvelle Student Union Building à Dalhousie University. D'une dimension de près de 10, c'est une sculpture stupide, un monument de mauvais goût, un mausolée élevé à la gloire de l'indigence intellectuelle. Tout ce qu'on peut dire au sujet de cette sculpture c'est que pour y croire, il faut l'avoir vue. L'espace manque ici pour discuter de nombreuses questions d'inspiration qui à utilisées Sarah Jackson dans les sculptures qu'elle se trouve à l'intérieur de l'édifice des étudiants.

Fred Willar, jeune artiste de Saint-Jean, promet de devenir un sculpteur de premier ordre. On a encore vu peu de ses sculptures (Dorothy Cameron en a choisi une pour l'exposition Sculpture '72 à Toronto. Son œuvre intitulée Compound fait année partie de l'exposition Perspective 68. Il a tenu une exposition solo récemment à la Owens Art Gallery et il doit aussi exposer à la Confederation Art Gallery et au Creative Art Centre de l'Université du Nouveau Brunswick. La plupart de ses sculptures sont faites de gros blocs de forme cubique, coûteux de l'emploi de bois, bâtis en matériaux synthétiques. Ces boîtes aux formes simplifiées sont placées solidairement en zigzag et elles s'implantent par leur présence. Il se dirige vers l'art minimal dont il est à exprimer pour ces formes, et les œuvres contemporaines. Même si quelques-unes de ses sculptures semblent rappeler certains grands noms, il y a toutes les raisons de croire que cet artiste promet de devenir un jour très libre et très personnel.

Certes, il est d'usage de l'État de la sculpture dans les Maritimes, phénomène dont peu de gens se rendent compte et que la plupart veulent ignorer. Les conditions économiques que les gouvernements provinciaux font pour tous leurs efforts sur l'industrie. C'est raisonnable et nécessaire. Malheureusement, on ne se rend pas compte que le progrès économique seul ne parviendra pas à développer une société saine et heureuse et un milieu stimulant sur le plan de l'art. En attendant le temps où les arts se développeront au même rythme que l'industrie, les Maritimes demeureront isolées sur le plan de la culture et elles resteront un secteur du pays à peu près sous-développé.

Traduction de Lucile Oumer

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 teaching 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. Sculpture has broken away from the study of historical and religious personalities to become abstract. It was under the impetus of the Association of Sculptors of Quebec (formed in 1962-1963) that sculpture was given royal treatment in museums and on public squares. In the present day it may be said that there are from 80 to 90 sculptors in Quebec, 50 of whom belong to the Association of Sculptors. The Association accepts as members only those sculptors who have been following their calling for two years and those who cast only single pieces.

Fundamental data

Summary of the findings conducted among fifteen sculptors

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 of Quebec (Montreal and Quebec 37, Other cities 33). The social origins of the sculptors are extremely varied. The proportion of hereditary artistic traits is the same for both sculptors and painters, that is 50%.

Among the sculptors, secondary education is widespread (60%), professional training is less so (30%). 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 is the painter's (the sculptor's if we recall that the sculptors come from more greatly diversified social origins. In relation to painting, sculpture appears to be a more physical that is intellectual activity. Moreover, sculptors are pursuing a calling that is increasingly adopting a form of construction, building in three dimensions. In this respect we found that before attending the Beaux-Arts, more sculptors were found to have dreams of becoming architects than painters. As for the students who are directing their studies towards sculpture, there was a preference towards the Beaux-Arts (93%), the percentages are as follows: 83% for painters, 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 (all proportions respected) who are 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.

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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 deeply. 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 struck us: most of the artists (painters 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; 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 criterias of competence and the quality of the work being tied to an entire system of cultural, economic, and social values that they 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 artist. The architect 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 the understanding of the planning and execution of the work is primary in their relationship. With painters, the relations 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, of contests is inferior) and if they have never had 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 painters, sculptors and architects relating to a very primitive state, are often defended as gratuitous arts, arts of pure research, having no connection with the client. It is often cited: "When I create, I do not wonder for whom I create, I must make what I am doing and believing, and not just some among them. In the other hand, the same artists seek contracts with architects, they seek to collaborate, 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 plan and functionality seems artists in opposition among themselves. Not long ago, a group of eight artists (sculptors, craftsmen, mural painters etc.) gathered to examine and attempt to clarify relationships with 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 stronger 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 a very profound analysis of the bonds that exist between all of these aspects.

Translation by Yvonne Kirbyson

youth in the Quebec cinema

"Youth is the time when we do not know what is going to happen." Henri MICHAUX

The Greeks had invented adolescence, the 20th century has invented youth. Who was young in 1750, in 1820? The cabinet-maker's son, who picked up the painting in 1830, because he was restless, or was thinking, or was loving? Around 1830, only the rich young bourgeois could offer themselves a kind of youth. Consider Nerval, consider Gautier — this whole joyful lot of red jackets and long hair (already). But most of them, wearing men's jackets, chased after actresses and working girls, dreaming wild dreams; then he was suddenly a man, in a blue apron that was too small. Jean-Pierre Lefebvre has often suggested: his films (the first ones at least) are unmoneyed, they are disturbing, and on them seem to weigh the terrible weight of an eternal sadness, because the French movie, they are more or less absorbed, as it were, the economic conditions and the psychological atmosphere of Quebec; thus in their imperfect existence, they invent this divided country. And the youth in crisis. This is not the case for most of what we look, little by little, any serenity are to be found in the portraits of young people in the Quebec cinema. This includes the gaiety of the young marionettes of Kid Sentiment (by Jacques Godbout, 1968), that was shot in a small town among the prairie, by Joseph Lafrance with a kind of French-speaking but almost completely Anglicized; it ends on a hollow note, and gives the impression of anguish. If, by chance, the couple that we see forming in these films seem to smoothly attain a perfect condition (like Garrou and Naud in La belle saison by Jean-Pierre Lefebvre, 1968), it is rather as if to both reconstitute the unity of an uniness.

An unnessiness that is readily defined. There is no question here of some vague or inarticulate mood of life, or not even of the particular difficulty of being adolescent. No doubt there is found in some of the short films of Michel Brault — Le Temps perdu (1964) and La fleur de l'âge (1964) — something like a sketch of a portrait of adolescence in general. And it is very true that Geneviève, Louise or the girl in Temps perdu are reminiscent of the adolescent girls and boys of Truffaut (4), Olmi (5), Forman (6) or Mingozzi (7) — however, on Brault's part, less emotion (apparent), a less developed character, a less developed feeling, a less developed personality (as well). If this is true, more coolness and more discretion, a rather uncommon refusal of the bonds that exist between all of these aspects.

The young people in the Quebec cinema usually rarely experience the mental disorder of being young in general than the very definite malady of being young today in Quebec. They are always already committed, in spite of themselves; it seems they have skipped a few stages — those of varied immaturity, of the sarcastic or whimpering type, of the vague yearnings (already). They are more or less silent, and they have known quite a variety of remedies might be called "bombs" in order to startle, when the
opportunity arises, the silent partners of the film in which they were allowed to express themselves (like Jeunesse année zéro, by Louis Portuagis, 1964 [10]). However, everything unfolds as if they were on the point of taking action. In films as varied as Les bacheliers de la suite (by Gilles Groutk, 1964), Jeunesse année zéro or Jusqu’au coeur, the revolution makes its presence felt, but like a shadow, I mean less than like a reality that is being prepared — seriously (La Chénaie, by Jean-Luc Godard, 1960) — than like a threat by which they feel themselves surrounded at once (En marge, by Robert Kramer) — or being exalted (Now, by Santiago Alvarez), than like a still vague probability, at best like an imminence that is at once wanted and feared. (11)

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 suite) and which left them generally anxious and defenceless (Huit témoinos, by Jacques Godbout, 1964; Jeunesse année zéro), they have gone on to “the hard facts of life” without having had the time to be young. Even the heroes of Groutk or Lefebvre, who speak and act intellectually, 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 le sac; Jean-Baptiste is a cabinet-maker — without conviction it is true —, and Garou who is a barber). 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 sociological-intellectual group that is sufficiently mixed, idle, and important to play as a whole a political and cultural role (I am certain of the legitimacy of this concept, but there is an abuse of zoom shots of meaningfull close-ups that rather get in the way in Un jeu si simple, by Gilles Groutk, 1964, for example), the Quebec film producers have reacted very quickly and very intelligently. The quip is very evident in the very fine film of Jean-Claude Labrecque of La Visite du General De Gaulle, 1957; or, in another connection, Les enfants de Néant by Michel Brassol, 1957.

And it is with a certain “truth cinema” (Les quatre cent coups; by Braut and Groutk, 1958), and there is an abuse of zoom shots or meaningfull close-ups (that rather get in the way in Un jeu si simple, by Gilles Groutk, 1964, for example), the Quebec film producers have reacted very quickly and very intelligently.

(10) It is known that the film, commissioned by the Liberal party (1968, displayed) by the young people of one end of the province to the others who were questioned in it, such a skepticism towards the governmental team and such a clear revolutionary determination, that the Lesage government had it destroyed. Fortunately two copies escaped destruction.

It will be noted that if the cinema of Quebec takes an interest in a certain “truth cinema” (Les quatre cent coups; by Braut and Groutk, 1958), and there is an abuse of zoom shots or meaningfull close-ups (that rather get in the way in Un jeu si simple, by Gilles Groutk, 1964, for example), the Quebec film producers have reacted very quickly and very intelligently.

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(11) In Jeunesse année Zero

(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 young politician.

The absence of a numerous class of already advanced students who 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 father who has 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 coeur hardly weakens this type of evidence: the time of the Charlots has not yet come to Quebec, that of the Truffauts but barely, only that of the Godsarts 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, (Tiare des Hommes; by Haré and Gélinas, 1968), without the round about mannet of an esthetic denunciation (like that of the American “underground”) or an almost psychoanalytical demystification of the multiple images of the Father (Antennes by Philippe Garrel).

(14) cf. The return of the mouj Jusqu’au coeur in 1968.

(15) See Huit témoinos

N.B. — I would like to express my warm appreciation to André Piquet, of the Cinémathèque Canadienne, Robert Daudelin and Sylvie Mazurk of the Audio-Visual Centre of the University of Montreal and to Onyx Films for the screenings which they so kindly arranged for me, and without whom this article could never have been written. D.N.

Translation by Yvonne Kibon
rembrandt exhibition

BY JEAN-PAUL KAUFFMANN


Whether one was not appreciated by his time!" 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 with respect to this, it is pertinent to note 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 disquieted, and even bewildered. It is a short distance from this to that 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 selling his canvasses for a good price. If he never sought to please, it was not through obstinacy or an excessive individuality. For years he endeavoured to find a compromise between customs and his own nature. When he freed himself, it was quietly.

The very subject of this exhibition organized by the 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 Meshings by Rembrandt. To encourage the pupils of Rembrandt, the master indeed signed many of their canvasses himself. It is likely, for example, that one of the pictures exhibited, "The Feast of Esther", attributed to Rembrandt, is the work of one of his pupils. Nonetheless, the beginning of this year has given new authenticity to the Rembrandt of his assistant, Gérard Dou, on 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.

With respect to this, it is pertinent to note that in the exhibition the master does not necessarily overshadow the pupils. Is this a weakness? Some will say so, objecting that Rembrandt was neglected and the pupils were unduly favoured. In fact, it was difficult to do otherwise with all the canvasses of the world that we have of Rembrandt alone without taking the risk of being incomplete. Moreover, the number of canvasses by Rembrandt that were shown (a total of eighteen of one hundred and eighteen) is not necessarily a greater consideration. The pupils shine through their teacher, in the manner of a prism. This is the greatest homage that 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 valuable 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 reproduce in an almost perfect manner the exhibits of Rembrandt's art. But, if a painting like "Abraham and the Angels" can give as much pleasure as a genuine Rembrandt, it will always lack the most essential value of art, the creative initiative.

What Rembrandt represents for today? A turning point? That is said of all the great painters. The influence he exerted on his pupils was mainly formal. None of them, apart from the Gelder, really sensed the depth of his art. Fundamentally, he could have been born anywhere. The only difference is that in his painting there would have been fewer syntheses, burgomasters, and Jewish merchants. He is the least Dutch of all the painters. That is why in this calm, tidy, and sensual land, he seemed a spoil-sport. His skill was admired, but in a country where people are willing realistic, his imagined debauchs, his mysterious architectures mystified people. He appeared to be an opponent, without wanting to seem like one. He was simply being true to himself. For the first time in the history of painting, the great ones of the earth, biblical characters, and the bourgeoisie were painted in their naked humanity. Rembrandt does not embellish reality as did the artists of his times. Thus in his work, the portrait is not a pretext for allegories, symbols, or decorations. He exults only simple and humble people, either with an unexpected illumination, a surprising tone, with the lustre of a pear or the fold of a cloak.

These are details that give his painting an unusual appearance. And yet, Rembrandt is not a painter of the fantastic. Oddly enough, it is precisely his realism which makes him the most human. At the same time a light floods the faces. It is not this light that naturally bathes objects, it is more a matter of an ideal light, the illumination of thought that makes one sense the spirit of the model more than his presence. But this great man surrenders his secrets slowly. Even today we think we understand him, and he eludes us. Rembrandt's inner feelings begin to make themselves felt when we are on the point of renouncing trying to understand Netherlandish art. And those who copied him did not always understand him very well.

Translation by Yvonne Kirbyson

baudelaire the art critic: an exhibition of the centenary at the petit palais museum.

at the museum across the street, an exhibition that he would have admired: the art of reality.

BY PAQUERETTE VILLENEUVE

"It is not superfluous to note that many people have accused painters whose observation is synthetic and abstractive, of barbarism": Baudelaire - "Caractères Esthétique"

Sometimes fate not only does things well, it also happens to have wit. At almost the same time in November 1968 occurred the opening at the Petit Palais of the exhibition devoted to Baudelaire the critic and in the Grand Palais just across the way, an exhibition called The Art of Reality, grouping a collection of present day American works.

Many thoughts come to mind comparing the reception given each of these exhibitions. All the critics rushed into the rooms of the Petit Palais completely secure in the prospect of having to admire works sanctioned by history... then they went to see The Art of Reality, merely to laugh it up a little in front of the present day works of the "American barbarians". While one was Baudelaire the critic to be disdained, it does not seem as if so.

The Art of Reality thus disoriented the French critics with a few exceptions (Ottor Hahn in the Express). Baffled, they nevertheless did not lose their conviction that all that is not French sins by lack of a tradition, absent an organized style, and in a word, does not exist. However, the Art of Reality is an exhibition that is well-deserving of its title. This reality is the immensity of the American space, the vast starkness of contemporary architecture, and this art is the sparking of colours no longer sustaining an image, but it is a source of rhythms, of direct feelings translated by a refined talent, a source of infinite perspectives opened with the little key of pure colour. It is natural that this art should be difficult to understand for a Frenchman who is used to living in a very civilized and protective nature made up of a multitude of small varied spaces where the dimensions of immensity never arises.

An American critic told me "There are mostly painters among the visitors, brought by the exhibition. The French are afraid not to be impressed by the barriers that the habits of one's culture create; they look only at the work that is in front of them and wonder about the reasons for its efficacy, and consider the message from another world that it brings to them. Thus, Ellsworth Kelly and Frank Stella, painting great flat tints on surfaces where colour modulates in almost imperceptible vibrations (and which is fascinating for that very reason), and invents perspectives whose limit the eye cannot surround, summarize one of the essential motives of the American personality, dynamism. From Barnett Newman, the forerunner, this approach is still being affirmed."

The collection of works (there are 54 in all) range from Newman, Morris Louis, Liberman to Donald Judd, Larry Poons, Jasper Johns (a marvellous canvas made up of white figures blended into a monochromatic surface) to the sculptures Tony Smith, Robert Morris, Alain Wiltowski, and includes Pollock, Still, and Rothko. This exhibition was organized by a very young organization created by André Malraux, the Centre National d'Art Contemporain. In bringing The Art of Reality to Parisians, the CNAC did a fine thing and presented a good exhibition.
One has only to look again at the Salon of 1860, it is tight. He began his career by painting the Danube whose imperative and wise eloquence has been silenced to the landscape and the newspapers of the spectator, sometimes curious, never independent, have, by their lies and shameless cliquishness disgusted the bourgeois with their useful handbooks that are called Reviews of Salons. And first about this important term in our language: we declare that if the conditions of our great artistic colleagues who have done their utmost to condemn this inoffensive creature who could want nothing better than to like good paintings, if these gentlemen knew how to do this, if they knew how to do this, if they knew how to do this! This word which a league away smacks of the atelier, should be suppressed from the critics’ dictionary. There are no more bourgeois since the bourgeois, which proves that God will be some artistic with regard to serial writers, himself is using this term of 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 it is better in short, to suppress a word which does not characterize the vice 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.

The only 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 Bains Turc remains close to us, as much do I confess at never having experienced a shock in looking at a Delacroix. Is it because there are too many lovely Rubens? Rubens has fire-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 original. Mort and Sardanapales 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. Why? May not the prejudice born by posterity 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 enriching experience 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 close to our modern concern for composition. Baudelaire was very partial to this picture called “Fontaine et Virgile”. Rediscovered by the Baudelaire scholar Jonathan Wayne in 1965, it is being exhibited here for the first time since the Salon of 1849.

Concerning a few pictures present Le Sommell by Courbet: a very large canvass where two naked beauties, calm and peaceful, are sleeping interwined! They seem to spring right out of one of the condemned poems of the Fleurs du Mal Les Femmes Déméteres.

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, Lemer, 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 poet in which he wrote to his dear girl, you must not be angry with me if I so suddenly left Paris without having gone to fetch you to divert you a little. In the meantime, as I do not want you to be without money for even one day, go to see M. Ancelle who in spite of all this, The.following is rather generous.

Why art criticism?

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
the museum can be seen a little oil painting: a pastoral scene with rather disagreeable and clumsy colours but which is not lacking in feeling. The sculptor Ramey and the painter Naigeon, the curator of the Louvre's Department of French Art, friendly with Baudelaire, became part of the family council of Charles on the death of his father. Indeed, Baudelaire lost his father at the age of six.

In his home, he became accustomed to admiring paintings by Prud'homme, Géricault. As early as 1836 (he is 17) he writes to his step-father: 'A few days ago the entire College with all the masters went to Versailles. The king is inviting all the royal schools successively to visit it. Thus we strolled in all the rooms... I do not know if I am right since I know little about painting, but it seemed to me that the good paintings were few and far between; those of the Empire period that are said to be very lovely often appear so regular, so clear, so perfect, I am speaking without rhyme or reason but I am only relating my impressions...'

This love of painting will cause part of his first financial setbacks and the quickly realized threat by his mother to give him a legal guardian instead, two years after having received his paternal inheritance, he already had a great many debts due in large part to the purchase of pictures.

Baudelaire and his family
The exhibition focuses on Baudelaire the art critic but thanks to certain documents we are also able to know the family surroundings of the poet better, this sheds new light on his singularity.

Singularity? A sentence by Nada, the famous photographer who was also a talented sketcher as a few of his works exposed here attest, was running on my mind that subject for a while before coming out of the invariably turned up collar of the overcoat, a severely defined nose, between two eyes that are unforgettable: two drops of coffee under eyebrows that go up, ... a clean-shaven face, a11 the usual good looks of a military mind, as though anxious, thought: he wasn’t like other people. 'Legend has it that Balzac and Baudelaire having met on the street quite by chance, without ever having been introduced recognized one another right away and began a lengthy conversation...'

The father of Baudelaire: a portrait reveals him to be a man with an animated face, lively eyes, with fine hands and a good-natured and artistic appearance.

The step-father: Caroline Dufays, born in England, lost both parents when she was seven, and twenty years later a friend of her guardian, Joseph-François Baudelaire, thirty-four years her senior. Eighteen months after the death of the old man she married a military man who was only four years older than her. She must, no doubt, have retained some nostalgic thoughts of this first marriage and how could she not consider with a particular emotion the survival in her son of the paternal interest in painting?

"In my childhood there was a period of passionate love for you, the poet later wrote to his mother, alluding to the period of widowhood. "I was always alive in you, and you were mine alone". At the death of her son, she wrote to Poulet-Malassis, Baudelaire’s friend: 'I lost Aupick, my husband, adored Charles. What a shock it was for us when he refused everything that we wanted to do for him, and wanted to be independent and to be an author. What a disappointment in our family life which had been a happy one until then! What a sadness! If Charley had let himself be guided by his step-father he would not have left a name in literature it is true, but all three of us would have been happier.'

Baudelaire had certainly sensed this reproof when he wrote this painful and enormous blasphemy:

Baudelaire’s letters to his family
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

"When by decree of the supreme powers
The poet appears in this weary world
His mother termed and full of blasphemies
Clenches her fists at God who takes pity on him."

It is true that to the literary talent there was added the violent extravagancies of the dandy, and that the fear of shocking did not act as a very effective restraint in Baudelaire. His very singularity cut him off from people who were not lacking in good qualities but who lived in a conventional environment.

The step-father: James Aupick: A soldier who had worked his way up, he was to become a general, then an ambassador of France and a director of the Polytechnic School. He was in that capacity at the time of the revolution of 1848. One of his students relates that "the boys of the School decided that during the riots they would scatter the various dandies and establish a truce. An ordinary leader would have sent us back to our studies, but General Aupick was not an ordinary leader. He had a great deal of firmness, combined with kindness and a rare wisdom. With a perfect tact he authorized our decision."

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 Charley had worked well he sought to find him with

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 that rigid straightforwardness. The second is more flattering, the face is more animated.

Baudelaire often wrote loving letters to his step-father. "General Auguste sends me the Baudelaire scholar Jacques Crepy, was neither an ogre, nor a fool, nor an old fogey, but simply a good soldier who was a little rigid in his ideas, strapped into his uptrightness as in a uniform and quick to reach for his sword."'

The poet later wrote to his mother, alluding to the period of widowhood: "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 oversized, bigger, stronger, braver, moving protectively by his sides and stars, 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 failures. 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?

In his life he preferred physical and intellectual joy to the heavy burden of conformity. The abuse of stimulants to find pleasure "in which one drowns" already indicates a propensity for the exquisite soothing of prematurely exhausted nerves. He was only 44 years old when he was stricken by aphasia and a short time after by a general paralysis. He died on August 31st, 1867, in Paris, where his friends touched by his poverty had sought to obtain for him a pension from the Institution Publique. He left behind his work as a poet, as Château, as Poéme, as Prose, Mon Coeur mis à nu, the Curiosités, and the wonderful translations of Edgar Poe. Velinda had written about him: "The great originality of Ch. Baudelaire is in my mind his physically and essentially representing modern man... by this I mean only the psyche of modern man such as he has become due to the refinements of an excessive civilization; modern man with his senses sharpened and vibrating, his painfully discerning mind, his brain saturated with tobacco, his blood burning with alcohol, in a word, the supreme nervous wreck, as H. Taine would say."

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Our modern life plunges us directly into this universe of forms and masses that surround us. But day to day prosody stumps the spatial beauty that surrounds us; the harmonies of lines and forms which unobtrusively respond to one another. It is from this hermetic world that our sculptors borrow the free motion of lines and forms to refine them by conferring on them a new dimension that certainly is pleasing to the eye. That is the impression that I retained after visiting a few sculpture exhibitions that were held last fall in a few galleries in Montreal and outside it.

What most amazed me in the majority of cases was no doubt the great variety of materials that the artists used and the originality of forms to refine them by conferring on them a new dimension that certainly is pleasing to the eye. That is the impression that I retained after visiting a few sculpture exhibitions that were held last fall in a few galleries in Montreal and outside it.

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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 systematically and correctly channeled. A sculptor such as his "Movement degressif 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 modulations constitutes a certain plastic 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 in 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 plano-convex shaped stones whose length extends over 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 as also including blue. This scale of colours forms a harmonic 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 can vary depending on the point of view. However we not think this is cybernetic art, but it is at the very least a fortuitous experiment whose technique could probably be probed further. His "Bulle stétotipique" presents a design that is interesting in the choice of materials which are in the universe. This plexiglass defines the form of a half-sphere whose surface reflects the light that plays on the decorations painted on the sphere. The light rays join the work. This globe is mounted on a stainless steel base on which the lightening rays play and reflexes back on the spherical bands drawn on the surface. This metallic plate similarly reflects exterior objects, these reflections are distorted by the glass that surrounds them. By this visual illusions that it creates this work constitutes another means of participation of the viewer in the work of the painter.

The exhibition was made up moreover, of paper collages whose parallel edges were bordered with strips of different colours, that showed the board surface of the centre. This exhibition has revealed a prolific and original artist whose success seems already assured.

It is in this manner that our young artists are increasingly asserting themselves as much as a creator in his art. Last December Jean Noël exhibited about twenty mural sculptures at the Carmen Lamanna Gallery in Toronto. After having used wood and metal as means of expression, Jean Noël arrived at a series of experiments with sheets of plastic which yielded very good results. His works are made up of raised system that he bestows 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 whole evolves back and forward, thus making 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 in as a very well balanced equilibrium in which the artist considers the gradation of tones. We can however perceive in his works a great spontaneity and a freshness of expression which are on a par with the skill of the painter. His ink and brush sketches set against a background and afford an unquestionable interest by the emphasis on the qualities of the ink and the colours. However there seems to be no intimate cohesion between the masses and the background.

The "Trois Mages", 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 his tableau an undeniable pictorial value.

In another respect, last December Gérard Tremblay, a Montreal painter exhibited about thirty ink drawings by Jean Letarte. His painting reveals an accomplished artist who has already made his mark in our Quebec milieu. Tremblay's style seems to be very structured and reflects a great deal of imagination.

The technique and the inscriptions on the picture can be of use for a whole world of suggestion by the calligraphic symbols and certain signs whose forms remind us of those of the zodiac. This writing is set off by a graduated background which gives a certain charm to the picture with the two-dimensional quality.

His colour effects make a perfect synthesis with the forms that stand out in a grid effect. A thin layer of varnish produces on the picture a glaze that allows the free play of light and emphasizes this pictorial quality. In spite of the static state of the forms, Tremblay has achieved a great control of the material and his work reveals maturity and an incontestable talent.