Translations/Traductions

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Editorial
Toward synthetical simplicity
BY ANDREE PARADIS

In Canada, as elsewhere, there is growing concern about the unease that is prevalent in the world of plastic art. It is a fact, but it is not particularly new. Through sheer talking about the environment, it has been forgotten that this environment was in the process of becoming established. What is lacking most at this time is a formidable intolerance to everything that comprises the established environment. This intolerance is the very sign of true creativity. (1)

What is the unease in question? The history of art according to some people, is coming to an end, the traditional role of museums has been completed, they are being transformed into distribution agencies, community centres, or public relation offices (2); the complexity of the trends in art, the confusion of styles, the anxiety that results from it, are disconcerting, of course; but then, the period which we are going through does not constitute a stopping point in an evolution—however, it marks an often distressing adjustment to a powerful social force: that of the mass media.

Let us note carefully that at the very time when the death of the history of art is being proclaimed, the mass media is very dependent on it and cannot dispense with its surveys, its descriptions, and classifications, even if it were only to contest them and throw everything open to question. The mass media's potential for consuming should rather excite the imagination of alarmists and invite them to rekindle the spirit of the history of art to properly keep alive the Pythones of modern times.

And yet, artistic development such as we know it today is scarcely recognizable from the appearance at the beginning of the century of a new legion of writers who were interested in art, after the inattention of the 19th century, with the exception of Baudelaire, and who, during the last seven decades, in criticisms, essays, histories, and perspectives, have guided for better or worse the current artistic development. Previous to 1900, the artist was almost his own single spokesman. Several viewer-critics who began with impressionism did not have any pictorial experience, which many people consider a serious drawback, especially if, in addition, there is to be deplored hesitating judgement, mediocre talent, and weak intuition. Jean-Eugène Berzier flays this type of viewer-critic "whose adeptness admits neither restrictions, nor responsibilities, and whose absolutism is deadly."

Unfortunately this absolutism is found on every level, and sometimes this is surprising. Thus in spite of our great respect for Harold Rosenberg, it is difficult to agree completely with one of his recent statements: "The capacity to define art has devolved to the history of art which manifests itself in museums." Now, it has been a long time since the museum has left the museum building. In its turn the museum has manifested itself in the great art publications; although forced no doubt, it did not hesitate to become the "imaginary museum", it thus continues to conserve and it retains moreover, many followers. It is the place of reading and preview which will become the sanctuary of reflection and meditation. Public places will become places of information and communication. The art of the street, the "poetic hand-me-downs", the art of media, will remain popular art, that is to say art of unconscious imitation or tradition of a refined art that is lost.

In Canada, after art competitions, after Survey '69, it is evident that we are going through a period of important rejection. The Bousche Report, the Black-Foot, the Blood Indians, the Gros Ventre, the Assiniboines, and Cree, and finally the art of the Eastern Indians: the Algonquins, the Montagnais, the Ojibway, Iroquois, and Naskapi.

with a well-defined character, it is still possible to think—that two things will remain essential in art: invention and accent, that is to say temperment, the personal element. Let this art emerged from spontaneity, subject to an expurgation by consciousness, inspire itself from a sound knowledge of the plastic world, and nothing else. Is it not the case that in a vast assimilated culture, then we will be able to speak of an ultimate product, of synthetical simplicity.

(1) Jean-Dominque Rey "Pour l'impressionisme" Collection "Pour ou Contre" Editions Berger-Levrault
(2) Harold Rosenberg — "L'Histoire de l'art touche à sa fin"
(3) Jean-Eugène Bersier "Contre l'impressionisme" Collection "Pour ou Contre" — Editions Berger-Levrault

Translation by Yvonne Kirbyson

Masterpieces of Canadian Indian and Eskimo Art at the Museum of Man, a Fabulous Exhibition.

BY PAUQUETERILLE VILLENEUVE

The exhibition "Masterpieces of Canadian Indian and Eskimo Art", which opened at the Musée de l'Homme in Paris on March 25th and will run until September before being presented at the National Gallery at the end of the year, is the largest display of its kind previously organized. It is the first time that a Canadian collection of such importance has been assembled on an international scale, and it is also the largest exhibition presented in France by the Society of the Friends of the Musée de l'Homme. Everything combines to make it what it obviously is: a unique event in the history of the North American Indian culture, which specialists had previously explored but little and whose wealth they are now discovering.

192 objects, of which at least half are presented to the public for the first time, manifest the art of the pre-occidental civilizations of Canada, from the Eskimos of prehistory to the Pacific Coast Indians, by way of the East Coast and Plains Indians. The objects span a period of more than twenty centuries.

What marvellous surprises are in store for the visitor! How can one choose among the little ivory Eskimo sculptures, the bison in milky white quartz found in Alberta that has an ageless look, the threatening and saucy beak, the highly decorated amulets of British Columbia or the white leather costumes decorated with dyed porcupine quills that resemble silk? Everything should be mentioned for if the organizer has "found in Canadian museums the material to make up a truly important and quite as beautiful exhibition", he has here achieved a perfect harmony among the works that he has chosen. The spirit of the centuries, a phenomenon to which we Canadians are unaccustomed, is present in this exhibition.

AN EXHIBITION WHERE THE ACCENT IS PUT ON ART

"Masterpieces of Canadian Indian and Eskimo Art" is an exhibition aimed at the public at large. Everything has been done to make it at once interesting, pleasant, and meaningful for non-initiates.

There are a large number of masks, harpoon tips, figurines of birds, bears, ermines, and fish, and there are shamans' outfits and amulets, vases, sculpted human heads, pendants, and teapot sets. There are sculpted totems, chests, rattle, initiation rolls, ceremonial objects, hats, furs, and some jewellery. There are sculptures three inches long and others twenty feet high. The materials used are quite varied: walrus ivory, caribou antlers, soapstone, sandstone, bone, wood, antler, bark, skins, furs, by way of the East Coast and Plains Indians. The art of the street, the "poetic hand-me-downs", the art of media, will remain popular art, that is to say art of unconscious imitation or tradition of a refined art that is lost.

In Canada, after art competitions, after Survey '69, it is evident that we are going through a period of important rejection. The Bousche Report, the Black-Foot, the Blood Indians, the Gros Ventre, the Assiniboines, and Cree, and finally the art of the Eastern Indians: the Algonquins, the Montagnais, the Ojibway, Iroquois, and Naskapi.

The FOUR PARTS OF THE EXHIBITION

"Masterpieces of Canadian Indian and Eskimo Art" was divided into four parts: the prehistoric art of the Eskimos, the art of the North West Coast Indians: the Haidas, Kwakiutl, Vootka, and Salish from prehistory to the beginning of the 20th century, the art of the Prairie Indians, the Black-Foot, the Blood Indians, the Gros Ventre, the Assiniboines, and Cree, and finally the art of the Eastern Indians: the Algonquins, the Montagnais, the Ojibway, Iroquois, and Naskapi.

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PREHISTORIC ESKIMO CULTURES: A REVELATION

Prehistoric Eskimo art of the Dorset and Thule cultures is most powerfully suggestive due to its capacity for synthesis. Because of their plastic proportions which resurrect the entire image, two eyes, a nose, and a mouth are all that is needed to recreate a face, the entire body, and the object or man itself, thus assuring a certain efficacy. The Eskimos no doubt brought from the Orient the tradition of a very evolved art that is rediscovered in these small ivory statuettes with stark forms, but which are always perfectly representative. Fifteen of the twenty one pieces exhibited come from the National Museum of Man in Ottawa, the six others, including the combed Thule (a woman’s head that is reminiscent of Modigliani), the harpoon tip and the small figure of a naked man, were lent by the Eskimo Museum of Churchill, Ont.

The existence and the identity of the Dorset pieces have been known since 1925 thanks to the German scholar Jenness. One day Jenness, who was working at the Ottawa museum received from the Hudson’s Bay Company a collection of objects which the Eskimos had found quite by chance buried in the ground. He identified some of them as belonging to the Thule culture, which had been discovered a little earlier by the Danes, and he realized that these sculptures were used in funeral rites. Indeed, in several cases, the small objects were buried near human bones: mandibles and ribs were in frequent enough evidence for the interpretation to be valid. Jenness himself in 1925 dug on Sugluk Island almost at the very end of the work area! Proceeding by analogy, he was successful in guessing that some of the sculptures were used in funeral rites. Indeed, in several cases, the small objects were buried near human bones: mandibles and ribs were in frequent enough evidence for the interpretation to be valid. Jenness himself in 1925 dug on Sugluk Island almost at the very end of the work area! Proceeding by analogy, he was successful in guessing that some of the sculptures were used in funeral rites. Indeed, in several cases, the small objects were buried near human bones: mandibles and ribs were in frequent enough evidence for the interpretation to be valid. Jenness himself in 1925 dug on Sugluk Island almost at the very end of the work area! Proceeding by analogy, he was successful in guessing that some of the sculptures were used in funeral rites. Indeed, in several cases, the small objects were buried near human bones: mandibles and ribs were in frequent enough evidence for the interpretation to be valid.

The most ancient piece of Eskimo art existing in the world, an ivory mask dating from the 7th century B.C. was found in 1958 by W. E. Taylor, the present director of the National Museum of Man and the only Canadian archeologist who specializes in Eskimo art. He found it at a level of five feet under the ground after a week’s digging on Sugluk Island almost at the very end of the work area! Proceeding by analogy, he was successful in guessing that some of the sculptures were used in funeral rites. Indeed, in several cases, the small objects were buried near human bones: mandibles and ribs were in frequent enough evidence for the interpretation to be valid.

The mask found at Sugluk reminds us that seven hundred years before the Christian era man had already "colonized" the barren lands of the Arctic. In confiding to objects of a very fine artistic quality the representation of the animals upon which he subsisted and the symbolism of the relationships that he had established with the supernatural universe to free himself from fears, the prehistoric Eskimo has allowed us to become acquainted with his manner of living and thinking. So many centuries ago (the undated historic stone bison was found, and in a field near St. Paul, Alberta, another prehistoric stone bison was found, whose simplicity of form also possesses fine examples. The West Coast Indians have no doubt left about ten pieces; wampums (pearled belts), mirrors, medicine bags, pipe bowls, and the sumptuous Naskapi tunic that belongs to the initiation rites. The Indians had no written language, so they had to reproduce by drawings that they used as manuals the steps to follow and the position of the different characters during these ceremonies. One of the very lovely pieces of the exhibition—that makes the manner in which the Indians resolved the problem of the lack of writing appreciable — is a caribou skin on which is reproduced in paintings the biography of a warrior. This exhibit belongs to the Archives of the province of Quebec. Decorated by a group of living and thinking. So many centuries ago...
delegates to the opening of this important exhibition at which M. Edgar Faure, the Minister of National Education represented the French government. The preceding day M. André Malraux had made a lengthy visit to the exhibition.

"Why would this exhibition be held at the Galerie Nationale and not in your country?" I asked the director of the National Museum of Man. "Because I do not have any decent show-rooms!" he retorted. Let us hope that after the splendid success achieved by "Marqueurs" of Canadian Indian and Eskimo art, that more generosity will be shown in regard to what Mr. Taylor, intending no pun, calls our "common wealth!"

Translation by Yvonne Kirbyson

Hans Hartung  
BY RENE DE SOLIER

For many years the painting of Hans Hartung could have constituted the elect place where were joined: "gestuelle" (spontaneous gesture), dynamic, hieroglyphic sense of line and scatterings, the sweeping full arm strokes, acute, interrupted or broken in a kind of fore-knowledge, of science, and of instinct (the three are not contradictory). In any case the artist can "summon" and stop his creative force, the gesture (from which comes the word "gestuelle", that was once used) acting as a revealing agent on the screen canvas.

Once, and since the time of the work of a friend, Gastone Novelli, who passed away a short time ago,—we wish we could thus render homage to the work and to the man,—we used another expression: THE CANVAS DREAM.

In Hartung's work, (in the good days, a short time ago, before the period of "great backgrounds", fullness of form (that a formation (using mechanical methods), gantism" that is taking hold of the minor arts or the secondary large sizes,)

Hans Hartung, who passed away a short time ago, received a posthumous homage from the French art world. The painting of the late Hans Hartung is an expression of a time when critics scarcely intervene (or regret doing so, but it will ever be thus!) in this time, without being retrograde, on the contrary is his "isolate" that threatens our creator, or the "isolate", who for all that needs not live on a pedestal, like Bunuel's "Simon"; the dangers that emanate from another culture, from that which is beyond. Hartung was able to conquer and remain faithful. This symbiosis is redeeming; who is aware of it, on the other side of the Rhine, across the ocean? Have we come to disparaging times? Often the history of art is tainted by amazing nationalism. Mondrian in Paris, in the epic days, is not the Mondrian of the United States; Randinsky in Paris (It is evident enough in the history of the Bauhaus, that is now better known and almost perfectly celebrated) develops and builds a masterful work, in several phases.

About 1930, when people were beginning to speak of gestuelle in connection with art, Hartung, with skill, and with the deepest instinct was able to develop dynamics that integrated the new hieroglyphics, and sweeping full arm strokes and scatterings, into the history of painting born from the art of movement (very dense conglomerations of numbers, words, and ideas) that don't seem to escape the critics.

When painting is thus able to unite force and rhythm, ardour and flight, broken curves and small arced lines, traces, what architecture is being elaborated? And who could relate in Hartung's work this sense of power, of force, to the great constructions of the time?

Here it will be necessary to clear up some misunderstandings, and especially to recall to art criticism its role in history. The writer of the preface of this essay, the recent Hartung exhibition at the Musee National d'Art Modern in Paris, Bourdon D'Alva, takes it easy, there is no other expression: indeed for a long time there have been critics interested in friend Hans, including Charles Estienne, this is a fine link of loyalty among us. We find it difficult to accept that after twenty years, the efforts, or struggles (one cannot say elbow-to-elbow, but why not?) that gave to the work and to the friendship a vigour that was that of the men of the times, should be ignored. Should we speak of it now with nostalgia? No. But with a resolution that it would be good to find again, as far as concerns the arts depending on exact and inventive disciplines.

Indisputably, Hartung belongs to this time, as the master who was able to reconcile line and volume, force and twirlings of the lines, mysteries and breakdowns of the arabesque, without ever yielding to the decorative. In these breaks another abstract art was born, that remains human. Which, by volume, colours, and backgrounds, registers all the vibrations of experience.

Translation by Yvonne Kirbyson

Serge Cournoyer  
BY JEAN BASILE

Serge Cournoyer has not produced many works but let us remember that he is young. Five machines, at least they are called machines, have made him famous almost too quickly. Let us name them in chronological order: ZEPHIR, LA NOURRICE, L'EPOUZAILLE, L' HUMIDIPICOLUCEUR, and finally, ALPHA DU CENTAURE, which recently presented at the Province of Quebec's art competition, has just been acquired by the Montreal Museum of Contemporary Art.

First machine, last psychic impulse, that does not contain the instinct of the young artist, ZEPHIR, a rather rudimentary optical system of mirrors and prisms to project onto a screen a few hazy colours, turns itself off, not without the tacit consent of the boy.

Then leaves four, but the four machines contain so much; here we have pipes, motors, and crank-arms. How do they look? Not at all aesthetic.
Machines? Builders? Today everyone seems to be taking the dispassionate approach of engineering. They are bending, hitting together, welding, and joining. Where did this rare breed come from? Vinci was one of them, and how many others before him.

Then after that wasn’t there: the immobile nodes by Duchamp, Picabia, Tanguy, and Grosz. The embryo of the MACHINE STRIPPED BARE BY HER BACHELORS, EVEN. It is hardly possible to realize their erudition. It may serve us well to recall these already old but meaningful words quoted by Marcel Jean: THE SEXUAL FURY OF FACTORIES.

The young artist does not own much; however, he has more than some people whose poverty is very noticeable. Let us say almost poor but not American. Besides that: a sports car (Spitfire), three books whose titles are revealing: L’HOMME DANS L’ESPACE (Man in Space), L’ASTRONOMIE D’AUJOURD’HUI (Astronomy Today), and ROAD AND TRACKS; let us add to that the existence of a private life, and finally sound friendships in art circles and the ability to make others. Let us admit it, he has what it takes to succeed.

The young artist, born in Shawinigan in 1943, under the sign of The Ram, with The Crab in the ascendant, (a magnificent but dangerous cosmic combination), graduated from the Montreal Ecole des Beaux Arts, where he was taught by the sculptor and professor, Archambault. He also tried teaching, a short period tinged with distaste, and doomed to failure. He has always been first and foremost an artist.

In his work, therefore, the Young artist willingly answered our questions. Cournoyer’s answers are transcribed word for word and reproduced verbatim.

A) MUSIC: “I love sounds, particularly the timbre of a clarinet.”
B) WORDS: “I talk like a good ‘Canayen’; words don’t interest me, I may think about them, but I am not caught up in them.”
C) ARTS: “I am not theoretically a cultured person; the practical aspect of things concerns me most; a recital can affect me, but not more than a car, or a rocket taking off; I am in short, attracted to things that move.”
D) COMMITMENT: “Politics is a rather disagreeable thing, rather frightening in the bargain; I am neither for the revolution, nor for contestation; I am interested in my work.”
E) THE PAST: “It is funny to talk about that.”
F) SCULPTORS: “Perhaps Giacometti and Moore, but I don’t know much about that.”
G) WHAT HE LIKES: “I like animals a lot, and I like people a lot.”
H) HIS ART: “My machines are in their plant-like phase, like nature at the beginning of creation.”
I) HIS SCULPTURE: “One does not talk about one’s sculpture, in the same way that one does not talk about one’s mother.”

Let us leave our artist responsible for his surroundings and his tastes, which, moreover, are praiseworthy. But for the time being, let us retain this: PLANT-LIKE PHASE, LIKE NATURE AT THE BEGINNING OF CREATION. Let us also point out some conclusions from Cournoyer’s statements: he leaves no room for revolution, for criticism. Everything is fine, well-ordered, everything seems well.

What does Serge Cournoyer mean, when he uses the expression plant-like phase?

Let us cast a spell on the machines and let them talk! Only ZEPHIR remains silent.

LA NOURRISE, a spiky tubular device has scarcely anything in common with the plant-like element. It waters a plant though. This plant, set in its vase, is not a part of it, it is different from it, replaceable, exterior to it.

HUMIDIFIQUELLE! Tubulures, a flat canvas where the sunflower takes on the form of a tree; there is nothing of the bush, of the bush, nothing of the plant kingdom that is illustrated by the root, yet, very exactly, ALPHA DU CENTAURE, is a direct extension of it.

Finally, let us consider EPOUVANTAIL (the Scarecrow). The first glance perplexes us: perhaps this assemblage where four parts of the privileged dismantler, what will there be left? There will be left a soul, according to some people, and all agree, organs.

It will not be said that I would easily give up the soul. Personally I am rather fond of it, at least as a temporary refuge against Barbarism. Without seeking the help of what others call a transcendental life, let us call it spirituality.

Serge Cournoyer stands aside from it, declaring without preliminary that he is ‘like an adolescent’ (here we see the sacro sanctum myths of childhood appearing), let us continue “without emotion”. Without the progression of a private life, and finally sound friendships in art circles and the ability to make others. Let us admit it, he has what it takes to succeed.

Let us give back to our artist who says: “My works are... rather primitive forms, steps towards a better nature, a better handling.”

This sentence by itself, is a worthy example of the intrinsic question that seems not to be instilled into every creator: PRIMITIVISM.

Opposing the expression plant-like, which is incomplete and a reference to that which has already been created, there is a declaration that is more precise in its unformulated state.

Let us now formulate this question: what is a primitive machine? Is it the wheel? Is it the base of support? What is the eternal sphinx answers: the primitive machine is man, whose body encloses our great mechanical principles, Eye-Wheel, Hip-Lever, Knee-caps... Let us take apart this primordial playingth, let us shamelessly spread out beside the bones, the glands, the intestines, the ribcages, the body-fluids, the instrument, and the function. Let us be the privileged dismantler. What will there be left? There will be left a soul, according to some people, and all agree, organs.

It will not be said that I would easily give up the soul. Personally I am rather fond of it, at least as a temporary refuge against Barbarism. Without seeking the help of what others call a transcendental life, let us call it spirituality.

Serge Cournoyer, former machinist, WHO ARE YOU? He is not a builder of machines. He is a young man in search of himself, thus a poet, on the threshold of life. This life is what it is, it is not something else: a flower or a tree. But it is ours, his, our human condition: organ and biology.

What critic said it, waiting by it to give a naive compliment, that Cournoyer’s organ made him laugh? Blackout... Surgery, inventor of gestating cells... Not an inventor of science fiction, in the manner of Ray Bradbury, Explorer or the oldest and the nascent. For this creator, everything must be invented, built, in his head, with his hands... Such is the young artist in his assured and obvious approach.

Organ, all right. Which one? There are so many of them from the noble kidney to the unworthy brain. One does not have to be a sculptor to find out. Never mind!... Let us think about it, looking and seeing thus the entire world in himself, Serge Cournoyer is at the stage of considering the mettallurgical element, the driving force: Sex.

While speaking of the work, I try to understand the true complexity of the man. During our chats there was an implicit struggle, awkward and graceful. Between coffees, we went at it, from one seduction to another; making a sculptor talk is like a jousting match.
I asked him to classify by order of preference, three key words: INSTINCT, SENSITIVITY, INTELLIGENCE.

Let us not understand by preference this other word IMPORTANCE; but rather the very personal pigment of a taste or even a pattern.

The question thus put to him, Serge Cournoyer chooses in this order: 1) instinct; 2) intelligence; 3) sensitivity. Has there been a better picture of a young man since art has been representing them? A short time after, the artist cries out, echoes, claims that he is mistaken, that it is not so simple, who doubts it? And then our instinctive wisdom, reflects, retreats into himself. Then he says: "When I imagine abstractly, a sculpture growing, I call on sensitivity, when I lay a plan on paper, plans, designs, proofs, my intelligence is brought into play, when I build, it is by instinct."

This precious gear, this instinct against which too many natures are broken, he keeps to it, he respects and admires it. He adds: "I insist on not intellectualizing my life; I have more confidence in my instinct than in my intelligence; my best weapon in attack and defence is my instinct."

Once more we look at the works. What we were saying about the organ, about biology (no longer the machine), is not is still this instinct again, for as constructed as it might be, every organ is first of all an instinct or a superior force that ORGANIZES.

Thus, in the continuity of Time and in the irrevocable evolution, the young artist is constantly reconstructing the human body. For the time being, Serge Cournoyer who is reconstructing himself, point by point, while waiting to be drawn to something else, will sooner or later, forcefully make a discovery, will look, and will like. I am saying that after four organs, they already cannot escape a structure of the body, before us. They project towards us, not as witnesses to some tragedy, sensible of the act of a god, but as living witnesses, not as witnesses to a disaster, not as victims of a catastrophe, but as living witnesses. They project towards us, not as witnesses to a human tragedy, but as witnesses to an eternal motion), the young artist conceives the organ first, then lets it go to the bosom of our museum-universe, this world where it will be registered in the annals of art, with all due authority. It is this that will make the artist, as the creator of an organ, a living artist, the creator of an organ as living as the organ of the body. They project towards us, not as witnesses to some tragedy, but as witnesses to an eternal motion, a living witness, a living work. They project towards us, not as witnesses to a human tragedy, but as witnesses to the eternal motion.

In his way, according to some chemistry, that he draws from his own crucible, he builds organ by organ, point by point, the great future body of a TRANSPARENT BEING: the total man, fore-shadowing the world, different for everyone, yet the same for all. Although it is scarcely begun, the work of Serge Cournoyer is a summation.

The young artist is great because he is, by nature and by that spirit of a life that grafts onto his life, that only he will be able to understand.

And we are prosaic witnesses. Yet we are accomplices since we are organs and men. He builds us, that is why we understand him.

Translation by Yvonne Kirbyson

An aspect of the early sculpture of Quebec: Mimicry

BY JEAN TRUDEL

Among the iconographic types that were repeated with variations in the national religious tradition, there are certain works, in round or in relief, that are practically copies of one another. Whether executed by the same sculptor or by different sculptors, they are distinguishable only in infrequent details that are either sensual or technical. Thus, in the last 30 years, from the 17th to the 20th century, allow us to come to the conclusion that there was a general phenomenon in the early sculpture of Quebec. The careful study of three cases can give us an idea of the extent of this phenomenon and its repercussion in the history of art in Quebec.

The first and the most simple case, concerns the Vierge d'Enfant (1) in gilded and polychromed wood which is on the high altar of the Beaumont church. Although the account-books of the parish do not make mention of it, Mr. Gérard Morisset attributes this sculpture to Noël Levasseur (1688-1740). This is quite possible. (2) The crowned Virgin is standing and holds in her right hand the free end of a cloak that covers her head. The knee of her right leg is bending out slightly in the front. A sash gathers the dress under the bosom and fleurs de lys appear in the folds of the cloak. The left arm is holding the child Jesus whose left shoulder is uncovered and who is holding a crown of flowers in his hands. This sculpture is treated rather weakly, but it does not lack elegance.

Very recently we had the opportunity to discover the model for this work. It is a Vierge d'Enfant in gilded and polychromed wood which is in the Old Ursuline Monastery in Quebec city and which has been used in processions for quite some time. (3) It is like the one in Beaumont in all respects save for the Virgin's crown, and the incisions in the gift of the cloak and the general treatment which is rather weakly, but it does not lack elegance. Both works show sensuality, but discreetly. In all likelihood, the Virgin belonging to the Ursulines is French; it might have been imported in the 17th century in the early days of the establishment of the community in Quebec. An analysis of the wood could confirm the stylistic analysis. The Beaumont sculptor having received an order might have used the Virgin of the Ursulines as a model, but one can also wonder if the priest and churchwardens of Beaumont did not require him to imitate the Virgin of the Ursulines. This is an important matter for it involves the whole process of the creation of the work. Three sculptures from the Montreal area pose the same problem, but a bit differently.

The first one is in the church of the Visitation of Saint-au-Récollet (4), a polychromed wood. Vierge d'Enfant that is set standing on a rock. It is mounted on a wooden base decorated with the head of an angel sculpted in relief. The head is covered by a veil and she is holding the Infant Jesus who is sitting on her left arm. The Child has his right arm around her neck and is holding a globe of the world in his left hand. It is appreciably the same iconographic type as the preceding sculptures. It formerly adorned the high altar of the church. The first account-book (5) of the parish mentions it in an item dated June 21, 1818: fifteen Spanish piastres were paid for it. It is thus quite logical to attribute it to David Fleury David (6). A native of this parish, the sculptor worked in the decoration of the church from 1816 to 1827, according to R. Taquet. The stem in the account-book reads as follows: "... contracts to pay for a small statue representing the Holy Virgin and the child Jesus, that is to say that the church council will pay to the worker...

It is easy to assume that "the workman", since 1816, has been David Fleury David.

...
Another Vierge à l'Enfant was to be found in the church of Rivière-des-Prairies, even a short while ago. Today it is in the collection of Dr. Herbert T. Schwartz of Montreal. A photograph from the magazine "Art and Artists" (W.E. Roberts, 1929), shows the statue in the church of Rivière-des-Prairies, with this base, in all respects it is identical to one of Sault-au-Récollet (7). The base has now disappeared, but there is no doubt that the same sculptor executed both works at about the same time. A third Vierge à l'Enfant, conserved in the Musée du Québec, was acquired in 1952 by Mr. Paul Gouin, it came from the church of Sainte-Geneviève in Pierrefonds. This sculpture, which was cleaned and gilded at the museum in 1955, is slightly different from the two others in the execution of the face of the Virgin, the hang of its garment, the gesture of its right arm. It is very probable however, that it is still the work of the same sculptor.

We are dealing with three churches that are not very far from one another. David Fleury David worked for more than eighteen years in the church of Sault-au-Récollet. It is possible that he sought to sell a copy of the Virgin and Child that he was executing exclusively, or that he had copied from an already existing work, but it is too probable that he was being paid a substantial sum (8) for his work in Sault-au-Récollet. It is more probable that once the statue of the Virgin was acquired and installed in Sault-au-Récollet, the Virgin later acquired and installed in Sault-au-Récollet, the Virgin surrounding parishes would have wanted to obtain similar work (9) to the Virgin of Sault-au-Récollet. We can say from the wearing away of the sculpture, the repairs that were made to it, and the manner in which the reliquary-base is treated, that it is a work of the 18th century. It is a crowned Virgin who falls down to the shoulders, her head seems to be in a cloak and is holding the Child Jesus with a globe, on her right arm. Her left hand held a sceptre that has disappeared today. The height of this statue did not permit to be placed in the usual altar niches. Its reliquary-base is also an indication of the value that was set on it. For it may have been the main work of the church or chapel in which it was placed.

In the collection of Mr. Roesaart Saint-Pierre, in Beaumont, there is a small and very faithful replica of the Museum's Vierge à l'Enfant. There are differences in the manner in which the Virgin is held, the hang of the cloak and especially in the base which has lost its function as a reliquary. The Virgin has retained her sceptre. We are inclined to think that this is a copy of the Museum's Virgin executed for a church that wanted its repertory. It is difficult to know if it was made by the same sculptor; there are some rather marked differences in the countenance of the Virgin, but there are also many resemblances. Even if it was executed a long time after the original, this copy could have been ordered from the same sculptor.

We could give several other examples that would only confirm this phenomenon of mimétisme. The work of the sculptors is only indirectly concerned; they were content to execute, in a manner somewhat the same as the other, several works of different styles and periods of the 18th century. This does not mean that it was always so and that they never created an original and personal style, copies of different works. That does not mean that it was not indirect concerned; they were content to execute, in their own manner, the execution of the face of the Virgin, the hang of its garment, the gesture of its right arm. It is very probable however, that it is still the work of the same sculptor.

In the beginning it must have been the desire to adorn churches as well as the desire of the artists to have a new piece of work. The Jesuits, who were in possession of the church at the time of the Jesuits, had seen in such and such a place and that they considered beautiful. According to information that was obtained, it would have been part of the property of the early Jesuits; it is not possible for us to confirm this (9). However, we can say from the wearing away of the sculpture, the repairs that were made to it, and the manner in which the reliquary-base is treated, that it is a work of the 18th century. It is a crowned Virgin who falls down to the shoulders, her head seems to be in a cloak and is holding the Child Jesus with a globe, on her right arm. Her left hand held a sceptre that has disappeared today. The height of this statue did not permit to be placed in the usual altar niches. Its reliquary-base is also an indication of the value that was set on it. For it may have been the main work of the church or chapel in which it was placed.

The Vierge à l'Enfant in Sault-au-Récollet is of great interest and value. It is a crown Virgin that is held, the hang of the cloak, the gesture of the right arm. It is very probable however, that it is still the work of the same sculptor.

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La sculpture africaine présente un large éventail de styles et de techniques, qui varient en fonction des cultures et des régions. Des sculptures en bois, en bronze et en or sont présentes dans de nombreuses communautés, incluant les Peuls, les Dogons et les Bakumbas. Les figures d'ancêtres de ces tribus sont souvent stylisées et l'intention du sculpteur est d'évoquer le caractère de la personne disparue. Les visages, qui sont souvent finement ciselés, expriment des idées en recourant à des formes inventées d'après la nature. La plupart des sculptures africaines sont utilisées dans le cadre de cérémonies et de rituels magiques. La fumée de bois carbonisé et d'huile de palme est utilisée pour polir la sculpture, en permanence, et certains sculptures sont décorées de dessins symboliques.

Le bois est sculpté quand il est encore vert, laissant la sculpture évoluer avec le temps. Les insectes et l'humidité ont pour résultat de désintégrer les sculptures, mais certaines sculptures sont peintes avec un pigment qui les protège. Ces sculptures, telles que les masques, servent de couleurs brillantes sur leurs masques et ils y ajoutent des peintures pour exprimer des idées dans un style qui évoque le monde des ancêtres.

Les sculptures africaines ont été conservées durant des générations et sont réputées pour leur beauté et leur valeur. Les peuples africains se servent des traditions et des techniques de sculpture pour transmettre leurs histoires et leurs croyances. La sculpture africaine est un art qui est resté vivant malgré les influences étrangères et les transformations dans la société. Les sculptures africaines sont aujourd'hui présentes dans de nombreuses collections et musées, où elles sont conservées et exposées. Elles sont également utilisées dans la décoration de maisons, de bureaux et de autres lieux publics. La sculpture africaine est un art qui continue de s'épanouir et de se développer, et qui continue de toucher les gens du monde entier.
the presence of France in North America in the 17th and 18th centuries. This historical group, having a new identity and operated according to the site where it was located, the former Youville hospital which had been tastefully restored by a private company.

Old Montreal is being rejuvenated. If six buildings house private offices, they also accommodate art galleries, shops, restaurants, and discotheques whose youthful clientele somewhat influences the life and character of this old district. The most recent addition to the quarter, the Plexi Discotheque located in Place Jacques-Cartier, is a rather unique example of agreement and understanding among the architect, the designer, and the owner. While not neglecting the commercial aspect of his undertaking, the owner, Mr. Leo Rueland, played a role as a patron of the arts, for patronage supposes confidence and loyalty on the part of the patron towards the artist, but it also encompasses the most sublime agreement on the principles of an art, of a form, and of a manner. And that is so rare today. As for presenting government aid as a modern patron, we have seen some local examples of that recently, and that seems rather funny to me. What confidence and loyalty would you want there to be between a free creator and the state? Between a state who will always require that the candidates under its protection prove before a "ad hoc" commission that they are worthy of it, very colourless, and very incapable of disturbing the peace. The state giving a free hand to Borduas, to Réjean Ducharme, to Ulysse Comois. Why, it's inconceivable!

The Plexi Discotheque is a success in which technology proves that it is playing an increasingly important role in our society and that art can be directly under its sway. By choosing to give to the decor of this discotheque a character that is alien to that of the district, the architect, Mr. Gilles Lavigne, did not choose the easiest solution of fashionable contemporary decor and revealed an adventurous spirit and a great deal of originality.

The abundance of new materials and techniques of which plastic is an example, of materials invented for commercial purposes and then discovered by artists as a new form of creation, has evidently influenced architecture, but it has also permitted a rapid evolution of sculpture. The latter will certainly replace painting as patron and as the means for identifying a certain period.

The Plexi Discotheque is a sculpture and architect, influenced by the problems of space which preoccupy most artists, quickly realized that he had only to follow abstract designs to capture the taste and style of the times in which we live. If concrete has been the material of the 20th century, plastic will no doubt be the material of the 21st century. The modules which make up the main decor, that of the ceiling, were made by the Hickey Plastic Company. Mr. Alfredo Haddad, a designer, was in charge of the selection of the material and designed the design which existed between the architect and the designer. With the "Plexi" a contemporary success of impeccable taste. They have created that an atmosphere worthy of the best international designer, an atmosphere that one rarely has the opportunity to see in Montreal.

Translation by Yvonne Kirbyson

Roger Paquin

BY NORMAND THERAULT

— Graduate of the Ecole des Beaux-Arts, sculpture and integrated arts option. Exhibitions:
— Youth Pavilion, Expo 1967
— Galerie du Sisic, 1967
— "New Sculpture at Stratford", 1968
— Provincial Competition, 1967 and 1968 (two award-wins, purchases).

To find oneself again in front of the pieces of Roger Paquin, is really to stand before 'sculptures'; for the work itself is its sole presence and is in no way supported by writings or verbal affirmations. Roger Paquin declines to make a "statement" and wants to leave to these plays of forms and colours, which are his works, the content of independence and, by that very fact, their affirmation.

His work lends itself to this well for, in opting among all the tendencies of present day art, for an art that is "plastic", he produces pieces whose significance is totally the result of a perception and this perception is relative to the look that the viewer brings to it. In other terms, in Paquin's work, the work-author-viewer relationship is never given a personal touch, the first term (the work), being the only element that is real and present, the two other terms being different and remaining unknown to each other. This searching for an "anonymity" thus permits no altering of the meaning of each of the sculptures.

The primary interest of Paquin has always been to suggest by some means a space that is free of volumes with sharp edges, and that, independently of an individual experience that would confer upon the work a chronological notation. And his first pieces almost created an architecture, and even an architectural monument.

This stage is characteristic of his education and his apprenticeship in the profession and, finally, when he was taking courses in the integrated arts option at the Ecole des Beaux-Arts, he found his direction. Then he executed solid cement blocks, that could weigh as much as 600 pounds, and whose forms, according to whether their author retained traces of the various stages of their making or their final appearance.

With his pieces he determined the formal universe that would be his own and gave his own definition of the sculptor's occupation. For him, it was no longer a question of considering the sculptor to be an architectural monument whose principal capacity was to refine forms by a direct meeting with the material that allowed him to express himself. For when the form has been decided upon, its realization becomes anonymous and does not result from a subtlety of treatment. It is only a matter of forming a sculpture that, ideally, already exists.

This was the case of the first piece that he executed in the Youth Pavilion, "Rochers-causerie", it was first put down on paper and its structure was carried out by an architectural firm. At the stage of the execution, the artist becomes a technician and his work consists in clearly affirming an indispensable design. But the latter requires more than one experiment to compensate for the lack of knowledge.

Thus it was possible to see Paquin applying various colours to find the one that would unite the best with the blue of the interior and exterior surfaces, in such a way that the side edges define the general form as clearly as possible. For colour does not "decorate" a volume, but it helps to define the forms and to accelerate the viewer's perception of the piece so that the viewer is finally meeting with a "global message".

For this piece, Paquin also opted for the art of metal, for the latter allows a more definite and clearer affirmation of forms. He creates a free play of spaces which, by the span of the volumes, registers itself in the more general area of the surrounding environment, to render the relationship between the work and the environment more dynamic.

But "Rochers-causerie" and the two pieces that will follow it retain the notion of the work of art. "Staccato" and "Vulcana" are works, being in effect conceived as a physically united group that without any doubt participates in the environment but by making an opening in the latter rather than by integrating it.

This limitation of the pieces (where they necessarily suggested a play of space) was however to be abandoned. And as in "Rochers-causerie", where two elements of a "single piece", the entire "Canyon" series was going to play on a modular structure that was really going to permit the viewer to "dialogue" with the sculptures.

For if the piece at the Youth Pavilion still allowed an interest for form itself to persist, by putting the accent on the curve that was interesting for its beauty alone, the "Canyon" series really plays on the values of space. It is not a question of saying that the material has been broken up, but it is now no more than a support for a rhythm created by the forms. The latter, not as in "Staccato", where it arose from an intellectual association with a "chosen piece", questions the whole environment and has the same role as an "architectural work", both for the artist (or rather the one who participates in the environment) a questioning.

For, by choosing a structurally simple form, a broken line, he allows a play of designs and shapes that condition the entire encompassing space by dividing it and imposing on it another range of
values, and the various designs, far from being static, communicate among themselves by the coloured surfaces which, of identical dimensions, vary in density according to the various relationships that the lower forms among them.

In fact, there is not any assemblage that is necessary to them: it is possible in the presentation to work with the diverse elements that compose them. Perhaps this can be doubted in the case of the first pieces of the series, for, because of their smaller size, they may have some difficulty resisting a separation in space. But with the piece that was shown in Stratford, no questioning is allowed: the play of the dispositions is infinitely varied and the diverse ways of presenting them make them so may sculptors. For what is important now, is no longer the accidental nature of form, but the participation of a group with another that is more vast, that encompass the pieces, the people, and the physical space that is not normally "sculpture". But there is also sensed the necessity for large size and the artist's intention to create an "architecture". Thus, in this respect we understand that Paquin affirms about "Canyon No 4", the piece shown in the last Provincial Competition, that "I am discovering more and more that the piece had been conceived for a museum". For it really acts on a free play of surface and is above all a "beautiful" piece, independent of the idea that subverts it. And we apply ourselves to contemplating each of the surfaces, the latter clearly removing us from the environment decor to "play" the game of the "sculpture".

It was this position that made him work for a long time on rounded forms where the aspect of "pleasure" of looking at the work would be its greatest quality. His research has been temporarily abandoned. Paquin does not mix in with his present creations. More and more Paquin is aiming at the creation of large size pieces that would permit a varied use. And to accomplish this, he is turning to a sculpture of a modular conception.

This interest is not new, but it is a fact that he possesses a language that would allow him to make valid realizations. In 1967, there was "Les paravents" and "Goduram": the first were units that had the shape of a Greek "lambda", the second were L shapes that marked divisions in space and on the ground. And, since that time, he has been able to widen his knowledge of materials and metalurgy, to be able to reach the conception of a modular unity as a base to which other sections, of varied shapes could be joined. And its use could have a presentation that is as much horizontal as vertical. Thus, in the execution, it will suffice to fabricate in a factory several of the modules and to use them under presentations which, by the adjunction of other components, will assure a variety. The result is thus more economic and the notion of the work is thus abandoned, for a single piece even after its setting down could be transformed.

Thus Paquin's sculptures no longer seek to "signify" the world and their author, but to make the environment that contains them "significant". We are no longer dealing with a visual art where the viewer reflects for a moment on a piece that he has been looking at for several months but rather this is an art that intends to be continually transformed in the environment. Paquin does not want his action on those who live there, on those who are not always aware of it, to be constant.

With such pieces, Paquin places himself within the tendency of sculpture that was introduced by the Guggenheim exhibition at the Fine Arts Museum here last summer. It is an art, that, like that of Morris Judd, Caro, Murray, and several others, is clearly dependent on the look cast on it by the inhabitants of the place and which finally gives it its meaning. It is a question of making a "universe of forms" and not of fabricating "illegal" objects in a physical environment that has not foreseen them.

It is an intellectual art but it can be perceived only by the senses which give a total view of it. In Paquin, this is seen by the importance he grants to coloured surfaces.

As for the importance that this form of expression will assume here, that depends on the interest that we take in it. Paquin, among others is working on the level of forms which are very ambiguous physically and we will only understand their beauty in the extent that we can perceive them as such. And, in public squares, as in large buildings, these sculptures will no doubt have more interest and meaning than a few scurvy boxed shrubs.

Translation by Yvonne Kirbyson

The beginning of a project by Guiseppe Fiore

BY FRANCOIS GAGNON

Using clothes-pins in a work of art sounds rather familiar. Last fall Hugh Leroy distributed a prospectus of the Montreal Museum whose cover had a series of clothes-pins, that also evoked in a disconcerting manner a programme from the 20's by Schwitters and the "Arp's" among other projects for imaginary monuments. Claes Oldenburg proposed erecting an immense, nightmarish, concrete clothes-pins over Chicago (2). Let us go back a little further in time, and let us not go too closely at the form of the pin, and we will recall that Francis Picabia had used hairpins in a famous collage: "La Femme aux Allumettes" (3).

It will have been noted however, that these uses of the clothes-pin (or other pins) in contemporary art smack of dadaism (Picabia and Man Ray), or pop art (Oldenburg). Might Guiseppe Fiore, Canadian of Italian origin, be joining their ranks,—to tell the truth—a little late?

Really, it is nothing of the kind. Neither the education nor the previous work of Fiore take this direction. Born on April 18, 1921 at Mola, a little city in Southern Italy, on the Adriatic coast, Guiseppe Fiore received his first lessons, which were quite academic in fact, in the shop of Stella, an unknown local sculptor. Drawing and painting were considered to be a way of reproduction photographically. Fiore seems to have succeeded quite well at it, for the Liceo Artistic of Naples confirmed this teaching by granting him a diploma of "Maturita Artistica"... in 1949. Then for two years he studied at the Naples Faculty of Architecture. Thus, his education was of a type that is not a part of a group with another that is more vast, that encompasses the environment that has not foreseen them.

The course of Fiore's Italian career stops here. After a visit to France and Belgium where he discovered Ceanniti and "Le Douxart" Rousseau, Fiore emigrated to Canada in October, 1952. He was 21 then, and far from "artistic maturity", with all due deference to the Liceo Artistic of Naples! Having arrived in Canada, he enrolled in the fresco courses that Stanley Crosby was giving at the Montreal Ecole des Beaux-Arts (4), and was there for two years. He returned to the Beaux-Arts after his marriage to Monique Girard in October, 1957, but this time to receive a diploma in the teaching of art, in Italy. It is evident that this is not exactly the formation of a future dadaist or pop artist! On the contrary what these facts bring out is the tendency to integrate an artist's work into a precise social context, teaching being the main such endeavour for the time being.

Fiore's previous work confirms the impression left by the review of his education. The reader will be able to ascertain this for himself with the help of several reproductions of his paintings that are printed here. The oldest one dates back to 1961 and is entitled "La Femme au Chat". It was at the Montreal Museum of Fine Arts from March 17th to April 2nd, 1961 (5), on the occasion of one of Fiore's most important exhibitions. The English critics of the day (6) had thought it clever to relate this picture to other pictures in the exhibition and expressed a certain enthusiasm for contemporary subjects, and notably for speed. A roaring racing car that goes like a machine gun is more beautiful than the Winged Victory of Samothrace. (8). War was also declared on classical subjects like the nude, the landscape, and the still-life... If the technique of "La Femme au Chat" by Fiore is reminiscent of the faceted treatment that Severini borrowed from the cubists after November 1911, then the peaceful subject of this picture places it in quite another sphere. It would have been more accurate to have seen it as the attempt of a young painter to get out of the Impressionism that is the problem of the pictorial surface as such. And, as a matter of fact, it is the tendency that is going to dominate his production thereafter.

The mural that we are dealing with now clearly indicates what this tendency means in the present context. The surface was being made possible, and also it indicates his first attempt to put his painting into an architectural framework. We are referring to the mural that Fiore executed for the "La Lanterna Verde" restaurant in Dorval, in 1965. (10) Certainly the various reference points of the mural are rather get in the way. If we insisted all the same on showing this work, it is because it prefigures Fiore's current study of the problem of the wall in architecture.

Note: That may be, the production of 1964 and of the following year is abstract, as is magnificently illustrated by the "Compost" of 1964 (11), or this other one of 1964-65. The structure of the latter, in thin vertical bands placed side by side anticipates in a curious way
the walls covered with clothes-pins or door-handles that Fiore is now offering us.

We now suspect that there is nothing subversively daline about clothes-pins and door-handles. It is a matter of scale. The same scale project trying to solve certain problems on the human scale, which is something that our architecture seems to need today. These are the circumstances in which the project was born. I hold the definition of man's permanence, on the very level where his continuity seems most questioned, that is to say on the technological level itself? Would these very old extensions of the human hand so related to the biological structure of the hand, to its proportions, to the biology of the hand, not be the tangible, manipulative proof of this very permanence of man?

But then the small size of the objects, their very insignificance, worries me. Does this famous human continuity beyond the contemporary technological fact rest quite entirely on such a fragile base?

Already automatic dryers are questioning the very existence of clothes-pins. Their area of distribution corresponds geographically to the outlying regions where it is not practical to install "laundromats", and corresponds sociologically to the classes of society for whom the use of these automatic machines still constitutes too large a weekly expense. We will have noticed that it is a question of the sectors of society least affected by contemporary technology.

Certainly the meaning of Fiore's undertaking is not to lack back to the days of the spinning wheel, but to try to find a possible direction for art — certainly not the only one — to assure this continuity of forms and their inexhaustible fruitfulness, beyond the technological revolution? If it is so, it is possible that Fiore's clothes-pins retain Tinguely's crank-arm machines and Calder's "mobiles", that preferred to obey the rhythm of the wind and imitate the movement of the clouds, rather than the staccato of modern machines. If it is so, it is possible that these walls on the human scale would assume man's permanence, even long after the form of the clothes-pin and its name, have been forgotten.

NOTES:


(2) Exhibition at the Sidney Janis Gallery, in New York. For a reproduction see "The Times" of Nov. 22, 1949.


(4) These courses were then being given in the former Monument National building on Saint-Lawrence street.


(6) Robert Ayre in the "Star" and Dorothy Pfeiffer in the "Gazette". ["Le Futurisme et le Dadaïsme"

(7) Written near the end of 1965, published in "Le Figaro" on February 26th, 1970. ["La renaissance du Dadaisme"

(8) 1961. ["Le Dadaisme et le Futurisme""

(9) "La renaissance du Dadaisme"

(10) L'incertitude, 24' of 1961. Let us recall other murals by Fiore: a mosaic in a restaurant on the Mont-Royal; a wood montage in the Nuinzi restaurant on Saint-Lawrence street.

(11) "Profoundly american".

(12) Collage and oil, 36' x 48', 1964, belongs to the artist.

(13) Twentieth century B.C.

Translation by Yvonne Kirbyson

A cinema of wandering

(Jutra, Don Owen, Carlo, Garneau, Lefebvre, Ransin)

BY DOMINIQUE NOGUEZ

...Oh Earth, in wandering, we dream...

No matter what one does, it seems that the theme of youth, which was the focal point of the first of these chronicles about the Quebec cinema, is inexplicable and that it now appears in all of the films like a haunting obsession. Everything conspires to its supremacy: retrospectives, excursions into public movie houses, previews. Whether we like it or not, upon seeing A tout prendre again, on seeing Enfant de la nuit, or on seeing Grand Rock, or on seeing Jusqu'au Coeur, or on seeing Viol d'une jeune fille douce, or on seeing Le Grand Rock, or on seeing Jeune, ouvrier, casse-pieds, and don't even mention the Beauconsdq Shopping Centre, in the same year; a wood montage in the Nunzi restaurant on Boucherier street in 1961.


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degrees of lucidity and control, the film willingly assumes the force of
a wandering — with however something more brisk than what the
Heideggerian word usually suggests, but with a certain (secret)
seriousness all the same, for the first steps are always those that
guide the passage of the heart. But a heart that is “mis à nu” (bared), with all that this
Baudelairian term can imply of a-romanticism. We know that there is
a romantic manner in which to treat one’s heart, concealed, and
delicately enveloped in tissue paper or light cotton. For it is, basically,
poor little thing that we dearly love and that we bleed only with
very little pin pricks, with frightful moans: twenty tears for each
drop shed. A-romanticism, on the contrary, can be a complete and
magnificent ablation of this cumbersome organ. Consider Don
Giovanni, and Vilmont, and a certain Montherlant —, it can also
be an indirect heart treated with a joyous lack of indulgence, that
is to say in short, like the big bit of red flesh that it is, what burns of
laughter then will greet stabs and thrusts of stiletto and knife.
Look at Stendhal, at the work of the young Flaubert, at Lautre-
mont, Radiguet. Look at the “hussars”, Nimier at the head, and Vian
(Boris). And in cinema, look at the hussars that were the Malle of
Peter Bogdanovich, the Hitchcock of his thrillers, or of his
“A bout de souffle, Le Petit Soldat, Pierrot-le-Fou”. Claude Jutra belongs
to that group, and were it not for the fact that he is slightly late
(A tout prendre is of 1965, but what importance!), one would gladly
gladly say that he is to be one of these rare French literary actors
of 1955 (those carefree types who had a little gallop in St-Germain
on the streets of King Sattre before the Robbe-Grilletians and Sollersian
hands came to test their steam rollers there), and one of the most
talented and original producers. He travels from literature to literature and to France but until things change, Jutra is the most
literary and the most French of Quebec film producers. He is literary
in his commentary in counterpart that accompanies the picture (by Jean-Guy Allaire, which very often takes the place of the
writing of this autobiography. For, as far as concerns the actors and the sets — which are usually in the film the grounds of a slight
transposition, and of the distance that the author establishes, in
relation to his own life (which is thus the sign that there has been
rewriting and not a pure and obvious presentation of an event that is
actually unfolding) they are in a certain and troubling manner
the same as those of the related event. Without saying it, Jutra and
Johanne Harelle, actors, only mimic their own story. This is a false
“happening” because after all it is the second time that what
shows us is occurring and this reiteration necessarily deprives the
film of what characterizes every true event: unpredictability and
singularity. This activity however, has something less free and
more precocious (of which we notice some traces in the scenes with the
healthy and free life of a young Quebec student in Montreal,
seems to interest him especially. Now everything unfolds as if the
reconstruction; (and thus with humour) the rather considerable gap that is
simply shows, with a great deal of vetvre and finally, without com-
plainting (and thus with humour) the rather considerable gap that is
increasingly widening in Quebec between a closed society of a
sanct French Canadian family, proves that this problem is not
posed with the greatest urgency in Quebec, and which are posed
in an exemplary manner in Quebec. I am wrong moreover, to speak
of levity in the words of Gilles Ghesquiere’s novel, that is to say in short
a film like Georgy girl by Narrizano, (the emancipation of girls, abortion) are among the problems that
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It is a very happy story, I maintain, for if he allows his brain to be operated on, Garrou, in revenge, keeps intact under the end, what seems the essential in Jean-Pierre Lefebvre's work, this bit of bloody and sensitive muscle that is called a heart. Mouffe, at the end of the film, presses her finger on it to see, there is a bowing of pain; it is still there. That promises fine love stories (and with the Godard-like rhythm in which he is filming, when this will appear, Jean-Pierre Lefebvre will perhaps have already composed four or five, with a preface, afterword, and appendix — so much the better). Why then we will ask, an inscrutable manner, silences, inward directed rage, that wandering, that is to say of confusion, or research and innovation, the means of showing it. Two jokers on each side begin to cut away at the rope. It is a very happy story, I maintain, for if he allows his brain to be operated on, Garrou, in revenge, keeps intact under the end, what seems the essential in Jean-Pierre Lefebvre's work, this bit of bloody and sensitive muscle that is called a heart. Mouffe, at the end of the film, presses her finger on it to see, there is a bowing of pain; it is still there. That promises fine love stories (and with the Godard-like rhythm in which he is filming, when this will appear, Jean-Pierre Lefebvre will perhaps have already composed four or five, with a preface, afterword, and appendix — so much the better). Why then we will ask, an inscrutable manner, silences, inward directed rage, that wandering, that is to say of confusion, or research and innovation, the means of showing it. Two jokers on each side begin to cut away at the rope. It is a very happy story, I maintain, for if he allows his brain to be operated on, Garrou, in revenge, retains consciously or not, the best of the lesson of certain French nature novels or melodramas and which brings forth at most, a few working-class people in Montreal than that the solution has just precipitated and that a revelation is waiting, that is to say of confusion, or research and innovation. Let us leave the lovely red cows of Grand Rock to those who take pleasure in seeing the story of an individual (and I mean that the alienation of a big fellow who is too gullible and hot-headed, or of a little woman stupified by television commercials, that unemployment, the outcome of squandering, are not problems, but are at the most a phase in life) and that it is not artificial, that improvisation in it is not what it is in an improvisation in a cinema. Let us simply note that a certain important justice saw to it that Le grand Rock by aiming low fell low, and even completely flat, since this uncourageous film that aimed only at success drew less people in Montreal than Le coeur d'une jeune fille dans l'eau.
about these films by young people about the impossibility of making a film about young people, there is one exception—an
outrageous exception—Pierre Perrault. From Pour la suite du monde to Voileau de nuit, there is the same effort to wander no more, to return to the origins. We published his like a missionary work, and return, whose meaning is still undetermined: nostalgia and love of the past, or immobilization preparing a new advance? It would be a pity (and very unlikely) if Perrault were not to engage himself on this second path. For that is the one of television, and it is the art that is proving the most propitious of all for inquiry and questioning, for the delights of uncertainty and the perpetual necessity for innovation. Delights, yes, for what greater happiness can there be than that of being able of knowing how to find before one according to the lovely title of Julien Green, "a thousand paths open!"

(1) cf. the film by Robin Spig for the N.F.B. Flowers on a one way street (1968) from which the former has, moreover, borrowed passages.

Translation by Yvonne Kirbyson

In Quebec city, four art galleries in search of a public.

BY MICHEL GAUQUELIN

For a long time, Quebec city lived with a minimum of animation in the field of the plastic arts. Painting and sculpture interested only an infinitesimal minority of artists and art lovers, those who are still living in the annals. The commercial development that tried to interest an indifferent and reticent clientele made up of businessmen, for whom the idea of hanging a picture over the livingroom sofa was about the same as the purchase of a refrigerator. There, there was success, a development was very slow in a city particularly disadvantaged in the cultural field. The Zanettin Gallery, founded in 1885, but which has been "operational" for only about twenty years, had a great deal to do to track down talented artists, make them known to the public, and have them accepted by the buyer.

In spite of the growing number of artists, Quebec city has at this time only four art galleries: Zanettin, LeSieur, Jolliet, and Champagne, and they each have their own personality.

Some time ago galleries were born, existed, subsisted, and died ingloriously. There may have been as many as six at the same time. Those were the days of Jean Leblond, of Denys Morisset's La Huchette where a certain warmhearted spirit ruled. But purity of spirit is not financial profitable.

The Lemieux, Denys Matte, Paul Lacroix, J. Antoine Demers, A. Dumais, Louise Carriere, Monique Mercier are names found in the eyes of the gallery, a great variety in the styles and a wide range of names, a remarkable broadmindedness to many trends. But many of the visitors buy more for an occasion than for the work: canvasses are offered at Christmas, a metal sculpture for a new year, pictures in the window.

The situation is somewhat similar at "L'Atelier" which is directed by René LeSieur. Discreet, sensitive, one might say timid, she is above all an artist. The art gallery, behind the showcase, conceals works by Giguère, Picher, des-Steene, Huchette where a certain warmhearted spirit ruled. But purity of spirit is not financially profitable.

Beside these two galleries deeply implanted in Quebec life, Michel Champagne and still more Michel Groulx with the Jolliet gallery, follow a different and no doubt more austere direction. Both hold to the following reasoning: "I exhibit only what I like". Young and esthetically formed artists, they choose to be strict with themselves, and if they are receptive to different styles, they will refuse compromise.

Michel Champagne is approaching his thirties. Energetic and lively, he studied at the Institut des Arts appliqués in Montreal and at the Quebec Ecole des Beaux-Arts. A painter himself, he has shown a different and no doubt more austere direction. Both hold to the following reasoning: "I exhibit only what I like". Young and esthetically formed artists, they choose to be strict with themselves, and if they are receptive to different styles, they will refuse compromise.

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cover, understand, and like. The gallery thus becomes a meeting place. But will that be enough to support the director? In the interest of the Quebec public, in the interest of painters who ask only to exhibit, let us ardently hope so, and, after all, renouncing is not so easy when one is enthusiastic.

Translation by Yvonne Kirbyson

cardboard furniture

BY VILDER

The aims of an exhibition of cardboard furniture presented by the third furniture display of the I.A.A. of Montreal were directed at putting a solid and reasonably priced new material at the disposal of the public, and having cardboard furniture known and produced in Quebec.

In order to increase the trend to exchange and the volume of sales, we tried to survey and thereafter put on the market economical products which were within the reach of mass of consumers, and which, because of their reasonable price, involve neither worries about upkeep nor concern about durability.

Cardboard furniture adapts perfectly to our life. It can be thrown away when no longer serviceable. We are becoming increasingly accustomed to thinking along these lines, and furniture in turn, is getting away from the durability that was formerly required of it.

The main cardboards used are: cardboard tubes and corrugated cardboard.

Cardboard furniture upsets our habits. This new technique is meeting with an astonishing success even though it is only just beginning.

CONCLUSION

To conclude, I will say that cardboard can be treated for inflammability by adding to the pulp a chemical product like potassium silicate for example.

Humidity and dryness are the two drawbacks of cardboard but they can be eliminated by a wax coating or a fine covering of plastic film. The latter operations are combined in its manufacture.

Cardboard can also be coloured, printed, painted, and varnished. The simple and clever construction allows cardboard to resist pressures of several hundreds of pounds without being altered.

ANDRE VILDER
PROFESSOR, I.A.A.
AND DIRECTOR OF THE EXHIBITION

Translation by Yvonne Kirbyson

a meeting with jean-louis shefer

BY M. F. O'LEARY

("Scénographie d’un tableau" — Editions du Seuil)

Q. — What is the "scenography" of a picture?

A. — The term "scenography" is borrowed from Vitruvius, who contrasted it with "orthography" and "iconography" like the perspective drawing of architecture. The same term revived by Palladio is also understood as a "writing for the stage". In the title of the book, "scenography" indicates a setting of the picture disciplined by all the forms of reading that we can make of it. It is a setting that is bound to the perspective of the picture, it being understood that drawing must be composed in its two "orthographies": at once its script and its plan, its purpose. As a matter of fact the analysis hinges on the overlapping of these two terms.
Q. — You have chosen The Chess Game by Paris Bordone; why this picture in particular?
A. — It is an exemplary picture that is placed at the end of what is commonly called the Renaissance, that is to say the 16th century, and Paris Bordone is an interesting painter because he tapped many what are called "heroes", those of Titian, whose style has been employed in the works of Giorgione, and through these two painters, almost everything that was done in Venice and Italy. This picture is distinguished thus already by many historical references. There is something else that makes this picture to the extent where all the terms of reading are going to be subject to a double retreat of the picture itself: between the right and the left, between the reduced model (the chessboard) and the whole picture — the play, constantly regulated by the picture, of functions, of sequences, of intersections of movement, of characters, etc. — is the momentary discontinuity that is written into the picture, and which, paradoxically, necessitates an increasingly comprehensive reading and, if you like, a reference to subjects which are not the picture, which are sometimes not even contemporary, but are controlled by the almost analogous demands of representation.

Q. — Can structuralism be a method of analysing a picture?
A. — People have often tried to apply structuralism uniformly thought, as a monolithic thing, to the history of art. Nevertheless, they did not reach absolutely satisfactory results that would have considered, as if you like, the total body of a certain type of objects whose irreducibility it obstinately attempts to relate: in this sense it is absolutely invalid since it has never taught us anything either about history or about art, since, in short, one does not know whether the history of art is a reading of a picture. On the other hand, structuralism, or more exactly, structural linguistics, cannot be transposed, such as it is, in the reading of an object it does not govern. It was, I think, the only method of systematic analysis; but the object of the book is also to elaborate a method in terms of the types of objects that interest us.

Q. — Is painting seen as theatre particular to the 16th century? Do we rediscover these themes of Bordone in other painters?
A. — We find them everywhere. For this reason this painting is called "exemplary" and stands out as representative of all types of painting: at once painted, and classified. As for the theme of the theatre, it has been underlying all painting until very recently, until the time of the great rift of the 19th century, where the picture and representation faded at the same rate.

In a more narrow sense I do not think it is possible to disregard the great Vitruvian texts concerning the theatre in the reading of the picture, to the extent where all the elements represent almost literally a Vitruvian scene. If the performance as such does not end, that is to say, that the actors never leave the scene. What unfolds in that theatre is a search for meaning: the story that is narrated and the play, constantly regulated by the picture, of functions, of sequences, of intersections of movement, of characters, etc. — is the momentary discontinuity that is written into the picture, and which, paradoxically, necessitates an increasingly comprehensive reading and, if you like, a reference to subjects which are not the picture, which are sometimes not even contemporary, but are controlled by the almost analogous demands of representation.

Q. — What research are you engaged in at the present time?
A. — I am trying to elaborate a program of the study of representational systems that constitutes a greater breadth of subject matter than "Scénographie d'un Tableau" to the extent that it permits the reading not only of pictures but all that which is characterised as belonging to a representative period: period, that must also be understood in the Greek sense of epoch, a putting into parentheses, a figurative suspension as a system of inferences outside of which there is not a representational structure. And then becoming evident, that the aim of the book is not to read a picture and to provide a key to it, since ultimately it is impossible to do so, except in a continual scenography of the text of the picture which is perpetually destruction and reconstruction, but the goal itself of the analysis is to construct a "semiotic" model, which does not refer only to one object but permits us to read a great number. I believe that one may elaborate (there is no theoretical impossibility in this construction) a model that permits the development of representational systems; it is, as a matter of fact, possible to read thus not only the pictures of the same period but any number of pictures as long as they have terms of reference and may be defined as pictures. Everything depends, in fact, on the definition of the structure of the object that one is going to analyze.

The rules of the system, which are briefly outlined, are the semiotic rules; they bear more on the relevance of the method than on the formal and objective characteristics of the object analyzed. That is why it is not applicable to many objects, but many objects are not irreducible to it.