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Découvrir la revue

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The act of faith by the builders who wanted to give everyone the opportunity for entertainment, the opportunity to increase their knowledge and pleasure, to assure their access to a world of marvels, such is the adventure of the National Arts Centre in Ottawa with which this issue will deal. The Centre was brought into existence by the National Arts Centre Act (14-15 Elizabeth II, 1966, chapter 48) which received royal assent on Tuesday, October 1, 1966, by Order of the Privy Council (1966-2273) the Chairman and Vice-Chairman of the Board of Trustees of the Corporation and nine other members were appointed as provided in Section 4 of the Act. Section 34 of the Act confers on the Mayor of Ottawa, the Mayor of Ottawa and Hull, the President of the Canadian Broadcasting Corporation, the Director of the Canada Council, and the Government Film Commissioner the right to purchase real estate in the National Capital Region. In June of that year the Alliance invited Dominion Consultants Associates to study the feasibility of creating a national centre for the performing arts. The report which followed — the so-called Brown Book — was submitted to the Prime Minister in November, and on December 23, Mr. Pearson announced acceptance in principle of its two key recommendations, the creation of a national performing arts centre in Ottawa, and the organization therein of an annual national festival, as the major centennial project of the Federal Government in the National Capital.

An inter-ministerial committee was then created, its task was to prepare the necessary legislation to create the National Arts Centre. The appointment of the Coordinating Committee — Mr. G. Hamilton Southam on secondment from the Department of External Affairs — and the choice of the Montreal architectural firm of Affleck, Desbarats, Dimakopoulos, Lebensold, Sise were among the committee's first recommendations to be accepted. In February 1964 the Prime Minister announced that the building was to be erected on Confederation Square, a central location made possible by a most generous gift of land by the City of Ottawa. At the same time the Prime Minister and the Secretary of State announced the setting up of advisory committees on operations, on music, opera, and ballet, on theatre, on the visual arts. The role of these committees was to analyze the Brown Book in detail and to make appropriate recommendations to the Coordinator. In January 1965 construction work was begun under the direction of the Department of Public Works. The completion date was set for December 1968.

The first function of the Board of Trustees who met in Ottawa on March 8th and 9th, under the chairmanship of Mr. Lawrence Freiman, was to determine that the Director, Mr. G. Hamilton Southam, should bear the title of Director General. More than anyone else, Mr. Southam was the animator of the project that he brought to completion. He wanted to give the capital the prestigious dimension that it had lacked: a centre propitious to the development of artistic talent, an "open" center that would symbolize friendship and cooperation, and which would arouse new national pride. The opening of the National Arts Centre on May 31, 1969, is an event that involves all of us.

Translation by Yvonne Kirbyson

Architecture at the National Arts Centre

By Jules Gauvreau

On May 31, 1969, the National Arts Centre in Ottawa was officially opened. Erected in the centre of the city on 6½ acres of land at a cost of $46 million, the complex is the first actual sign of an intent to endow the capital with the cultural and social facilities that had always been lacking there.

Following representations and studies undertaken by the national capital's Arts Alliance, the Canadian government entrusted the preparation of the building plans to the architectural firm of Desbarats, Dimakopoulos, Lebensold, Sise. From a technical point of view, the solution was not an easy one, for with the exception of the fairly widespread neo-gothic style, the city had almost no architectural tradition or, à fortiori, a cultural tradition. The problem that was set and the conditions to be met could be summarized as follows:

The Integration of the arts, a permanent debate.

By Andrée Paradis

Should an architecture that is complete be sufficient unto itself? And when may we speak of completeness?

Perhaps we can in the case of the Finnish architect, Alvar Aalto who, since about 1930 has been taking the part of a franc-tireur in international architecture circles. Putting aside concrete to return to traditional materials like wood and brick, introducing poetry into functionalism without denying the geometric severity in favour since constructivism; it is not an accident that he created a style that assured him a great popularity. He meets the aspirations of a society for which he conceives a place to live that answers fundamental needs for well-known materials and sensual forms leads him to build not only a house but also everything that serves the man who lives in it. Moreover, the manner in which he treats materials makes all ornamentation superfluous. He is said to be violently opposed to the integration of the arts.

The debate between partisans and non-partisans of the integration of the arts thus retains all of its acuity. It nevertheless remains that the architect who acts as a creator can also complement the painter and the sculptor with whom he feels affinities and with whom he can develop his ideas in favourable conditions. Such an attitude to work existed at the National Arts Centre where architect Fred Lebensold frankly opted for integration of the arts. Has this broad-mindedness, this desire to involve the artist found a satisfactory answer? Diverse opinions will allow us to have at least some idea of this and to measure the importance of the problems to be resolved.

The Omnipresence of Cultural Needs

The accelerated construction of vast architectural complexes intended for cultural purposes is a phenomenon of our times. Here and there, new buildings are going up. The postulate of Novalis is particularly apt: "It depends on us whether the world is consistent with our wishes."

For a long time cut off from cultural wealth, North America is taking the lead and is favourably building theatres and cultural centres. Lively controversy is the result. In the United States as in Canada, numerous objections are raised: from the economic point of view, the increased costs of building and operating; from the cultural point of view, design against the technical requirements of contemporary artists; from a political point of view, the increased costs of building and operating; from the social point of view, the solution was not an easy one, for with the exception of the fairly widespread neo-gothic style, the city had almost no architectural tradition or, à fortiori, a cultural tradition. The problem that was set and the conditions to be met could be summarized as follows:

The problem is not that of knowing what we might have done if . . . we had done otherwise; but of setting in motion what already exists, making a maximum use of artistic potential, and of involving new sectors of the public. Decentralization will, logically, take place in the wake of strong centralization. Europe with its deeply-rooted cultures attains this with difficulty; its modest results, although interesting, are based on old foundations. We still have to develop the source of all our future influences.

Finally the tone is an optimistic one. If it has been possible to find the sums needed for the construction of theatre and art centres, the people responsible for cultural policies will certainly find ways to assure the proper operation of artistic activities. They would not be able to disappoint two million Canadian art enthusiasts who expect a great deal from the artistic climate in which they would like to live. They sometimes dream, during periods of austerity, of a trans-Canadian road that would be bordered with monumental sculptures. A vast country needs such forcefulness.

Translators / Traducteurs
The architectural group

From architecture to the integration of the arts

BY LAURENT LAMY

Directly bound to function and to economic and social needs, architecture is, of all the arts, the one that best represents the culture that gives it life. Thus, a work on the scale of the National Arts Centre assumes the value of a symbol. Before such an architectural group we may well ask ourselves what we are. Among all architectural works, does a National Arts Centre not occupy a choice place? Not being at the service of practical life like the subway, a factory, or even a house, it is rather, like a church, a place that man, curious about himself and the world and avid for experiences rich in imagination and fantasy, occupies in exceptional moments. The architectural group

For the National Arts Centre, the architects used the hexagon as a module. This form which follows from the lie of the land has been fully exploited since we find it again not only as the volume of the building but again in the light wells, the stairways, and the elevators. It is moreover the link between the terraces, the foyers, and the offices. The hexagon which is near to the perfect aesthetic form of the circle, presents several advantages for a theatre: it guides the audience around the stage, offers them the utmost in visibility, and favours the principle of participation.

The neighbouring area of the Centre was not particularly charming. The vaguely gothic architecture of the Parliament buildings, the vague greco-roman traces of the former train station, for example, Château Laurier, made the modernity of the museum, required a clear visual affirmation that would in some way form the centre of Confederation Square. The massive, almost blind architecture of the centre answers this need. On the theme of the hexagon, the architect Claude Parent, the work of Louis Kahn in the United States. Completely oriented to the interior and the activities that it houses, the Centre affirms itself as an architectural success that is perfectly integrated in the surroundings. The lines created by the vertical windows and their ribs animate the main façades. The open angles of the hexagons and the different levels of the volumes put rhythm into the architectural space and make them constructions where the architect could be a creator and absolute since they are not limited to additions, or do the creations participate in the group?

The Woods of Art

Is not integrating works of art the use of these works in such a way that they form a whole with the environment? Integrated art can be compared to stones incorporated into concrete: they are an essential part of it. Without them the concrete is more crumbly and less resistant.

At the National Arts Centre, is the contribution of the artists limited to additions, or do the creations participate in the group? Have we progressed since the first step was taken at Place des Arts in Montreal?

In their 'place', the architects have chosen areas to present works of art. Their projects concern both the place where the works can be discovered, or the committee accepted their works. They are often excellent works, as is the case with Daudelin's sculpture outside the Centre. But stuck in a corner between the large theatre and a wall, it is doomed to a quite similar fate: it is partially hidden by shrubs and the wall. Although it is monumental, it looks small there, being neither on the scale of the architectural group nor easily seen by the passers-by. Let us approach the centre on foot or by car, from one direction or from the other, one can never see it all, neither can it be seen from the terrace where it is placed, nor from the surrounding streets.

Inside the centre the prevailing material is conglomerate concrete, a strong material, whose rich greyish texture wanted emphasizing. This was done in some places by the red carpet. But in the main foyer, the monotonous and dull mosaic floor offers no contrast at all with the wall, in the area of colour as well as texture.

At the entrance to the small theatre, at the very place where the foyer is smallest, there is a little square of a space that is little place to step back, there has been placed an immense painting by Ronald. No total view is possible. The place is not suitable for this work whose highly coloured and changeable forms would have been very visually effective, if they could have been discovered gradually, while being approached. However, this mural serves as a vertical link between the floors.

The banners by Laliberté and the Polish tapestries in which most of the highly coloured materials are placed to step back, there have been placed an immense painting by Ronald. No total view is possible. The place is not suitable for this work whose highly coloured and changeable forms would have been very visually effective, if they could have been discovered gradually, while being approached. However, this mural serves as a vertical link between the floors.

The banners by Laliberté and the Polish tapestries in which most of the highly coloured materials are placed.
qualities. But its acquisition would have been more significant at the beginning of the century, right in the middle of the cubist period; in 1969 it would be more in its place in a museum. Is it not in an arts centre that one should find works that depend on the most lively sources of art. As McLuhan would put it, the choice was made by "looking through a "retroviewer".

In the stairwells, the giant glass block chandeliers by William Martin of Boston, are near to being arborescent forms but look too much like sugar candy. The result is one of the most debatable.

The work by Lorcini, made of aluminum rods and plates, almost disappears. It is much too light to be attached to the wall where it was placed. Again, not much room to step back and see it well. Enlarged and multiplied, it might have been able to effect an interesting counterpart with the exterior walls of the east side, which are gloomy in their severity. Better yet, Lorcini's project has been asked, in collaboration with the architects and the engineers, to study the form and dimensions of the steel structure in order that it might project beyond the concrete. The structure incorporated into the architecture but partly apparent, could have become a really integrated mural.

Pretty, but with a disconcerting simplicity, the fountain by Julien Hébert is jarring in its banality. That is not the work of a sculptor. On the other hand, Julien Hébert succeeds completely as a designer when he composes the ceiling of the great hall. Conceived according to the imperatives of the acoustics engineer, the perforated, mobile, metal panels become in their unexpected but clear language, surfaces that are pierced by the interplay of forms and light modulations. That is integration. Around the great hall, the anodized metal grilles by Slater, without being of a dazzling inventiveness, fulfill their purpose quite well; to form a screen between the hall and the foyers.

So as not to abandon certain conventions that has been retained in this hall the red rug armchairs synonymous with the luxury and pomp of theatrical tradition. Trite symbolism, if there be any, is compensated by the lighting that comes from the ceiling and the walls, the latter are composed of vertical bands of naked low-intensity bulbs that are reflected in the textured glass. A golden yellow colour participates in the red gold harmony that could not be forsaken and whose use was not questioned. Another choice was well meant; cast aluminum — a very modern product, and their rich texture — create areas of light and shadow that soften where these immense surfaces could have been too forceful. Warm and serene, blended from a few accents, Manessier's tapestry accentuates the intimacy of the small concert hall, a hall which, after all, is the most harmonious one but which by its size is reserved for official receptions and concerts of chamber music.

As for the stage curtains by Micheline Beaucémin and Mariette Rousseau-Vermette (1), they have followed the good tradition that has is that the utilitarian curtain should be covered by a decorative curtain. Like the doors by Bonet, they foster the transition from everyday life to the life of the imagination. They set a festive tone to everyday life to the life of the imagination. They set a festive tone — a sort of good humour that flows from it.

No, I do not know that that condition was set. That would have been a mistake. No self-respecting artist, and there are many such artists, would have had the choice of working on the ceiling of the great hall. Conceived according to the imperatives of the acoustics engineer, the perforated, mobile, metal panels become in their unexpected but clear language, surfaces that are pierced by the interplay of forms and light modulations. That is integration. Around the great hall, the anodized metal grilles by Slater, without being of a dazzling inventiveness, fulfill their purpose quite well; to form a screen between the hall and the foyers.

Anyway, since there are works of art, can you tell me how the works were chosen?

A. — The National Arts Centre formed a consulting committee, and this committee, in full agreement with the architect, chose most of the artists to be commissioned. In some cases, the choice to work on the exterior sculpture was left to the artists designated by this committee.

Q. — Is it true that artists were asked to try, as far as possible, to make the style of their works agree with the form of the architecture, or is it enough to say, with the two geometric patterns that constantly recur: the circle and the hexagon?

A. — No, I do not know that that condition was set. That would have been a mistake. No self-respecting artist, and there are many such artists, would have had the choice of working on the ceiling of the great hall. Conceived according to the imperatives of the acoustics engineer, the perforated, mobile, metal panels become in their unexpected but clear language, surfaces that are pierced by the interplay of forms and light modulations. That is integration. Around the great hall, the anodized metal grilles by Slater, without being of a dazzling inventiveness, fulfill their purpose quite well; to form a screen between the hall and the foyers.

Q. — Let us pass on to the second sculpture, Zadkine's bronze which inside the centre. What do you think of it?

A. — It produces a great effect and is quite in keeping with the scale; that is the essential thing when we speak of integration into architecture. This monumental sculpture is in proportion; in this respect, Daudelin, who is very conscientious, took all possible precautions. It was said that only the two sculptures were not integrated into the architecture. That is conceiving integration in a narrow and restricted sense, and it is erroneous, after all. Whether a sculptor agrees to produce a work for a building should understand its character and produce a work that is in harmony with it, not by adhering to a theme or given designs as, for example, the hexagon or the triangle, which dominate here, but very simply by ways of his own, ways that emerge from his imagination, and his creative talents.

Q. — Let us pass on to the second sculpture, Zadkine's bronze which inside the centre. What do you think of it?

A. — Zadkine's work is concerned. If I admire certain works by this artist, I am not particularly infatuated with this one. It seems rather banal to me, rather dull if I dare say so. Concretely, moreover, it has neither depth nor contour, it is seen only from in front or behind, but very badly from behind, because it is almost standing against the wall. This poses a problem of integration. It might have been possible to place it in an area that was rather closed but that would have allowed it to be seen from the back, as well. And, of this sum, half a million was spent for works of art. Do you consider this amount sufficient or definitely too modest? A. — It corresponds roughly to standards accepted almost everywhere: that famous 1 percent intended for what is called the embellishment of the architecture.

But we should not approach this problem as a financial point of view. The essential thing is that the architecture be beautiful; then there is no need to embellish it. If the architecture is self-sufficient, it is preferable not to add to it works of art for the sole purpose of encouraging artists, which seems rather odious to me.

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BY JEAN-RENE OSTITGUY

The Presence of Manessier

A. — Yes, it has a rather psychedelic character which is basically quite suitable to the foyer of the experimental studio. However, this large fresco poses the problem of integration. Strictly speaking, it is integrated into the background, but it could also be interpreted as an integration of the studio's foyer, and moreover, it corresponds to the atmosphere that was sought there. Even if it is a little superficial, it remains joyful and gay. I would thus willingly accept it, if it were harmonious with the group of the centre, but it is obvious, notwithstanding the supposed directives of the consulting committee or the architects, that here is where the sensitivity of the artist was to intervene. It should have permitted him to give his work the qualities that I recognized in his first characters, and while uniting it with the quality of the invention and the sensitivity, and not by direct recalls of the archtectural forms.

Q. — Closing could you speak to us of the Theatre's stage curtain. Concerned with, not only surrounding the hall while setting up the opera's scenes, but also corresponds, in Manessier's mind, to the character of the Canadian scene. The artist was very impressed by Canada's lakes and forests, and he has been remembering the impact that it had on him in the execution of all of his work, including this tapestry, for the last four or five years.

A. — Let us pass from Manessier to the standards by Norman Lliberté that are installed over the bars.

A. — These standards are banners, made of fabrics hanging from a rod and juxtaposed so as to form a tapestry. Lliberte is an American, but I believe that the French are very astute. These decorations are unpretentious. Some of my colleagues have evoked Dallaire. That is praising them, for Dallaire had a great deal of spirit and imagination. Lliberté perhaps does not possess such an inspiration, but he has succeeded in four tapestries that are stamped with humour, fantasy, and charm, and have a certain voluptuousness that is rather reminiscent of Oriental art.

Q. — What is the composition of the decoration that Michelene Beauchemin executed for the opera hall?

A. — I would say that it is, perhaps, the master work of the decoration of the National Centre. It is a revelation, a festival of colour and light, an absolutely extraordinary production. I certainly think that it is one of the most beautiful stage curtains in the world. It is the largest, in any event, that has ever been woven in such a way. The work was done in Japan on special looms. The evening of the opening, the spectators applauded the stage curtain even before applauding the dancers of the ballet Kre anxious. It is made to capture light, in several ways. It is first translucent, although it also receives the light from the fore-stage, and takes on in this way a striking relief. Moreover, the artist designed it to be visible from the front, with full intensity, in such a way as to almost eliminate the shadows cast on it. I have not seen it thus, but such as it is, it is absolutely splendid.

Q. — Julien Hebert also executed two important works for the Centre. First, a fountain towards which you hold certain reservations?

A. — That is to say that in broad daylight the fountain seems to me to be simplistic. A fountain does not fulfill only a functional and aesthetic role; it should be, at the same time, an attracting point. The decorations if you prefer — that are each very different and that are stamped with humour, fantasy, and charm, and have a certain voluptuousness that is rather reminiscent of Oriental art.

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uninteresting the next. Now there is more than one Manessier that stands the test of time. In answer to a skeptical critic who wants to know whether the artist's tentative work has been revised by lyric abstraction, we would do well to reply: "Look at Sainte Régine (1945) of the Musée de Rennes, the Plat en Bœuf de Sombre (1949) of the Philippe Leclerc collection Férer près Harîm (1956) of the Museum of Beirut, and the three murals by Manessier at the National d'art moderne de Paris, Aube matinale (1948) La Couronne d'Épinos, and the 1962 triptych, L'Empireaux. The picture in the National Gallery of Canada, La Sève (1965), clearly illustrates the surrealist works, the one by the Alléluia of the Alphabetic contrasts with Gauthaman or Saintu Face, and with all his paintings of shadows. The central element of the composition is reminiscent of La Couronne d'Épinos (Crowns of thorns) (1954) of the Carnegie Institute of Pittsburgh, but this crown could also be the sun's corona at noon. In fact, the ambiguity of the metaphor is more a Provence countryside that inspired the artist in 1958 and 1959. Mountains traversed by hairpin roads and hollowed out by deep gorges submit the abstract composition of the National Gallery's work. It must be compared to the picture of the Musée de Lyon: 'Abre sur la garrique' (1958) (2). Yet it is only to the latter work that Manessier's declaration applies in full: 'Even more than to the colours and the light, I have been sensitive to the forms and the poetry: their poetry, a constant use of the metaphor however, assures the unity of his work. The metaphor's signs and symbols are modified and enriched at each new phase. The one that animate the compositions 'Per angis' (1951) and ' arsonis' (1954) and 'Him' (1955) and 'Carnelian' in L' arbre orangé (1966) and Fillets Serrantes (1969), but greatly modified by a new conception of light, more closely bound to the matter and more dramatic, creating tensions between the bat, the earth, and the motif. Thus it is the metaphor that should be considered as a desire to make symbolic images evoking the deepest spiritual realities, the ones that cannot but relate to the sacred world. His fervour does not depend in any way on some stray impulses, it expresses a courageous faith. He has been taking from nature and perfecting the abstract motifs, his 'Young people of French tradition'. His painting retained ties to coloured cubism at that time. If he evolved slowly in the years that followed towards lyric abstraction and gradually came to use the light, he constantly keeps in mind his father's desire to build the house of his picture in the landscape, beyond the inspiration of the moment. That characteristic is French, or at least European, and is one of the reasons why his art had no direct effect on the painting of Canadian artists of the time. The North American mainstream would grant more importance to gesture and automatism. Thus his very special attention to the making of the work, by his desire to articulate and his unequivocal choice, the lyric art of Manessier is distinguished from that of Bordeaux and of Esplande on the one hand, and that of Pollock, Kline and de Kooning on the other.

The committed character of Manessier's work explains why several Montreal and Quebec critics and art lovers were drawn to him as early as 1950. The works of all the previously mentioned French artists not having appeared in private or public collections until the 60's, it was through art magazines, among others the 'Cahiers du Zodiac', that interest was maintained here, and mainly by reference to the thinking of these artists. The little book by Jean Bazaine, 'Notes sur la peinture d'aujourd'hui' received lukewarm reviews in Canadian newspapers and art magazines, but the work by Manessier at the Église des Brécheux (stained glass windows), at the chapel of Hem (windows and mosaic) attracted the attention of a public of Canadian art lovers in no less measure. The numerous awards that Manessier has won have also not dimmed his reputation here, including the one at the Biennale of Sao Paulo in 1955, the international in Pittsburgh (1954) and the Hollingen competition in 1956 and finally the Venice Biennale in 1961.

Today Manessier feels that his experience in Canada will allow him to begin a great pilgrimage to the heart of his childhood. Perhaps he recalls his reply to the critic of the American magazine, Art Digest, in 1953: (4) At that time he was asked if the American avant-garde were over-estimated, he replied: "We will be able to say in 20 or 30 years. Only then will the American or French painters of this generation have finished their work. Painting is a slow construction by the mind and it often happens that when the artist is nearing his sixties his innermost feelings emerge." Born in 1911, Manessier is almost sixty. Montreal could consider itself honoured by his recent trips often sounding more noise than music, certain works invite one to a celebration, offer a joyful saraband whose sensuality exudes from the form; and finally there are a few works that toter the pillars of emotion and compel man to face his destiny straightforwardly.

And far too few works succeed in synthesizing the diverse modalities of expression, and in beginning, between the implicit and the obvious, the lascivious and the serious, between order and chaos, between Apollo and Dionysius, such fruitful reconciliations as work to achieve in the modernist paradigms.

These works, in which dramaturgy constitutes the main foundation, retain from reality the pulsation of the moment and the breadth of the horizon, and are able to preserve the fleeting moment for eternity. Dramaturgy frees the unrestrained movement of emotion by spreading out its entire panoply and calling forth a sort of environment that is much more affective than physical, and which avoids the dangers of strictly sensorial superficiality (in which an entire recent aesthetics has been engulfed, that of the physiological shock stimulated by the reality of certain objects that are more or less aggressors), and is able to bring out the vaster and more searching dynamism of the inner-connected sensitivity of the relationship between the body and the soul.

In this respect the work of Jordi Bonet provides numerous examples, whose various levels permit, precisely, a more fruitful approach. And we emphasize the murals, compositions which are public action in the truest sense of the word, but, perhaps, remain in a sense an environment, which release a collective phenomenology of perception, producing, in return, a shock in the consciousness of the artist and engaging him to perfect in the subsequent works a praxis of expression which is all the more concerned for its extension into society.

The Years of Murals

Jordi Bonet was born in Barcelona in 1932 and settled in Quebec in 1954. An accident in childhood cost him his right arm; this did not prevent him from drawing, painting, then sculpting, first in ceramic, then in aluminium and, more recently, in concrete. Jordi Bonet was already drawing and painting when he arrived in Quebec; in 1956 he learned ceramics and immediately developed a liking for it; in 1957 he began some studies on ceramic squares then turned to Barcelona for a few months, and again came in contact with the architecture of Gaudi, that had so recently made an impression on him as a child; in the beginning of 1958, he ardently began to work on ceramic murals; he had several exhibitions of them in Montreal in 1959, 1960, and 1961.

In 1961 he was awarded his first important contract: a 9 x 30 foot mural in the new church of Saint-Raphael de Jonquière (Saint-Gelas and Tremblay architects); other contracts followed, including the 9 1/2 x 90 foot mural for the facade of the science faculty of the new Laval University campus in Quebec city (Lucien Magey architect); the execution of this great mural was prepared for by more than a year of studies, drawings, research, on a pictorial level (a series of tableaux from 1961-2 revealed the masterful talents of the artist).
as well as that of materials and techniques; the 28 year old artist
admitted that he was impressed by the scale of such a contract, and
acquired new strength from his pilgrimage to Talhull (it is a small
pre-Roman Spanish village, almost inaccessible, made up of about
ten buildings that have been stripped of their admirable frescoes, but
that retain the atmosphere that is the ultimate delight of an artist, and
several of the aspects of the production require that the mural be
carried out in Courtrai, Belgium.

These varied works mark a period in Bonet's work, a period
already definitely dominated by drawing, which is at times reminiscent
of Picasso's; the large Quebec mural is very impressive, and deceiving
at the same time: the grandiose quality of the drawn gesture does not
find sufficient balance in the other elements of the plastic com­
position, which is directly aware of its own weight. We would like to
work on relief in 1965, first dedicating a tumultuous homage to
Gaudi; then there is the first master work (I have no reserve whatever
in using this strong term), his eight 3 x 10 foot tympan for Place des
Arts in Montreal.

The period of reliefs in concrete opens a remarkable audience to
Jordi Bonet, and stimulates him to the point that he no longer
hesitates to expand his expression towards concrete and aluminium.
In six weeks (or rather six months), for he works in small pieces,
he builds sculptures for the monumental works of the artist, and
bicame rooted in the tight, organic evolution of the works that have been
incorporated in his life. He is not, it seems, the kind of artist who
hesitates to expand his expression towards concrete and aluminium.
He prefers the tubular forms of concrete, deafened by the dusty and barbarous
procession of cement trucks, he none the less attacked the blind wall, digging in meaning
with his crowel, inscribing a palpitating significance.

And it is a poignant vision that emerges from the enormous,
paradoxically fragmented, compartmentalized composition which is
concealed behind the walls and pillars of a group, thus avoiding an
otherwise too brutal shock, and in detached pieces, offering a
fulgurating plea for the cause of Life and Freedom.

The tragic meaning of Life.

Shall I be permitted to borrow the title from a famous work by
Miguel de Unamuno to more tightly define the sculptural motives of
Jordi Bonet? In the same way that Unamuno was able to extricate
himself from the artificial artificiality of metaphysics, which ends up
dealing with things without even condescending to touch them or
even less feel them, Jordi Bonet resolves to unfold the horizons of his
life completely in the "redeeming uncertainty" of which his
native companion spoke in The tragic meaning of life, in 1914, and he
thinks also that it is in facing Death that life takes on all its
meaning and tragic savour.

In ceramics, aluminium, glass, or concrete, the dramaturgy of Jordi
Bonet offers a complex dialectical series of which we can here
mention some points of reference: life-death, man-woman, liberty-oppression, manifest-occult, peace-war, etc. . . Drawing, always
energetically present in each work, through the medium of the
stressed evocation, makes readable the emotional content and also
the emotional continuum which assures the very quality of its ritual,
of this happening that he captures in the sculptural forms by capturing
the irreplaceable pulsation of the secret event.

The colour sometimes voluptuously seductive, sometimes strictly
constrained, establishes scales the best adapted to support the
dynamic expression of the work, and establishes the consequent climate of this dynamism, always heavily impregnated with a grave
delicate eroticism. And the form, springing from the snare of the lines
imposing the absolute service of a tragic reflection on the
meaning of life. By avoiding the routine of a declamatory illustration
(a frequent weakness of the Mexican art of 1920-50, for example), as
well as that of abstract (and often vain and superficial) speculation,
he infiltrates his gesture the precision of symbolism, which gives
the richest and most moving echo of Reality.

Translation by Yvonne Kirbyson

Stone Age Painters in the Laurentians

BY SELWYN DEDWNEY

On a granite wall that edges the southwest shore of a lake in the
Laurentians only thirty-two miles northwest of Trois Rivieres
there is a group of severely-weathered aboriginal paintings that may
prove to be the oldest surviving examples of prehistoric rock art in
eastern Canada.

Late in July of 1966 my wife and I drove to Trois Rivieres from
our home in London, Ontario, with two objectives. We were to
pick up our son Christopher and his young Visites Interprovinciales
host, Roland Nobert, who was to be our guest for the month of
August. And we hoped to find and record the rock paintings on
Lac Wapizagonke. Geologist Jacques Béland had described these
pictures in the February, 1959, issue of Le Naturaliste Canadien,
which I had read with keen interest, being then engaged in searching
and recording aboriginal rock art across Canada, particularly
in the Canadian Shield woodland region. Were these paintings in the
landscape rough language to the more than two hundred sites
I had visited in central and northeastern Canada, or were they
the expression of a different culture?

So, before calling on the Noberts, my wife and I drove north into
the Laurentians. Once again, in the light of the day, "sacred maps" is
an inadequate term. Thanks to the intelligence of people we met
along the way who were able to interpret my rudimentary and ungrammatical French we were able to find and follow the rough
bush trail that led into Lac Wapizagonke. By great good fortune our first encounter at the lake was with M. René Valleraud and his wife (the famous "Maman Fonfon") who knew where the site was and took us there.

It was with mixed feelings that I first viewed the paintings: delight at having reached them, sadness at finding how little had survived the ravages of time; and dismay at discovering that unthinking souvenir-hunters had deliberately broken off fragments of the rock, senselessly accelerating the slow weathering of the centuries.

These vestigial paintings are the easternmost so far found in the Canadian Shield Woodlands, the region that lies between the northern edge of the paper birch and the southern end of the Precambrian rock formations. The westernmost is nearly 2,000 miles away, on a little beaver stream known as Written Rock Creek in the Northwest Territories twenty miles north of Fort Smith. But after another 1,500 miles to the east, in 1967 the search was extended eastward to the Atlantic. Reports of rock paintings, other than the one site I had recorded, proved to be unfounded, or based on sites between the St. Maurice and the Ottawa that had been flooded by lumber dams or hydro power stations. So far, therefore Béland's classification is only that of the easternmost example of a Shield rock painting site, but as the only example in Canada east of Ontario.

The Shield sites vary greatly in extent. In some instances one will find three faint marks barely recognizable as the handiwork of man. On other sites there are dozens of paintings, some strong, some faint, scattered singly or in groups along the base of shore rock formations. All are accessible from the water, below more than four or five feet above the prevailing level, and usually in situations where they could only have been painted from a canoe. The only other common feature is the invisible use of the natural earth colour, red ochre.

This is not unique to the region the indigenous people are of Algonkian stock. Wherever I have interviewed the older residents they have assured me that no one knew how the old paintings were. "When my grandfather was a boy he was told that the paintings had always been there," is the usual statement. But there was no indication as to who made the paintings. Some were sure that they had been made by the M'gingnamiwhik, mythical demigods of the rock formations that so frequently dominate the shores of Shield lakes and streams. An equal number believed that the forms depicted were the record of the "medicine dreams" of the shamans of long ago. Evidence from historical as well as ethnological sources tend to support the latter view; for it is well established that Algonkian shamans throughout the continent attached extraordinary importance to dreams induced by fasting, especially to those of their shamans.

At Wapizagonke, therefore, it is likely that we are viewing the work of shaman-artists. But their intentions were utilitarian, not aesthetic. It is clear that these marks were made to record the images that the artist took as obvious delight in the form he was depicting, even in the composition of a group of figures. He seemed, too, to have been oblivious of the reaction of the viewer at least of the human one. For, although many of the paintings are on prominent rocks facing well-travelled waterways, a few others are in obscure backwaters where few would ever pass. The Shield paintings are not intended subject, that the human viewer would be misled as to the meaning. So one could ensure that the "power" of the painting would not leak away, as well as reassure the supernatural being consulted.

Many of the European cave paintings were utilitarian, not aesthetic. It is clear that these marks were made to record the images that the artist took as obvious delight in the form he was depicting, even in the composition of a group of figures. He seemed, too, to have been oblivious of the reaction of the viewer at least of the human one. For, although many of the paintings are on prominent rocks facing well-travelled waterways, a few others are in obscure backwaters where few would ever pass. But in Shield sites there is no indication as to who made the paintings. Some were sure that they had been made by the M'gingnamiwhik, mythical demigods of the rock formations that so frequently dominate the shores of Shield lakes and streams. An equal number believed that the forms depicted were the record of the "medicine dreams" of the shamans of long ago. Evidence from historical as well as ethnological sources tend to support the latter view; for it is well established that Algonkian shamans throughout the continent attached extraordinary importance to dreams induced by fasting, especially to those of their shamans.

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of how a natural form may be distorted and abstracted to a point where less sophisticated eyes might fail to recognize the subject. For comparative purposes I have added examples from farther west. Of these one would have misled me completely (7) had its interpretation by a reputable shaman not been recorded by Henry Schoolcraft, an American collector of Ojibwa folklore in the St. Louis district in the 1840’s.

Finally, ‘On remarque aussi plusieurs triangles et des séries de traits verticaux rappelant une numération quelconque.’ The viewer now will find only one surviving triangle. The central part of the painting, Faces IV and V, are undoubtedly tally marks, but I believe those on Vb and Vc are the mere vestiges of larger abstractions rather than numerical expressions. Face VI is too badly weathered to offer any information except to mention that other several such features have preceded it to oblivion. It has probably suffered more than the highest paintings from the effects of wave action and ice erosion.

A study of the complexity of variables involved in weathering is probably colour used at the Wapizagonke site.

Earth colours, ranging from the yellow ochres through the umbers and siennas to Indian red, have been used in rock paintings by primitive peoples the world over. Usually these colours are found in beds of clay impregnated with iron oxide, but they may also be derived from weathered exposures of various iron ores, particularly haematite. Yellow ochre is an impure hydrous iron oxide, which can be converted by heat to the anhydrous red ochre. I have run into two instances of this in the Shield region of Northern Ontario and the other deposits of yellow ochre are still being used as sources for the red. Throughout Canada, but uniquely in the Shield country, red ochre had the overwhelming preference. The practice of the extinct Beothuk of rubbing red ochre over his entire body gave rise to the sinister underwater ‘I lion’. Michipicou, who haunted the rapids and the great waves of the larger lakes. If not properly placated he might swing his stone-knobbed tail over the gunwale of one’s canoe to swamp or capsize it. One was careful, too, in passing the great rock where the Maimaiquaissiwuk dwelt, to lay an offering of fish-spawning. An exceptionally dry summer, an insect infestation by a hundred miles or drive the hunting band into totally unfamiliar territory. Three weeks’ delay in the spring breakup could exhaust the last scrap of dried fish or meat needed for survival until the first fish-spawning. An exceptionally dry summer, an insect infestation or an epidemic famine, might be expected to alter the fates of the community. Such processes are only now beginning to understand — that the food resources dwindled to the vanishing point. Against these hazards a man could only turn to the manitous who guarded his welfare. His own fears, his falling fortunes, the skill of the shaman that he could turn to. The shaman, if he were a man of acute intelligence, his intuition sharpened by long fasting, his self-confidence reinforced by the dreams that he believed could confer on him supernatural powers, might reach decisions that made the difference between survival and disaster.

Emerging over millennia of human experience with the conflicting elements of nature, unseen but omnipotent, there developed the concept of supernatural beings; not spirits visiting our world of physical appearances. Survival nurtured in these pioneers of humanity a surrealistic view of the world, with the dream as a doorway through which one might visit reality. These men had no reason to see themselves as the lords of creation. Quite the contrary: for them man was the least of the animals. For behind the mere appearance of each hunted animal, providing an endless supply of the flesh that nourished man, stood the Great Source Animal of the species, the Sacred Bear, the Essential Moose, the Giant Beaver; all super-realities whose wishes or whims were revealed to mortals only through the dreams of their most gifted individuals. If one carefully observed the rituals of the hunt, if one treated the bones of the slain animal with the proper respect, the Great Providing Animal would graciously redote the bones with new flesh, and a man would have meat for his children.

There were other powers that must be reckoned with, too. Among the central Algonkians, feared by the Ojibway to this day, was the wickedness of the Witigo, incarnation of winter. He has almost had the feeling of being indiscreet. Knowing someone with himself is a kind of self-examination that can easily become a mistaken or not — named Canadian.

From the beginning their ancestors had been wanderers; wanderers across the breadth of the North American continent, wanderers across and out of the wide isthmus that joined Alaska to Siberia during the height of the Wisconsin ice age. Millenna before that they had been planters and breeders, living on the first fruits of nature. Regardless of this it was Algonkians whom Cartier encountered on the north shore of the St. Lawrence, and — mistakenly or not — named Canadians.

Raging bushfires might alter the migration routes of the caribou by a hundred miles or drive the hunting band into totally unfamiliar territory. Three weeks’ delay in the spring breakup could exhaust the last scrap of dried fish or meat needed for survival until the first fish-spawning. An exceptionally dry summer, an insect infestation or an epidemic famine, might be expected to alter the fates of the community. Such processes are only now beginning to understand — that the food resources dwindled to the vanishing point. Against these hazards a man could only turn to the manitous who guarded his welfare. His own fears, his falling fortunes, the skill of the shaman that he could turn to. The shaman, if he were a man of acute intelligence, his intuition sharpened by long fasting, his self-confidence reinforced by the dreams that he believed could confer on him supernatural powers, might reach decisions that made the difference between survival and disaster.

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Translation by Yvonne Kirbyson

A Meeting with Peter Daglish

BY MARIE RAYMOND

When I went to meet Peter Daglish, in his studio in Gisburn, I almost had the feeling of being indiscreet. Knowing someone through his work is a very personal approach, to confront him with himself is a kind of self-examination that can easily become a more or less favourable public confession. I was not taking into account the simplicity of a real person, who is remarkably available and for whom the adventure of art is such a strong need that he

(Original text has been placed in this section because Mr. Dewdney wishes the French translation to be considered as the original version of his article.)
trolled by the intellect. He is aware of it; he does not try to deny it and above all has not finished pursuing his research, feeling that he has no reason to limit himself to only one material, and still less to only one manner of expressing himself.

Born in Scotland, he arrived in Canada when he was an adolescent, and as early as 1959 he found to his surprise that he had no previous form of training to which he could have recourse. He then left a series of courses to which he was drawn, but, although he did so, he did not feel that it was going too far from his work, which is something of a phase of his career.

I think that I have never mentioned that he is a painter who is still beginning his career, and that he was very adaptable to the Tate Gallery. Having returned to his palette, he immediately began to paint many works. Some of his works are separate panels, which were afterwards reunited within the same frame; not because his scope is fragmentary, but because he saw an extension from one composition to another, and once finished, he saw them as an indivisible whole. Besides the paintings there are coloured drawings which, when they are finished, serve as a plate for printing. He also makes type prints, which contain four distinct vignettes; they can be approached one at a time or all together depending on the meaning that one finds in them.

I think that everything that I do, he says, always relates to reality, "it is a vision more than an abstraction". His titles are quite personal references. November, for example, is so called because it was painted then; the date is a reference mark that indicates a previous event in his evolution. According to him, the artist is generally a well-ordered person who proceeds through successive stages, and thus the artist that he has to remember each one in a specific way.

Daglish also has a desire to accumulate material for the future. Some of these lithos were made after he had discovered the difficulty of framing a subject, of preventing it from over-running the canvas. I saw him leaf through a series that he was finishing and explain to me that it was a matter of different designs invented to decorate the corners and thus more easily surround his initial vision. This problem of framing now seems to be a common one to several of his colleagues, thus he proposes placing the result of his research into a portfolio he exhibited last April in Out East.

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This article deals with two works by Les Levine, one of which Electric Shock, will be exhibited at the VIIth Biennale des Jeunes at the Musée d'art contemporain of the city of Paris during October 1969.

Process of Elimination (pl. 1) has already been exhibited at the Art Gallery of Glendon College, York University, in 1968, and in New York in February 1969, on a vacant lot on Wooster street, between 4th and 5th Streets, on the north side of the block. It consists of an assemblage of plastic works, which are made of styrofoam, a material that is ordinarily used in packaging and that is thrown away after use because it is not considered to be a valuable object. With Process, he moves
even further away from the orthodox conception of the previous object, by creating a work that, even before having been seen, has already been "discarded", this time by the artist himself rather than by the collector. For Levine, the character of disposable art puts it into the service of time. From the top of the hill, or man obtains permission to destroy, he is freed from the upkeep and protection of the work. Levine maintains that accumulating is a constipating activity; the idea that there is security in possession is false.

Electric Shock is a no less static work; here art has become something completely transitory. If it may be said that Process is still a work to be contemplated, although what the viewer is contemplating is constantly changing and diminishing every time that he looks at it, the physical presence, the visual appearance of Shock is the least important part of the work. This sculpture which has already been presented at the Douglas Gallery in Vancouver in 1968, consists of a grid of electric wires hanging 6 feet above the floor, in a room 100 feet square; the wires give a slight shock when they are touched. These wires conducting electrical vibrations, so reminiscent of a concentration camp, create a feeling of claustrophobia and transform an ordinary space into a kind of cage.

Levine has said: "What I am after is a physical reaction and not a visual preoccupation" (2). Shock illustrates McLuhan's idea that visual culture has fallen into disuse and that the modern world requires a reaction of the central nervous system. The viewer is invited to step into the work, to touch it. An aesthetic experience without first referring to the visual, and to have a completely transitory experience. It is not a dramatic experience, a work that the viewer has made operate to his liking, as, for example, Soundings by Robert Rauschenberg or Le Violon d'Ingres by Robert Motherwell. McLuhan refers to illumination by direct relation to the quantity and quality of the noise that the viewer makes around it. "People will be works of art!" Levine said in 1966 (3), about his environment. Slipcover, but Slipcover was also a visual experience in itself. The shining and glossy surfaces, the dazzling lights projected on the sides and the continuous fan-driven movement set a contrast with the severity and the rigidity of Shock. This last work is discreetly balanced, hanging in the space an ordinary space into a kind of cage. concentraction camp, create a feeling of claustrophobia and transform already been "discarded", this time by the artist himself rather than sold. Their lasting value is reduced to the mental influence that they have on the viewers. Not only are people associated with the creation, they are witnesses, some of them temporary, to an art of living that is a work, a sculpture of a spare style works quite well near a landscape created by negligence or a technological panorama of the XXth century, knowingly and deliberately created by man, by helping us to notice it more sharply and more deeply. "I am not at all interested in illusions, I am interested in reality" (6). Levine's art (7) allows us to become aware, with a deeper and more personal knowledge, of the qualities and characteristics of the world that we are in the process of creating and the life we lead in it, and consequently, it meets the purpose of art set forth by D. H. Lawrence, that is, that the purpose of art is to reveal the relationship between man and his ambient universe "at this living moment".

NOTES
1. "Discposables" have already been exhibited in Paris, number 56 of the exhibition Canada — Art of Today, which was held at the Musee National d'art moderne, in January and February of 1968.
5. See Note 2 above.

PLATES
2. The basic which is situated between the two modern art museums in Paris.

Art that Lives in an Enchanting Frame

BY CLAUDE BEAULIEU

From the top of the hill the house looks down upon the river and the great urban centre of the city. To reach it, it is necessary to meander up the western slopes of Mount Royal. Beneath the immense forest that surrounds it, a large metal sculpture, placed on the grass, greets the visitor; further on, another sculpture, painted red, indicates the entrance to the home that harbours a collection of paintings, sculptures, drawings, prints, books, and art objects. They are witnesses, some of them temporary, to an art of living that is stable, with a large canvas, a famous piece, a beautiful landscape, a precious passage of art, a certain way of seeing, that art be a thing, but an aesthetic that require that the artist does not give us a unique object, but a certain way of seeing, that art be a thing, but an event, and that the process be more important than the final result. "What I am after is a physical reaction and not a visual preoccupation" (2). Shock illustrates McLuhan's idea that visual culture has fallen into disuse and that the modern world requires a reaction of the central nervous system. The viewer is invited to step into the work, to touch it. An aesthetic experience without first referring to the visual, and to have a completely transitory experience. It is not a dramatic experience, a work that the viewer has made operate to his liking, as, for example, Soundings by Robert Rauschenberg or Le Violon d'Ingres by Robert Motherwell. McLuhan refers to illumination by direct relation to the quantity and quality of the noise that the viewer makes around it. "People will be works of art!" Levine said in 1966 (3), about his environment. Slipcover, but Slipcover was also a visual experience in itself. The shining and glossy surfaces, the dazzling lights projected on the sides and the continuous fan-driven movement set a contrast with the severity and the rigidity of Shock. This last work is discreetly balanced, hanging in the space an ordinary space into a kind of cage. concentraction camp, create a feeling of claustrophobia and transform already been "discarded", this time by the artist himself rather than sold. Their lasting value is reduced to the mental influence that they have on the viewers. Not only are people associated with the creation, they are witnesses, some of them temporary, to an art of living that is a work, a sculpture of a spare style works quite well near a landscape created by negligence or a technological panorama of the XXth century, knowingly and deliberately created by man, by helping us to notice it more sharply and more deeply. "I am not at all interested in illusions, I am interested in reality" (6). Levine's art (7) allows us to become aware, with a deeper and more personal knowledge, of the qualities and characteristics of the world that we are in the process of creating and the life we lead in it, and consequently, it meets the purpose of art set forth by D. H. Lawrence, that is, that the purpose of art is to reveal the relationship between man and his ambient universe "at this living moment".

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beneath a 1936 watercolour by Riopelle and a graphite sketch by Picasso. Between the visitor and these works chosen with love, a tacile and mysterious communication spontaneously begins.

It is in the dressing room that is evident the change that is taking place also in this context, a change that小心翼翼地 associates, with the category of the excited observers, who acquire new works by artists who are still unknown, but beginning to gain repute. There are also memories of trips: a Clavel, a Duff and almost twenty years ago, a very large early McEwen, are among them. But it is in a small, intimate room that the transformations are most keenly sensed. African masks, an armchair by Breuer placed on a zebra skin replace graphic works, of which some remarkable examples remain: Léon Bonhomme, Derain, Rodin, and Flamsteed. A privileged place is evidently given to Canadian artists. In most of the rooms and free areas hang McEwens, and Dollaines, including the Le Spleen de Paris (see the cover of no. 45 of Vie des Arts).

Objects, rugs, furnishings, everything attests to a variant culture. There is also a remarkable book-lover’s collection including: Miserere, La Père Ubu and La Passion, by Rouault; the Parler seul of Tristan Tzara, by Miro; the Prométhée of Gide by Henry Moore; Sainte Monique, by Bonnard; La tentation de Saint Antoine, by Rouault; Les Fables of La Fontaine, by Picasso; and so many others . . .

Translation by Yvonne Kirbyson

Zao Wou-Ki

BY RENÉ DE SOLIER

He is the most taciturn painter in the West! His silence is baffling. Wou-Ki does not speak about his painting. Amused, smiling, he looks to others.

"Your turn to play!" (Wou-Ki, moreover, a remarkable tennis player.) This sportmanship is pleasing, even if it does not make the critic’s task any easier. The painter surrounds himself with only the best people. Henri Michaux was one of his first friends. And the already lengthy bibliography indicates rather clearly the interest aroused by his works which is reputed to be incomprehensible.

The reason for his silence are very easily understood. Learned, knowing ancient signs, writings and transcripts, wondrous materials, as well as the research of graphic etymology, Zao Wou-Ki imparts his knowledge elsewhere. In the course of his still unpublished study, "The Human Plant", Wou-Ki pointed out and detailed certain scripts, of divinatory inscriptions on shells or on bones (Kia kou wén).

Certainly one experiences a great nostalgia when one is familiar with all these symbols, the "picture of the 214 keys", Wou-Ki does not yield to the temptation. But what a calligraphy!

Could his painting, and his lithographs be variants, whose composition is inverted, of what we call "the science of signs"? Perhaps. But that matter persists more to psychology than to art criticism, which does not like to take the slightest risk — unfortunately! At least we could willingly support this idea, with the painter’s consent, if Wou-Ki were not so inscrutable! To each his own risks.

Knowledge of the line, in the existing manuscript writings is so rich that one would wish to become very wise, or to be introduced into the secret workshops. One must make the best of it, otherwise ignorance, especially since Wou-Ki, who is not very stingy, does not necessarily impart his knowledge "inside out", like a negative onto his canvasses, but according to a style of painting that is steady, lively, sprightly, and that needs not resort to the abominable dotting or staining that spoils so many works.

Having seen that and proceeding from what is real, there is one patient observation to be made, this painting has a hold on nature, how harmonious it is! It is a painting of "signs", if one can so design the elements that intervene: waves, vapour, breath (lære), clouds, networks (without linear figuration). We are filled by the quality of the techniques, by the extent of the knowledge of the science of colours, by the vigour and clarity of the colors.

"Like the colors," Wou-Ki declares. "Which ones especially? None. I do not have any favourite colours. I am particularly sensitive to vibrations".

That is perhaps the key word to the enigma, if one wishes to enter the painter’s universe, one of the most mysterious of contemporary art.

Translation by Yvonne Kirbyson

McLaren, or creative schizophrenic

"I shall build you a city with ragged bits
I shall build for you without plans or cement
An edifice that you will not destroy."

HENRI MICHAUX

BY DOMINIQUE NOUGÈZE

Norman McLaren is the leader of a heteretic sect that had the cinema pass from polytheism to monothesism. What art form was more inevitably devoted to multiplicity than the cinema before his? On one side of the film was a whole lot of co-creators ranging from the deity of the dialogues to the little goddess of makeup, and on the other side the creator, the artist himself. He was both the director and the cameraman. The peculiar McLarian film producer like the motion picture fans before the "magneto scope" (Translator’s note: a procedure of recording televised pictures on a plastic magnetic tape) was surrounded on all sides by characters of Two Bagatelles, by the lengthy shots of the McLarian camera, by the paramour of Becque dell care (1949), the chicks or earthworms of Hen hop (1948): these helter skelter elements of the realistic universe are whimsically called together to the rhythm of the sarabands of Desormeaux or Blackburn. They seem to be transformed: to be and what one and what one does, to exist, to transform, to replace graphic works, of which some remarkable ones are included: Miserere, Le Spleen de Paris, Le Bàn de Paris, by Francis Gruber, and so many others . . .

Translation by Yvonne Kirbyson
be surrounded by these populations of signs and scribblings as though they were indispensable protection. The geometrical ballets of *Lunes-verticale* (1960) and *Lunes-horizontal* (1962), the spewed oranges and reds of *Fiddle de ded* (1947), the shimmering and oily reflections, the light confetti, the balls and marbles, the Dali-like sculptures of *Rohlen* (1958), the multicoloured bands of *Stars and stripes* (1939), the brief and abstract phantasmagories as aggressive as a bolt of lightning or an electric discharge, the geometric-figurative motifs — the umbrella, chicken, pineapple, palm tree, bluebird, heart, and eggs of *Blueske Blank* (1954), the dancing of blue, red, and green signs in *Happy hop* (1946), the mystic-phallic birds of *A Phantasy* (1952), or yet again, of *Short and salt* the evanescent bird of *La poulette gris* (1947), the rows of unlookup numbers of *Rythmetic* (1960), the bands, the dance of little men, and then the 'real' and reduced in ratio characters of *Canon* (1964), — all this lively and rapid multiplication of forms and creatures that are rarely figurative, and often comparable, in a visual nature, to the neologisms of Michaux, can be compared to the pacific message of *Hell animated* (1956). But, more profoundly, one would not be too far wrong to read in it the deep-seated schizoid traits which, as we think about it, govern McLaren's entire work and which once again draw to our visual attention like dogs in a field.

Schizoid traits first in the manner in which this work is produced. It is perhaps not by chance that McLaren is the filmmaker who has contributed the most, as we noted in the beginning, to perfecting an individual manner of expression, which he has often described as an anthropomorphic theatre. But, more profoundly, one would not be too far wrong to read in it the deep-seated schizoid traits which, as we think about it, govern McLaren's entire work and which once again draw to our visual attention like dogs in a field. Schizoid traits first in the manner in which this work is produced. It is perhaps not by chance that McLaren is the filmmaker who has contributed the most, as we noted in the beginning, to perfecting an individual manner of expression, which he has often described as an anthropomorphic theatre. It is symptomatic, in this respect, that in McLaren's Neighbour hoods, where struggle what most resemble 'real' men, the story that is related is a story of aggression and destruction. No doubt this allegorical nightmare will be compared to the pacific message of *Hell animated* (1956). But, more profoundly, one would not be too far wrong to read in it the deep-seated schizoid traits which, as we think about it, govern McLaren's entire work and which once again draw to our visual attention like dogs in a field. Schizoid traits first in the manner in which this work is produced. It is perhaps not by chance that McLaren is the filmmaker who has contributed the most, as we noted in the beginning, to perfecting an individual manner of expression, which he has often described as an anthropomorphic theatre. It is symptomatic, in this respect, that in McLaren's Neighbour hoods, where struggle what most resemble 'real' men, the story that is related is a story of aggression and destruction. No doubt this allegorical nightmare will be compared to the pacific message of *Hell animated* (1956). But, more profoundly, one would not be too far wrong to read in it the deep-seated schizoid traits which, as we think about it, govern McLaren's entire work and which once again draw to our visual attention like dogs in a field.
Sondages '69 au Musée des Beaux-Arts de Montréal, du 16 mai au 26 juin 1969.

PAR WILLIAM VAZAN

Sur 300 participants choisis, douze des travaux ont été retenus pour cette exposition contrairement à l'aménolvement de l'an dernier: 313 travaux par 113 artistes. Cette année, l'espace permet au spectateur de mieux voir les œuvres.

Le directeur du Musée, David Giles Carter, explique dans le mince catalogue de l'exposition que Sondages '69 adopte une nouvelle formule. Le jury qui comprend les personnes suivantes: Andrée Paradis, directrice de la revue Vie des Arts. Lucy, Lippard de New-York, critique d'art et écrivain, et Ron Moore de York Université, artiste et professeur. Ces personnes ont simplement choisi les participants sans aucune intention d'accorder des prix parce que la diversité des tendances rendait absurde de telles attributions. Il a de plus laissé entendre que le Musée abandonnera la coutume de s'en remettre à un jury pour les expositions de groupe. Ceci est souhaitable pourvu que les futures équipes aient le courage d'adopter ces nouvelles directives sans céder à la tentation de favoriser les tenants des sentiers battus.

Des noms d'artistes aussi bien que des noms d'écoles qui nous sont devenus familiers sont absents de cette exposition: Molinari, Snow, Bush, hard-edge, pop — quelques artistes peuvent, bien entendu, avoir décliné l'invitation — car le jury a choisi de montrer les œuvres de ceux qui lui parurent pouvoir donner une meilleure idée de l'orientation de l'art d'aujourd'hui.

Après mûre réflexion, RIEN est le mot qui décrit le mieux notre première impression. Comme il est agréable de laisser à la sensibilité l'occasion de se soulever. Ces douze travaux sont des autonomies et si l'espace le permettait, ils pourraient sûrement rappeler l'encombrement de l'exposition de l'année dernière.

Dans cette exposition, l'art minimal atteint un degré voisin de l'immatérielité. Les divers éléments des œuvres sont en partie éliminés et atteignent un tel degré de raffinement dans la négligence que le spectateur, afin de combler ce vide, arrive à se composer une vision qui lui est propre.

La notion de couleur que nous la connaissons est dépassée avec la matière acrylique qu'emploie Guy Montpetit et avec les formes de Cari Beveridge, bien que superficielles en apparence, révèlent la lumière et l'objet au moyen de la transparence et de l'opacité. L'œuvre de Michael Morris de couleur neutre fait l'effet d'une œuvre accrochée. Ses bandes de couleur laisse la place à des reproductions de photos de dessins au fusain représentant des tuyaux avec une petite surface imprimée 16 fois qui donne l'illusion de papier peint opaque en noir et blanc avec de minces incrustations de miroir qui reflètent à demi à la fois le spectateur et l'intérieur de la pièce. Tout ceci rappelle le décor du cinéma des années 30 et de son bon goût décadent.

Un mur de six pieds de haut en fibre de verre de Peter Kolinsky réflète la lumière et l'objet au moyen de la transparence et de l'opacité. Au-delà, la vision fragmentée par les nervures anguleuses est complètement obstruée par le mouvement circulaire du spectateur. Un morceau de bois de construction de 14 pieds de long drape de vinyle transparent. L'œuvre de J. A. Laffale se compose de formes de polyéthylène de rayures provoquent des chassés croisés du plafond et des lumières de la galerie et accentuent la longueur de la pièce en même temps qu'elle abolit la forme naturelle de la pièce originale.

Une feuille de polyéthylène translucide étendue sur le plancher invite le spectateur à la participation à mesure qu'il se déplace. Ces formes de Carl Beveridge, bien que superficielles en apparence, remplissent l'espace plus que ne le laissent percevoir les éléments de la composition. Les tiges qui soulèvent la feuille de polyéthylène et l'élevent dans l'espace donnent à l'œuvre un caractère à la fois de forme et de contrainte.

Tafel de N. E. Thing Co. ne devait pas être identifié au catalogue afin d'ajouter à son caractère évadé. A certains endroits sur les murs de la galerie une petite plaque porte l'inscription suivante: "Please ask our guard for the N. E. Thing Co. work and he will tell you: Thank you.

Le jury s'est rendu compte d'un changement par-delà l'art minimal: l'objectivité s'est transformée en maniérisme. Réduction, prolongement, évolution et vers du transitoire ont pour effet de désintégrer l'objet. On est plus préoccupé du concept et de la pensée; ceci n'est pas une attitude negative mais une absence d'intention qui toutefois ne se verse pas dans la littérature ou la préciosité.

L'art minimal (l'inexprimable, le rien) a triomphé.

Cette exposition nous a révélée que notre attitude devrait être celle d'une perpétuelle attention. Nous devons exiger que les galeries commerciales de Montréal et les divers mouvements au niveau des structures tiennent compte, sans en abuser, de ces nouvelles préoccupations se rapportant à la réalité impalpable.

Traduction de Lucile Oumet

**PAR SHIRLEY RAFFAEL**

Les universités sont devenues aujourd'hui des centres de diffusion de l'art. Elles sont le lieu d'élection d'expériences artistiques; elles...
Chaque artiste a laissé à la collection permanente de l'Université quelques gravures. Une exposition des travaux accomplis au cours de cette rencontre aura lieu au cours de l'année. Il serait aussi souhaitable que ces gravures soient exposées dans les universités d'un océan à l'autre.
L'Université de Calgary projette de tenir un autre atelier en 1970. Souhaitons que ce projet se réalise et espérons que les autres universités et écoles d'art du Canada suivront cet exemple et qu'elles ouvrirent bien d'autres portes à ces gravures invités de renommée internationale.

Les artistes ne peuvent travailler continuellement dans la solitude. Ces ateliers de groupe sont très efficaces car ils stimulent les contacts et permettent aux artistes de partager des idées.

Le facteur le plus important qui a contribué au succès de ces semaines d'étude est le fait pour les participants d'avoir eu la possibilité de s'accorder le luxe de consacrer tout leur temps, leur énergie et leurs pensées à la gravure, et ce, pendant trois semaines. Pour la plupart d'entre nous que leur gagne-pain obligé à cumuler diverses fonctions, ces trois semaines furent un luxe incomparable. Vive la gravure!

Traduction de Lucile Ouimet

Le but récent de gravure tenu en juillet 1969 était de fournir à tous ceux qui s'intéressent sérieusement à la gravure l'occasion de travailler sous la direction d'un graveur de réputation internationale, Andrew Stasik, directeur du Pratt Graphic Centre, de New-York; le maître était assisté de Robert Bigelow et Mahen Patel, deux graveurs professionnels. Les deux ateliers offraient à tous ceux qu'aimait un réel désir d'apprendre une direction sûre, des techniques et des procédés nouveaux qui ont aidé les participants à aplatir bien des difficultés sur le plan métier. Le but de ces ateliers était de fournir à chacun une atmosphère propice à la réalisation personnelle de quelque projet. Il était devenu possible de tout expérimenter, explorer, demander, qu'il eût été difficile de l'arrêter! L'enthousiasme était à son comble à la fin de ce projet d'une activité qui a maintenue grâce à la patience exemplaire et la tolérance de tous.

M. Andrew Stasik est reconnu comme une autorité dans le monde de la gravure à cause de son œuvre, qui est remarquable. Il a exposé en Amérique du Nord et en Europe et a fait partie pendant plusieurs années du Pratt Graphic Centre. Il est excellent professeur. Il ne fut pas avare de conseils et a partagé généreusement le fruit de sa vaste expérience avec ses élèves. Des diapositives furent mises à la disposition des étudiants et elles ont fait le sujet de commentaires intéressants. Le projet de l'organisation d'un atelier de gravure dans chaque ville fut aussi discuté; la façon d'établir un tel atelier, comment il fonctionnerait, i.e., le facteur économique, tous ces aspects de la question ont été discutés. Sur le plan de l'art, nous avons reçu des directives qui ont permis à chacun de développer ses propres tendances et sa propre personalité.

M. Stasik transmet à ses élèves l'amour du travail bien fait. Le travail négligé, des gravures imparfaites n'étaient pas acceptées. Il devint essentiel d'apprendre tous les raffinements et la perfection d'un graveur de métier.

Robert Bigelow, graveur de la section de lithographie faisait autrefois partie de l'atelier Tamarin Lithographie et des studios Gemini à Los Angeles. Il est maintenant professeur à la Vancouver School of Art. Sa fonction consiste à guider les artistes dans l'exécution d'éditions d'art et à les assister dans tous les problèmes techniques qu'ils rencontrent. Il a aussi gravé des éditions originales de l'artiste anglais Anthony Benjamin qui fait partie du personnel de l'Université de Californie, à qui nous devons de précieux conseils d'exécution ainsi que des procédés de gravure.

Mahen Patel de l'Université de Calgary a été très apprécié des étudiants qui s'intéressaient aux procédés de la sérigraphie. Il a collaboré avec chacun et les a aidés dans l'exécution d'éditions d'art. Il fut d'une patience exemplaire et il répondait sans se lasser aux innombrables questions des étudiants.

En quoi consistaient ces ateliers?... La plupart des participants, monsieur-y compris, venaient du Canada, à l'exception d'un artiste américain qui avait déjà passé une année académique à l'Université de Calgary, et une partie de nos ateliers, c'est-à-dire à l'aide des artistes, ont été organisés. Les cours se donnaient officiellement de 9 à 4, mais dans bien des cas, la journée se prolongeait de 7 heures à minuit, sept jours par semaine. La plupart d'entre nous n'avions jamais tant travaillé, et ce pendant trois semaines d'affilée... mais l'élan initial avait été fait si fort qu'il était difficile de l'arrêter! L'enthousiasme était à son comble car il était devenu possible de tout expérimenter, explorer, demander, faire, apprendre, comprendre. Le maître avait été très ouvert pour les questions des étudiants.

Un allocutus de la pensée d'art, nous avons reçu des directives qui ont permis à chacun de développer ses propres tendances et sa propre personnalité.

Il est évident que les ateliers de gravure qui ont eu lieu à Calgary et à Vancouver ont été un grand succès. Tous les étudiants qui y ont participé ont été satisfaits de l'expérience. Il est important de connaître ce qui se passe dans les ateliers de gravure et de parlez-en aux étudiants qui y participent. Il est essentiel de connaître ce qui se passe dans les ateliers de gravure et de parlez-en aux étudiants qui y participent.
be better off if we could manage to get rid of this marketing. However, I think that exhibitions that accept artists without eliminating any, even if all the works exhibited are not quality works, are valuable.

Q. — Engravings, gouaches, paintings, poetry, you are taking up different techniques, is the research the same throughout these varied approaches?
A. — Yes, since with each procedure I am translating an expression of myself that varies, certainly, according to the techniques, but whose direction remains the same. I am a colourist and my engravings as well as gouaches, or my oils, are a search for unity through colour and graphism. It is a spontaneous action, self-definitive, I do not start over again.

Q. — Do you work only by intuition?
A. — Yes. I am an intuitive painter, but lyric as well. I belong to the abstract lyric school. I am not as interested in explaining phenomena, as I am at having phenomena experienced such as they are. A landscape unfolds before us; we like it not because we understand why a tree is there or not, but because its imposing appearance strikes us and moves us, and finally pleases us: painting has the same meaning for me.

Q. — And is it easier to interpret this landscape in France?
A. — Yes the freedom that I have here is precious. In Quebec I am obliged to work, I am a teacher; one cannot paint under these conditions: one becomes drained and one cannot communicate with others.

Q. — What are your upcoming exhibitions and those in which you have participated recently?
A. — A few group exhibitions including the Superintendents and the Independents (Paris), and my own exhibition in Biarritz in June, and at the Mouffe Gallery in Paris in November. Every sign stands out from the canvas and emerges in a moment that is jarring or harmonious, according to the dialogue that the viewer engages in with the canvas of Pepin. Nudity, and the baring of nature remain the essential thing and this essential is a subject to reflect upon. Pepin takes forms apart and through this disintegration tries to rediscover the core of life.

Translation by Yvonne Kirbyson