TEXTS IN ENGLISH

Poets of the urban world in the future?
By Andrée PARADIS

Every society has the urban appearance it deserves. The one it got from the past, which it preserves, and the one it fashions from day to day to respond to new needs. In turn, the urban appearance expresses the preoccupations, the character, the level of cultural and other interests of a society; it will be both social and cultural, products of the industrial revolution, the real expression of the multiple phenomena of current changes.

The reports, the inquiries, the scarcely optimistic studies on the evolution of the urban phenomena make one doubt it. It seems that the planners, architects, designers, and politicians are constantly pondering the need for plans and programs that would take into consideration all the pressures that are developing and acting on the city area.

This September, in Amsterdam, the time came for art critics, meeting in an international congress, to examine the interconnection of man in his surroundings, and the changes he makes in the natural environment. The artist makes us sensitive to this new reality, he is the agent provocateur. The critic, for his part, is called to be the conscience, the eye, and to participate in the general process of creation by his analytic function.

The absence of a spiritual climate in the industrial city or its extremely reduced place is an overwhelming testimony. In spite of numerous appeals, there is still widespread partitioning, fragmentation - as long as there will be town-planners, architects, designers, and politicians. The artist makes us sensitive to this new reality, he is the agent provocateur. The critic, for his part, is called to be the conscience, the eye, and to participate in the general process of creation by his analytic function.

In the meantime, the mural as symbol gives the street its colour; between four walls the mural rediscovers its humanizing function, it revives the concrete.

Professor Habraken from Eindhoven said: "Design does not concern itself with ordinary things", but does Design not seek to understand the messages of the men from the North? "Treating the ordinary is allowing the ordinary man to act. It is not creating housing, but making the act of dwelling possible. It is not projecting cities, but it is arranging gardens in which it is possible to cultivate dwellings."

The poets of the urban world, those who pour love for the ordinary should become as gardeners. The gardener does not create, he cultivates.

(Translation by Yvonne Kirbyson)

Automatism in Montreal
By Jean ÉTHIER-BLAIS

Automatism, in the form it assumed in Montreal, like many other intellectual movements, was fostered by the war. A person unfamiliar with Montreal from 1945 to 1950, would not be able to imagine what constantly renewing hopes this city held for some French Canadians. The singular action of Hertel and his literary group had widespread influence since the author of Strophes et catastrophes had left the Jesuit order. Hertel provided the innovation of intellectual discoveries and the pointedness of a priest who on one hand rejected romantic poetry for the benefit of Claudel, and on the other hand despised the authoritarian decision of Father Doncoeur, whose doctrine animated Relève and Nouvelle Relève. At the same time, Gabrielle Roy was preparing Bonheur d'occasion (TR: The Tin Flute). The mental, moral, and physical misery was quite obvious. It had only to be given meaning, not by the social scientists, but by the artists, who had already created the ground for it in the desert of verbal automatism, such was the approach Borduas oriented himself so insistently and fervently towards the Middle Ages. I think that history will note that Montreal Automatism, while fully assuming its aesthetic meaning, was first, for a time, historically necessary. Neither Borduas or his friends implemented the essential part of the Automatist message of Breton; but, what use did Breton himself make of his doctrine? To what extent was it adapted to the pictorial experience? What was the meaning of the psychological to and from Breton displayed in his relationship with the artist school? In Relève and Relève global, how could a person whose mind was structured in such a classical manner as his, enamoured of grammatical forms, sensitive especially to imperceptible gifts of the language, have completely surrendered himself, were it only for a moment, to the total abandonment that automatism required? The same is true for Borduas, who retained from automatism only the gestural initiation, a pretext to a spontaneous reflection. Spontaneity, a return to the spirit of childhood, a new sort of meditation on the first suggestions of the subconscious which provided the raw material of all automatism, such was the approach Borduas used. His work, like that of Claude Gauvreau (his dearest and foremost disciple) had two aspects, pictorial and historical. The tradition of Breton is rediscovered here. Considering Borduas as the initiator of Relève global, the analysis of this text in its objectivity as a written, thus historical document (the objectivity depending on the acceptance of eventualities) reveals that these aesthetics led him to a transformation in depth of the universe. It was a complete refusal of war, a re-
fusal of a world without love, a refusal of the religious golden calf, a refusal of anti-cultural attitudes, and especially, a refusal of the regrettable sclerosis of Quebec society. The adoption of this position, at once cultural in its principle, and political in its application, relates Quebec Automatism, in its very dynamic definition, to the great Surrealist trend. Moreover, it is dependent on it only in that respect. The ambivalent personal position of Borduas with regard to Breton thus occurs on the level of aesthetic ideology. The theatre of Claude Gauvreau comes closest to Surrealist Automatism, an idea that significantly, was literary and not pictorial. Following the Montreal "Automatist era", one can wonder if Automatism in its direct form, with its psychological results is possible in the world of reduced dimensions of the canvas. There is a direct relationship between the idea of automatism and the infinite. Art is based on the ideas of concentration and reduction. Within precise historical dynamics, Borduas and his friends wanted to bring meaning back to life through art. To existing values they added this most important value that depended at once on the order of things and the beauty of forms. In Quebec that is called Automatism. In the light of History, let us readily retain its meaning.

(Translation by Yvonne Kirbyson)

**Paul Kane, painter of the West**

By J. Russell Harper

The material in this article is based on portions of a book by the author, Paul Kane's Frontier, Toronto, University of Toronto Press, 1971.

Paul Kane (1810-1871) had a quiet disposition; it gave him a gentle rapport with the silent Indians. He became Canada's most famous painter of the many tribes from the Great Lakes to the Pacific during one of history's longest and most adventurous sketching trips. From 1845 to 1848 he travelled constantly by fur trade canoe, on horseback, by foot and snowshoe. Kane went from Toronto to Victoria and back, in constant danger of the barest vestiges of their native ways. But the artist sketched in many places. But the artist sketched the Mounted Sioux, chief of the Western wilderness, and the bivouac on the prairie-hillock - the chase of the buckskinners; he decorated the savage and his forest wigwam. Légaré ignored the challenge. It was Krieghoff who won "rich laurels" from the Quebec winter views, and Paul Kane, an Irish immigrant boy who arrived in Toronto about 1819, who won similar praise for his paintings of the colourful west.

Artistic training in Canada was virtually non-existent. Ontario had even fewer painters than Quebec and Kane began his career by decorating furniture in Conger's Toronto furniture factory, switched to painting tavern and trade signs, then went on to laboriously painting crude portraits which delighted the middle class merchants, doctors and lawyers then establishing themselves in Toronto and Cobourg. Portraits were virtually the only type of painting then in demand. Kane's closest friends in 1834-35 were two American painters, Samuel Waugh and a William Bowman who worked briefly in that city. Bowman actually was earlier in Montreal, but Antoine Pla­ mond's attack on murals he had painted for Notre Dame Church was so violent that he found it expedient not to linger there any longer. Both men convinced Kane that European study was necessary for real artistic success. Kane was ambitious. He crossed the American border, paid his way down the Mississippi to New Orleans by painting the portrait of Simpson, the company governor living in Montreal. Kane was painting, and there any longer. Both men convinced Kane that European study was necessary for real artistic success. Kane was ambitious. He crossed the American border, paid his way down the Mississippi to New Orleans by painting the portrait of Simpson, the company governor living in Montreal. Kane was painting, and then spent a year of portrait painting in Mobile, Alabama.

Kane, with replenished finances, sailed from New Orleans to Marseilles. It was the beginning of a European visit which lasted less than two years. That first winter of 1841-2 he copied old masters in Rome. Théophile Hamel from Quebec was there that same year to begin his European training. Hamel wrote home of exciting parties where he danced with girls from London and Edinburgh. Kane put off his life on June 13th 1845. Kane was a river boat captain when he lost his money, and then spent a year of portrait painting in Mobile, Alabama.

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head of navigation on the Columbia River they
turned south. Later he was to sketch
Indians fishing at Fort Colville where
hydro dams have now completely removed
all traces of the picturesque falls and
where an old Indian lady, widow, met,
chief, told him that the salmon caught there
as a young woman the great numbers of
salmon caught there. Kane recorded the
salmon fishing in sketch after sketch. The
brigade reached Fort Vancouver opposite
the present city of Portland before Christ­
mas. It was that critical year when the
British politicians, with a glibly turning over
the whole Oregon territory to the United
States, and the Hudson's Bay Co. was
building a new fort at Victoria as their
base of Pacific operations.

Several months of sketching along the
Pacific took Kane into the Willamette
Valley already settled by numerous French
settlers from Quebec and Scottish families
who were former Hudson's Bay Company
employees. At St. Paul's Mission main­
tained by Jesuits from Montreal, he paint­
ed the newly-completed church, the first
brick building erected on the Pacific coast.
Further down the Columbia he saw Mt.
St. Helens erupting, the last active vol­
cano in North America. There were Indian
burials to record as well as the pro­cess of
head flattening by Indians to give
more aristocratic appearances.

Further north, he sketched for several
weeks at Victoria, picturing Indian houses,
women weaving on primitive looms, the
highly decorated canoes, and ritual dance
masks, parallels of which are hard to
find except in Russia where some were
taken from Alaska at that time.

The wandering artist returned to Toronto
In October 1848. An exhibition of
four years of sketches was held in the Toronto
City Hall. It excited universal admiration.
Here for the first time Ontario saw a
visual record of the west and it was one
factor in turning their thoughts there as
a place for expansion. Not many years
later, the Hudson's Bay Company had to
release its monopoly and the west was
opened for settlement.

Kane's immediate task after returning
home was the painting of a series of can­
vases from his sketches as a more per­
manent record of the west. He asked
for government aid in a hundred years
before the Canada Council, politicians
were aghast at the thought of giving
money to artists, but they did laud him
during a two hour debate in the House
(undoubtedly the precedent has not since
been repeated), and they gave him £500
(a small sum in any case) to paint 12
which he exhibited at Terrae des Hommes
a box under the spare bed and brought
them out on wet Sundays for examination
by Kane's grandchild. Eventually, the
collection was sold to H. J. Lutcher Sterk
of Orange, Texas. Through the generosity
of his widow, they are now being made
available for public exhibition. These
sketches, combined with the canvases,
present a superb panorama of Kane's ar­
tistic accomplishments. This is enhanced
by the lively view of Kane as the recorder
of history and of the Indian life in the
Canadian north-west.

The Macdonald Stewart Collection:
A tribute to the common man

By Michel LESSARD and
Huguette MARQUIS

The recent trend to collect old objects
whose use injects personality into modern
surroundings attests at once to an apprecia­
tion of our history and to a reaction against
a dictating consumer society. These objects our ancestors used, skil­
fully made, with aesthetic concerns, form­
ing part of our heritage, invite us to do
better; this will afford craftsmanship its
due place. Such is the basis for the
Montreal Macdonald Stewart Collection.
As a result of his researches, he selected the objects used in
XVIIIth and XIXth century French
homes. Mr. David Stewart and the Mac­
donald Tobacco Company purchased a
unique collection of fireplace tools, pewter­
ware and tin-ware, and lighting devices
from a French collector, M. Hottemans.
Along with some exceptional sculpted
wood panels, they were exhibited at Terrae
ds Hommes last summer. The most
striking part of the collection are the
household articles, in which the craftsmen
went beyond purely functional concerns
in the forging and ornamentation.

One of the most amazing collections
of this kind, the group includes many
kitchen utensils, designed for use on an
open hearth which established the rep­
tuation of French cuisine from the XVIIIth
century. They also provide a link be­
tween French and Quebec production,
inspired by the mother country, more
simply versions appearing in this country
in the colonial period. However, the open
hearth tools in Quebec in the XIXth
century, probably because of the gradual
opening of the local hearth by stoves.
A certain continuity of tradition is evident
in the decoration of Quebec made objects
whose ornamentation includes forms that
correspond to those of the collection.
This testifies to the persistence of certain
designs of popular art that reach back
into the past and touch on our origins.
The Macdonald Stewart collection provides
an interesting look at our origins and tra­
dition of craftsmanship and invites com­
parative research. A study on ancient
forging techniques might be based on
the collection. Perhaps too, a travelling
exhibition of the collection might be
arranged so that a wider, surely interested
public could inform of the way of life
dayly habits of our ancestors. This is not
to mention the joint endorsement of the well­
known collector, David Stewart, and the
Macdonald Company; it is a rich and
marvelous collection.

(Abridgement by Yvonne Kirbyson)

Urban Art

By Laurent LAMY

Dynamic and involved with living art, the Benson and Hedges Company was
not content to collect art works. It had some
created.
From each of three Montreal artists,
Monadjelt, Déry, and Coward, and three
Toronto artists. Rita Letendre, Solomon,
and Rayner, it commissioned a work that
was to be a wall painted in the city. The
ancient patronage of old, of kings and
great families has been in part replaced
by the State and in the last few years,
art and the arts has joined hands with the
industrial companies. The United States set
its tone a few years ago with the Chase
Bank and diverse foundations. Europe
followed suit, then Canada. The Standard
Life Insurance of Canada gathered a
magnificent collection of contemporary
Canadian painting, a collection of the
Montreal Bank, a collection of Eskimo art.
In Montreal, CIL set up a collection of Cana­
dian contemporary art. The Rothman's
Company subsidized exhibitions of sculp­
tors of Quebec and Ontario, as well as a
museum of traditional Canadian painting
in Stratford. Let us give Benson and
Hedges credit for having staked on con­
temporary Canadian art rather than on
defined values, as the Rothmans
Company did by assembling a collection of
French tapestries signed Lurçat, Picard
Le Doux, etc. . .

The endeavour of the Benson and
Hedges Company is clearly more up to
date. No doubt the idea of painting on
walls is not new. Léger had expressed
the wish to see such a street in the city
painted blue. another yellow. Vasarely
again took up the idea in Art and Plastic­
ity. In the last few months, several
cities in the world, Los Angeles, Chicago, New York, Paris, and Nanterre have been enjoying the large surfaces they offered artists. The Benson and Hedges Company had the wisdom to leave the choice of artists for the Montreal and Toronto murals to specialists in the art field: directors of museums. Another positive point in this decision was that there was no longer a question of commissioning works which only a minority would be able to enjoy; instead it put original art within the reach of everyone, in particularly busy places in Montreal and Toronto. The artists enthusiastically responded to the invitation. The six painted walls constitute healthy signs in the urban environment. Each artist created in his own style. None was frightened by the gigantic size of the surface, as new as this scale for working might have been. They all surmounted this difficulty and succeeded in brilliantly animating the walls allocated them.

The murals

In Montreal, Coward chose to accentuate the height by controlled trickles of paint where the distribution of colours varied in a series of six verticals. The sinuous lines of lively colours on a light blue background make the viewer look downward and compel him to actively inspect the work and again set up the play of colours within the artist's serene range of colours of familiar and yet familiar.

Montpetit reveals himself to be more ambitious than Déry, multiplying the aesthetic problems almost at leisure, since the forms detach themselves from a background decorated with bands and semi-circles. The surface that Montpetit had was double, cut by Notre Dame street. But Montpetit created a unified work by extending the same mauve form from one wall to the other. The eye joins the murals by virtually passing above Notre Dame street. But Montpetit created a unified work by extending the same mauve form from one wall to the other. The eye joins the murals by virtually passing above Notre Dame street. Besides, his forms are sufficiently generous and dynamic to take precedence over the chaos that exists in the vicinity: metallic fences, park equipment, trucks and automobiles in the street. Montpetit had a thankless task. He tackled it in a spectacular way.

In Toronto, Rita Letendre, always daring, chose to occupy only the top part of a very high piece of wall. Visible from afar when one goes up the street, the mural is discovered slowly, as the predominant yellow of the triangles is subdivided into diverse and rhythmised colours. Rita Letendre consistently used a dark background to cut the top angle to the left of the surface in order to accentuate the visual impact of her coloured arrows.

As for Solomon, he used an unpleasing wall that was not completely flat, having reliefs of three feet in some places. He cleverly exploited these protuberances instead of trying to conceal them. These four vertical masses are accentuated by the colours that project them into the foreground, while another rectangular block on the bottom of the mural acts as an intermediary between the background and the reliefs. Clouds unfold at the top of the mural and strike an unexpected note.

The third Toronto mural is signed Rayner. Of the six it is surely the least interesting. Gratuitous and decorative, it is an example of a mural "made to please". A frieze on the bottom is not intended as part of the composition and so to speak negates it. Although I have only seen the model, I do not think the actual sized production will improve the quality. On the contrary, the monumental scale will only intensify the first impression.

A stage reached

On the whole, the initiative was decisive; artists have proven that we can have confidence in them. They confirmed that in the greenness of cities, colour is indispensable to life and that in the present day urban confusion their art can be a medium for rousing harmony, striking a refreshing counterpoint. By making art come out of museums and galleries the Benson and Hedges Company took a step forward.

But for all that, has the gulf that separates art and the public been narrowed? Are artists with a more and more exacting social conscience entirely satisfied with this new form of participation?

All things considered, the stage that has been crossed is not as decisive as it may have appeared at first. The work remains integrated in the humanist and formalist tradition. The painted wall is not an area of invention for the painter. At most he is permitted to confirm the mastery of his talent and to measure himself against the scale of cities. The dimension is such that it prohibits research. Subject to the necessity of largeness that frustrates the artist risks falling into the decorative. Nor is the solution that chosen by the Chicago artists who, after the Mexican muralist Diego Rivera, used walls to illustrate some revolution to be waged. What can art gain in once more becoming only narrative and didactic? Their intention is the risk of no more reaching the public than leaflets distributed on the sidewalk.

But the poverty of urban aesthetics displayed by the presence of painted walls shows us to what extent the participation of artists should be situated at the first impression.

It certainly seems that the integration of the artists into society must be made by a change in the past convention between artists and viewers. The privileged intermediary, the architect, might have something to say in this questioning of the status of the artist. For a long time, he has been turning a deaf ear to this.

The foundation of participation must remain the walls not able to sustain our dreams, to really invent. People will say all that is an utopia! But could utopia not become reality tomorrow? And are these painted walls not able to sustain our dreams, to concretely show that there might be a veritable participation of artists in social life.

Micheline Beauchemin

By Claude-Lyse GAGNON

Micheline Beauchemin fondly looked over photographs of the Saint Lawrence river, most of them taken at spring thaw. At that moment, it was as though she were spell-bound. "The river is so beautiful. It moves me deeply. It influences me. When my tapestries are silvery and pearly they are referring to it."

Since her return from Japan where, in Kyoto, she executed the liveliest and largest theatre curtain in existence, the immense tapestry for the Opera House of the National Arts Centre in Ottawa, she has chosen to live near the river she loves so much. At Grondines, 2 Chemin du Roy, in Portneuf county. Her looms, multicoloured wool, nylon and acrylic thread, and bits of metal have transformed the attic, now a studio, in this old Quebec house that has restored and made beautiful again, like a homecoming, like a pilgrimage to one's origins.

That is the setting where she pursues her art, a setting that is rebellious, and warm, as every creation made of life itself must be. She is a tall, slender woman with sparkling eyes. Elegant, with the feline-like grace of dancers. And like them, her frail frame conceals the ability and energy to shake off fatigue and go on in the sound of the music, beyond nervous energy.

She has a very active intelligence. She is sweet and vulnerable, yet she has a shrewd head for business. And she is consistent. In her innermost self, she has lived only for what she loves. Even if nothing were easy, "Some seductions are so powerful" wrote Baudelaire, "that they can only be virtues". Micheline Beauchemin, from the beginning and thereafter, believed only in her art, only in this realm, and in a few people. The misery and suffering mattered but little.

The road

The Beauchemin. A Quebec family in which there are many engineers. Her parents, not too enthused to see her entering the Montreal Fine Arts School.
But it was her only love. When she left school, she obtained a position weaving at Marine Industries in Sorel. "I was the only woman. That was in 1954." Among all the beginners it was she who had the smallest salary, she remembers this discrimination.

A year later, but not going out and by making sacrifices every day, she had some rather slender savings. But she was pursuing her dreams, one of which was to go to Europe to study. She arrived in Paris and she enrolled in three schools: painting, drawing, stained glass. Stained glass windows especially interested her. So she made a trip to Chartres. This went on for almost five years. However, in the meantime, one spring she decided to go abroad, perhaps to rest. By hitchhiking, she reached Greece where she was to spend eight months.

"Everyone there was embroidering, weaving. The women were working woads with wool. They had such fine, ancient techniques. Like Penelope, but I was along on the voyage! I began tapestry."

There are long and strange roads in finding one's destiny, one's most intense feelings, amid the hidden soul. The reason that we exist for a certain time, so short a time, comparatively a few seasons.

She returned to Paris in 1957 with tapestries and windows. She won the first prize for stained glass windows at the Palais des Beaux-Arts.

In 1958 she returned home. More determined and now certain of the art form that inspired her. She rented a small room on St. Matthew street. "I went to people's homes to teach painting to earn my bread on which I chewed sparingly to buy wool. I was very depressed. I recall it as a very difficult period. I was neither funny nor sociable. I also found a job in the costume department at Radio Canada but I regretted every hour away from tapestries.

In 1959 she held her first one-woman exhibition. "I very much enjoyed Delacroix's style. I could never forget it, not because it was such a success, but because it was an important step. Proof that she could go even further.

Two years later, the Arts Council granted her a bursary. She left again. Destination: Japan. Because of their immense looms, Japanese craftsmen have developed special, very advanced techniques. She was also fascinated by the country. "I was dreaming of tapestries as big as cathedrals, as large as our rivers. I so wanted to give importance to this art. Of course, I am exaggerating. However, I learned that in Japan, one could create immense tapestries, and that is what was most important to me."

In 1966, I returned to Japan to draw, to execute the model for the theatre curtain of the Opera House of the National Arts Centre. It won the first prize. Near the end of 1967, I went to Kyoto where with Kawanishi Orika and local craftsmen, I was able to create this tapestry which is 45 feet long by 200 feet wide, and weighs 4,000 pounds. I stayed there 17 months, working from sunrise to sunset. That will no doubt remain the major work of my life..."

She says this with a certain nostalgia, I can imagine why. After the excitement of constructing such a great work into which she put so much research and work, in which she invented the tapestry of the future, she needs some new challenge. Someone who has had a great love will always find another.

And the world

But, knowing Micheline Beauchemin, the important work is always the one of today, of tomorrow. It is enough to learn the anguish and idealization she experiences considering her next work, her surprise at the iridescent.

I picture her on that autumn morning, on her farm at Grondines, gazing on her Canadian bred mare called "Tauli" (moon lady), a lovely mare with a shiny black coat. Very late the previous evening, she had finished a tapestry and seemed exhausted. But when she returned from her ride with her cheeks glowing, she was a different person. After lunch she settled down to the loom, chose wool in iridescent colours of the forest in autumn, and worked until evening. A few months later, returning to her home, I saw the tapestry. It was a hymn to the human heart.

In short, she has discovered new continents in tapestry. She has left on a sailboat, bound for the unknown and the infinite. "No one can stop the march of art, no more than can stop the march of time", wrote Maiksowski.

"I am a virgin of the human heart."

In short, she has discovered new continents in tapestry. She has left on a sailboat, bound for the unknown and the infinite. "No one can stop the march of art, no more than can stop the march of time", wrote Maiksowski.

Arthur Villeneuve

— The barber painter

By François GAGNON

For nearly fifteen years Arthur Villeneuve has been pursuing such an important and extensive exploration that it is beginning to command respect everywhere. However, this order of things did not come about of its own accord. We would like to relate how it all started.

Beginning in 1957 Arthur Villeneuve undertook to transform his house, one wall after another, not forgetting the ceiling, the interior and the exterior into what he called "The Artist's Museum"; this was a very private, human heart.

His viewpoint opposed the usual approach which assured everyone of borders where the picture stops and the wall begins; he painted all the surfaces that were within his reach. The result was an architecture painted inside and outside, impossible to take in with a single look, giving a fair idea of the part reality plays in the mental world, an architecture whose circular, disconnected course favoured unusual juxtapositions.

On August 9th, 1959 as the work was completed, a journalist from the "Phare" reporting an interview that he had with Madame Villeneuve, two years after, about the same event, thought it was very clever to transcribe into joual (TR: uneducated language) the language of Madame Villeneuve. I have heard her speak and I know that her language is more subtle than the following prose might lead one to think:

"Well on September 13th, I was after sewing in my kitchen when suddenly there's this knock at the front door. I go..."
Tremblay was the turn of the anonymous reporter for the month following the "discovery" soon bound Arthur "an amateur painter" of a "primitive" present the First Exhibition of paintings dealer George Waddington, for two They quickly made a deal. A contract of one of them, the Waddington Galleries. Sherbrooke ed from one gallery to another along a six foot canvas from Arthur the attack a few months later, he obtain­ed a painting of his "figaro of the canvass", for he was a "Saguenay citizen who is honourably earning his living, who is living Hébert, "Saguenay citizen who is honourably earning his living, who is living". His $25.00 bought a "primitive painter" the author of "delight­fully naive" works and "one of our great primitives". He added: "The unexpected visit of Waddington last week has ended all dis­cussion." The Lingot 23rd also relied on Waddington with whom it had an interview. The "personage in the field of art" who "loved to paint" and "the works of these days" must be respected because "Mr. Waddington insisted on emphasizing that the works of Mr. Villeneuve were of naive indeed even primitive art, but of a rare quality".

On February 28, 1961, the Progrès du Saguenay published a photograph repre­senting the council in front of the bus which was to take them to Montreal for the great adventure. The caption read: "Tonight the Montreal critics will pass judgement on Arthur Villeneuve and his works."


On March 8th, 1961, the Progrès du Sa­gunenay was a reaction under the head­line: "The exhibition of Villeneuve's works was a success", one could read: "The Montreal critics enthusiastically greeted the work of Arthur Villeneuve describing it in the most flattering terms. Almost all the canvases exhibited in Montreal were bought. This phenomenon is an infallible confirmation of the quality of Villeneuve's work, this proves at least that the Chicoutimi painter is reaching his audience and that the latter is experiencing a manifest interest towards the works whose creation is rich in purity and freshness." The same article an­nounced that the council of the city of Chicoutimi had acquired a canvas by Villeneuve representing a scene of the memory-carnival. Things had gone full circle.

We do not know how the citizens of Montreal announced that "one of ours would be in Le Phare" (Chicoutimi), Jan. 30, 1963, p. 7.

The Soleil (Quebec) of August 10, 1959, soberly signals the event.

"In what year did you work at painting," asked Gilles Goyette, who worked in journalism himself, "In 1957, answered Villeneuve, I decided to make a career of it. I devoted more than five hours a day to painting". "Arthur Villeneuve had something to say", in Le Phare (Chicoutimi), Jan. 30, 1963, p. 7.

The Artist's Museum interests the council in Le Soleil, dated only mention in the Villeneuve documentation. Edmund Alleyne, Stanley Cosgrove, and Alfred Pellan are the artists most frequently men­tioned in relation to Villeneuve in his documentation.

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A brief survey of the design question

By Denise COURTOIS
In cooperation with the firm of Jacques Guillou/Designers Inc.

There is a plaque of an elegant simplici­

ty on the wall which supports the veu­t­

et entrance at 305 Youville Square, in

old Montreal. Across a paved court­
yard, ringed with old stone walls, on the second

door of a house dating back to the French

regime and recently renovated, there are

offices whose walls of tinted glass, rugs,

furnishings, and lighting, blend the inte­

mate and the functional. Just what we

would expect from the occupants, asso­
ciates who are four in number like the im­

mortal musketeers. The Musketeers of De­

sign. White horse? Grey horse? Those are

from all companies, as are the contracts

which are as varied as their diverse back­
grounds.

Jacques Guillou, who opened the office
about fifteen years ago "aware of a need
to fill a vacuum existing in Canada where
no industrial design was being done by
designers in collaboration with industry, as
inn Europe and the United States", trained
as an architect, as did one of the asso­
ciates, Roger Labastrou. The two others
 came with different experience, that is
graphism in advertising, and industrial
and design for Morley Smith.

The firm got going gradually in the phy­

sical as well as human sense of the word.

While setting up a well-administered
office, adapted to the changing demands of
the market, for which each associate was
responsible, the four men searched for the
best formula, that is to say for a recipe pro­
together. They think they have found it
in the last three or four years. Even if it is
the individual experience of any one of
them that brings in a contract, they dis­
cuss it as a team, they each express their
ideas, sometimes there is lively dis­
ussion, and they finally reach the best so­

tution for the client.

In the production stage, as meets the
needs of the project, all of them or else,
two or three of them, watch over the pro­
duction, backed up by the work of a
dozens of design studio employees.

When it is a question of a prototype, it is
executed either in the offices of Guillou
and Associates or in the client’s, accord­
ing to the case.

In spite of its manner of proceeding, the
Guillon-Labastrou-Marquart-Smith team is
not, does not intend to be an anonymous
team. It makes itself known in terms of
the individuals who make it up, and num­
merous projects are carried out, so and so
is a part of the team. In the course of
1971, the firm made an advance study of
the means of transportation between Mon­
real and the future airport at Sainte­
Scholastique, due to the presence of Mor­
ley Smith, known for his work on Montreal
métros. The most exquisite, which never
grants contracts to a firm but to individual
graphists, entrusted to Laurent Marquart
specifically, the creation of two stamps,
now issued. The knowledge of architecture
and related fields that Jacques Guillou
and Roger Labastrou have, often brings the
team to participate in projects concerning
housing and urban life in general, projects
moreover, in which other knowledge avail­
able within the partnership is also of use.

The productions of Jacques Guillou/
Designers Inc. are too numerous to be
listed, but we can judge of their diversity
by mentioning, large and small, which this office handled, and gave
their special touch, in the last four or five
years: Furnishings for Habitat 67 and for
the National Arts Centre in Ottawa; a model
showing the forms and functions of the
brain at the Universal Exhibition, long and
detailed work executed in close collabora­
tion with a brain surgeon; graphic symbol
of the Montreal Metro and its varied ap­
lications in stations and their entrances;
suspension, exterior aerodynamics and in­
terior arrangement of the metro cars:
seats of fibreglass, fitted with cushions that
 can be removed by pressing on a
button and replaced by other standard
cushions, while the old ones go to the
workshop to be fitted with new covers —
that was unheard of for a public transit
system; the air and space pavilion for
Man and His World 1967; design of the
language of Nuova Italia, organizer of the
conference of industrial designers in 1967;
 exhibition display of the promotion-pre­
tation of the new airport, in three rooms/
three plans: photographs, slides and dia­
grams, plans and results; study of the
interior arrangement and design of a high speed train; plan for the sus­
ension system of a dual function locomotive,
for passenger trains and goods trains;
signs to promote Canada in Europe; com­
pilation of fabrics, introduced by Design
Canada; symbols and initials and their ap­
plications to the exterior graphic image of
an association, league, factory, shop­
fessional corporation; schematization of
the architectural plans of the Faculty of
Social Sciences of the University of Mon­
real and, for the same building, the ladies
and gentlemen signs for the lavatory
doors; etc., etc.

All these projects have brought the
four associates a solid reputation, medals,
joys, frustrations, and a common concep­
tion of design, expressed in the following
Interview. Professionally, all four see them­
selves as "technicians endowed with a
concept of technology and possessing skills
in administration and commercialization
which always see man as the starting
point of a production".

What is design?

A word used at random! Designers have
been trying to agree for a long time
on a definition, without success. Let us
say that it is a process of creativity which
can exist in a lot of professions, which
considers the aesthetics of form with a
practical application: its objective is to
serve well the receiver of the product, of
the object, of the service: man. Yes, it is
a whole made up of three parts: man, func­
tion, and form. An inseparable whole. Doa
must not arise by itself from the design
which most fulfills its function of serving
people? The best airplanes in the world,
the Concorde, and the Tupolev, are also
the most beautiful.

And who is the designer?

There again, no unanimous decision may
be reached. It is a complicated profession,
constantly engaged in its own research.
There are general designers like us, and
there are also specialists, who are design­
ers in the strictest English sense of the
world, who research on one criterion of
form, or both, but in a restricted and spe­
cialized field. If they research aesthetics
without there being some question of in­
ovating or radically improving function,
it is more fitting to call them stylists.
There are also those who are searching for
a man with a sonor voice by exploiting the
taste, if not the bad taste, of the public, and
they dare to call them­
selves designers. That’s funny!

How do you conceive the ‘true’ designer?

He is endowed with an imaginative, in­
vective, and even intuitive mind. He pos­sesses a technical knowledge of materials
in general and particularly of those with
which he may be called upon to work. He
keeps himself up to date on developments
in a lot of fields. He has a social con­
science and a deep understanding of man.
He is not an inventor. He is not an art­
ist. His role is not to create something
in itself, but to create for man, by under­
standing, if not guessing at the profound
designs and inner aspirations which go
further than fundamental needs. First he
must provide for the basic need, obviously.
The designer should keep sight of the
quality of life without ever departing from
the real world.

You each have a specialty,
how are you also general designers?

We are general designers because our
field of action is vast and diversified, as
opposed to the specialist in a factory, who
always deals with the same product, often
without being able to modify very much
what already exists. In a large project, we
become one of the teams of a group of
disciplines in which design intervenes
in a real way, and there is nothing that affects
man, in order that the product or the ser­
vice remain in harmony with man while it
effectively fulfills its role and function,
If it is a small project entirely under our control, all four of us work on it, at least at the design stage, just to have an overall trend to consider the question from numerous angles. These days we have to work as a team. We must bring out all the aspects of a problem and consider all the possibilities in order that the final product may serve man without creating conflicts or disturbing him, physically or inwardly.

Is it complicated to reach this goal?
No, the solution is simple. The final objective, man, is also the starting point.

For example?
When we studied a rapid transportation system to service the new airport, we proceeded as follows: a person is in a seat, the seat rests on the floor, the floor is that of a train, and the train is travelling between Montreal and Steinte-Scholastique. The ordinary approach would have been: "Let us make a train and put passengers on it". People, with their symbolic thinking, by lack of vision! Or else, a municipality simply wants to use some equipment that it owns or can get at a bargain, so people must adapt to it even if it is outdated, inadequate, uncomfortable, and irrational. Instead of bringing in a system adapted to people and new needs.

Is the situation different in private industry?
No, as a general rule, engineers design in terms of the machinery and manpower available to them, or else their attraction to a specific technique. For example, in our office, in the recent case of a newspaper vending machine, we studied the arm movement of the user, as well as the atmosphere and urban setting where the machine would be put in use before beginning manufacture. Most of the factories would have done the opposite and said to begin with: "We will make the casing with a metal press." Because that is produced quickly and cheaply. Without worrying if the resulting machine will be difficult to deal with or be of an offensive ugliness.

So of what use are industrial designers?
They are, as it were, the means of communication between industry, the product, and the consumer. When an operation is vast, many hands and minds are involved, somewhere along the way the idea is forgotten that the final product is intended for the common man, the public. Because the concepts of the designer are different, even if he also evolves with the technology, he reestablishes equilibrium. But industry is only slowly coming to design.

Is design also subject to technical and financial restraints?
Yes, the necessary machinery or the ideal material do not always exist. And financial obstacles exist for us as for everyone. The initial cost of a mould can be prohibitive if the production is to be limited. Our road signs can be too costly to finish a project 100% as planned, is utopian. When we have successfully finished a project within the required time, vogue kept to the stipulated budget, and seen the product well incorporated, we are satisfied and really feel we have performed the required service.

Does design intervene in public projects?
Ridley, Alas! That is why we see so many projects intended to budget people, completely missing their objective when they are finished. Perhaps they are technical or financial successes, but they are failures on the human scale. The authorities are waking up too slowly to design.

Why is design so expensive?
Expensive in relation to what? In housing for example, is it not definitely more expensive to force thousands of people to live in detestable conditions, than to take necessary measures at the beginning? Are healthy and happy families in proper housing less valid than direct investments for health and education? We are going to spend a great deal of money on air and water pollution because we have finally admitted that it was deleterious for man and his descendants. And visual pollution then in a moment of the era, is that the problem? Is that also psychologically harmful isn’t it?

If a designer must work alongside the town planner, the architect, the sociologist, engineers, etc., the design budget is set up at the initial stage of the project, at the same time as that of other specialties to be integrated in the financing plan. We can then take into account the conditions for what we consider to be important. It is rather a question of a change that is up to the directors of enterprises, the promoters of projects and the municipal authorities.

What does the public say?
Only an informed public can react, and it is badly informed about the matters that affect its daily life. From the point of view of design, the best thing is to exhibit good design. We saw the crowds rushing to purchase whatever was good and beautiful, ready to jump into the design wagon. Why? Is design so expensive?

Is that where design was born?
This is only fitting at a time when there are so many talk about the environment. But for all of the population to benefit from it would require an intimate collaboration among the three levels of government. We are still far from this!

How does one become a designer?
Designers generally are produced by changes within certain professions. This happens when engineers, architects, technicians, sculptors, decorators, or painters leave their own profession, or rather expand it, to the benefit of design.

And in Quebec?
In Montreal has opened a section "Town planning, development, and design". There will be more and more valuable designers.

What future do you see for design and designers?
Design appears to be changing completely. What we are defining today will not perhaps be true tomorrow. Today we are creating a graphic symbol or an apparatus for an enterprise, but tomorrow, who knows, we may be playing the physical functioning of the company and deciding where to place the truck loading zone, where to situate the receptionist’s office. But the function of design will stay the same, and to carry it out, it will be necessary for the greatest possible number of designers to remain autonomous and free. They are taking a chance on surviving on being absorbed by industry, commerce, governmental agencies as society and the economic world awaken to design. But then, they will sink into an already prepared system and be cornered, with their hands and feet tied, instead of developing their ideas, discussing them with others in a wide field of action, and being able, on the level of design of course, to contest other ideas within the framework of many disciplines. Designers should combat the specialization that is hanging over their heads, as well as over the rest of the world, and which is so dangerous for the mental and psychological survival of man.

As far as Canadian designers are particularly concerned, their future rests in the international field. With our small population, the local market is restricted, but the entire world is the chessboard of the designer who conceives his products in terms of international criteria.

(Translation by Yvonne Kirbyson)
The Canadian Cultural Centre
By Guy WEELEN

The Canadian Cultural Centre in Paris which was opened in April, 1971, truly began its activities in October, 1971. It was installed with taste and refinement in a beautiful building situated in a geographical location - the Esplanade des Invalides - which is considered a jewel. It is pleasant and harmonious, but yet easily accessible. Articulated in such a way that each activity finds a favourable space there, and also specific or flexible at will, comfortable. It is physically pleasing. But this ease would not be a criterion of quality in itself. As a whole, we did not have corresponding versa-
tility and warmth. Everything is an accord, it seems to me, so that the style of the human relationships is not ponderous, so that everyone, conscious of the other per-
son or persons, can discover his place. Culture - since that is what this is all about - does not need to be tiresome, as has been, and too often continues to be the case, in such institutions. For alert minds, the time of the mandarinate with its pomp and works is ended! Culture is a style of life. Such is the position taken by the director of the centre, Guy Vlaicu, who is trying to apply this in the best possible way, assisted in his task by Guy Pla-
mondon, official in charge of the animation services.

If culture uses information, and we would not be able to understand it without extensive information, it also exceeds it. We could even say it surpasses it. Like humans, culture is the sum of infinity of twins and leaves piled up by succeeding seasons, thus by time, it supposes a duration. But actually, like the leaves and twins, cultural events are superimposed with a great rapidity. To extend the image, in our time, culture would no longer be a dish, but also a dynamic force. Its richness would be judged much more by its dynamism than by the deposit it tends to build.

Thus in a year of operation, many Parisians of every description visited it, but the displays were equally numerous and varied: music in its classical, contemporar-
y, and popular aspects; recitals of music; a film showing the different direc-
tions of the cinema; illustrations, and two important conferences, Mécanologie and Art and Communication. Devoted to problems that sur-
pass the Canadian setting but which concern the conscience of everyone. As we can realize, the rhythm was rapid, the diversity of expressions and disciplines was great. Intentionally, the traditional, academic categories were involved to the benefit of a wider and more general view. In fact, there is no longer any cause to maintain the formerly classical distinction between major and minor art. Henceforth, and this is a contemporary phenomenon, the arts are interdependent. The sources which inspire the creators are multiple and they come from different levels: pub-
licity and design fertilize painting, the spoken language transforms the structures of written language; the music of films and pop take classical themes, chamber music takes up the popular melody, indi-
vidualism breaks out. In our society, all creative activities at all levels interact. If their interference make up a manner of being, the expression of a culture.

The action undertaken here does so much attempt to display something specific-
ifically Canadian, as to allow Parisians to become aware of Canadian life, of Canada and its people, there is no question here of giving a look at Canada, prepared in advance, or corresponding to some prefabricated model, but of showing and conveying its exciting richness, the abundance of its endeavours, the dynam-
ism that animates it.

Manuel Fleuret, a well-known music critic, was right to say in his account, The place of Canadian music in contemporary production, which is being presented at the Cultural Centre now: "What is most striking on arriving in Canada for the first time, is that the country is completely turned towards its future which is embodied in its dynamic youth, freed of social, religious, and cultural prejudices, a youth impatient to make its own music, and to lead its own destiny away from the beaten track of conformity.

Exactly, the new music in Canada is a matter of men and not principles and not period. There are so many creators, so many distinct personalities. So many works, so many indi-
cations given to the four corners of the world. Each of us has only to understand this at the right moment. Indeed it comes on like a great and fertile disorder.

So Canada without disguise, beyond the clichés of propaganda - which may be ho-
ned, but which cultivate too much a narrow nationalism - is approachable for everyone. The first concern of a sound cultural action is that every person be free to consider, to choose, to find what suits and excites him in the rich mosaics of Canadian reality. It is the duty of all of us, as cultural workers, to form a judgment. On the other hand, we expect that each one will show discernment, and will express an uncompromised reaction. It is not fitting to hope for or to expect compliments, but we wish to have real exchanges which are beyond worldly complacencies and kind words suited to the occasion. If the Canadian is led to lose his illusions about Canada, and we cer-
tainly know what these conventional illusions are worth, for whether or worse, he will have had his opportunity to discover what Canada is, to feel the sheer force of it. Veracious confrontations have not obliterated the human qualities of the imagination, sensitivity, and poetic emotion. If, during a few decades, in the framework of an industrial civilization, some fine minds have been loath to take these qualities into consideration, they are noticing their error today, and in many areas we can regret their short-sighted-
ness. Something was behind the interna-
tional success of the slogan: "Power to the imagination."

Every true cultural action must furnish the individual pursuing his search with an ever greater variety of possible choices. The prodigious dissemination of information which will shortly be even greater, inevitably leads to this, as it pushes us irresistibly towards a constant widening of meanings. In this, too, the times has ended when one could declare, with some innocent irony and much egotism, that for something to be universal it necessary had to be very uncouth and very coarse.

A culture can only validly accomplish its action if it becomes aware of its universal vocation. Addressing itself to man, all things considered, it addresses itself to all men. For some, that will probably seem a common place remark, but a quick glance abroad and around is enough to realize that this notion, which we like to think is elementary, has not yet penetrated into the customs of governmental institutions.

It is pleasant and even more, fortunate to note that Canada has understood very well the meaning of its cultural action whose first quality is generosity. (Translation by Yvonne Kirbyson)

Iconoclasm and restoration
By Norman PAGE

The liturgical reform implemented in the last few years in the churches of Quebec has given rise to a vandalism and to forms of iconoclasm that would have made Savo-
narola blush, but which seem to leave our Minister of Cultural Affairs rather indif-
fert.

More by ignorance than ill-will or simo-
ny, at least we should hope so, many priests, wanting to carry out at a low price the liturgical renewal recommended by the Council, have let fall into the clutches of wily second-hand dealers and ravenous antique dealers the most precious works of liturgical art that have gone astray among all the shoddy and imitative stuff which a secular dust had covered in the same desolate grey.

To be convinced of this, certain museum curators should be curious enough to go window-shopping in the antique shops of Montreal, Quebec, or cities situated on the American border. Also, many sculpted wood candlesticks, rare bronzes, or even these beautiful chapels token in gold that are in great demand these days with flamboyant hippies, degrading what is sacred! One only has to go into any chic living room to discover some years ago this chubby painted wood hanging by one foot, quite happy at not having shared the fate of its twin, hanging up like some Cupid in the ad-
joining bedroom.

A few rare churches have, however, es-
aced pillage and improvised restorations.

The Sainte-Famille church in Boucherville is one of these privileged monuments.

All one need do is someday drive down the picturesque road that goes along the river, south east of Montreal, to discover in the heart of the former seigneur of Governor Pierre Boucher, with what singu-
lar skill an excellent architect and a few responsible priests (we can not ask more of them) have succeeded in restoring the gracious interior of this church and adapt-
The general arrangement, and more particularly, that of the sanctuary and rood-loft, is of a remarkable grace. Corinthian style pilasters in sculpted, gilded wood support the entablature which surrounds the choir stalls. This is one of the most delightful combinations of delicate interlacing of both sculpted and gilded wood. The Louis XVI arch is decorated in painted panels and especially with sculpted medallions that are unusually fine. In the centre of the sanctuary is the retable of the High altar: a masterpiece of sculpted and gilded pine; for the church at La-Chenaie, sculpted around 1745 by Gilles Bolvin. The two side altars in sculpted wood, painted and gilded, are the work of Louis Quévillon and were executed in 1802. The pulpits, which is perfectly arranged by the same sculptor and dates back to 1803, as do the two bas-reliefs in sculpted wood that are situated on both sides of the central tableau entitled *The Respose of the Holy Family*, a copy made in 1819 by J-B. Roy-Audy from a painting attributed to C. van Loon.

In 1984, the Department of Cultural Affairs, through its Committee of Historical Monuments, officially classified this church among its historical monuments and recognized, through two successive grants, the work of conservation and restoration which had already been undertaken since 1958, but more completely since 1969, under the direction of architect Claude Beauregard, at a point when the architecture and decoration of this church had first to be freed of unfortunate characteristics and cumbersome additions. The restoration consisted essentially in sculpting the galleries on the sides and those of the rood-loft near the organ, in restoring the transepts to their original condition and refitting the altars, in putting up pulpits back in the nave, and, in the sanctuary, freeing the two magnificent windows obstructed by niches, in removing the numerous plaster statues, in restoring the altar-piece of the side altar of Saint-Genés, in changing the lighting of the sanctuary and the nave, in repainting the choir and the nave while conserving certain basic tonalities, in achieving a careful balance in all of the decoration, by carefully refitting the sanctuary according to the new liturgical needs.

All this work was executed with a refined sense of art and an immense respect for the original work. The predominant colours, blue, buff, and gold harmonized with the sculpted work glimpses once more in the light which now streams from the four finely paneled windows. The central tableau was slightly lowered so as to free the cornice; the two other impressive paintings by J-B. Roy-Audy, formerly on each side of the High altar, now decorate the transepts to the left, Saint Peter succoured by an angel (1819) after Ch. de LaFosse, and on the right Christ on the Cross (1826) after J. Monnet. All the panelling, modillions, foliated scrolls and holmies have been restored, the window reveals lengthened, the balustrade completed; the lighting arrangement was modified in accordance with the original design of the architect. In the nave, the stations of the Cross done in plaster were replaced by a less complex period work that was taken out of storage. A pity that the recent confessionsals could not have been replaced by those relegated to the sacristy. It is also a shame that the iconostasis of the sanctuary was treated as the outside doors which were restored by a master. We might also have regrets over the too deep royal blue of the sanctuary carpet, the fragile armchairs for the celebrants and the truncated seats were retained in the enclosure of the sanctuary, but we must admire the new altar facing the people which an astute clergyman was able to spot in time. This is a magnificent tomb in the Roman fashion, of sculpted and gilded pine; for a long time the property of the sisters of the Congregation, no doubt, it came from a chapel of a religious order in Old Montreal.

It is often very difficult to arrange a period sanctuary according to the new liturgical standards without radically destroying the equilibrium of an architectural volume and the unity of the whole; every church in which, for example, the area for the celebration of the Eucharist was retained in the enclosure of the sanctuary, but no one had ever thought to abandon the altar facing the people which an astute clergyman was able to spot in time. The adding of a second altar may be a solution but still it must be integrated into the whole! In the Boucherville church, the second altar, of a rare quality, is a favourite match; the harmony is retained; the Hierarchy of Saints and the Stations of the Cross done in plaster are preserved to serve as a majestic Eucharistic Reservation. In other respects, the area for spoken pronouncements has been reduced to its simplest expression and is too small! An area is more than a piece of furniture! The celebration of a service includes all aspects of the Eucharistic liturgy and the Eucharistic liturgy, and it may be noted that more and more the importance of the spoken liturgy is increasing. The sanctuary of the Sainte-Famille church has really only one foyer! In considering everything, however, and maintaining my reservations, I also feel that nothing else could have been done without compromising something essential.

Considering the difficulties inherent in any restoration, the Boucherville church, by the excellence of the complete results, is a remarkable success, and its influence could even be increased if the Committee of Historical Monuments succeeded in grouping around it a few of the very old, typically Canadian houses that are abandoned and falling into ruin at the entrance to the village. We would thus have the "historical Boucherville town square". But that must be done in full colour! And the churches which set fire to one of these unguarded houses must be thinking in similarly unreasonable terms!

(Translation by Yvonne Kirbyson)
sheep and pigs, turkeys, chickens and geese no bigger than ants. The scale or the smallest — made, like miniature pets, of hard ceramic — is so minute that market-women display them heaped like grain in bowls. They're known as "rice-toys." Another favorite Christmas scene is the Flight into Egypt: Joseph leads the burro and the weary Mary and the child; an overweight angel brings up the rear. That such an angel could actually fly with those gold wings would be a miracle indeed.

During Holy Week, craftsmen in papel-maché show off their skill and fantasy. Not only the altarpieces vary from one denomination and other figures, vividly colored and sometimes containing gunpowder that explodes and scatters small toys — but all sorts of comic dolls and effigies. All of which makes one afraid to straighten the leg of a metal bed frame. Will Disney...
by little the roots that he had anchored in the soil of Spain to transplant them on the French Riviera. This is the exile that has found in the south of France the future permanent setting of his life."

Picasso, in fact, is going to prolong his stays there. Then settle there for good. The Cape of Antibes, where his friends, the Cuttolis, welcome him, and also Mougins, Golfe-Juan, and Monte-Carlo, Mougins, and finally Vallauris, in 1935 separating from his wife Olga, distressed, he buries himself at Juan-les-Pins; but this place, one of his favourites, aroused his desire to work, and he recaptured there his creative activity which had been abandoned year before, where Man Ray lent them an apartment, the war surprised him in September, 1939. There he painted "Pêche de nuit" which would become the first work to one day be in the Picasso Museum. In the meantime at Mougins, which Paul Éluard introduced to — and where he lives today with his second wife Jacqueline Roque — he spent his first summer with Dora Maar. Madame Cuttoli has a handsome portrait of the young woman, painted at this time, one of the very first. He represents her still with short hair, as she had to hide it from him when he had seen her for the first time at the Deux-Magots, "but already with the false plait wrapped around her head" that she wore "while she let her hair grow out at Picasso's request".

Picasso's relations with the Mediterranean have been very productive. As early as 1932 they have been enriched In those monstrous, deformed women, issues of the depths of the sea, where mythology was born, "Le Rapt", that he painted then, introduces into his bestiary the centaur which, in his quest those intuitions "which haunted his mind of the first mortal men and their children of prehistoric times", so Picasso gives way to the totality of man. His work encompasses it, is a commentary on it, and in its most passionate moments captures its essence.

At Antibes, in August 1946, it is love that unfurls and gushes out in symbols of joy. The war is a nightmare that is being forgotten. La Souchère has finally made it possible for him to work. He throws himself passionately into his work. In those few days we would not be able to describe the work that, from July to January, he executed with a prodigious energy. Paper, canvas, plywood and fibrocement serve to support 38 oils, or oils and enamels; some of very large dimensions: "Joie de vivre" of 120x250 centimeters and the triptych "Satyre, femme et centaure" of 250x360, and in addition there are thirty drawings.

No other museum possesses a work of such perfect unity. In five months, carried away in a whirlwind of happiness, of pleasure, with an incredible virtuosity he expresses the log-book of his life. To be sure, the "Joie de vivre" story is always only incidental. Since 1907 and the "Démolitions d'Avignon", he set out to "reach an absolute point summing up the universe and man, and painting after him is going to become a magical art seeking origins; it will attempt to force appearances to delat three secrets of its substance. At Antibes Picasso does not depart from this search. On the contrary, he lives there in that light that permitted Cézanne to pull out the essentials of a landscape at the expense of its momentary appearance. "La Femme étrange" of early 1939, shows already the lines of composition that led Picasso in his poter's work to expand the lavish healthy forms, this oval appearance, this warm swelling, in which the poet sees the very image of fertility, procreation, and birth... To round off this collection some lithographs were added, most of them bearing reference to Françoise Gilot, given by Marie Cuttoli, who added to her gifts a tapestry, "The Minotaur". It is about her that Picasso told La Souchère: "She didn't fool you." Let us add that the museum has some sculptures from 1926, monumental heads of Marie-Thérèse, with her prominent nose and round eyes make them resemble some barbarian goddess.

In the years that followed, Marie Cuttoli asked that Picasso be made an honorary citizen of Antibes. This served as a prelude to the decision taken in 1967, on the suggestion of the curator La Souchère, to transform the house that was then dedicated to the Grimaldi family, the Picasso museum.

Vallauris also has important works of Picasso: a bronze: "L'Homme au moulon" and "La Guerre et la paix", one of the most notable works by the painter of "Guernica".

Today, restored, the Picasso Museum stands on the sea front, overlooking the ramparts. It is one of the most beautiful places in the world. To the North-East lies the house that Picasso built, and in front of it the open sea, and at sunset there is the Cap d'Antibes where is tucked away the villa of Marie Cuttoli. An adroit museum administration enriched it with important works: a beautiful one by Steal, an Atlan, sculptures by Germaine Richier erected in the open air or near a murmuring fountain in the shade of a patio.

But let us return to Picasso, the master of the place. What we see here is an incomparable unity, Time, place, and inspiration are united as in a classical tragedy. And Picasso realizes this so well that he has never authorized that anything be removed from the museum. Even for his great retrospective in Paris in 1967, the rule could not be broken. Uncompromising, Picasso will tell those who want him to yield: "If you want to see the Antibes Picassos you will have to come to Antibes for plastic confrontation that is found there is probably unique in the world; it should be conserved in its integrity and its integrity, without any concession being made, without being broken up.

(Translation by Yvonne Kirbyson)