Marcel Barbeau and the 
fascination of immediacy

By Henry Galy-Carles

One cannot understand the past and present work of Marcel Barbeau without knowing of his deep inner motivation; it is essential to study that which is behind the work and gives it its dimension and true meaning.

Thus, it is necessary to go back to his adolescence, to the years of apprenticeship at the School of Furnishing in Montreal, under the direction of Paul-Émile Borduas. During this period he came to understand the fundamental difference between the aesthetics required for the design of a furnishing or a painting, and truly creative art which calls for a human authenticity, an originality, which can make a society or a group rethink essential questions.

From the time of this discovery, the work of Barbeau — one of the first Automatistes — was directed by inner requirements. Moreover, the numerous discussions of art and sociology which took place in the home of Paul-Émile Borduas around 1943, a crucial period, drew him irresistibly to the desire, revealed by Surrealism, André Breton, and Freud, to transmit the subconscious universe that existed in him through his work. He had first a direct awareness of the unique reality of volition, the fragile moment in which human sensitivity undergoes a whole series of transformations, and he perceived a subconscious world that could practically not be grasped: This was capital.

From the basis of these two fundamental facts, his entire work was done in a spirit of succession of inner changes and unlimited openings, reflecting an ever more deeply anguished search for identity, from the sense of the spirit, with a consciousness that was certainly fleeting, but in which the artist explored his innermost self, directly translating on canvas the immediate moment he was experiencing; men evolves around his basic self as time passes irremediably. By an awareness of the instant that is life, heightened in Barbeau the feeling that he was in a perpetual state of becoming and should live for the present moment without any plans for a future which, for him, was materialized only in creation, rejecting every pre-conceived style, without any desire for pre-established aesthetic organization of the liberating creative cry. Thus each of his works is one and indivisible; the first and last one at the same time.

A knowledge of the permanent evolution of man, of his multiple possibilities of being and creating explains the successive pictorial metamorphoses of Marcel Barbeau and his styles that appear contradictory, beginning with the Automatist canvases, in which he was completely freed from himself from any training limitations, instinctively refusing all traditional values of structural equilibrium and organization of the canvases that no longer believed in as they were confining to the extreme point where gesture became informality which, moreover, Borduas could not accept — and then going to great white surfaces, animated by only a few black signs, or on the contrary, white signs on a black background. His return to drawing from a live model which led to pure calligraphy and which he considered destroyed the third dimension permitted him to explore the unlimited resources of the line; then the execution of practically geometric forms that stressed the importance of masses, he rediscovered the world of pure colour, at the time of his first visit to Paris. This led him as far as kinetic art, to veritable optical pictures which, during the inspired travel to New York, would become simple lines creating oscillations of waves on the surface, made up of convex and concave bands which, quite naturally, gave way afterwards, to a sort of programming of simplified effects. But these works always obeyed the same inner laws: those which, as time went by, and he gained in clear-sightedness and knowledge of the world and of himself, were rediscovered indelibly included in the canvases. Marcel Barbeau's approach developed towards a profound equilibrium between feeling and spirit, the sensations, and intellectualize, and if he then turned to immediate creation, in which gesture springs out spontaneously, it was indeed with full knowledge.

In his present works, only the colours to be used are determined in advance, in order to focus the subconscious attention on a few sensations, reflections, reversing the specific return to basic by the artist, who always tends towards the greatest simplification of feeling, in order to translate to the canvas, with a maximum of cosmic tension, an immediate sensation. In a spontaneous creation, arising out of a state of hypnosis and a heightened concentration that favours this projection, and to which there is added an underlying knowledge, intelligence, lucidity, apart from any aestheticism or intent of the plastician. Barbeau refusing the picture itself, going so far as to deny it. Today the white background that animates his canvases is nothing else than an abstract space, not the unlimited one of our cosmic universe, but still more, a light-space in terms of its harmony of colours: yellow and violet, green and red, green and black, red and blue, free choice; they become signs on the canvas, and luminous forces, dynamic, illuminating this light-space with its unique and indelible, immobile, sure, the harmony synthesizes the instantaneous projection of the psyche of the artist, the manifestation of
Roy Robel, Image chemistry
By André CORBOZ

For almost a century photography and painting have been engaged in a neighboring relationship that was often based on mis-understanding. For a time mutual fear and disdain prevailed, then they sought to define their respective fields to make a deeper study of their nature. Not that there is unanimity today concerning their aesthetic status: a short time ago André Lhote thought that photography was "absurdly circumscribed by" the objective, while the artist, Briaire, who recently wrote that photography, which is certainly able to constitute an object cannot manage to formulate an image.

Yet, from the time of Surrealism and the Bauhaus' experiments, artists had begun to explore the limits between the two forms. Freed from the burden of being literal, painting conquered new areas of sensitivity, and photography, whose mission, it was thought at first, was to elaborate the duplication of a "reality" reduced to the visible level, began to explore the possibilities of the "impossible". The distinction between the two forms disappeared; on the level of the works themselves this allowed a great deal of latitude in the vague definitions established by theoreticians.

A puritan sensual
The originality of Roy Robel's research is based on the hypothesis that there is continuity between painting and photography; continuity that he intends to use for a mutual evaluation of the two media. Instead of opposing them, he is working with what they have in common by systematically transfer-coping the properties of one into the methods of the other. And he is not doing this as would some amateur who would evoke banal photographic techniques with the means of painting, or vice versa; but his research is based on an increasingly wider knowledge of the means of photography.

In the spring of 1971, during the collective exhibition "Photo/Gravure/Synthesis" organized at the National Library of Quebec, in Montreal, a very fine group of Robel's silk-screens made from photographes were on display. The main interest of these works was that they were presented as finished works, as the result of a process of which no trace remained in the work. The quality of these works confirmed that Robel does not manipulate techniques or potter about with unusual objects, but he has a refined appreciation of forms; a joyous and secretive person, he expresses his enigmatic sensual-puritan nature through them.

Other exhibiting artists had attempted various types of superimposition of media, where the mixed techniques could still be seen as such; this gave the effect of a sort of collage, the vugeness of which was sometimes fascinating, but it attested to a traditional approach, and in contrast, Robel's work appeared all the more innovative.

Photogrammes as an open process
Robel begins with photogrammes, that is to say photos obtained without using a lens. He gave his complete attention to this process for several years. He places twigs, onion skins, banks, petals, leaves, bits of natural objects that are visually interesting onto photographic paper, and once the image is visible, he brings to it the light, then sets the objects up differently, and takes several more exposures, each one different.

The process of multiple exposures is not lacking in clear intent; Robel "previsualizes" a final image towards which he guides the process; chance and technical knowledge both play their part. The process offers a free interplay between the natural materials used and the method which presents unknown factors — the length of the pose, the previous or successive arrangements. As multiple exposures cannot be entirely controlled, the element of chance causes some doubt to arise from "previsualization". Moreover, the artist must recall previous groupings in arranging successive ones; the process is exacting.

That is not all, the image that is developed relates to daily visual reality. There is an almost didactic intention in this, the final image seems "previsualized". It is a matter of trying to see the natural object from which a particular fragment was drawn in a completely new way. As abstract as some seem to be, they remain readable, because there is already a "code" inscribed in the material.

Going from one medium to another
But photogrammes are lacking something — colour. As early as the Bauhaus' experiments, Moholy-Nagy saw "the greatest promise for the future" in the abandoning of black and white; he thought the conquest of colour would surely be brought about by graham's experiments. However, even today, the emulsions that are available behave very erratically. But this is not an insurmountable problem for Robel; instead of continuing to look for an improvable or premature solution in strictly photographic means, and in spite of the instability of the paper, he changes techniques at a certain stage in the process and goes from sensitive paper to the silk-screen process.

Having produced an image on the silk with the initial photogramme, he then gets a series of polychromatic variants, in which he can now control all relationships in tone. The artist has eliminated the biggest problems with photogrammes, uniqueness.

To quote Robel, "the new image has thus acquired a quality that did not exist in the original photograph or in traditional silk-screen; this synthesis produces a new image from which emanates a new sensibility."

The experiment furthered his project to monumentalize and simplify form. Although the form is "natural" in the beginning, it develops in a way that sustains its originally exciting state. Poles of tension, structural bars, bands that emerge into view or remain concealed, the rejection of the poetical of a precise squared area, such plastic means re-echo the Point-Line-Surface of Kandinsky. The execution is precise. Robel takes care not to miss any stages, and to use the restrictions and the properties of each medium. It is not rash to see an appreciation for work that is well done, in his denial of the spectacular gesture, and in his deliberate pace, this is a characteristically Germanic trait that Robel owes to his Austrian ancestors.

On to new experiments
On to new experiments. For some of his career, the artist took care not to choose among painting, sculpture, and photography. He thought all the media seemed to be so many foundations from which he could prove reducible to the same visual denominator. Then he decided in favour of the photo and its techniques; his complex intentions began to produce results. On one hand, he will no doubt continue and amplify the back and forth movement from one medium to another, which has proved so effective to this point. On the other hand, the lessons he draws from this serve another field of interest, that of visual perception. His master's thesis, A Search for Significant Forms, defended at the University of Guanajuato (Mexico) and the four experimental screens he installed in the perception pavilion of Man and His World, prove his desire to pursue theoretical reflection and plastic research at the same time; his interests prove mutually helpful. In this respect, nothing appears more desirable to him than the creation of centres like the Vasarely Foundation where artists, psychologists, industrialists, architects, and theoreticians of aesthetics could meet, and where the experimenters could have all the means necessary for applied research at their disposal.

Every stage undergoes an intensely technical phase. In the summer of 1971, Robel participated in a seminar at the Visual Studies Workshop in Rochester, which investigated some fantastic procedures involving normal paper sensitized for slower developing, gum-arabic, ammonium or potassium, pigments ... What use will he make of this? Perhaps new procedures for multiple editions. For the time being, he is working with sequences of "pre-mounted" photos, every exposure being thought out in terms of other images in the series — and it is the final image that counts: this is a new aspect of the "previsualization" step used in photogrammes. Robel also wants to combine the actual screen process and superimposed negatives, with a view to a new type of collage ...

This is the beginning of an adventure that is proving to be rich in discoveries.

(Translation by Yvonne Kirbyson)

An American Painter in Montreal, in 1820
By Jules BAZIN

The portrait painter Dunlap, from New York, disembarked at Montreal on August 13, 1820 (fig. 1). His stay in our city, broken by a short excursion to Quebec, lasted until October 19 (1).

A painter, businessman, theatre administrator and dramatist, critic, novelist and historian, William Dunlap (1776-1839) was deeply involved in the artistic movement of his country and was familiar with most of the leading personalities of the young Republic. Considered an American Vasari, he published,
in 1832 and 1834, A History of the American Theatre and History of the Rise and Progress of the Arts of Design in the United States, the last book was re-issued in 1816 and 1865. During almost all his life, he kept a diary, the conserved part of which was published in three volumes by the New York Historical Society in 1930. The trip to Montreal is part of this volume.

Born in Perth Amboy, New Jersey, William Dunlap had a very eventful career. When he was very young, he intended to become a painter. In 1784, he went to London to study with Benjamin West. He was a bad pupil because of his sense of false shame which prevented him from asking for advice; later he regretted not having gone to France. In 1786, Dunlap moved to Western Pennsylvania because of the fear of the Quaker. On his return to the United States, in 1787, Dunlap first took up portrait painting but the lack of commissions and his feelings of inadequacy in the craft quickly led him to abandon painting to look after a porcelain and a hardware shop his father owned. His father died a short time later. Then, for about fifteen years Dunlap watched over the fortunes of the New York Theatre. The theatre having gone into bankruptcy in 1805, Dunlap again took up portraits and miniatures to make a living, but the drapery business continued to control him twice. In 1815 he was offered the position of assistant paymaster for the New York State militia, and for two years, he visited the territory for which he was responsible. During his travels he made about fifty topographical watercolours. When he left the militia Dunlap became a bookbinder and printer and, until about 1830, travelled in this capacity to several cities in the American East.

As commissions were few and far between in New York, Dunlap decided to try his luck in Lower Canada. It seems that in Montreal only people he knew were the engraver William Finlay, deputy assistant commissioner-general, stationed in Lacine. Perhaps he had already done the portrait of one of the numerous Americans who periodically came to Montreal and Quebec. However that may be, the day following his arrival, he mastered to present letters from the New York Bank for the conserved part of which was published in three volumes by the New York Historical Society in 1930.

During his stay in Canada, Dunlap visited several churches and Hôtel-Dieu on Montreal, Impressive. Notre Dame contains only four paintings and the decoration of the vault which Dulongpré had painted and which had been greatly admired, is not even mentioned. The Anglican church is a neat and handsome building (Berczy had planned it); the preacher (John Bethune) is rather good, the organist excellent, and the organist (William W. Andrews, junior), good, the congregation, thin.

In the church of Laprairie, he rediscovered the same bad paintings and statues as at Notre-Dame, the same tawdry decorations. In the cathedral in Quebec, a painting of the Annunciation is worthy of comment (it came from the Desjardins collection and was attributed to Jean II Restout, 1692-1779). With a large party, Dunlap went to Hôtel-Dieu, where the nuns, the "Black Nuns", besides caring for the sick, made work baskets, pincushions and other toys. All the paintings in the chapel are, of course, copies (West? Bercy?). With the exception of a Crowning of the Virgin (no doubt the Assumption attributed to Jean Jouvenet by Gérard Morisset), which Dunlap found very skilled, and a tapestry representing the Nativity. Still co-
carning these religious paintings, Dunlap says that he went to see “some miserable paintings sent from France to sell to the churches here.” This short sentence brings in something new. The paintings in question no doubt belonged to the Desjardins collection (16) and probably exhibited at the Sorbonne, for abbé Joseph Denjard was in close correspondence with M. Michel Le Saulnier, the parish priest. As the sale of the collection had been going on for three years and the best paintings had been taken, it must be a question of those unsold paintings, unless, this is not certain, these “miserable paintings” were part of a second collection — that of 1820 — the contents of which are unknown.

In the entry for September 20, the Diary contains the following notation: “De Lampré & Berry are the painters who have preceded me here, the first has been to see me, he now declines painting portraits, a large wall-painting figured 1½ d. fm. 1½ d. — 100 dollars a piece, the other who had some merit as a painter is dead. There are two others here beneath notice.” This statement, a startling abridgment of the state of painting in Montreal at this time, also gives us a date ante quem for the activities of Louis Dulongpré as portrait painter (17). Most of his portraits did not date from before 1820, only, among others, those of master Antoine Girouard, founder of the Saint-Hyacinthe College, which date from 1826. In other respects, it is very amusing to learn that Dulongpré, like Légaré, Plamondon and others, after having made copies of paintings of foreign masters, assembled a collection, painted religious tableaux, engraved, and we may wonder whether The Election of Saint Mathias, painted in 1811 for the church bearing the same name, should be still considered an original composition.

It is a pity that Dunlap does not name the two foreign painters listed here. With present knowledge, we can only guess. Joseph Morand, a former apprentice of Dulongpré — and his wife’s nephew, I believe — died in 1816. Among the known painters there remain only Louis Dulongpré junior (1794-1833) and Yves Tessier (1801-1847), since Jean-Baptiste Roy-Audy came to Montreal in 1821. He was one of the many foreign painters passing through our city.

An amusing note on which to finish. During Dunlap’s visit to Montreal, another itinerant American artist came here, the miniaturist Anson Dickinson (18), who had been in the country since 1816. On September 23 the following announcement appeared in the Canadian Courier: “Miniature Painting. A. Dickinson, from New York, will pursue his profession a short time in Montreal. Specimens of Painting to be seen at Mrs. Babuty’s, St. Jean Baptiste Street.” Dickinson was even honoured with an article in the editorial page of the Montreal Herald of September 26, where it is stated that “several persons acquainted with that art pronounce them (the miniatures) to be well executed” and that “any person wishing to see his Paintings, will be gratified with a sight of them.” It is not possible that Dunlap could not have known of the presence of his rival in Quebec, but it is possible that the Miniature of him. Yet he knew him well, because in the notice he later devoted to him in his book, he says that in 1811 he was the best miniaturist in New York but that since then, “he has led a wandering, irregular life, without credit to himself of his profession”. This

Hugh Barret
Interview by Marie-France O’LEARY

Q. — Mr. Barret why have you come to Porcé to paint this year?
A. — I began to paint in the Gaspe region. I want to return to my origins to be assured that nature is still present. In fact, in many centres, people are insecure about this; it is important to appreciate what nature there is left.

Q. — You taught for several years, what does that experience mean to you?
A. — For eleven years, I enjoyed teaching those who wanted to learn. A teacher must dispel the insecurity of pupils who withdraw into themselves and tend to be mistrustful.

Q. — What kind of training did you have?
A. — Not having received any training in the plastic arts now. They have become would-be factots, and that “any person wishing to see his construction has become vital to me. Painting is very exhausting; I give everything I have each time I paint. That is why my production is not immense.

Q. — Do you attach a great deal of importance to your canvases? Whatever remain, the painter has no rights over his production. But what myths surround the painter and the poet! Museums are full of paintings and no one looks at them except for a few canvases in front of which one cannot remain indifferent. Now, painters, like poets, are politicians because theirs is a constant revolt. Wherever I worked, I always attempted to give a different vision to others. I admire the solitude of the first pioneers; I think it was extraordinary. Compared to it, painting is banal, but it is the only medium I know and in which I am involved. Painting is in some way a legal revolt.

Q. — Would you paint in total solitude?
A. — It is impossible to paint well and live alone. On one hand, I am a physical being, and on the other too conditioned or too lucid to be able to accept mentally a complete solitude.

Q. — The light in your paintings is very beautiful. Is this one of your main concerns...
A. — The light is exciting and becomes so powerful that I want to shout it out, and it arouses violent feelings. This light is extraordinary in the province of Quebec. On the Gaspé coast it is so strong that no one could fail to notice.

Q. — What do you intend doing now?
A. — I want to continue. This need corresponds to my love of simple things. I am not at all interested in receiving any financial or political aid. When I look at the sea, I do not feel like going ahead or going back. I believe in the instability of the image. Remaining conscientious in my art is essential to me. It is technically easy to toy with feelings...”

(Translation by Yvonne Kirbyson)

The Embarcadero Plaza Fountain in San Francisco
By Jane RIGBY

On Wednesday, April 21, 1971, at more or less 11:45 A.M., the Vaillancourt fountain was turned on, both figuratively and in reality. An elaborate programme had been arranged, in-
Fernand Léger:

The industrial age and the city

By Guy WEENE

At a recent meeting organized by the International Association of Art Critics, Professor G. C. Argan stated: "If Art is ailing, it is because the city is too." A startling proposition, perhaps, but it demonstrates to what extent the fates of art and the city are interwoven. After having honoured Picasso, Matisse, Chagall, Rouault, Max Ernst, and others, Paris is currently offering a vast retrospective of the work of Fernand Léger. It is imposing.

Fernand Léger observed his times with great lucidity and no less great enthusiasm. The industrial age whose beginning he nearly witnessed, the city whose successive transformations he had seen stricken with fever, he had imagined it. As certain painters want to bring peace to the world through their works, Fernand Léger wanted his painting to give a form that would permit men to live better in the city, whose appearance is ever to be reconceived, and which is so often ravaged.

A collection of his writings: "Fonctions de la peinture" (The functions of Painting) has appeared. The quotations which follow are from these texts which compose a sort of collage in themselves. They attempt to position his work, which exalts technical civilization, and his painting in relation to mechanism and architecture.

As early as 1913 Fernand Léger remarked that: "Life today (is) more fragmented, more rapid than preceding times".

"In the area of the means of expression of humanity, I wish to point out that modern mechanical production such as colour photography, cinematography, the proliferation of billboards, the mechanization of theatres, effectively replace and in future render the development of the visual subject, sentimental, representative and popular, perfectly useless in pictorial art".

"As means of expression are multiplied the plastic arts should logically be limited to their function, the commemoration of events".

As may be surmised, the endeavours of Fernand Léger upset the opinions of many in 1914. He had to defend himself, and he asserts: "The current pictorial production constitutes the resultant of the modern mentality and is closely linked to the visual aspect of exterior things which prove creative and necessary to the artist... A work of art should be significant in its time, as every other intellectual manifestation whatever it may be... Every pictorial work should comprise this momentary and eternal value which makes it last beyond the time in which it was created".

In this way the problem of realism and its evolution throughout the centuries is set. The transformation of the data of reality, that of reality as a category, or aesthetic quality, was the object of a violent polemic in the U.S.S.R. just a few years ago.

In 1914 Fernand Léger turned to current pictorial production. He noted: "Modern man registers a hundred times more impressions than the eighteenth-century artist; to the extent, for example, that our language is full of diminutives and abbreviations. The condensation of the modern picture, its variety, the breakup of its forms is the resultant of locomotion and their speed have something to do with this 'visual newness'."

"The examples of breakdown and change that occur in visual registering are innumerable. I shall mention the most striking ones as examples. The bill-board composed by modern man—a wide fretted landscape with brutal conception—is one of the things that has done the most to enrage people said to have... good taste".

"And yet, this red or yellow sign, screaming in the timid landscape, is the most beau...
tiful of the new pictorial reasons there are;
it tears down the whole sentimental and
literary concept and it announces the advent
of the plastic contrast"

In 1914, he could still be struck by the
attraction of breakups and contrasts, at this
time he could still speak ironically to society
towards the turn of the century and now he
knows of anything more ridiculous than this
Aeschylean of worthy people who bear the
onus of solemnly decreeing that such and
such a thing will suits a landscape and some
other does not? In that case it would be
preferable to do away immediately with
trees, the trees, the sweet harmony of trees"...

If the poster is a modern fixture, which
painters have immediately been able to use"
even in forms that Léger had certainly not
expected, today, under its threatening and
and renewed flood, the poster is an integral
part of our environment. Industry sometimes
spoil it as it waits, perhaps to transform the
environment into chaos before destroying it.
Its multiplication poses a problem. The
protection of sites involves not only the breakup
brought about by advertising posters!

The mechanical element was discovered by
Léger during the war. He explains it in 1923:
The war, the gas, industry, lines, and
colours requires an absolute orchestration
and order. All those values are indisputably
prevailing and widespread in modern objects
like airplanes, automobiles, farm machinery...

But why this uproar when I touched on
the mechanical element a few years ago?
Let us see how painting began. I think people
discovered a blue sky with white clouds in
it, and then the trees under, and then houses
were built, the houses were painted. Then
came roads and telephone poles, and all
that was painted, and then modern industry
produces, it is tempting to use those mate-
rials as a first material.

A picture organized, orchestrated like a
score has geometric needs absolutely similar
to every objective human creation (industrial
or commercial production).

The mechanical element like all the rest
is only a means not an end.

But if we wish to make a strong, firm
work with plastic intensity, if we wish to
make an organic work, if we wish to create
and obtain the equivalence to the "beautiful
tablo"... Why at that point or human
evolution should people say Hold
on, you don't have the right to paint that,
to use that? It's absurd.

"Art is subjective, of course, but it is a
controlled subjectivity which depends on an
'objective' first material, that is my decided
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Art and the courts: France and England from 1259 to 1328
By René ROZON

From April 28th until July 2nd, 1972, the National Gallery of Canada, in Ottawa, will present an important exhibition, Art and the Courts: France and England from 1259 to 1328, organized with the assistance of two advisors, Mr. Peter Brüger and M. Philippe Verdier, and a consulting committee composed of experts from London, Paris, and New York. Mr. Brüger, a former professor of art at the University of Toronto and author of *English Art, 1206-1307* is in charge of the selection of manuscripts for the exhibition. Mr. Verdier, titular professor of history of art at the University of Montreal and also the author of a book on mediaeval art, *The International Style: The Arts in Europe around 1400*, is directing the selection of sculpture, stained glass windows, and sumptuous arts. The exhibition presents an important exhibition, Art and the Courts: France and England from 1259 to 1328, organized with the assistance of two advisors, Mr. Peter Brüger and M. Philippe Verdier, and a consulting committee composed of experts from London, Paris, and New York.

The exhibition will permit an appreciation of the most recent developments in the study of mediaeval art. By way of introduction to this exhibition, Mr. Verdier has kindly consented to have this conversation with us.

Q. — What were the outstanding difficulties which had to be overcome in the preparation of this exhibition?

A. — A certain latitude is attached to exhibitions which makes it difficult to organize them. For the institutions have a crushing work load, particularly in Europe where the necessary personnel is lacking. Agreements, research and discussion, insurance, packaging and shipping, require a great effort on the part of many people.

And time is the great factor with which we are confronted: a period of several centuries confronting the imperatives of the synchronization of all these elements. There is also the difficulty of obtaining certain objects because of the risk of transporting them; the fragility of certain irreplaceable pieces makes them inaccessible *ipso facto* to us. And we must not forget that the objects are usually on permanent exhibit at major museums, and that every loan deprives the nations of their heritage for a certain time and temporarily holds up scholarly research. An exhibition of the scope of Art and the Courts: France and England from 1259 to 1328 indicates a direction that will stimulate future research and exchanges of paintings and objects.

And every effort expended is profitable and justified indefensibly. It contributes to a greater awareness of international understanding.

Q. — Indeed, the historical aspect of the exhibition is hardly negligible. Exactly why was the mediaeval period from 1259 to 1328 chosen?

A. — The beginning and end of an era are always fairly well known. But the intervening time is often passed over. The year 1259 witnessed the official settlement of the consolidation between France and England which was to last for more than two centuries. The art and style of the time were typical of the English middle ages and the English style.

And every effort expended is profitable and justified indefensibly. It contributes to a greater awareness of international understanding.

Q. — The objects gathered include several techniques. How are they distributed throughout the exhibition?

A. — There will be a great many manuscripts, perhaps as many as one third of the exhibits, including the Peterborough Psalter. In this way, illuminated books will permit one to trace the evolution of the art of the time. On the other hand, apart from the bas-reliefs, there will be few sculptures, since these objects are not easily transported and their cost of moving is too high. However, in other respects, we have stressed one of the principal aspects of the art of the Middle Ages: precious and decorative art in the most splendid categories. So there will be embroidery of silk and gold and silver thread of which only some examples are to be found in the exhibition. There will be precious enamels, some of the most sumptuous of mediaeval arts, and the goldsmith's craft for which they were made, including the only pyx existing in England, the "Swinhorne," from the Victoria and Albert Museum in London; some magnificent ceramics; some golden statuettes of which only a few examples are known, and the famous Blood of Christ from Bourges-sur-Mer; and some ivories dedicated to courtly love, therefore secular works including two diphtystes for the Abbey of Saint-Denis. Finally, there will also be stained glass windows, including two French stained glass windows from the Chapel of the Virgin of Rouen Cathedral, which came from the custody of the Fine Arts Museum, of Montreal!
All during lunch, I looked across the table at a large acrylic canvas painted since his return to Canada. We talked about everything, his childhood in Saskatchewan, his beginnings as an artist. I really forget this great YELLOW canvas with a large bright red band beginning on the left that takes the eye almost imperceptibly to the centre of the canvas up to a vertical royal blue rectangle. This royal blue seems shaded compared to the dazzling light of the sunny yellow.

Excerpt from a letter from Roseline to Odette — October 29, 1971: "The play of colours is always rich and if, sometimes, the forms are rather geometric, they are never severe and difficult to look at. His material is so beautiful that it looks as if along with the colour he mixes light, love, and life...

Roserline Cardinal
Montreal
October 29, 1971

This proves that a critic should only speak of the things he loves. Roseline proposes "an artist to replace "critic". Marcelin calls New York and the warring among critics: "You will see that art historians will replace us..."; he tells me. "Analyze beauty; a noble material. Once the liquid plastic is poured it seals everything, forms and roughness, it makes one think this gesture holds the measure of Cardinal's need to capture the things in his life."

Great areas of colour. "Macrochromy. Would it help to be familiar with the sunlight of Provence to understand Cardinal? Yes, perhaps. A painter of fields, a painter of prairies, would help in grasping Lemieux. But let us go back, 1930 — Makwa (Peace River), in Northern Saskatchewan, or the experience of freedom. Or rather solitude, perhaps, for at the age of ten does one know one is free? Three years without having to go to school, spending all time in the country, wading, stepping, or forests around his parents' farm with his two dogs, the only cumb on his freedom being his mother's order to appear for dinner. "A painter, free and nomadic", he says now: obviously. Later he will go harvesting in the south, making drawings from receptacles, and ecological art we call it today, thinking it is new, and he will begin to be elated by large spatial areas. He loves the sea, not surprisingly. He becomes aware, he understands volumes by doing underwater diving.

Solid volumes in liquid space, this is the feature of rather almost all his art: plastic, liquid wax which he pours onto a background on which there are fixed one or several metallic elements, pieces of wood, glass, in every kind of interesting colour and form, all of this set in a frame adequate for the casting. Whether this is some sort of polyester resin or not does not matter much, the artist skillfully eludes any questions concerning this; let us accept his secretiveness and be content to know that the wax or resin is chemically hardened, the hardness, malleability, final brilliance, and of course colour, as well as several other parameters, are controllable with a great deal of technical subtlety.

In fact, the possibilities of the material in question are vast: it belongs to the world of hyalotechnics; it is possible either to superimpose layers of colours and obtain one or several colours by transparency, thus creating a landscape with a variable depth to contemplate, or else to impose relatively clear limits to the material at the time of the casting, and define the areas where the extent will become the variable, a function, of the colour used. It appears that each work requires no less than from three to four weeks. With the "reliefs", the small sized "works of shaped and coloured plastic", which no doubt it would be interesting to see on the scale of a mural, or perhaps used in creating a luminous environment, Cardinal uses all sorts of textures: smooth, sparkling, flat, heavy and sensual, or else rough and still sensual. It reminds one of enamels, but it is much warmer; the plastic becomes a rich, noble material. Once the liquid plastic is poured it seals everything, forms and roughness, it makes one think this gesture holds the measure of Cardinal's need to capture the things in his life.

Squares of colour superimposed on an angle, rod-like cells under a microscope, reliefs, in short, in which "colour which has always been very beautiful in Marlhans work since he is a colourist, takes precedence over form which becomes secondary", Roseline Cardinal goes on to write. Since his return to Montreal, he has begun to work with acrylics and a certain form of collage: on a canvas he glues almost rectangular or square pieces of canvas the edge of which centres this on an axis that cuts the tableau from top to bottom into two equal parts. The work is monochromatic, I should say tone on tone; for example, the background is of a purplish-blue red, whereas the collages are of a more orange red, but there is an imperceptible difference between the warm red of the centre and the cold red that surrounds it. This work illustrates the artist's perfect success in leading to meditation. Once I thought of Mark Rothko.

Just who is Marcelin Cardinal? A painter, a hyalotechnician, a poet, a nomad, a free man. Enough to be a man in short.

(Translation by Yvonne Kirbyson)

The new space of music
By Danièle SIMPSON

It is the ear that is interested in music, and yet when we wish to analyze it, we turn to scores. Thus to the written or visual part of the music and much less to the sonorous material, which is, however, the concrete manifestation, without which all the scores in the world would not be music.

All this works well when dealing with traditional music, and even there, when one has only to rediscover what all musicologists have always rediscovered in traditional music. The problem arises when one has to confront contemporary music, too complex to be annotated in the usual way: instead of notes, there are strokes, numbers, tape recordings for which no scores exist.

Sonorous objects
How does one grasp that music? Methods of traditional analysis do not work. Pitch, timbre, and the duration do not entirely correspond to the work. Or else the manner of composition was conceived in a scientific way and it is impossible to retrace all the mathematical steps that preceded the moment noted on the score.

Thus for a long time musicians have been composing according to other sonorous parameters than those accepted until the present. The new space of music is thus the result of a method that was not exhausted was one fact which the French composer, Pierre Schaeffer sought to underline in his "Traité des objets musicaux" (Treatise on musical objects) which was published by Editions du Seuil in 1966.

This book is the outcome of research in which he attempted to study music beginning with the smallest sonorous object, that is to say, the smallest audible element. With a group of musicians, he wished to set up the inventory of all sonorous objects, then find a typology which would permit their being classified according to new parameters, mass, relief, grain, etc... This new method of analysis had the advantage of being based on listening and thus on the reality of music, sound. But it also presented the disadvantage of decorticating sound and becoming theoretical at the same time; we rarely hear the smallest musical objects, what we most often hear is a group of sounds.

In fact, Pierre Schaeffer was right to analyze music in this way. It is not that when I think of music, heard, I think of moments of sonorous events.

Pierre Schaeffer and Hélène Prévost, then also a teacher in the Music Faculty at the University of Montreal, worked for two years on sonorous montages that produced the concept of sonorous objects.

Schaeffer's parameters are applicable to the smallest sonorous object: the concept is thus fixed, whereas the work heard, the musical score, is constantly modified according to the parameter of mass. Mass and movements of the masses, which is a mobile concept and more appropriate to the very nature of music, mobile in essence.

To understand clearly the difference between this way of analyzing music and the one which musical researchers use to look into music, it is instructive to take as an example a piece of classical music. Schaeffer's methods of analyzing would have been used means of the score, and the forms discovered in it could equally be perceived in hearing it. The sonata form, for example, was inscribed in the unfolding of the work. The structure of musical works was thus easily discernible. And whenever discovering the element of musicality which he had understood the work. Today, unless
Hearing a sonorous space

After two years of research a few tapes were ready to be heard. Ginette Bellavance tried the experiment with two groups of students from the Faculty. In the beginning there was confusion: excerpts of Bach, Stravinsky, and the Rolling Stones, Indian, Jewish, and electronic music were back to back. The divisions were solid: to get something out of the experiment, it was necessary to somehow make the music "anonymous". To forget the sonatas in B flat, the 2-4 measures, in short all technical knowledge and to open one's ears.

One group managed easily enough. To the astonishment of almost everyone, correspondences were established. The definitions proposed belonged to the vocabulary of the architect. That is, the students perceived a sonorous space (mass, grain, texture), they heard the silences and the durations. As for the composers, the discovery of new materials and not like a duration to analyze, could cause many upsets in musical thinking paper. It is thus logical to analyze what we hear.

An objective perception

"What I feared the most was that the tapes set up by Helen and me would reflect only our perception and that very few people would recognize what we heard. But that is not what happened at all."

In short, perception is an objective phenomenon, it is the poetic or emotional interpretation of the musical event.

Those who benefited the most from this course in auditory perception are the composers and students who intend to teach music. They themselves are experimenting with a concrete approach to music, which allows them to understand better the situation of a child discovering the musical world. Presently, in the schools, instruction begins by teaching the child to play on an imaginary keyboard (a desk, a table) to round his fingers, to read notes. May those who have undergone forced piano lessons remember this.

As for the composers, the discovery of new sonorous parameters permits them to hear better what they write, and in the end thereafter greater concern with the global sonorous result. They think music before thinking paper.

This experiment, which sought to discover the correspondences between very different forms of music, and treat music like a sonorous material and not like a duration to analyze, could cause many upsets in musical training. We have always spoken of a music, western music called classical, but never of sonorous parameters permits them to hear keyboard (a desk, a table) to round his fingers, to read notes. May those who have undergone forced piano lessons remember this.

New listening

It is listening as though the musical event was a material which is evolving in a two or three dimensional world. Hearing it as though looking at an object: it is light or dense, long or short, thick or thin, seeing it evolve and vary in density, pitch, thickness, situating it among other sonorous events as though on some stage, perceiving the sonorous planes, their mobility, their transparency. Contemporary music lends itself well to this new listening.

The advantage is that we learn to listen actively: the musical "action" is not fixed: it is not a question of discovering a theme, but of following a "story" that is unfolding in time, whose every moment is necessary and which only the ear can perceive. This way of participating in the execution of a work opens the door (of the ear) to a sonorous world that does not exist only in the concert hall because of precise instruments, but is everywhere. Everything is music, including the silences. And if these were all recorded with the Berlin Philharmonic under the authentically "German" direction of the Belgian conductor André Cluytens. An exception, this set is in stereo and the sound is excellent.

The Record Museum

By Claude GINGRAS

In the last few years the re-release of recordings has been one of the most important areas of the recording industry. This lets record lovers rediscover some great interpretations which have not been available for a long time (for example, Rémy-Guillemin's recording of the "Beethoven Sonatas") or which are only equalled - and get them not only at a fairly good price (the producing companies generally place them among their economy series) but also in a form that is generally intact due to modern techniques of recording that free them of distortion, incidental noises, etc. which were to be deplored in the original recording. In short, a kind of "Record Museum" is constituted by these historic re-releases.

Most of these recordings date back before the advent of stereo and even high-fidelity, and a few, very old ones, do show their age. Nevertheless, in most cases, serious producers avoid making the original cuts over again, as they are aware that it is the interpretation and not the sound itself which interests the fans of re-releases. And when these companies do permit themselves to touch up electronically the original recordings, they do so with a good deal of caution and taste.

Seraphim, the economy label of Angel, regularly offers the greatest choice of important re-releases, closely followed by Heliodor, the economy label of Deutsche Grammophon. In the last few months Seraphim has re-released the complete works for piano by Mozart recorded in 1952 by Walter Gieseking (the eleven records constituting this incommensurable set are now divided into three L.P.'s) as well as two great sets of Beethoven: the 32 Sonatas for piano played by Artur Schnabel with an authority that makes one forget the technical faults (the recording was spread out from 1933 to 1958, the performances by the Berlin Philharmonic under the authentically "German" direction of the controversial and important orchestra leader Boulez, there was confusion due to modern techniques of recording which cut the musical respiration as it were, hearing the silences and the durations.

Seraphim has re-released the complete works for piano by Mozart recorded in 1952 with Flagstad, Suthaus, Fisher-Dieskau and Thebom in the leading roles; a recital of lieder of Hugo Wolf, with Schwarzkopf and Furtwängler at the piano, recorded at the Salzburg festival in 1933; works for piano by Stravinsky ("Capriccio", "Serenade in A". etc.) recorded by the composer himself between 1924 and 1940; the whole of the "Fantastic Symphony" of Berlioz by the Orchestre National de la Radiodiffusion Française directed by Beecham (this stereo recording, made in 1938, should not be confused with the one the same leader and orchestra made in mono in 1957; until recently the 1957 recording was available in America, but this second interpretation, a bit slower, more stressed, is more interesting: the unique sonatas of Liszt in its most fulfilling execution, Horowitz's, recorded in 1932; three recitals of celebrated tenors Jussi Björling (17 airs from operas, oratorios and other clavitúndos); Dietrich Fischer-Dieskau (14 airs from his complete operatic work); three recordings of airs from operas and lieder by the celebrated Russian bass Alexander Kipnis; a record of Wagner including long duets from "Die Walküre" and "Der Fliegende Holländer" ("The Flying Dutchman") that were all recorded with the Berlin Philharmonic under the authentically "German" direction of the controversial and important orchestra leader Boulez, there was confusion due to modern techniques of recording which cut the musical respiration as it were, hearing the silences and the durations.

In short, a kind of "Record Museum" is constituted by these historic re-releases.

Furtwängler, no doubt the most controversial and important orchestra leader in the history of music, who died in 1954, appears on many re-releases of several record companies. As well as the Seraphim re-releases already mentioned, there are these which were all recorded with the Berlin Philharmonic between 1942 and 1953, bring the tremendous personality of Furtwängler.

The London company, under its economy label, Sinfonia.Trio Series, has re-released (in stereo) two of Furtwängler's recordings: Frank's Symphony in D minor (with the London Philharmonic) and Brahms' 2nd Symphony (with the London Philharmonic). Each of these records offers additional interest, being completed by a re-release of the great European conductor Hans Kindermann's recording of Beethoven's 'Ruckert Lieder' by Mahler, with Bruno Walter as orchestra leader, complete Frank's Symphony, whereas Brahms' "Rhapsody for alto" with Clemens Krauss as leader complete the Brahms recording. In the same collection, London has re-released "Das Lied von der Erde" ('The Song of the Earth') by Mahler in its best version to this day, that of Ferrier and Patsak and the Vienna Philharmonic directed by Bruno Walter, who had created the work in 1911 (and this time, the recording, which formerly took three records, required but one). Another London re-release is the gripping "Flying Dutchman" performed by Fritz Busch, the Orchestra and Chorus of the Danish Radio and Scandinavian soloists; Bach recitals by Gieseking (Partitas, 53-54), Mozart, Gluck, Weber, Wagner). Strauss, conducted by Erich Korngold, displays an impressive craftsmanship, and these recordings, in spite of their age (they were made between 1926 and 1941), constitute priceless documents.

Also to be heard on Helidor: an extraordinary Beethoven's "Ninth" recorded in London with the NY Philharmonic Orchestra, directed by Furtwängler; the Danish Radio and Scandinavian soloists; Bach recitals by Gieseking (Partitas, Inventions, "Italian Concerto", etc. — four records; a Schubert-Strauss recital by the great German baritone Heinrich Schlussel; the second concert of Brahms by the Vienna Philharmonic, recorded by the Canadian conductor, Maureen Forrester, including Brahms' "Rhapsody for alto", and the five "Rückert Lieder" by Mahler in interpretations quite comparable to those of Ferrier already mentioned.

Odyssey, Columbia's economy label, also makes certain great interpretations available again, the last six Mozart Symphonies directed by Beecham, the 24 Preludes by Debussy played by Gieseking, the old recording of Beethoven's six Quatuors op. 18, by the Budapest, works for violoncello and piano of Beethoven by Casals and Serkin, works of Beethoven, Brahms, and Mahler by Bruno Walter. However, lately, Odyssey has offered re-releases of more recent interpretations which, although generally excellent (done by Szell, Ormandy, Gould, Fleisher, Oistrach), cannot yet be classed as "legendary" and thus cannot yet feature in our "Record Museum".

As for RCA, it has recently re-released in its economy collection Victrola, a good number of recordings of famous pianists (Rachmaninov, Schnabel, Horowitz, Lhévinne, Kapell, Hofmann) but these records, according to the information supplied by Canadian distributors of RCA, are not yet available here. For the time being, the overtures and preludes from each of the five "Ruckert Lieder" by Mahler, with Bruno Walter. However, lately, Odyssey has offered re-releases of more recent interpretations which, although generally excellent (done by Szell, Ormandy, Gould, Fleisher, Oistrach), cannot yet be classed as "legendary" and thus cannot yet feature in our "Record Museum".

Molinari: an intransigent formal purity
By Laurent LAMY

As opposed to instinctive creators like Ropelle or Hurtlewicz who do not much elaborate the theory that subverts their work, other painters like Borduas and Molinari being quite comparable to those of Beethoven, Brahms, and Mahler in its best version to this day, that of Ferrier and Patzak and the Vienna Philharmonic directed by Bruno Walter, who had created the work in 1911 (and this time, the recording, which formerly took three records, required but one). Another London re-release is the gripping "Flying Dutchman" performed by Fritz Busch, the Orchestra and Chorus of the Danish Radio and Scandinavian soloists; Bach recitals by Gieseking (Partitas, 53-54), Mozart, Gluck, Weber, Wagner). Strauss, conducted by Erich Korngold, displays an impressive craftsmanship, and these recordings, in spite of their age (they were made between 1926 and 1941), constitute priceless documents.

Alain de Sola, a director of the "Actualite" Galerie. He presented the first exhibitions of painters relatively unknown at the time like Lendre, Comtois, Toussaint, and others already known like McEwen, Leduc, and Borduas. It was in his own gallery that he exhibited his first canvases by using masking tape which, like his canvases painted in the dark, created something of a scandal. Once again, painters said "it is not painting, much less art".

With obstinacy, in 56-57 he painted canvases in black and white that confirmed his geometrist opinion. The canvases of 57-58 are the canvas painted by Molinari, a phenomenon of the reversibility of figure-ground, or positive-negative appeared. There followed paintings where there exists a relationship between open and closed spaces which accentuate the notion of surface. He then posed the problem of the integration of verticality into a geometric universe.

Beginning in 63, in a series of paintings with very large, unequal vertical bands, playing on parallellism (Black parallels, Red parallels), he undertook a methodical research of colour. He realized for example, that colours create an ambiguity when acting as ground: they have an attenuated rhythmic role in relation to other colours that dominate...
them. A colour can serve as a support to others and thus lose the integrity of a veritable verticality.

Eliminating the vertical-horizontal opposition forming a grill that Mondrian had conserved and which resulted in closed spaces, Molinari conserved only verticality and because of this, everything became colour.

A research carried to conclusion

Molinari pursued the evolution begun by Delaunay, Malevitch and Mondrian who "abstracted" painting by removing the object, but also by capitalizing on the notion of the surface and coloured geometric planes and the relationship of these planes. But in Mondrian's paintings there still existed a structure with angles that Molinari had used first, but that he gradually eliminated by the suppression of the horizontal and the re-erecting of the oblique to the vertical. In his work the time no longer exists. The line is actually only the limit of colours. Form disappears, for the repeated bands destroy one another as forms. It is no longer a matter of coloured rectangles on a surface, but of chromatic mutations and rythmic sequences.

He suppresses the difference in the width of the bands, still giving the illusion of a field or space when a narrow band is placed near a large band or when a band is wedged between two bands of the same colour. The rythmic properties of colour are exploited to the utmost and Molinari obtains a new complexity by colour alone, by repeating the sequences. This serialization causes something to emerge that is not of the ones that provide proportion to the canvas.

The visual intensity becomes dazzling, the juxtapositions of colours being sharp, almost savage (I am thinking of those yellow-green-reds in the striped compositions). In other paintings, the colour is luminously modulated, vibrating with inflexions and almost solemn harmony.

The ten years from 59 to 69 thus constitute the determinant stage in Molinari's pictorial adventure in the course of which his theory of structure and colour is clarified. By the simplification of structure, he is able to reach a great complexity in colour. When he arrives, the ground is too big, but the surface, the space, he is interested strictly in colour which he then uses to reset the problem of surface. There is established almost a basic plan, a structure-colour cycle. His extremely tightened approach seems sometimes to resist but succeeds always, for he remains ready to rethink his system. This was shown during his last exhibition at Waddington, in October 71 where he presented canvases of the last two years.

In the canvases of 70, the squared construction establishes a multiplicity of structural relationships. The reading is done according to a relationship of 4, 5, 6 or 7 or even 16. The work is worked vertically or diagonally. The exchanges are dynamic; the viewer searches, is upset, loses his security, finds it again with certain colours that forms a grill of warm colours which suddenly gives way to a grill of cold colours dominating the composition in turn. In fact, these works, simple in construction (squares of any dimensions, but an infinite number of dimensional possibilities), are new spaces, Molinari conserved only verticality and because of this, everything became colour.

More perhaps inventive than Vasarely who works only with the idea of tones in the same colour and who proceeds by traditional ranges of colour to divide or swell his canvas, Molinari creates a new spatiality with only a contrast of pure colours.

His strictly intellectual approach which refuses picturesque union with intrinsence contains no less an emotional, poetic charge. His work seems to be addressed only to the retina. This is a reproach currently being made of painters like Molinari who exploit the interrelationships of colours, and who are working with the process of perception. But the retina is a part of man. And as usual in the case of a career marked by important works, this is a spiritual itinerary which does not purport to give us a vision of the world, but which participates in the elaboration of a new vision.

(Translation by Yvonne Kirbyson)

**Warlow**

By Ian G. LUMSDEN

If one were asked to capitalize Canadian painting in one word, the choice would have to be "ascetic". There are, of course, the obvious geographical factors to assist in explaining the austerity of Canadian art: the intertemperate climate, the premium on sunlight and the relative isolation of the country's inhabitants. But these are auxiliary issues which support the predicament of the Canadian aesthetic, namely the over-riding Calvinism of its early settlers which still forms, albeit in different guises, a good part of the Canadian make-up today.

To appreciate the overwhelming apprehensions of these pioneers one must have experienced when confronted with a vast and rugged country virtually untouched by man, it is to understand the roots of Calvinism in Canada. That it has been such a moving force in the moulding of the Canadian artist's method for instance in the rigid classicism of many of this country's art forms.

Baroque movement is conspicuously absent in most Canadian painting. It is supplanted by a linear format in which the planarity of the canvas is usually always acknowledged. This flat, sombre and very orderly presentation may have a certain cerebral or rational appeal but it lacks the compassionate, turbulent involvement evident in French, Italian or Spanish painting.

The avoidance of the frankly sensuous and sensual in painting becomes crucial in the Canadian artist's attempt to deal with the problem of space. In Canada, as a specific subject, it was, rarely seen before the 20th century, other than the slightly provocative semi-nude, "Portrait of a Negress", executed by François Beaucourt in the late 18th century, a few Bynner nudges and several late 19th century genre paintings with nude children by Charles Lamer and William Bell Prout. Although Molinari's treatment of the nude in the 20th century by such artists as Holgate, Colville, Goodridge Roberts, Cosgrove, Snow, Fox or even Dennis Burton may have some intellectual raison d'être, the hedonistic appeal is strictly limited which often reduces the status of the work to little more than an academic exercise. Even a potentially highly charged subject like Graham Coughtry's "Two Figures" series, with its Bocconesque acknowledgments and precisely-ordered droppings has been refined (and disgraced) to the point of purist stasis. Out of the multitude of nudes executed in Canada in the last 50 years, one would be hard pressed to find a couple of frankly naked presentations.

Although the Protestant ethic is a moving force in Canada from coast to coast, there is an intensification of this God-fearing attitude when one reaches the Prairies which manifests itself in the creative output of this region. The ethnic richness of this area makes this Protestantism less dominant than in the more astonishing. It is this self-righteous piety that is the propelling force behind the work of Esther Warkov, a Winnipeg painter of immigrant Ukrainian Jewish parentage. Warkov's legacy consists of the first school of pure abstract painting in Canada which developed in Winnipeg between the two world wars and comprised such local artists as L. L. FitzGerald, Bertram Brooker and Fritz Brandtner. It seems appropriate that the sober, rational nature of prairie life should lead to the systematic analysis and breakdown of forms to its basic components by the Canadian artist. Warkov's abstract expression is of this same reductive nature, although instead of carrying this simplification of subject to its most basic geometric elements, she stops at the flat silhouette and thereby retains the figurative factor in her paintings.

Warkov understands the inherent strength in keeping her medium "cool". To present the unleashing of one's furies in a controlled and systematic manner is difficult. The immediacy and therapeutic value of venting one's frustrations in the abstract expressionism of Warkov's shows itself to be obvious. Warkov's abstract expressionism is of this same reductive nature, although instead of carrying this simplification of subject to its most basic geometric elements, she stops at the flat silhouette and thereby retains the figurative factor in her paintings.

Warkov's abstract expressionism emerges from an acute polarization of style and content. The sobriety of the medium clashes and hence reinforces the often laconic and occasionally stabbings of society contained in the pictorial elements of her paintings. The alls of Warkov's immediate environment are a micromos of a universal microcosm.

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Warkov's legacy consists of the first school of pure abstract painting in Canada which developed in Winnipeg between the two world wars and comprised such local artists as L. L. FitzGerald, Bertram Brooker and Fritz Brandtner. It seems appropriate that the sober, rational nature of prairie life should lead to the systematic analysis and breakdown of forms to its basic components by the Canadian artist. Warkov's abstract expression is of this same reductive nature, although instead of carrying this simplification of subject to its most basic geometric elements, she stops at the flat silhouette and thereby retains the figurative factor in her paintings.

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which endows her work with its potency. The surrealism in Warkov's work is, however, not that of Dali or De Chirico.

Warkov's painting is not a manifestation of the double-barreled coda of the 1920's surrealist movement in Paris which tried to establish that the ultimate reality, "super-realism", lay in the subconscious and had nothing to do with the appearances and its corollary that only unreason could produce great art. The original surrealists were superannuated by modern psychotherapy on the first issue and by the more contemporary "automatiste" movement on the latter.

The imagery in Warkov's oeuvre is not derived from an other-worldly dream realm but consists of very real figures and objects which inhabit or have inhabited this realm. The manipulation of these everyday icons on the multi-component canvas is the means by which Warkov makes her moving indictment of society. It is the social statement of Warkov's paintings as evidenced in such canvases as "Noon Hour Target Practice at the Funny Farm" and "A Rose-Covered Cannon is Still a Cannon", which possibly allies her work more closely with the American Pop school of the 1960's, in particular Robert Indiana, than with the Parisian surrealist movement of the 1920's. The flat two-dimensionality of the elements in Warkov's composition attained through her reliance upon the silhouette further strengthens this comparison. However, the elusiveness of many of the best Pop works with the artists' disclaimer of any social intent, far outstrip Warkov's often pedantic statements which have become shopworn through media over-exposure.

Warkov copes with the cliché by a stylistic dilution of the vitriolic sentiment behind her presentations, in effect a type of satire. The very Canadian classicism, carried to the point of sterility furthers this and as does the intense, surreal light which bleaches her compositions and can also be found in the work of magic-realists, Alex Colville and Christopher Pratt, and many other Canadian painters. A decorative schema of patently innocuous objects also serves to diminish the blatancy and hence indirectly reinforces the potency of her work.

The sobriety of Warkov's "Stonewallian's Lament — Oh Lord We've Got the Devil in our Souls" is an attempt to belittle the emotionally volatile impetus which conceived the work. The incongruity between the transcendental purity of presentation and the almost savagely satirical intent is also mirrored in Grant Wood's "Daughters of Revolution". Both Warkov and Wood use caricature which their respective disgust of the excesses of religious fanaticism and ultra nationalism symptomatic of the "Bible Belt" mentality. The obvious self-righteousness of the personages in both paintings enhanced by the rigid, frontal posturings of the figures surmise the artists' disgust with the pleasure-denying, Protestant ethic of North American man.

In such paintings as "Coffee Break", "A Rose-Covered Cannon is Still a Cannon", "Noon Hour Target Practice at the Funny Farm", and "The Dilemma of Being a Professional Gambler", Warkov's incisive social conscience exploding the war/violence exploitation industry incorporating all the communications media. The type of satire Warkov uses to make this doublefold indictment, namely of those who exploit the horrors of war and violence for monetary gain and those who succumb to this tawdry type of exploitation, is very close to that employed by Richard Lester in his 1967 film "How I Won the War".

"Coffee Break" becomes a denunciation of the advertising industry in its attempt to foist its produce on the public by the equation of maleness with the ability to kill. A commando with paisley-patterned helmet and hand, totting a "filter-tip" cigarette in one hand, and a rifle, directed toward a naked, black man bearing a wind-up key in his back, in the other hand summarizes this cheap glamorization of war. The attempt to render benign the machinery of war is evidenced in the overtly moralistic painting. "A Rose-Covered Cannon is Still a Cannon".

Warkov's restrained, "objective" manner of laying down a painting which mitigates the didacticism in these social commentary works despite their often preachy titles, also saves the nostalgic recollections of times passed in other paintings from descending to pure bathos. These canvases trade in melancholy transcriptions of faded old photographs from the family album, evocations of dead lovers and images of identity-less children, all of which make excessive demands on the artist. The monochromatic use of colour further the austere, existential quality of these works.

The iconography employed by Warkov; the Magritte-like floating fruit and flowers, the detached wings, and the suspended, cotton-battling clouds, serve an analogous rôle to Proust's "madedeine" in "A la recherche du temps perdu" in that they all conjure up memories of fondly-savoured, less complicated days of an idealized past. The mirror motif and the images of past loved ones it distills, act as a medium through which the living communicate with the dead, a form of wish fulfillment. Vignettes of the past are also afforded the viewer through the circular, key-hole perspective adjuncts to the main body of the canvas. Their detached state contributing the feeling of suspension in a timeless realm.

The extensive employment of Christian iconography in many of her paintings is a testament to the over-riding importance of the life of the spirit to the Canadian pioneer. Heraldic angels, disembodied wings and halos, and doves of peace animate Warkov's compositions together with a host of tombstones and pristine, white, clapboard church spires. The richness of her own Ukrainian Jewish heritage has been replaced by the almost life-denying religiosity of the Canadian prairie. Occasionally Warkov will jar this introspective, self-satisfied piety through the exposition of the hypocrisy behind it. Racial intolerance illuminates "Vision of a Senior Citizen" in which the crucified Christ-figure is black.

The imagery bears an interesting polarity; that of life-affirming symbols in contrast to images of death. Manifestly fecund females are juxtaposed to rifles and revolvers, an apple tree sprouts from the helmet of a rifle-carrying soldier, a rifle shoots flowers instead of bullets, and two brides are separated by a cabinet full of elusively-familiar effigies neatly arranged on its shelves. This uncanny and somewhat inexplicable assemblage of disparate images underlies the existential quality of almost all her works. Warkov's commitment to humanism is immediately apparent in her portrayal of racial inequality, the plight of the aged and the loneliness of the loveless. Warkov's humanism speaks of a fellowship among mankind.