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**TEXTS IN ENGLISH**

**Art at Banff:**
**The other side of the mountain**
By Andrée PARADIS

Banff evokes Alpback and Arthur Koestler, the two Koestlers. The amphitheatre of green mountain pastures was the place where the author of Zero and Infinity on one hand and The Sleepwalkers on the other, those two attitudes of the same thinking, those two sides of the same peak, preferred to reflect; and so Banff, our own amphitheatre with white crests radiating the colours of the plains on this chink day, was the meeting place of nearly one hundred delegates who had come from all parts of Canada and abroad to study the inherent problems of the other aspect of art — not the one dealing with art's creation, expression or interpretation, but rather with its diffusion and its administrative problems.

The Director of the Banff Centre, David Leighton, and his associates noted the potential of the Centre which, in one of the most beautiful sites in the world, is the home of a Fine Arts School founded nearly forty years ago, as well as schools of music and dance which organize an annual festival attended by many enthusiasts, and which is reknown for its course in administration intended for the training of managerial personnel. And all that is a short distance from Calgary — in the very shadow of its university. How can maximum use be made in capitalizing on all these elements so that they would form specific courses intended for the formation of administrators in the field of the arts, and respond to a need created by the development of Canadian culture?

Koestler also thinks that human evolution is a labyrinth with no end. Man and his culture have rather the same nature. Progressing in discussions which must consider requirements as different as directors for opera, concert, and theatre companies, persons responsible for associations, publications, persons who will teach art, and others who will attempt to diffuse what art teaches, animators with the fervour of neophytes who can provide efficient administration, all these considerations engaged us in the labyrinth of acting forces and once more gave Duncan Cameron, the expert modulator of debates, the occasion to show that he has not lost the connecting thread in this maze and that he can find at least a temporary outcome in recommendations.

A key person attending the conference was André Fortier, assistant minister to the Secretary of State, whose department controls the future of the arts. Increasingly subsidized, the arts in general are feeling the force of controls that must be established. A good number of administrators recognize the basic soundness of "certain controls", but are hardly ready to abdicade freedom, which might impede valid forms of expression. This is a new face of an old conflict. In such a case the government must advance cautiously, foresee the elements that it will have to coordinate, and reflect before becoming involved.

As a result of the open attitude in the midst of a collective reflection, it seems that the Banff Centre will have a course in the administration of art which will be presented in two forms: 1) a twelve-month training course open to ten or twelve applicants; 2) a two week enrichment course intended for administrators already working in the field of art.

And so in Banff as in Alpback, there was an awareness of helping to resolve a problem that concerns us all. The science of art has taken a step forward. When will it take the next one? Goodbye to Banff for now.

(Translation by Yvonne Kirbyson)

**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 cannot be studied on the surface 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 cup, 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 Automatists — 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 fugitive moment in which one is added an underlying knowledge, intelligence, lucidity, apart from any aestheticism and of himself, were rediscovered indelibly included in the canvas. Marcel Barbeau's approach developed towards a profound equilibrium between feeling and spirit, the senses, and intelligence. 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 points, to reflect the题 of the specific return to basics 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 cosmos, but still more, a light-space in terms of its harmony of colours: yellow and violet, green and red, green and black, red and red, etc., by free choice; they become signs on the canvas, and luminous forces, dynamic, illuminating this light-space with an indissoluble, inimitable, sure, the harmony synthesizes the instantaneous projection of the psychism of the artist, the manifestation of
his dream or of his hallucination. Charged with the past and the present at the same time, they engender a moving state of becoming, because they are always open, fragile, and cannot be grasped. Thus the works of Marcel Barbeau are exemplary, lucid, direct, and unapologetic. They are not precious, authentic, making no concessions, because they live a fascinating adventure, dangerously and courageously, constantly questioning. (Translation by Yvonne Kirbyson)

Roy Robel, Image chemistry
By André CORBOZ

For almost a century photography and painting have been engaged in a neighbourly relationship that was often based on misunderstanding. 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 uniformity today concerning their aesthetic status: a short time ago André Lhote thought that "absurdly circumscribed by the objective", whereas Carrier-Brenner more subtly, 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, became emancipated in turn. Finally, the distinction between the two forms disappeared; the quality of the means of photography. which is certainly able to constitute a "code" inscribed in the material.

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 transferring the properties of one to the other. And he is not doing this as would some amateur who would evoke banal photographic techniques with the means of meaning, or vice versa; but her 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 photographs 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 vagueness 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, bars, petals, leaves, bits of natural objects that are visually interesting onto photographic paper, and once the image is visible, he changes 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 distortions coming from "previsualisation." Moreover, the artist must recall previous groupings in arranging successive ones; the process is exacting.

That is not all, the image that is developed is related to daily visual reality. There is an almost didactic intention in this, the final"reality" is the one perceived by the viewer; the tacit intent is 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 through photography. 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 improbable or premature solution in strictly photgraphic 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 photographe, he then gets a series of polychromatic variants, in which he can now control all relationships in tone. The problem is to adapt the original technique to this 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 furthers his project to monumentalize and simplify form. Although the form is "natural" in the beginning, it develops in a way that sustains its origionally exciting state. Poles of tension, structural bars, bands that emerge into view or remain concealed, the rejection of the poetics of a precise aurred 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 approach; this is a characteristically Germanic trait that Robel owes to his Ancestors.

On to new experiments
On to new experiments. The portrait 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 for his own creation, 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 reception pavilion of Montreal's 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 Vasari 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.

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 1891 and 1905. 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 it.

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 held that those who knew him in London saw him as a jester in those eyes of West to be the greatest painter of his time and all his life he held him in a veneration that was almost as much for the Quaker as for the artist. 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 lead him to abandon painting to look after a porcelain and 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. He painted thousands of portraits and miniatures.

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 reporter and, until about 1830, he 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 McGillivray, a frame maker and dealer in mirrors and engravings on Notre Dame street, at the corner of rue de la Fabrique (the west side of place Jacques Cartier), where the rent was only $5. Ten days after his arrival, the painter ran the following announcement in the Canadian Courier: "Wm. Dunlap, portrait painter from New York, will exercise his profession for a few weeks in Montreal. Special prices will be made for portraits of 1st. of August 23rd was finished on the 31st; it aroused the greatest admiration in all those who saw it, and Doctor Paine was almost in raptures. As Barrett and his wife had become his good friends, the picture was satisfied with $25. As for the portrait of the king, Joseph Bouchette, visiting Montreal, had bought it, no doubt in a surge of loyalty. During his trip to Quebec, when Dunlap brought him the picture, after much coaxing, Bouchette agreed to give him $16, a copy of Description Topographique, and a few maps (5). A second portrait of himself was accepted in the room at the bookseller Henry H. Cunningham's, on Saint Paul street, brought in $50. This same Cunningham presented a new client to Dunlap in the person of Robert Griffin, the cashier — an important position at the time — at the Bank of Montreal (6). This time, it was his friend Joseph Bouchette who bought it for $30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (8). There were already several families of this name in our city, but I believe this was Robert McColl's friend: the older son, also painter, and of the age of 56. A wealthy merchant, he lived in a vast stone house on Saint Antoine street, the most fashionable one in Montreal at the time. Finally, in the latter part of September, Dunlap painted the portrait of the Reverend John Bethune, the Anglican pastor of Saint John's Church, on Notre-Dame street for £30 (9).

I have not been able to find the paintings mentioned so far but the last work Dunlap made in Montreal is now a part of the collection of the McCord Museum (fig. 2). It is a portrait of the McGillivray family that J. Russell Harper, former curator of the museum, attributed in all probability — but with justifiable hesitation — to William von Moll Berczy (10). Originally the picture represented William McGillivray (11) returned from hunting with his dog. His wife, seated on a rustic bench, holds on her lap a small child reaching out for a plower (?) that his father is holding between his knees. Dunlap's very enjoyable comment on the position (12). Dunlap's description leaves no doubts. His work consisted in removing McGillivray's figure and repainting it in a sitting position. To measure the extent of the modifications made to the canvas and the further repainting, it would be necessary to X-ray the picture, but, as Dunlap wanted $100 for his services, he did not obtain without some bargaining. It may be supposed that the retouching was considerable. The work was skillfully done, for, even knowing about it, it is impossible to find the repainted areas. It is also suitable to add that even McGillivray's face is done in Berczy's style.

Three of Dunlap's visitors who had led him to understand they would give him some work were: the son of Samuel Hedges, hardware dealer, who wanted the portrait of his father done; Jean-Roch Rolland, lawyer, the son of a lawyer, and finally Samuel Gerrard, of the Richardson & Co. firm, his own portrait. Nothing came of these projects. In spite of the loss of these potential earnings, Dunlap made about $500 during his two month stay in Canada. He had made some good friends and acquired some very useful contacts. It is not surprising that in his autobiography he expressed the wish — which was never to be fulfilled — to return to Montreal.

The people Dunlap spent most time with during his stay were Dr. Paine, the Barrett and Annesley, and he was a frequent visitor to the establishment of Henry H. Cunningham, stationer and bookseller. He also had a library and reading room, a great walker, Dunlap took lengthy strolls notably with William Thomson, of the intendant's office, who was a good sketcher and knowledgeable about art. In his Diary Dunlap says that Thomson displayed the keenest admiration for the Elgin marbles that he had told him about including the cost and even the price of a copy of them. He also saw a Miss Smith, a young convert to Catholicism who was in charge of a large girl's school and was an amateur painter, as well as Madame Chartier de Lotbinière, who invited him to come and see her paintings about which he remained silent, unfortunately. William McGillivray showed him a fine portrait of himself by Gilbert Stuart (13), portrait of his brother Simon painted in 1801 by the famous Gérard, portrait of a Miss Smith, a young convert to Catholicism who was in charge of a large girl's school and was an amateur painter, as well as Madame Chartier de Lotbinière, who invited him to come and see her paintings about which he remained silent, unfortunately. William McGillivray showed him a fine portrait of himself by Gilbert Stuart (13), portrait of his brother Simon painted in 1801 by the famous Gérard, portrait of a Miss Smith, a young convert to Catholicism who was in charge of a large girl's school and was an amateur painter, as well as Madame Chartier de Lotbinière, who invited him to come and see her paintings about which he remained silent, unfortunately. William McGillivray showed him a fine portrait of himself by Gilbert Stuart (13), portrait of his brother Simon painted in 1801 by the famous Gérard, portrait of a Miss Smith, a young convert to Catholicism who was in charge of a large girl's school and was an amateur painter, as well as Madame Chartier de Lotbinière, who invited him to come and see her paintings about which he remained silent, unfortunately. William McGillivray showed him a fine portrait of himself by Gilbert Stuart (13), portrait of his brother Simon painted in 1801 by the famous Gérard, portrait of a Miss Smith, a young convert to Catholicism who was in charge of a large girl's school and was an amateur painter, as well as Madame Chartier de Lotbinière, who invited him to come and see her paintings about which he remained silent, unfortunately.
cuming 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 were probably exhibited at the Seminary, for abbé Joseph Denjardins 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 group of 1820 to which the contents of which are unknown.

In the entry for September 20, the Diary contains the following notation: "De Lampré & Berzy are the painters who have preceded me here, the first has been to see me, he now declines painting portraits, a paints' large works such as pictures, a piece at 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 are not dated, but a few were surely painted after 1820, il 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 Légère, Plamondon and others, after having made copies of following the announcement appeared in the Canadian Courant: "Miniature Painting. A. Dickinson, from New York, will pursue his profession a short time in Montreal. Specimens of Painting to be seen at Mrs. Baubû's, St. Jean Baptiste-St." Dickinson was even honoured with an article in the editorial page of the Montreal Herald of September 29, 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 Montreal, but it is possible that the mention 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, with little credit to himself of his profession". This is quite in keeping with Dunlap's thinking, as he considered that the artist should always conduct himself according to his talent or genius.

(Translation by Yvonne Kirbyson)

NOTES
For Notes, see original text.

Hugh Barret
Interview by Marie-France O'LEYAR

Q. - Mr. Barret why have you come to Peru to paint this year?
A. - I began to paint in the Gaspé region. I want to return to my origins. For the RC. Churches at Saint-Hyacinthe Collège, painted religious tableaux from engravings. This statement, for I worked mainly towards that direction. However, individuals are increasingly moving towards action. I am pleased with this, for I worked mainly towards that direction in teaching: people do not really see things, they look, but do not really observe.

Q. - What do you think of the schools of plastic arts now?
A. - They have become would-be factories, putting the students in a position of such false hopes that I cannot bear them. I have not believed in them for six years. Teaching has become sophisticated because it is a fact that helps to get a degree. I am involved in the artistic scene in the province of Quebec. Museums are full of paintings and no one looks at them except for a few canvases in front of which one cannot remain indifferent. No 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 adore the solitude of the first pioniers: 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. - This 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 it 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. - All I want is 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
The many works of the Italian Renaissance promises had to be made on both sides. Abuse and obscenities, and proceeded to court and the City Fathers did not see eye to eye in the programme to 'say a few words', but in future render the development of the visual subject, sentimental, representative, and popular, perfectly needless in pictorial art.

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 conceived."

In this way the problem of realism and its evolution throughout the centuries is set. The transformation of the data of reality, that is, reality as a category, or aesthetic quality, was the object of a violent polemic in the U.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 the acceleration of locomotion and their speed have something to do with this 'visual newness'."

The examples of breakup and change that occur in visual registering are innumerable. I shall mention the most striking ones as examples. The bill-board composed by modern mechanical production 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 tired landscape, is the most beautiful...
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: "The painter emerges and he organizes, he imposes on an architecture, strictly relative value (tradition almost) bending to the needs of the area, respecting the animated surfaces and acting only as the destruction of neutral surfaces. (Production in flat, coloured, abstract surfaces, the volume being given by the architectural masses.)"

Léger then add to ask this question which today has special repercussions: "Could the street be considered in the area of fine arts?", nor does he hesitate to imagine that the human body might be considered as an object: "The object in present day modern painting was to become the object proper to a social and political order. Thus, if in turn, the character, the figure, and the human body become objects, a considerable liberty is afforded the modern artist..."

In a text entitled: Colour in the World, written in 1938, he gives a notable place to colour: "Colour is a vital necessity. It is a prime material, indispensable to life as water and fire. We cannot imagine man's life without a coloured environment".

In his angry text: The Wall, The Architect, The Painter, dated 1933, Léger explains himself to modern architecture and addresses himself to "my lords, the architects": "Modern architects have hitherto also has exaggerated in the magnificent endeavor of clearing away by emptying. It had to do... They have magically made the feeling of weights, of volumes that we have always disappeared. Intoxicated with empty space, revolution..."

The revolution which consists in destroying anything, anything that is not them. They want to build, we are going to attack the average man, the crowd which until now surrounded itself with odds and ends and hangings and lived in a decorative complex. In this new barreness a giant unknown construction that we had thought past is being resurrected... Modern architects have run man to the wall, to the empty space..."

In 1949 in another text entitled: A New Space in Architecture, concerning an experiment carried out in 1925 with the architect Mallet-Stevens, Fernand Léger remarks: "The white wall accepted being partially destroyed by applications of colour; naturally, the white wall is the dominant of neutral surfaces. (Production in flat, coloured, abstract surfaces, the volume being given by the architectural masses.)"
application. The modern individual is in an entirely renewed vital apparatus. The psychological action is self-starting. An inner evolution is slowly and unconsciously produced."

An article written in 1924 entitled: "The Light-Show, Colour, Mobile Image, Object Show indicates how lucid was Léger's view: "The development of painting which goes on, moves and overflows beside us. Let us try to stem it, to channel it, to organize it with plastic means. An enormous, yet possible task. The hypertension of present day life, its daily irritation is due, at least forty per cent of it, to the too dynamic exterior in which we are forced to live. The visual world of a large modern city, this enormous display...is badly orchestrated, if it is orchestrated at all. The intensity of the street in nerve-wracking and maddening. Let us take the problem in its scope, organize the exterior display. It is no more or less than us take the problem in its scope, organize the exterior display. It is no more or less than

Noticed through these lines that the work and attempts in painting. Certainly since the publication of these texts some time has passed and it is easy for us to proceed to these extrapolations which Fernand Léger would certainly not have envisaged. But, like everything else, an idea, an intuition, an option must start as a seed. And it will notice through these lines that the work and thought of Fernand Léger contain at once the seed and the execution, it proves the works are contemporary creations. This was shown in the retrospective, and it was not the least rich aspect presented.

Note: Readers may consult notes following the French text for exact footnote references of "The Functions of Painting".

(Translation by Yvonne Kirbyson)

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 Brieger and M. Philippe Verdier, and a consulting committee composed of experts from London, Paris, and New York. Mr. Brieger, a former professor of art at the University of Toronto and author of English Art, 1200-1307 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 medieval art, The International Style: The Arts in Europe around 1400 is director of the exhibition. The exhibition, which will contain two thousand works from France and England, will focus on two periods of the Middle Ages: the Gothic period and the medieval period. The exhibition will be divided into three sections: the Courtly Life, the Religious Life, and the Popular Life. The Courtly Life section will focus on the courtly life of the time, with works from the courts of the French and English kings. The Religious Life section will focus on the religious life of the time, with works from the cathedrals and churches. The Popular Life section will focus on the life of the common people, with works from the homes and workshops. The exhibition will also include a large number of manuscripts, stained glass windows, and tapestries. The exhibition will be open to the public from April 28th until July 2nd, 1972.
Odette the dazzling light of the sunny yellow.

and the revelation the great poet made to stops, the Forville market, Rainer Maria Rilke and the revelation the great poet made to stops, the Forville market, Rainer Maria Rilke.

Three years without having to go to school, his childhood in Saskatchewan, his
timeless, his childhood in Saskatchewan, his.

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 classification 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.

Maria and her two parents who have always rediscovered in traditional music.

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 precede 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. This is the case of Stockhausen whose 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.

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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, its 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.

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The person thus criticizing Schaeffer's process is a composer herself; Ginette Bellavance is 24 and she is a teacher at the Faculty of Music at the University of Montreal. "It seems to me that Schaeffer was right to analyze music in this way because when I think of music heard, I think of moments or sonorous events."

Ginette Bellavance and Hélène Prévost, then also a teacher in the Music Faculty at the University of Montreal, worked for two years on sonorous montages that permitted the illustrating of different sonorous objects. "I conceived this work as inspired by Pierre Schaeffer, but only in their name. The definitions are not the same. Schaeffer's parameters are applicable to the smallest sonorous object: the concept is thus fixed, whereas the work heard, the mass for example, varies constantly. Instead it is a probe into the mass 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 makes use of the probes to locate the classical music was analyzed by 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 whoever discovered the structure thought he heard the work. Today, unless...
one hears the composer analyzing his work himself, it is very difficult to grasp its structure, since it is not evident in the unfolding. Moreover, this analysis may be so complex that it gives no real sonorous indication: the music heard seems to have no relation to its structure.

It is thus logical to analyze what we hear.

**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, Schumann, the Rolling Stones, Indian, Indian, 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. And they were not afraid about the silences: for some, the silences in Bach were only pauses, while in Boulez silence is an integral part of the sonorous world: to hear only the sounds in Boulez is not to understand the work. On the contrary, the others had the impression that Bach uses silences as do our contemporaries, that he gives them all their importance. But if there was not complete accord on the conclusions of this experiment, it still remains that the perception of sonorous space is the same for all of us.

**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.

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 poses and students who intend to teach music. Understanding contemporary music, pop or otherwise, cannot be managed to do so.

**New listening**

It is listening as though the musical event were 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 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 making oneself understood in a hundred different ways 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: concluded a student who took the course, thus coming to the Canadian composer, Murray Shafer's concept of a sonorous environment.

It is up to every person to decide for himself where music stops and sounds, or even noises begin. But by listening rather than by prejudice.

(Translation by Yvonne Kirbyson)

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 and which are equally of a high fidelity and quality. And let them 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 which free them of distortion, incidental noises, etc., which were to be deployed 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 1933 by Walter Gieseking (the eleven records constituting this incomparable 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 made during the spring of 1933; the 9 Symphonies played by 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.

Other Seraphim re-releases to be noted include the famous recording of Beethoven's 9th Symphony, performed at the reopening of the Bayreuth Festival in 1951, under the direction of Wilhelm Furtwängler, which includes Schwarzkopf, Hoenen, Hopf, and Edelmann as soloists; a record composed of excerpts of the 12 celebrated "Tristan und Isolde" recorded in 1952 with Flagstad, Suthah, Fisher-Dieskau and Theobald in the leading roles; a recital of Hugo Wolf, with Schwarzkopf and Furtwängler at the piano, recorded at the Salzburg festival in 1953; works for piano by Stravinsky ("Capriccio", "Serenade in A", etc.); recorded by the composer himself in 1951; the 3rd recording 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 by the greatest orchestra and opera manager in the world of music, who died in 1957, until today still remains the world's leader in America, but the second interpretation, a bit slower, more stressed, is more interesting; the unique sonata 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 arias by Bach, Bellavance, etc.), 1957; recorded in 1953 by the celebrated Russian bass Alexander Kipnis: a record of Wagner including long duets from "Die Walküre" and "Der Fliegende Holländer" ("The Flying Dutchman", etc.); recorded by the composer himself in 1957; and, the very last recording of Dennis Brain, the "poet of the horn", that was made fourteen days before his death (1957), and which was the most important groups of Mozart and Jacques Ibert.

Furtwängler, no doubt the most controversial and important orchestra leader in the history of music, who died in 1954, appears now on many re-releases of several record companies. As well as the Seraphim re-releases already mentioned, there are those which were first played and then committed to the "Historisch" collection, and 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, has re-released (in stereo) two of Furtwängler's recordings: Frank's Symphony in D minor (with the London Philharmonic) and Brahms's 2nd Symphony (with the London Philharmonic). Each of these records offers additional interest, being completed by a re-release of the great European contralto Kathleen Ferrier: three of the five Schubert songs are conducted by Hans Knappertsbusch, another by Walter as an orchestra leader, complete Frank's Symphony, whereas Brahms's "Rhapsody for alto" with Clemens Krauss as leader completes 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 was conducted by Furtwängler (for example, another re-release in stereo) 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 Krips in 1955 with Astrid Varnay, Hermann Prey, ebaysh, and Ludwig Weber, under the direction of Kellner.

Other companies, like Turnabout and Everest, have also re-released interpretations by Furtwängler (for example, another Beethoven's "Ninth", of 1942, and available on these two labels simultaneously), but in general, these recordings are marked by a certain distortion and even fluctuations of diapason. Helidor has also put back on the market a certain number of recordings by Richard Strauss which permit us to listen to the famous composer as orchestra leader directly. Other labels (like Everest, Diapason, Columbia, the Canadian National, and the Canadian Broadcasting Corporation, have re-released recordings by Gieseking, the old recording of Beethoven's six Quatuors op. 18 by the Budapest, works for violoncello and piano of Beethoven by Casella 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, Oistrakh), 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, Lhevinek, Kapell, Hofmann) but these records, according to the information supplied by Canadian distributors of RCA, are not yet available here. For the time being, RCA Canada is more interested in reissuing its own recordings, the last six of them.

I wish to point out — and this is the exception that justifies the rule — that a very interesting Victora record entitled "Golden Age Aida", which groups excerpts from Verdi's most famous opera, recorded between 1909 and 1913 by four greats of the past: Enrico Caruso, Johanna Gadski, Louise Homer, and Pasquale Amato.

(Translation by Yvonne Kirbyson)

Molinari: an intransigent formal purity
By Laurent LAMY

As opposed to instinctive creators like Ropelle or Hurbuliboe who do not much elaborate the theory that subordinates their work, other painters like Borduas and Molinari feel the need to be just as involved in reflection and in intention as in realization. Which does not mean that Molinari confuses the awareness of the work with its creation and exhausts it. It responds to a period of very abstract research in which the elements are inscribed in a relatively flat space. In 53-54, the canvases with geometric forms close to the square and rectangle conserve important traces of material and paste, for the colours are applied with a palette knife in a spontaneous way in dabs or blocks, according to a quasi-serialization that will reappear in a systematic way later on. Thus, 53-54 corresponds to a period of very abstract research in which the colours are pure, the great coloured planes gain in importance, and the contrasts are violent.

A trip to New York in 54 provided Molinari with the opportunity to try some "dripping", but this painting in which chance is so important does not suit his temperament. Molinari went on to abstraction by eliminating not only the object, but also the notions of depth and forms on a background. In the canvases of 52-53 we note an already increasing ambiguity of background, and one in which the elements are inscribed in a relatively flat space. In 53-54, the canvases with geometric forms close to the square and rectangle conserve important traces of material and paste, for the colours are applied with a palette knife in a spontaneous way in dabs or blocks, according to a quasi-serialization that will reappear in a systematic way later on. Thus, 53-54 corresponds to a period of very abstract research in which the colours are pure, the great coloured planes gain in importance, and the contrasts are violent.

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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 expressiveness of the composition 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 of the immobile 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 confusion to the retina of the observer and opens the way to new dimensions, those 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 is thinking of an object he places 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 confusion to the retina of the observer and opens the way to new dimensions, those that provide proportion to the canvas.

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which endows her work with its potency. The surrealism in Warkov's work is, however, not that of Dalí 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-reality", 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 "automatistes" 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 over­exposure.

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 end 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 to 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 pleasure­denying, Protestant ethic of North American manhood.

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 explodes 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 a character 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 glorification 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 furthers 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-savouried, 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 adjacents 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 solder, 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.