In his recent book, The Teaching of Painting (Seuil), Marcelin Pleynet points out that "the difficulties one faces in attempting to consider the various movements which constitute painting, and more generally modern art, occur, to some extent, as a result of the definitions one might give to the specific history of this art. It is as though this (modern) history existed on a single chronological plane on one hand, and as though the origin of this chronology, on the other hand, could only be considered as beginning at a point when a conclusion had been reached in the evolution of (another) history coming from another chronology."

Most people think of art in terms of chronology. When challenged, this method of classification may still seem useful, but it requires a new approach. In order to decode the artist's system, it is necessary to use a system that takes into account the sociological and ideological as well as the psychological factors. Pleynet succeeds in presenting a clever demonstration in his analysis of the system of Matisse. One can hardly push scientific exactitude further. But after all, how necessary would this be?

Another question which was explored was whether or not to teach the history of Canadian art in the context of general history. The teaching of art out of context met with violent opposition but a very small group who gave the impression of being anti-history was well as anti-art strongly defended their position. There was unanimous agreement only on the rarity of documented evidence, the difficulty to getting to sources, and the limitations of the artistic experience itself. Finally, in addition to a scientific method, historians of the future will need an awareness of historical context and of ideological environment, and the expanding curiosity of an epistemologist, this to be sustained by poetic intuition.

What is the position of the art critic in relation to the historian? Like the historian, he is essentially an informant, but his intervention is not as direct. He is less concerned with the facts then with a few facts which widen his own perspectives and sustain his need to anticipate what is to come. His real activity is in the world of ideas, sensations, he operates on the tight rope of approximation.

One of the participants at the conference summarized this well as "the art of sleeping with elephants". Considering the great variety of critics, the elephants are not always the same. Which comes back to saying that what changes the most for everyone is the idea of the avant-garde. The bohemian avant-garde seems completed, another mystico-scientific avant-garde is slowly taking form.

Meanwhile, whether good or bad a new understanding art is happening, at least that is where attempts are being made to define objectives: to counter established art which is being taught whether we like it or not. On the other hand, we may note that on the campus all is not rosy between theorists and practitioners concerning the necessity and the means of the teaching of art. But, happily, there is a sense of re-adjustment where it is finally possible to measure what art teaches.

The conference in Vancouver was a success at the level of communication of ideas. In an atmosphere of genuine relaxation the sounds of cultural agitation were muffled but the conviction that the most profound modifications in the area of language and forms of thought remains.

(Translation by Yvonne Kirbyson)
gravings. He was more dashing than his predecessors. Thanks to his qualities, Hogarth has raised the caricature to the level of the most prestigious painting. Before him, it was a craft, a minor art. In England, Rowlandson attacks John Bull’s private life. His engravings caricatures, which are sold by picture dealers are very amusing. The end of the 18th century brings the war against Napoleon. Gillray, a remarkable English author, makes use of his talents to caricature leniently against Bonaparte against his own king, George III and against the Regent. Roman policemen and In the capitals of cathedrals or in some illuminated designs, there have always been some grotesque French drawings. But apart from Callot, who in the 16th century drew when the Catholic Church threatened, there are practically no names to remember. It is only after Napoleon that the caricature truly manifests itself.

But then, c’est le coup de tonnerre! Philipon, a talented journalist and caricaturist, launched the Charivari in 1834. Deumier (1808-1879) entered and the century of the caricaturists began. From Cham, Gavarni, Dantan, Caran d’Ache, Toulouse-Leuret — I could mention more — to Sem, Sennep, Rouveyre, all sign their masterpieces. The social climate of that era can never be studied nor understood without their testimony being retained. England suffered after the effects. Punch (sub-title The London Charivari), which permits Tanniel, Du Maurier and Doyle to come forward, at the same time as Cruikshank, Spy, Ape, Beerhom up to Low, is published. In Italy, let us retain Virginia Tezen of Oberlander, Schleich and Bush among others can be admired without reservation. Simplissimus was founded in 1896 to the great joy of satirists. One must more than mention the caricatures of Simplicissimus, of whom Goya, of Portugal and of Mexico, where Posada, whose style is morbid and cruel, chasises the establishment. Not to be overlooked are the Scandinavians whose masters are of a caliber to rival the greatest.

In Montreal, a journal which was to make use of this invention. He published his famous Gripe in Toronto from 1873 to 1894. His caricatures are today an author asserted itself with much authority. This very talented ‘fin de siècle’ bohemian was as good a writer as he was a sketcher. His first caricature was his memoirs. Tezen in woodcuts, Cassan who engraved them with such skill and for which his medium was the great-grandchild of Philipon’s Charivari were done with skill but in a style borrowed shamelessly from the London Charivari. They convey no effort of originality nor innovation. The real broadsheet for these artists was in the illustrations of news in brief. They had to depict spectacular fires, portray deputies and bishops, and show British princes who passed through here. In short, they had to work quickly and by hand without taking the time to stop to cultivate a carefully nurtured personal treatment.

At that time, the debates on the Throne Speech was almost closed. Hay loads were the only things which continued to arrive from the town. Goya, of Portugal and of Mexico, where Posada, whose style is morbid and cruel, chasises the establishment. Not to be overlooked are the Scandinavians whose masters are of a caliber to rival the greatest.

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The CANADIAN SCENE

In Canada, the first known caricatures were drawn by Brigadier General Townshend, later Marquis Townshend. Second to Wolfe, he returned to England after the victory of the Plains of Abraham. Before coming here in 1758, Townshend had already signed charges against certain of his illustrious contemporaries. It can be said that he is the precursor of the satirical caricature high-lighting individuals. There had been complaints about his cruelty. A letter published in 1765 in The Public Advertiser denounces him in these terms: “He has dealt grotesque cards from house to house, from his way to the leader of the town’s end. Is the great general of highest rank and most eminent military abilities? If the size of his person as well as fame should be larger than ordinary, this malicious libeller at three strokes of his pencil scratches out his figure in all the ridiculous attitudes imaginable…”. Townshend was therefore the first one who has appeared readable to individuals identifiable by their faces.

During the winter preceding the fall of Quebec, he made several caricatures of Wolfe, his superior, whose plebeian origins he despised. To the amusement of the members of the headquarters he would circulate his drawings at the table. He showed General Wolfe as a tax-collector, as a seducer of the young local virtues, and so on. Wolfe took these jokes with a “sour” smile until at one moment he lost his patience and seized one of the drawings, crumpled it in rage and threw it in front of John A. Macdonald without referring to his testimony. But it cannot be said that Bengough is a great artist, esthetically speaking. His drawings are clumsy and vulgar. On the other hand, his animation, his political sense, his usage with current events make him one of the most interesting caricaturists.

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As I know there were not enough engravers in Canada, Fleury Mesplet would have liked very much to have a Gillotype to be used in Montreal. During the winter preceding the fall of Quebec, he made several caricatures of Wolfe, his superior, whose plebeian origins he despised. To the amusement of the members of the headquarters he would circulate his drawings at the table. He showed General Wolfe as a tax-collector, as a seducer of the young local virtues, and so on. Wolfe took these jokes with a “sour” smile until at one moment he lost his patience and seized one of the drawings, crumpled it in rage and threw it in front of John A. Macdonald without referring to his testimony. But it cannot be said that Bengough is a great artist, esthetically speaking. His drawings are clumsy and vulgar. On the other hand, his animation, his political sense, his usage with current events make him one of the most interesting caricaturists.

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After Berthelot, Montreal had Henri Julien, an illustrator who did caricatures without being a caricaturist. A very skillful sketcher, he provided us with funny pictures, but did it more by the decor than by the satire. His distortions were always photogenious. The turning of the century doesn’t seem to have been influenced by the Art Nouveau. Alonzo Ryan and Vézina debated well enough in the Star and La Patrie and in some politics.
He claimed to have invented a glass eye which was not quite equal to his talent as a sketcher, which was very great. The collection of pictures in his album A la Potence are of a remarkable quality. On the anglophone side, Norris is under the influence of Giles. His humour is possibly superior to the last member of the school of Caran d'Ache. He later spent some time with Pat Sullivan with whom he worked in New York.

Aldéric Bourgeois, as is Berthelot, is a prominent figure in the history of caricature in Canada. Associated to La Patrie then to La Presse, for almost 60 years, he amused with his drawings and his writings (he was of the school of Caran d'Ache) three generations of Canadians. His book which will be written and his work will be discussed. That book will be most interesting if the milieu and the era which he mocked is well described. We will relive the first five decades of 20th century Montreal.

Then it was the 1930 crisis. I came on the scene influenced of Müssollini, although I knew nothing of its existence, and by Garretto, the great Italian caricaturist. He had become a friend of Mussolini and had designed the uniform for the Duce's guard. Since then I have evolved and I think I have developed a style which is truly mine. Paul Lucé of La Patrie published an album filled with very fine and very amusing caricatures. A shrewd observer, he amused while illustrating the troubles and tribulations of the average Canadian. His work was the living testimony of an era. Jacques Gagnier made an allusion to my style at the Quartier Latin. He published La Plume au vent which was very successful. An artist who was as talented as he was conscientious his drawings was a tribute to the Bauhaus style by which we were all influenced, and since he was a nice chap, his gases were without malice. The A bomb had finished a small magazine filled with drawings. The returning soldiers provided a pleiad of young men with talent which television, a new invention at that time, introduced in our homes. Bastien, Feyer and Hudon were influenced by André François. Bertho began the weekly Vrai and was to become one of the great names of contemporary cartoons. Hudson's imagination was not quite equal to his talent as a sketcher, which was very great. The collection of pictures in his album A la Potence are of a remarkable quality. On the anglophone side, Norris is under the influence of Giles. His humour is possibly superior to the last member of the school of Caran d'Ache. He later spent some time with Pat Sullivan with whom he worked in New York.

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The influence of the churches, of New England and the French schools directed against the Irish bishops who refused, understandably, the use of French in the French schools and parishes of New England. La Bèche contained naive caricatures which defended the language and the faith. They were short-lived publications! It should be noted that the church and his aid its caricaturist and inversely each caricaturist had its weekly. One of these was roused by Raoul Barré who drew poorly after Caran d'Ache. He later spent some time with Pat Sullivan with whom he worked in New York.

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by the masters of the cartoon strips. This collection, first shown in the Metropolitan Museum of New York, was enriched and expanded before becoming the property of the Humour Pavilion. On the main floor, an extraordinary retrospective of the various creations of the Parisian Jean Effel revealed his prolific creative imagination. Finally, trick mirrors transformed the visitors themselves into living cartoons.

This year the presentation measures up. All those who followed the evolution of the Humour Pavilion noted that its curator, Robert LePalme, used almost all the art forms, all the means to illustrate his favourite theme. It would be difficult to be more contemporary. Film, mobile sculpture, new media, luminous or kinetic effects; he uses everything. The 9th International Salon of Cartoons is opening its doors. A new mural decorates the entrance. The cynical and witty Gerald Scarfe, one whom some consider the greatest caricaturist of our time — is represented by his sculptures (we will recall his incredible sculptures of Nixon, the Pope, and the British Royal Family last year). A Scarfe film called: Will the real Mr. Hogarth please stand up? is projected.

We recognize the statuettes by Miche, whose talent for the bizarre oscillates between trivial things and great humour. Then we see The Seven Capital Sins, metallic sculptures by the famous Milanesian artist Renato Bassoli. A film retraces the history of caricature in France. The caricaturist's imagination, devoted to the cartoon strip is still present, fortunately. The fantastic characters and wild techniques of John M. Gilbert, who creates models on which he then bases films, constitute a fluid and coloured world.

In addition to the above — and I didn't mention anything — there is an exhibition called Humorous drawing from the 15th century until today, which is not only an unusual and fine display but also a rare opportunity for visitors to Man and His World. This exhibition, organized by the Bibliothèque Nationale of France, comes to us directly from Paris. As a result of the joint efforts of mayor Jean Drapeau, Robert LePalme, and Jean Dupire, who at that time was Public Relations Manager for the Montreal Parks. The Salon really started in 1948 when students of Saint-Laurant College invited LePalme to exhibit his cartoons there. The artist-cartoonist in turn proposed to make this a group display having a national scope. This was done successfully, and repeated in three other years.

LePalme is tenacious. The International Salon of Cartoons took on unlooked-for proportions. Last year 600 drawings from 60 countries were displayed. More than half a million people visited the Salon every year; this represents a total of some 3 million visitors to date.

For obvious reasons, most of the participants are Canadian. But the five judges, who are experts from Canada and abroad, submit all the drawings to the same standards for evaluation: they take into consideration the style and form, the technique, the text (if there is one), and are on the lookout for plagiarists, imitators and copiers; they must also bear in mind the context and so on. A humorous drawing is not judged in the same way as an ancestor's portrait or a realist landscape is. It is a delicate task which requires reflection and sensitivity. (Translation by Yvonne Kirbyson)

THE 9TH INTERNATIONAL SALON OF CARTOONS

By Paul GLADU

The International Salon of Cartoons which is holding its ninth exhibition from June to September 1972 in the Humour Pavilion at Man and His World began officially in 1964 as a result of the joint efforts of mayor Jean Drapeau, Robert LePalme, and Jean Dupire, who at the time was Public Relations Manager for the Montreal Parks. The Salon really started in 1948 when students of Saint-Laurant College invited LePalme to exhibit his cartoons there. The artist-cartoonist in turn proposed to make this a group display having a national scope. This was done successfully, and repeated in three other years.

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MONTPETIT ON POLITICS

By Patrick HUTCHINGS

The "ambigués", the series "two cultures, one nation" and the series "you don't need to die for that", are obviously meant to be once innocent and pretty, and spiritedly satiric. The word "ambiguous" is, one supposes, a pun on the name of the old Théâtre de l'Ambigui in Paris, where life-sized puppets played opposite human actors. And this same nomasia, one feels, ends up, itself, as an emblem.

Politics is a business for busy dolls: it is a stage play stocked with grave personages, whose wisdom is no more than a libretto of slogans and rallying cries. And 'you don't have to die for That!' "O.K. 'two cultures one nation'; O.K., but we don't have to die of it!"

The insect-frogs of canvases 3c in the series "Two cultures, 1968" are just like the ridiculous people of whom Bergson writes in his essay On Laughter; that is, they are utterly reduced to a mechanism. Their arms have turned into cans or reciprocal levers. The insects are facing one another belligerently, and like Tweedledees and Tweedledum in Alice Through the Looking Glass they have 'agreed to have a battle'; but these two 'autonomous' frogs are no more than two parts of the same machine. "One nation" by jove!

In Montpetit's work the large forces of Canadian politics — and Canada here stand for the world — are seen as the two heads of the Pushmi-pullyu, the oddest of the animals in Dr. Doolittle's Circus. You don't need all need, you unfortunate Canadians, to have more than one head. Two cultures is one culture too many, and you'll end up by thinking too hard; you will rush a mari usque ad mare like lemmings.

"Where are you now?" Montpetit asks you, in a soft voice from among his leaves, red, green, yellow and orange. (cf. color plates to Beaux Arts Exhibition catalog.)

"All you need is love", dammit! Montpetit's "Ambigués" always have kind of innocence which brings back memories of childhood. At the same time they have the second thoughts which afflict grown-ups. For Montpetit life is a toy, but it can be an infernal machine as well, a trap painted in bright nursery colours.

To escape dying like lemmings, to get away from Tweedledum and Tweedledee-style battles and all that nonsense, "All you need is love".

"O.K." Montpetit replies, "but what is love, eros, agape, or just something nice and sexy?"
Guy Montpetit, a Plastician? Come now!

By François Gagnon

The Museum of Contemporary Art is showing six recent works by Guy Montpetit: four triptychs and two paintings. Following the presentation of the triptychs at the Museum of Fine Arts from August 11th to September 15th, 1970, and at the Museum of Quebec from October 14th to November 1st, 1970, this new Montpetit show risks giving rise to the same ambiguities as the preceding one. The present article attempts to clarify at least one of these ambiguities.

Neo-plasticist formulae are being imposed with so much force and persistence in our region that there is a tendency to see them everywhere, to class young painters like Guy Montpetit as plasticians merely on the basis of appearances. It would not be an exaggeration to say that, in relation to the dogmas of the plasticians, Montpetit's case represents major heresy. He conscientiously breaks each of their commandments and must seem devious to those plasticians who consider themselves at the peak of achievement. Whether we are talking of works in the centre, that is to say of the rectangular space, or outside it, that is to say of the surrounding space, or even outside it, that is to say of the surrounding space, we are dealing with a form of plasticism that imagic painting has not yet "exhausted its powers of revelation" is another question.

Let us analyze more closely a recent tableau by Montpetit. A more precise example will give us a better idea of how his approach strays from the fields of the plasticians and opens a completely different field to creative exploration. The example I have chosen belongs to the series "Sex Machine" works. It was specified as the 7th one and dated 24/7/69 at the Museum of Fine Arts exhibition in 1970. It is a large painting (80" x 64") which it has to be constructed in the following way.

Step 1: The blank canvas was first divided into 3 x 4 = 12 squares, having almost equal sides. Of the 31 sides of these squares, 5 will remain virtual in the final treatment of the canvas, presenting rather a series of 5 rectangles of which 4 are arranged in tiers on the left side of the painting and one, on the vertical, is positioned between the left and one, on the right. Let us agree to designate by the letters A, B, C, D, the horizontal rectangles from top to bottom, let us use the letter E for the vertical rectangle on the right, and F and G for the squares that contain E, F, on top and G on the bottom. A and B are treated in a clear tone (lime green and orange), whereas C and D are in a dark tone (brick red and maroon) which creates two superimposed squares by 2a on each side. The rectangle E is painted white and the squares F and G are in black. The tonal opposition on the left is so transposed in value on the right (cf. Figure 1).

The surfaces thus delineated create two axes x y and w z, the first is virtual, the second apparent, which structures the rest of the composition, with x y as an axis of symmetry and w z as the periphery of a second virtual pictorial area.

This structure having been established, the object-forms are superimposed in several layers which we will now examine. The squares A and B and C and D enclose first four equilateral triangles with rounded corners parallel to their surface. They will be echoed by the triangles that make up the same shape in the right side of the painting. The triangles of the left side are tiered in such a way that their median corresponds to the axis of symmetry x y. The small triangles of the right side are also arranged in a similar manner, their median corresponding also to a vertical axis p q. Further to the left, the big triangles on the left side respond to two opposing imperatives, on the one hand symmetry, and on the other the hierarchy of surfaces within an enveloping form. Thus the horizontal axis p q plays the role of an axis of symmetry for the two triangles on the top, and vertical axis p q, the same as the one on the right, performs the same function for the gestalt formed by the two triangles a and b as the position of the triangle c seems to indicate. This expectation is frustrated. The e triangle rests on its base and not on its peak, as we might expect. For a "contradiction" yields to the other imperative, that of the hierarchy of surfaces.

It will have been noted that the square C D contains not only two triangles similar to those of A B, but also 4 small isocèles triangles oriented in the same way, only a part of which appear on the surface of the painting. If we extended the series of triangle A towards the bottom, the two diagonals obtained in this way would almost coincide respectively with the left and right angles of the isocèles triangles of D, creating a hierarchy of composition on the left side within a kind of pyramid, whose base would extend beyond the limits of the canvas.

The small triangles of the right side (FEG) consider only the treatment of symmetry. They belong to the layer of isocèles triangles. Opposing them in A B, are two series of forms as contracted on the top as they are dilated on the bottom (cf. Figure II).

Further superimposed on this group, there is a third or even a fourth tier notably in the bottom, occupied by linked elements, reminiscent of the rod like elements much associated with Montpetit (cf. Figure III). Those on the top attract the centre. Those on the bottom attract the bottom. The right part (FEG) which we have not discussed simply echoes the left part. The zig-zag of rods superimposed on the triangles harmoniously unifies which that the left side of the painting superimposes in two different registers.

Up to this point, we have analyzed the schematic vocabulary of the series "Sex Machine" images. We have seen that its construction obeyed laws of precise composition, causing to interact the successive structural axes, the symmetrical or hierarchic arrangement, the titling, the superimposition, the movements of expansion or contraction and repetition. This schematic vocabulary conforms to that of the image and the recourse to this vocabulary would be sufficient in itself to remove Montpetit from the domain of plasticism. The essential principle of the plastician's aesthetic is the abolition of the object, the negation of the connection between figure and ground.

Consequently, the expectation is frustrated. The E triangle rests on its base and not on its peak, as we might expect. For "contradiction" yields to the other imperative, that of the hierarchy of surfaces. It will have been noted that the square C D contains not only two triangles similar to those of A B, but also 4 small isocèles triangles oriented in the same way, only a part of which appear on the surface of the painting. If we extended the series of triangle A towards the bottom, the two diagonals obtained in this way would almost coincide respectively with the left and right angles of the isocèles triangles of D, creating a hierarchy of composition on the left side within a kind of pyramid, whose base would extend beyond the limits of the canvas.

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Up to this point, we have analyzed the schematic vocabulary of the series "Sex Machine" images. We have seen that its construction obeyed laws of precise composition, causing to interact the successive structural axes, the symmetrical or hierarchic arrangement, the titling, the superimposition, the movements of expansion or contraction and repetition. This schematic vocabulary conforms to that of the image and the recourse to this vocabulary would be sufficient in itself to remove Montpetit from the domain of plasticism. The essential principle of the plastician's aesthetic is the abolition of the object, the negation of the connection between figure and ground. Consequently, the expectation is frustrated. The E triangle rests on its base and not on its peak, as we might expect. For "contradiction" yields to the other imperative, that of the hierarchy of surfaces. It will have been noted that the square C D contains not only two triangles similar to those of A B, but also 4 small isocèles triangles oriented in the same way, only a part of which appear on the surface of the painting. If we extended the series of triangle A towards the bottom, the two diagonals obtained in this way would almost coincide respectively with the left and right angles of the isocèles triangles of D, creating a hierarchy of composition on the left side within a kind of pyramid, whose base would extend beyond the limits of the canvas.

The small triangles of the right side (FEG) consider only the treatment of symmetry. They belong to the layer of isocèles triangles. Opposing them in A B, are two series of forms as contracted on the top as they are dilated on the bottom (cf. Figure II).

Further superimposed on this group, there is a third or even a fourth tier notably in the bottom, occupied by linked elements, reminiscent of the rod like elements much associated with Montpetit (cf. Figure III). Those on the top attract the centre. Those on the bottom attract the bottom. The right part (FEG) which we have not discussed simply echoes the left part. The zig-zag of rods superimposed on the triangles harmoniously unifies which that the left side of the painting superimposes in two different registers.
are presently discussing, as the title of the series to which it belongs — "Sex Machine" — indicates, the diagrams have an erotic significance.

The gestalt of the square A B superimposing contracted forms and with a tightening movement is masculine; the gestalt of the square C D, superimposing the dilated forms with a recoiling movement is feminine; this is true if, in the rods we see the stylized representation of thighs, and in the forms, genital symbols. The compositional structures such as the tiering, the symmetry on both sides of the horizontal axis, the hierarchical arrangement of elements with the same enveloping forms, unite the two masculine and feminine gestalts in what could certainly be called a "position", as they say in those little manuals of sexology in popular use. In the right part (FEG), which is superimposed on that of the left, the "position" is consummated in union, the postures of the partners being animated in a single climactic rhythm.

We may pursue that analysis and see, as does our colleague P. Hutchings, in the superimposition of the genital symbols on one hand and the mechanical transpositions of the legs on the other hand, which form the two groups, an intention to unite paradoxically two opposing semantic levels, the sacred and the pornographic. These levels are less contradictory or opposing than one might think and coexist easily, in the cultural field, as all of the agrarian cults of antiquity would show sufficiently. We may think that modern pornography has borrowed elements from ancient agrarian cults that aimed at sanctifying sexuality. Like ancient religious symbols, pornographic images mythologize human sexuality, create an interval of bad conscience between man and his act... with relation to pornographic descriptions of sexuality, we are all culpable... and prevent the perfect coincidence of man with himself in the act of loving.

The irony that we think we perceive in the forms of Montpetit might signify that with relation to the contemporary sexual mythology, he intends to take a critical position, denouncing its mental character, or its technique, if we wish, which amounts to the same thing.

The observations that we have just made are not as marginal as we might think, at the exhibition of the Museum of Contemporary Art. Except for the triptych entitled "Hommage to Quebecois Patriots", all the works which are exhibited retain the sexual theme that we have outlined in one painting from the Sex Machine series. The large triptych of August 1970 entitled also "Sex Machine" is in the same tradition and synthesizes the outlines and themes of the entire series, "Love Trip 2", "Love 3 (to the cube)", and the two paintings of series V entitled "The Time to Live" renew the symbolic vocabulary of Montpetit, but remain thematically consistent. The two paintings of series V abandon the mechanical suggestions of the preceding series and push the research into the direction opened by the mural that Montpetit has just done in Saint-Henri Ward.

If "Hommage to Quebecois Patriots" refers to another thematic universe, the composition outlines and the arrangement of elements are consistent with what we recognize elsewhere in the style of Montpetit. The large triptych (the three parts measuring respectively 80° x 64°) should be read from left to right. In the left part three human silhouettes are concealed (the second in particular emerges only on close inspection). In the central part they appear clearly, superimposed on each other and advancing towards the viewer, and in the right side, they are reduced to two, facing each other, the bottom silhouette is reversed, slightly off centre, revealing a long white triangle above, as if we perceive the wall through this interstice. If we trace mentally the axis of each of these series of silhouettes, we will observe they distort the surface in opposing directions. On this group, Montpetit has superimposed elements that are connected, habitual, separated on the left, disjointed, in the centre, almost symmetrical to the right.

The exhibition of the Museum of Contemporary Art thus permits one to get an idea of where Montpetit is currently, and lets those who have followed his development since the end of the 60's until the present time, appreciate the internal coherence of his work. The article by Mr. Patrick Hutchings brought out this coherence on the level of the meaning of the works of Montpetit. I think I have outlined only one example of the kind of formal analysis that would be necessary for the entire series of works by Montpetit in order to bring out a similar coherence on the level of forms, signs, and compositional structures. This analytic work would surpass considerably the scope of a brief magazine article. It would be sufficient here to have indicated the direction. But, in the meantime, for goodness' sake, let us stop making a plastician of Guy Montpetit.

(Translation by Yvonne Kirbyson)
After their marriage the young couple exchanged their wedding presents for a jeep and saw America. Then the jeep was transformed into boat tickets and they set sail for France.

In Paris her most important studies took place in the studio of Arpad Szenes, husband of the painter Maria Elena Vieira da Silva, whom she admires tremendously. There she unlearned her styles and learned how to see, something unfortunately rare in today’s teaching, she feels. (Szenes, to avoid undue influence on his students, used to turn his own paintings to the wall when they came in.)

Although a painter of light Tobie Steinhouse is not an impressionist. "In a way it’s a sort of mysticism rather than an end in itself, I want to go deeper than surface prettiness.

"It takes time until one finds oneself, I felt in France I had done a lot of work and I felt I had suddenly found my way. If you have something to say that’s you, no matter how you choose to say it."

Anne Savage. Miss Savage, the Montreal companion enterprise which Richard Lacroix operates along with La Guilde Graphique, one gets some further ideas about her work.

"Lacroix started in 1965. I was the first one to work with him and I’ve been here off and on ever since. I met him in Paris. When we came back to Canada I got out of the English ghette, working and getting to know what goes on in the city. It’s been a great experience all in all. And if I hadn’t had this workshop where would I have worked? (She is hoping though, to set up an atelier in her own basement.)

The wholesale move towards silkscreen doesn’t impress her, and in some cases she sees it as a trend towards expensive reproductions and little else. "There is nothing that can replace handwork," she says firmly. "It’s part of you that remains on the plate."

To a craftsman the tools are not only of the utmost importance in getting the job done, but they’re also a source of delight in themselves. The writer has his sharpened pencils, his white paper and the comforting movement of the typewriter carriage clicking effortlessly, errorlessly across the page. Here in the atelier one picks up something of the continuing spirit of the craft of printmaking. (It’s an art too, of course) in the tools: rollers hanging from the ceiling, the old presses, all different and each one with its own quirks and virtues, the tins of ink, the purity of imported hand-made paper maintained somehow by scrupulous ritual amid the clutter and ink-stained hands.

In some ways the atmosphere seems medieval. The room might also be compared to an old-fashioned kitchen, the kind with bunches of onions hanging from the ceiling and an excellent but temperamental old wood stove standing in a corner. Tobie Steinhouse sits on a stool and bends over the hot-plate rubbing the green intaglio background into "Songe de nuit et dîte," one of the prints in the portfolio. Then she wipes the plate carefully, cleans the bevelled edges and puts it on a counter. She rolls on turquoise ink, then violet, followed by brisk rubbing to get the impression. She never returns to the plate if it doesn’t look right. Shouting will not make the work any better.

The finished gravure is stunning and poetic, all green but lightened by added transparent ink, and modulated by the violet and turquoise. There are suggestions of natural forms, a moon behind trees perhaps, shrubs, an open grassy place ideal for dancing or chasing. Glinting at one side that might be approaching dawn.

Satisfied, she does a few more prints before breaking for lunch. Making tea and sharing her ham and cheese sandwiches she wonders about the things she’s forgotten to tell me.

"I don’t like to get into the details of a high warp texture, but of a crochet weave, in tapestries fifty feet square. Like the one he is now making, as a result of a bursary from the Quebec Department of Cultural Affairs. And like the tapestry he made in 1967, that measures thirty feet by seven feet and which is now hanging in the hall of the Sept-îles School of Technology.

Only thirty seven years of age, Fernand DauDELIN has already experimented with all the creative crafts and has produced many works, before concentrating on tapestries. In the heart of the forest in British Columbia, where he had sought tranquility after a long and tumultuous stay in Mexico, DauDELIN began to make tapestries after observing loggers knitting during their free time. This grey and black technique which he eventually decided to call "resemblé a landscape" would determine his means of expression in the future. "It runs in the family, I wanted to create, but in my own way." Fernand is the younger brother of Charles DauDELIN, painter and sculptor, and Georges DauDELIN, landscape-architect.

"There are women who do very beautiful crochet work. My technique is similar; my subjects are different. But I think that many of these artisans have an excellent technique. Perhaps one day I shall be tempted to try something figurative." For the time being, Fernand DauDELIN has stopped making tapestries from preparatory sketches. His large tapestry for Sept-îles had first been chosen by the architect from the preparatory sketch. After that DauDELIN sought refuge in the Eastern Townships far from the cares of the city; there, with the help of a local craftsman, in an old house set up as a studio, he spent six months carefully finishing his work. In all the time he worked, not once did he step back to view his work as a whole. Only in the spring when the dry weather came, did he unfurl the long woolen band, target-like,
on a hillside. Then he turned around and ran to a spot about a hundred feet away. "I had been hard at work for six months. Then, as I ran I was afraid. To the point, perhaps, of not turning around and looking." Daudelin stopped, turned around, and looked. "It was exactly what I had wanted to do. I danced with joy in the spring meadow."

Now, eight hours daily, in front of his loom—a wooden frame covered with canvas—which he himself constructed in the large third floor studio on Cartier Street near LaFontaine Park, Daudelin weaves the daily diary of his feelings and moods. His tapestry is like a literary diary: created of patterns and colour from a visual diary, it represents the artist at grips with his materials. For his first tapestries, which he calls rectilinéaire (luminous rectangles and squares marked with yellow and black), he used preparatory sketches. Today his work is a spontaneous outburst of colours. "All the colours appear there: as I live alone, I need to live with colour." Colour appears everywhere on the fifty foot square surface. "I was getting lonely for colour."

After his rectilinéaire period, Daudelin took a trip to Greece. A year later, he had completed only one tapestry, using beiges, whites, browns, and few bright colours. On his return to Quebec, he hesitated, remained unproductive, went to Morocco and quickly returned home, finding a lodging on Colonial Street in Montreal. There he cut a whole series of tapestries in which shades of white create oppositions and harmonies; he plunged into simpler, more graphic areas. "When I work, I work very hard, without a break. Then I need to get away again, far away. Or else I change my lodgings. I always have lodgings where the rent is not very high. I remain freer to do what I want. My moves—they are always numerous—always mark a change in periods for me. For me they are always faithful to tapestry. I satisfy my restlessness by the moves and the trips."

The large tapestries are commissioned or the result of a bursary. Like the one he is currently working on. The others are the size of paintings. "After all, I must be able to sell them."

Yes, to sell them to make an old dream come true. He sees his studio set up in the country, a large studio where he could have several workers with him. To continue creating his own tapestries. But also to work from the preparatory sketches of other painters. "What frightens me about this undertaking is continually having to meet people to establish contacts. Working in the studio excites me, but knocking on doors does not." Until now, Fernand Daudelin has been satisfied with a simple and austere life. "I am a loner. To laugh at the poor, to make jokes about the city, that is possible. But I cannot handle would me know kind of agent who understands what I am doing and especially what I want to do."

With a simple crochet like technique, Daudelin has discovered an astonishing range of possibilities, pictorial effects, different reliefs, superimposed layers, as in painting. Born in Granby, this man, Fernand Daudelin, who briefly managed — when they were in fashion—a boîte à chansons, Baratin, is an artist of promise. In 1965, he obtained the first prize in the Quebec art competition for applied arts with a tapestry he had called Calforé, a latter-day Surrealist happening. Molinari had previously accepted nominations from at least a hundred artists. But more important for the deepening of the Quebec art situation, in which artists were filled with a need to communicate with the people and the fact that they were working with important ideas (and still are in many cases) has meant going whole hog for "international art". Pop is basically a positive realism. The positionality comes from an overriding sense of freedom. This is Pop's big difference to surrealism and expressionist realism which began with a sense of predetermination and of stress, based in political, psychological or technological diminishing of man's freedom to live. How the sexual imagery content of Pop Art does is a problem of freedom. The same kind of thinking goes into this group included jazz, the comic strip, the automobile and generally a light and imaginative view of life, nationalist politics and anticlericalism.

But more important for the deepening of drawing and cartooning was the arrival at the graphics studio of L'Ecole des Beaux-Arts of Albert Dumouchel. Dumouchel brought discipline, technique and a deep involvement in the libraries and the démocratization of culture. More important was his own personal search for meaningful new images and his acceptance of anyone who wanted to join him in that search as an equal.

Dumouchel, with his experience in Paris at the Stanley Hayter Studio and elsewhere, provided what New York's Pop artists got from the Abstract expressionist school, the proto-pop artists and from the critical inter-
of the New York art scene. This was both technical and ideological.

All but one of Quebec's artists interested in Pop work at one time or another passed through Dumouchel's Beaux-Arts studio. Pierre Ayot studied lithography and finally taught under Dumouchel before opening his own Studio 12 on Montreal's Marie-Anne Street. The energetic Richard Lacroix, though never a Pop artist, was another of Dumouchel's most important students. His Atelier Libre was the meeting place for most of the younger Quebec Pop people from its beginning in 1964. Here Michel Fortier and Marc Nadeau worked before and after Expo 1967. Here also were the enigmatic figures of Quebec Pop André Montpetit and Jean Duvernay with the comic strip motif, carried out several printings. And Ronald Perrault began his first experiments with silk-screen that were to have an important impact in the development of Quebec Pop.

The adoption of silk-screen process by several Quebec artists was one of the most important factors in the creation of Quebec Pop art. Serigraphy was itself a popular rather than an artistic medium. The adoption of it, with its simple use of photographic reproduction processes and with its emphasis on mechanical graphic art processes, was taking place in England and America about the same time.

It also marked the beginning of the linking of graphic art and the poster, Michel Fortier and serigraphist Ronald Perrault set up perhaps the first screen printing art studio in 1963.

1966 was the year when American and British Pop influence arrived in Montreal. In this year, probably helped by the preparations for Expo, Francois Dallegrèt set up his Labo Gallery above the elaborate discomethe and drug store that he designed and Robert Roussel embellished with his huge welded steel structure on Mountain St. in Montreal. This little gallery of the Le Drug complex showed prints of Warhol, Lichtenstein and other Pop artists and the first multiple sculptures to come to Canada. Dallegrèt himself, more designer than artist, was involved in devising objects and ideas for a Pop world including his series of Eskimo figures. The Pop influence here was robustness and decorativeness. This was also the great year for posters in Montreal, among them the work of Vittorio Fiorucci, whose clean, bold colors were definitely Pop but whose imagery was not.

Colour is one of the main elements of Pop. Its function is to draw attention and emotion. It works not unlike the mating plumage of certain birds. Because of this function it is often symbolic. Class Oldenburg realized this when he was working on his early "Store" piece and decided that he would limit his palette to the range of colors manufactured by one company. Quebec Pop artists have been more influenced by intuitive rather than ideological choices of Pop colours, giving their work a generally sweeter look.

Quebec Pop has been mainly confined to painting and serigraphy. Even today when the question of aesthetic interest in plastic, the final goal of Quebec art, hanging on the wall of a middle class home or apartment, controls the objects of Quebec Pop in a way that New York artists were able to break out of. This middle class orientation is one of its serious limitations.

It is the optimism and the relative softness of the works of Quebec Pop, so far, that has caused more populist critics like Claude Jasmin to dismiss it as a "petit-bourgeois thing", as he did in a conversation with me. Jasmin and fellow Montreal critic Yves Robillard prefer a more activist and more political, but considerably less aesthetic kind of art.

Running parallel to Quebec-Pop; "activist art" is another Intentionally democratic form of art that springs directly from Borduas. Its course included the semi-political manifestations of the sixties. Ti-Pop of the mid-sixties was a strongly ironic and satiric revelation of the nature of popular life in Quebec. It drew in some of the Quebec Pop artists, from time to time. According to art historian Marcel Saint-Pierre, "Ti-Pop est un exemple de la satire sur magnifiques sérigraphie ou symboles de notre aliénation collective et nationale". Unlike Quebec Pop this feeling of alienation was expressed in many media: in writing, Pierre Maheu in the review Parti Pris, the theatre as well as the multimedia "événements", modeled in part on the New York "Happenings", which was America's activist movement, that finally dissolved into avant garde theatre, actual demonstrations and the apathy of other object than action conscious public.

A central figure of "activist art" was Montreal sculptor and artist Serge Lemoyne. In a younger generation of Quebec Pop, he and his fellow artists have made a good Pop artist. Instead Lemoyne has been involved in popular art that has had more than its share of anxiety and alienation.

Lemoyne, with Claude Peléquin and others have continued through the sixties to repeat the kind of iconoclastic "happenings" and polemic to pop and activist ideas and impact statements. These Saint-Pierre feels are the beginnings of a native Quebec art with roots in the "Automatisme" of Borduas. The basis of Saint-Pierre’s belief, and of others involved in developing activist art in Quebec is that socio-political involvement is the purpose of art that has a public function. Michel Fortier, on the other hand, we see in it the affirmation of a set of values that Archambault had integrated into his work. On one hand, these personages propose an(digits missing)

ARCHAMBAULT:
SERENE AND MONUMENTAL

By Guy ROBERT

Born in 1915, Louis Archambault received a bachelor of arts degree in 1938, and a diploma in ceramics from the Montreal School of Fine Arts in 1939. In 1949, this artist man drew attention for the first time when he won the first prize for sculpture in the Quebec Pop art. In 1953, he obtained a bursary to do his own work in France. In 1958 one of his large compositions was chosen to decorate the Canadian pavilion at the Brussels International exhibition. In 1968, he was awarded the medal of the Order of Canada. Since 1949, Louis Archambault has been teaching, first ceramics, then since 1949 sculpture at the Montreal Fine Arts School. Better known outside of Quebec perhaps, he has specialized in monumental sculpture in a way, and especially in sculpture integrated in architecture, warmly welcomed by English Canada. A great retrospective exhibition at the Museum of Contemporary Arts in Montreal in the fall of '68 will finally permit the public to become better acquainted with the extensive production of the artist, as patient as he is modest.

The sculptural language of Louis Archambault can be grouped into three major stages with ill-defined limits. Ceramics first inspired him forms that were elegant, imaginative, inseminated with a poetry that judiciously blended humour and joie de vivre, in a remarkable economy of plastic means; this is the period of Dames-lunes (moon ladies) and the great steel Osseau (Bird). Soon a few themes appear, like those of maternity, the couple, the family; in 1954, Un jeune couple (a young couple) in this man the thematic occupations of the second stage, by showing a roughness of the surfaces in the bronze and an aggressivity of lines which will be found again in the great sun birds of Place des Arts, in Montreal. But at the same time, or at almost the same time, the procession of the sixties that for Archambault typology is clearly archetypal, combines their variations on the inexhaustible theme of man and woman, with the rough modulations of surfaces which present an astonishing contrast in relation to the steel bird with very schematized forms which accompanies them.

"I was born in 1968".

The counter-points which developed during twenty years in the work of Louis Archambault, between the two sculptural fields of the textured and aggressive forms, and the refined and calm forms, are remarkable successively. Personnages, which is displayed on a terrace of the Canadian Pavilion at Expo '67. On one hand, these personages propose an at once rich and compact synthesis of all the elements that Archambault had integrated into his sculpture up to that point; on the other hand, we see in it the affirmation of a set purpose of simplification or refinement, which intensifies the archetypal dimension and reduces the degree of aggressivity working in the texture.

The year 1968 was spent in a reflection and a research on plastic language. Instead of exploiting a repertory that was already producing a stylistic identification, after twenty years of work, the sculptor returned to sour-

Indeed, the forms that he has been developing since then, in the proliferation of models that transform the tables of his studio into an eloquent laboratory, as well as in the monumental affirmation of some new works, which are already or already mounted in place. We may still relate by these three figures to the continuity which emerges from a reading of all of the work sculpted by Archambault.

Archambault often converses about these subjects which are, however, not sources of unexpected confirmation and not sources of information or inspiration. In sum, it is after having created his works that he becomes poles. Here the man and the woman are no longer the astute results of a slow simplification effected on human psychological reactions — and to make its emergence, its appearance, clear the term “epiphany” would be more suitable to the preceeding term of hieratic) we can hardly avoid delving into the man and his work.

Let us put the question to the sculptor. He does not read much, but his wife, on the other hand, reads a great deal, and enjoys the work of Jung whose fertile research into the mysterious realm of archetypes.

The theme that Archambault explores in his recent works seems to us of a masterful solemnity, its monumentality, and the austerity of its surfaces, of its profiles, in the solemnity, its monumentality, and also its formality, the two columns seem to become poles. Here the man and the woman are no longer the astute results of a slow simplification effected on human psychological reactions — and to make its emergence, its appearance, clear the term “epiphany” would be more suitable to the preceeding term of hieratic) we can hardly avoid delving into the man and his work.

Considering the recent works we understand why the artist says he does not live in a Montreal suburb, but in America; and if the tall hedge of his garden conceals the houses from him, he invites him on the other hand to have a feeling for the universe; he has already said that the “I” felt in some way “expatriated” from his own country, and he is careful not to grow smaller corresponding to surrounding pettiness; instead of closing himself in cocoon-like, the sculptor tries to take in as much as he can of the whole human heritage and the present day happenings in terms of the dynamic and symbolic tension of forms; he considers the present time, and affirms it, without yielding to the solicitations of fashion, to the facilities of a chaos that differently welcomes the most turbulent profiles and the most salutary contestations.

A communicative serenity

The theme that Archambault explores in his recent works seems to us of a masterful simplicity and follows a process of refine-ment. His intuitions are immediately trans-lated into small volumes of paper, then examined in enlargements made of cardboard folder. His work is always at the service of the archetypal context; when I was asked to create a work or present a project, I had the impression of returning to a void every time I was asked to create a work or present a project, I had the impression of returning to a void every time I had to exaggerate the relationship. About the birds, the sculptor will declare sponta-neously: “I clearly have the impression of having once again fallen into their clutches!”

This Modulation No 1, limited for the time being to three parts, could be proliferated, and thus it constitutes an important linguistic articulation in the sculptural expression of Archambault. There is a great possibility for plastic exploration, but other ideas attract the sculptor who, incidentally, underlines the fascination that numbers exert on him, especially odd numbers, apart from the couple.

Le Neuf colonnes (The Nine Columns) is based on the sign, and the thematic or archetypal reading that can be made of it does not in any way detract from his research. “My main concern was to draw away from the usual methods, and it was impossible to facilitate this combination by setting up columns of spheres, or by furnishing them with mechanical mobility; thus, the public could intervene and move these maestros about by pushing a button . . . A new Baudelairean forest would appear, which would give these universal and trans-historical images an appreciable rejuvenation, a new communicative actuality. The recent sculptural language of Louis Archambault is based on the sign, and the thematic or archetypal reading that can be made of it does not in any way detract from his research.

The second hieratic couple (of The Arrow) whose wood prototype was finished since then, in the proliferation of models that transform the tables of his studio into an eloquent laboratory, as well as in the monumental affirmation of some new works, which are already or already in place. We may still relate by these three figures to the continuity which emerges from a reading of all of the work sculpted by Archambault.

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In spite of the sculptor’s affirmation that he was “born in 1968”, we are struck more by the fact that the two poles of the second couple hieratique are of equal height, topped by a plane surface, relates the work also to the theme of the atlantes-caryatids (TR: here, supporting columns in form of male human figures), or more simply to the theme of sculpted columns, which also attracted sculptors like Brancusi: we shall return to this.

The ability to create beautiful forms. Thus Louis Archambault put to very good use the grant of the Department of Education, to remove the misunderstandings between sculpture and industry, and the work entitled "Le Neuf colonnes" is the result. Created by chance, this work was improvised in reply to an invitation to participate in an exhibition in Legnano, in Italy, in 1966. The sculptor had thought the model for a large work suited the invitation well, but it would have taken half a year to produce it according to the standing plans. He was therefore able to take it on board in one piece, the idea for a take apart piece came during a weekend and it was possible to produce the three great pyramids and ship them in twelve identical plates in ordinary sized crates; they were then reassembled in Italy, the taking place in the second week of September, 1967.

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KOSSO ELOUL: NOW!

By Jean-Loup BOURGET

An art intruding into space, sculpture can be bewildering, for its principles are less secure than those of painting. Painting, being two-dimensional, plays on the illusion of a third dimension, it establishes a space of its own, which is separated from "real" space by its geometric format, if not by a gift frame. It implies the presence of a spectator who faces the work, and who, at any rate, is the bearer of a third dimension which is psychological (it gives the picture a "meaning") as well as spatial.

Sculpture is not only three-dimensional, it is situated in a space which is simultaneously imaginary and real, since it is also the space in which we move. Consequently, it is significant that the majority of Kosso's sculptures should take on geometric shapes, apparently simple and pure, although in reality frequently subtle, and that they should seem to defy gravity. These two characteristics reinforce our impression of dealing with an autonomous space system. On the façade of JDS Investments (55 Finch Avenue West, Toronto), a parallelepiped juts out at an angle of 45° with the vertical and is suspended from the house-front by the smallest of its narrow edges. Outside Dunkelman Gallery (Prince Arthur Avenue, Toronto), a trapezohedron seems to have come to a miraculous halt on the slippery incline of a second trapezohedron. Inside the gallery, some small-scale models of Kosso's sculptures can be seen. These give an idea of the paradoxical geometric format, if not by a gilt frame. It implies the presence of a spectator who faces the work, and who, at any rate, is the bearer of a third dimension which is psychological (it gives the picture a "meaning") as well as spatial.

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TOM FORRESTALL

By Ian G. LUMSDEN

From 1954 to 1958, Tom Forrestall was a Fine Arts student at Mount Allison University in Sackville, New Brunswick. Among his teachers was Alex Colville, an official Canadian war artist, who had received his teaching appointment at Mount Allison in 1946 shortly after his return from Europe. Colville, a graduate of Mount Allison himself, was working in a realist style in the late 1940's toward what was to become popularly known, albeit somewhat misleadingly, as "magic realism". Colville entered his present mature style in 1950 when he began to work consistently in tempera in a manner more befitting the late 19th century French "pictorial" idiom of Seurat and Signac than the publicity-touted Thoreausque school of Andrew Wyeth.

Colville's spiritual conviction to this newly evolved style manifested itself in more ways than the production of carefully-realized, slightly surreal paintings. Colville has an added legibility of the body of a painter after his own manner, most of whom were students of his sometime in the 1950's and early 1960's.

Christopher Pratt, D. P. Brown and Tom Forrestall are all exponents of the "Colville style" although their individual differences are almost as great as those which separate their work from their teacher. What is significant is that their point of departure is the same. Pratt and Brown adopted this "super-realist" technique while still at Mount Allison. For Forrestall there was an incubation period of almost five years as his work at the time of his graduation was expressionistic somewhat resembling Graham Sutherland's organic paintings of that time.

Forrestall's earliest realist works of 1962 and 1963 were executed in oil and were laid out in flat, clearly-defined areas of a single colour, unrelieved by shading or the intricate cross-hatchings evident in tempera. Forrestall applies the tempera in quite a loose and vigorous manner, an intriguing Colville in Sackville due to the translucence nature. In effect, Forrestall lays down one web of colour over another allowing underneath layers to radiate through creating quite a lively, vibrant quality. Colville's method of putting the tempera pigment on panel is more deliberate and calculated. In the manner of the pointillists, Colville applies uniform dots or small strokes of colour worked in the same direction to mould the contours of the objects in his compositions and hence create the almost tactile volumetric quality of his figures. The resultant effects of these two quite divergent techniques appear in Forrestall's "The Watcher" (1970) and Colville's "Visitors Are Invited to Register" (1954).

Forrestall and Colville now enjoy very similar life styles. Both devote themselves to painting entirely (Colville resigned his post as professor in 1963), Forrestall living and painting in Fredericton, N.B., in the winter months; Colville in Sackville. Both maintain homes in Nova Scotia as well, where they spend most of the summer. The subjects of "The Watcher" and "Visitors Are Invited to Register" are two church interiors in Nova Scotia, the former being "St. Edward's Church", Clementsport (fig. 3) and the latter, 'Church of the Covenanters', Grand Pré, both of which were built in 1790.

Forrestall's water-colours in which he treated the object or objects of principal importance in a fully three dimensional manner and the remainder of the composition is worked out is loose, precursory fashion. This method of heightening the interest of the key element of the work is in contrast to Colville's absence in the final temperas which are unrelieved due to the same attention to detail throughout. The laborious process of applying the tempera leads to a certain flatness and the artist's need to strip it to form. Forrestall tends to the second category as well.

The selective approach is best reflected in Forrestall's water-colours in which he treated the object or objects of principal importance in a fully three dimensional manner and the remainder of the composition is worked out in a loose, precursory fashion. This method of heightening the interest of the key element of the work is in contrast to Colville's absence in the final temperas which are unrelieved due to the same attention to detail throughout. The laborious process of applying the tempera leads to a certain flatness and the artist's need to strip it to form. Forrestall tends to the second category as well.

Colville reduces his compositions to a few clearly conceived objects through the elimination of extraneous detail. It is the purging of all irregularities in Colville's composition which impart them with their surreal quality. Every dot or stroke of colour is important. Regardless of the philosophical and technical discrepancies in the work of Forrestall and Colville, both artists are motivated by the rejection of the materialism and mechanization of this technological age. It is this disquiet which propels them to uphold the simple pleasures of country life and people. Those objects which animate their paintings embody the values of the pastoral tradition.

Forrestall's compositions are as tangible as Colville's are cerebral. Notwithstanding the volumetric compression of the figure and the slightly perplexing perspective due to a lack of foreshortening, the young boy with the binoculars in "The Watcher" (Forrestall's eldest son, William) is very much a physical boy and not the fugitive young man in Colville's composition. The very fact that one is actively doing while the other is quietly reflecting is significant of a major difference in attitude between pupil and teacher.

Forrestall, a Maritimer by birth, is firmly rooted in the soil and without any intellectual pretensions. One would never find that pensive and graphically powerful opposition of locomotive and black horse in Forrestall's imagery. His iconography consists of an assemblage of images which produce a quasi documentary evocation of times past in his own locale. There is an overwhelming sense of the passage of time in his work. Some of his most successful paintings such as "Their Memory" (fig. 2) are devoid of human life, but consist of objects which indicate a human presence sometime in the past.

The element of selection is as important to Forrestall as it is to Colville. Forrestall is a Maritimer, and his multi-shaped panels generally preclude the subject of the paintings that will be contained therein. Often the very shape of a panel will germinate a painting. Forrestall's method of doing this is to snuggle his composition within a predetermined shape rather than any regard for the psychology of what a shape connotes in relation to the subject of his work.

The shape of this panel not only symbolically reinforces the subject but visually reiterates the action of the figure in the painting which animates his composition. Forrestall's prime concern is to succinctly arrange his work above the level of mere photographic realism. The New England rural philosopher and poet, Robert Frost, states: There are two types of realist. There is the one who offers an accurate representation of a thing that it is a real potato. And there is the one who is satisfied with the potato brushed clean. I am inclined to be the second kind. To me the thing that art does for life is to clean it up and strip it to form. Forrestall tends to the second category as well.

Colville's "Visitors Are Invited to Register" are two church interiors in Nova Scotia, the former being 'St. Edward's Church', Clementsport (fig. 3) and the latter, 'Church of the Covenanters', Grand Pré, both of which were built in 1790.
Ken Lochhead remains an enigma to many—one group hails him as a champion of Canadian painting, while another claims that he is a sell-out to the American brand of internationalism. Many Eastern Canadians think of him as a Western or Prairie artist; conversely, many of his Western colleagues see him as an Easterner. He is, of course, a combination of many things and no one label can type-cast him.

Born in Ottawa in 1926, Lochhead went on to receive his basic art education in the United States in the immediate post World War II years at the conservative Pennsylvania Academy of Fine Arts (this was the school that in the late 19th Century fired Thomas Eakins for using nude models). Returning to Canada he went to Regina in 1950 to become Director of the School of Art at the University of Saskatchewan, then Regina College, where he remained until 1964. Regina in the 1950's was hardly an artistic centre. Lochhead helped fill the void by founding the Emma Lake Workshops that brought many important artists to Saskatchewan and into contact with Prairie artists. He was also a charter member of the so-called Regina Five: Doug Morton, Ron Bloore, Art McKay, Ted Goodwin, and Lochhead, all of whom have gone on to make names for themselves in Canadian art, although only Goodwin and McKay continue to live in Regina. In conversation Lochhead has told me that he would expand the Five to Seven by including the Regina architect Clifford Wiens and the painter Roy Kiyooka.

Both were instrumental in developing a new spirit in Regina, but both, through no fault of their own, have been omitted from credit. Since 1964 Ken has been at the School of Art of the University of Manitoba in Winnipeg where he is Professor of Painting and a colleague of mine.

What, of course, is more important than this capsule biography is Ken's painting, which continues to grow in stature and maturity with each new exhibition. The most recent have been an exhibition of new painting in January, one of the first shows at the new Winnipeg Art Gallery, and one of water-colours at Gallery III at the University of Manitoba in March. The water-colour exhibition was also seen at the Edmonton Art Gallery and Simon Fraser University. Last fall Ken had shows at Montreal's Galerie Godard Lefort and in Toronto at the Dunkelman Gallery.

Ken's new style is a result of a one-year sabatical leave during 1970 and 1971 that gave him time to reflect on the direction that his painting was taking, as well as giving him time to develop new techniques. He has replaced the brush and roller with the spray gun, which he uses at times to cover large areas and at other times as one would a pencil. Lochhead staples his unprimed canvas directly to the floor of his studio and works around it in the style somewhat reminiscent of Jackson Pollock.

The paintings and drawings are more atmospheric than one is used to seeing in Ken's work and there is a definite move away from the Hard Edge tendencies of the past. They are more painterly than post-painterly. Ken admits a debt to the American painter Jules Olitski, but it is more in spirit than in content for the physical resemblance is slight. If any parallels are to be drawn it would have to be with oriental painting as he is not interested in holding or maintaining the surface of the canvas as so many of the painters of the Greenberg School are or were. But he thinks that this is a progression of deep space in an oriental fashion. The composition is oriental as well—one is reminded of scroll painting and parallel perspective in these new works. Of course these tendencies come directly from Ken's use of the spray gun, but he has told me that he has been looking at oriental painting a lot and his work has been quite fascinated by the atmosphere...

Lochhead freely admits his roots from American colour-field painting of the late 50's and early 60's. He constantly refers to Olitski, Newman, Lewis, and Noland and naturally the critic Clement Greenberg, but in my opinion his paintings have more in common with the antics of Sydney's John Olsen or his Canadian nationalist critics refuse to admit it.

Ken's physical isolation from the main stream has worked in his favour. It is self-imposed and far from complete, as he does travel to galleries in Eastern Canada and the United States often enough to know recent painting in the flesh rather than through the unhappy medium of art magazine reproductions that are, sadly, the Bible of many provincial Canadian artists. But the fact is that his paintings are about the great Canadian prairies and are more Canadian in their feeling than one is used to seeing in Ken's work and there is a definite move away from formalist values art's imposed on the form assumes greater importance than the form itself. We discern in this movement away from formalist values art's...
effort to integrate the universe. The systems aesthetic is in the forefront of this revolution. It marks the point of greatest friction and its pulsations illuminate the movement in recent art toward the abandonment of the art object.

**LOCUS OF SIGNIFICANCE**

The "what" against the "how". The abandonment of content, the serialization of form, the progressive usurpation of tangible form by external orders — we observe the transference of the locus of significance away from concrete objects and the transformation of this significance into abstract systems to which art objects adhere. (Eventually we find ourselves with the documentary paraphernalia which is tangible but seems totally devoid of aesthetic value.)

**NO FEELING**

Art defines itself visually through becoming form. The feelings evoked through the articulation of aesthetic conventions describe its nature. Form and feeling figure in the understanding of the meaning of art. Though "significant form" is a term much elaborated it is a convenient way to speak generally about the gestalt an artist creates in order to evoke feeling. However, we must ask a question introduced in the beginning of this paper: How can the aesthetic — i.e. significant form — be reconciled with the systems approach, especially if the systems are external to the art form and eventually eliminate tangible significant form altogether? It seems that we are faced with a culmination of art's search to dissolve the object and to integrate the universe. But this culmination is abortive if indeed there is no significant form and consequently no feeling.

**WRONG PLACES • BEWILDERMENT**

Could it be that this judgment is premature, that in fact we are looking for significant form in the wrong places? Could it be that the role of our perceptual faculties is placed under such stress when considering the systems aesthetic that we may be inclined to make hasty conclusions? Perception consists in the postulation of cues. It is essentially the process of verifying what we expect in the first place. The distance between what we expect to see and what we expect in the first place. The displacement of space with the universe and the child with our skins? How do we define ourselves? Where it occurs it displaces a given volume, a given volume of space. It marks the point of greatest friction and its pulsations illuminate the movement in recent art toward the abandonment of the art object.

**THE INTERIORIZATION OF THE UNIVERSE • AND A SENSE OF PLACE**

At the very heart of the systems aesthetic is the belief that nothing is static, that the idea of stasis in painting is a conceptual abstraction which plays no part in reality. To understand this art is to realize that one is a man on whom and in whom the universe unfolds itself. This understanding is analogous to a young child's developing relationship to his environment. When a two year old child ceases to be at odds with gravity by developing greater mastery over his body, he is said to experience an interiorization situation. The systems aesthetic involves much the same phenomenon. Only we must replace the word "space" with the universe and the child with ourselves.

**OUR SKINS**

The interconnectedness of all existence through process and the growing consciousness of this reflected in systems art allows man to emerge from his tiny niche and feel at one with the universe. The power of our senses is so vastly extended by modern electronic technology that our physical selves become clouds, no longer solidly defined. They then viewed against the horizon of our expanded realm of dominance. Does this development not alter the importance which we attribute to that barrier, our skins? How do we define ourselves? Where does a personality begin and end? These are questions with which systems artist — i.e. tangibles with which systems artist works — act as components of experience which elicit a consciousness of the universal processes which cannot in themselves be physically presented, hence the unesthetic documentary character of the new art.
J.H.—To begin with, allow me to tell you that there is no term more misleading than "experimental" theatre, although the term is currently in use. There is no "experimental" painting or sculpture; why, then, would there be an "experimental" theatre? Every creation is the result of an experiment. That is precisely the lack of rules, its total freedom. What the new theatre attempts to do is not so much to renew what has been done before. And we can have anti-theatre or anti-painting, not simply to be "anti", but to be in harmony with one's time. Why use verse? Why not start with the end? It is up to new theatre not to deny the rules, but to create a new language. There is a fundamental difference between wanting to renew what exists and creating afresh. In short, there are no rules. To express oneself in one's time, with the means of one's times, is the essential feature of new theatre.

J.H.—What is noteworthy at the Studio is precisely the lack of rules, its total freedom. What has struck me so far, is that the theatre must be situated at the convergence of the plastic arts for example: they are not integrated into the theatre, they are used, and nothing is exclusive to the theatre in its many forms. The theatre of Marivaux is Italian Proscenium arch theatre in which the stage-audience relationship is clearly established. From this point on we can observe the theatre from the point of view of the author, the one who interprets and the one who creates. We stage a 300 year old text. Or from nothing, we can stage improvisations. Because of my training and inclination, I have used until now opted for the first alternative. Because, for me, the theatre is first a text; it is the written work which is to be staged and which is waiting to be animated.

VdA—Could you describe the multiple resources of an experimental theatre like the Studio, as well as any special features peculiar to it?

J.H.—What is noteworthy at the Studio is its work in progress. The opera house has a moveable and limited size permitting a greatly greater intimacy with the public. There is also a trap in the centre of the room that sinks down to 12 feet under the floor and rises 18 inches above it. In this way we can make a whole set disappear in nothing flat. Moreover, the Studio is not just one hall. Incorporating all the elements required by a modern theatre, it is unique working tool. Its technical equipment is such that we can explore as widely as possible; Proscenium arch, Shakespearean apron stage, or theatre in the round, are all possible. The scenic properties are moveable, and in this way we can reorient the stage-audience relationship at will. We could even place the audience in the balcony, not a very practical option really, since we do not wish to limit the number of spectators to such a point. A multiple choice thus, which perhaps not infinitely flexible, but nevertheless, one in which the possibilities remain very interesting and very numerous. In fact, every play to be staged is a new challenge to the imagination of the producer. It is very stimulating.

VdA—In reality, considering such possibilities, what are the experiments that have been undertaken since you assumed charge of the Studio?

J.H.—I chose a classical play first, La Douce inconstance by Marivaux. Because for me, new theatre is not necessarily a new work or the modern adaptation of a classical work. It is true that I interpreted the work differently, but without falsifying it. I emphasized not the "marivaudage" (witty and affected style) of the author, but rather the inexpressible elements of the relationships among characters. Basically, love, in Marivaux's works, is self-love. That is what I focused on. The very style of the XVIIIth century costumes was respected, inspired by Watteau and Fragonard. But the most difficult thing in Marivaux is to create a setting which facilitates the staging of the work. Now, if I did not give the Marivaux a modern staging, I nevertheless modified the stage-audience relationship. In conventional theatre, it is unthinkable to decorate the whole theatre. In the Studio, I had an instrument that allowed me to create not only a visual tableau, but a real environment, so that the audience would be immersed in the setting (in this case, the courtyard of a XVIIIth century chateau) created for the dramatic work. The theatre of Marivaux is Italian Proscenium arch theatre in which the stage-audience relationship is clearly established. From this point on we can observe the theatre from the point of view of the author, the one who interprets and the one who creates. We cannot create such a production elsewhere without encountering high costs. A production that also showed that we can always draw new effects from an a priori conventional element.

VdA—What has struck me so far, is that the Studio productions concentrating on dance, music, and film have existed only on the periphery of the theatre. Is this formula desirable, in opposition to the real identity of the new theatre must be situated at the convergence of all these elements whose support it requires?

J.H.—If we try to emphasize these different means of expression in establishing a scenario, we are no longer talking of a written text; we depend on a succession of these elements which constitute the play. For example, a slide becomes as important as the dance which evolves before our eyes. Basically, I think this way of proceeding, using all the means to constitute the work, is doomed to failure. At least that is what I think for the time being. For the dramatic form that corresponds to the most to our time, is that of all times: the art of showing man in a situation. Going back to Aristotle, the theatre is the art of the man who performs the action. Now if we wish to show the man who performs the action, we do not need the other arts to do it, but an actor. For the essential element of theatrical art is an instrument called the actor, and not the projections, the serial music and all these other agents which confound more than they enlighten. The man in a situation arises from the actor and his interpretation. He does not need a slide as background; he can say everything with his art, his body, his voice, his silences. That is what Béjart does best, when he emphasizes his dancers to the utmost. Besides, insofar as we are participating in an art, we can only participate to a certain point. In making love, we cannot think of the office or preoccupations. Obviously, the apertures are secondary. And the theatre, as far as I am concerned, is first and foremost man in conflict. The rest is superfluous.

VdA—In fact, what role does the new theatre reserve for the plastic arts?

J.H.—Every art is a system of signs. In the beginning the theatre uses signs that are its own, but which it must borrow from the other arts: movement from dance, light and colour from painting, organization of space and staging from cinema, and so on. It is a polyvalent hall that can be organized with a minimum of effort. It is a space in which everything can be organized with a minimum of effort. It is a space which facilitates the staging of the work. Now, if we wish to show the man who performs the action, we do not need the other arts to do it, but an actor. For the essential element of theatrical art is an instrument called the actor, and not the projections, the serial music and all these other agents which confound more than they enlighten. The man in a situation arises from the actor and his interpretation. He does not need a slide as background; he can say everything with his art, his body, his voice, his silences. That is what Béjart does best, when he emphasizes his dancers to the utmost. Besides, insofar as we are participating in an art, we can only participate to a certain point. In making love, we cannot think of the office or preoccupations. Obviously, the apertures are secondary. And the theatre, as far as I am concerned, is first and foremost man in conflict. The rest is superfluous.

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