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DANS LES GALERIES DE... (suite)

REGINA

THE NORMAN MACKENZIE ART GALLERY
University of Saskatchewan
Jusqu'au 31 octobre : Sculptures d'extérieur; Jusqu'au 15 octobre : Legs Douglas Duncan; 27 octobre-26 novembre : Diversités. Ex canadien; 16-13 novembre : Sérigraphie d'Alex Colville; Jusqu'au 15 décembre : Exposition de jouets fabriqués par des artistes de la Saskatchewan.

SASKATOON

ART CENTRE, MENDEL ART GALLERY
AND CIVIC CONSERVATORY
Jusqu'au 15 octobre : Notes et en passant par Nathan Lyons (1894); 1 au 31 octobre : L'Age Fugitif & Sonneaux; 10 octobre-15 novembre : Peintures de F.N. Loverett; Novembre : Crayons sur le Théâtre au 18e siècle; 15 novembre-19 décembre : Enquête sur la Saskatchawan, préparée par la Centre d'Art de Saskatoon, 1 au 31 décembre : Sérigraphies d'Alex Colville.

VANCOUVER

MIDO GALLERY — 936, rue Principale
1-20 octobre : Sculptures de Vancouver; 22 octobre-10 novembre : 18th Avenue South; 12 novembre-1 décembre : Exposition de tapisseries d'artistes de Vancouver; 3-23 décembre : Exposition de Nolé.

EQUINOX GALLERY — 1130, rue Robson

THE VANCOUVER ART GALLERY
1145, rue Georgia Ouest

NEW YORK

WHITNEY MUSEUM OF AMERICAN ART
545, Greenwich

THE SOLOMON R. GUGGENHEIM MUSEUM
1071, Cinquième Avenue
6 octobre-25 novembre : Exposition de jeunes artistes d'Amsterdam, de Paris et de Düsseldorf; 27 octobre-21 janvier ; Joan Miro ; Champs magnétiques; 8 décembre-11 février : Eva Hesse.

PARIS

MUSÉE DU LOUVRE
Jusqu'au 2 octobre : Le Dessin Français néoclassique; 21 octobre-31 décembre : Dessins du Musée Taylor Harlam; 14 octobre-22 janvier : Exposition de la Collection du Canada d'Amsterdam, de Paris et de Düsseldorf ; 27 octobre-21 novembre : Dessins de Joseph E. Yoakam; 27 octobre-5 décembre : Exposition de Noël;

MUSÉE NATIONAL D'ART MODERNE
7 octobre-4 décembre : AGAM.

GRANDEUR DES TUILERIES
27 octobre-8 janvier : L'Art nègre dans les collections publiques Françaises.

GALERIES NATIONALES DU GRAND-PALAIS
11 décembre-14 janvier : Sam Francis.


ART IMPLIED IN THE BEAUTIFUL AND THE USEFUL

By Andrée PARADIS

To look at implied art is to analyse a form of spontaneous art which results from a combination of circumstances most often non-conceived by the artist himself. Thus, more and more, the beauty of machines, the severe style of the useful object, the astonishing variety of the graphic image create new and powerful impressions in the receiver or visual consumer capable of appreciating beauty by the simple means of the imagination, without the absolute necessity of having recourse to the criteria of the past. The progressive awakening of a collective awareness of the problem of physical and cultural environment coincides with an implicit recognition of this art matter of course that we find in the prime object — mainspring of the industrial age — and in the many productions of the age of communication.

What is happening is exactly the opposite of the predictions put forth by dogmatists such as Durkheim and Wilbols, who at the beginning of the century denounced the taste for art and the concern for safeguarding aesthetic values as incompatible with the advent of an industrial society. Art, at least colour, is taking possession of the public square, is installing itself in the factory, and is invading the localities of public transport. It is evident that the technological revolution entails the collapse of the substructure of an industrial culture, but at the same time it gives birth to "a new culture, not learned in school, which is based on an immediate and direct link to the technological and scientific revolution, (and) this culture in full development creates its models in a new system of the arts: movies, comic strip, design, pop music, architecture (town planning), etc. Besides, it borrows its techniques of thought and its knowledge from the language of the sciences, modern mathematics, physics, biology and sciences of man."

The new culture offers many examples of implied art, this dimension which adds to the technological and scientific revolution, (and) this culture in full development creates its models in a new system of the arts: movies, comic strip, design, pop music, architecture (town planning), etc. Besides, it borrows its techniques of thought and its knowledge from the language of the sciences, modern mathematics, physics, biology and sciences of man."

Notes


Translation by Mildred Grand
The beauty of design is a commercial asset?

By Patrick DANAN

Design tends to use the form of the object in a precise aim toward sales; a good presentation sometimes compensates for the poor quality of the product. For instance, a well-designed perfume bottle and its wrapping often attract the eye of the customer at the expense of the product itself. Said in a different way, the beauty of the form, in this case, is a good incentive to sales.

It is clear that, in the present economy, this attitude corresponds effectively to the demand for a market for the object and very often leads to neglecting the ways of using the product only to stop at the form. To-day, everything which speaks of design thinks of luxury products, which goes against the expressed goals of designers. Functionalism is responsible for this, having neglected the demands of the psychosociological field. Design is nonetheless involved in monopolizing the large totality of industrial production; it is becoming a method, a style, a state of mind and above all a new relationship between man and object. The search for an aesthetic is not its sole aim, it is equally engaged in a complex effort of creation with due regard to the facts of assembly implicit in the definition of an industrial product.

The importance of design in our industrial society depends on its Ideological, economic and social implications. Thanks to the numerous studies to which it gives rise, it is characterized by efforts tending to humanize modern techniques. On the other hand, its achievements give an aesthetic value to our civilization. Its power of attraction upon the eye, dynamic and constantly renewed, encourages trade of the object on world markets and stimulates export. To raise the level of good taste and the conditions of life of all are among its objectives. Design can play a positive rôle in economic life. It is, however, necessary for it to define constantly reasonable policies which answer the needs of the society in which we live, capitalistic or socialist, but firmly industrial.

Another important function of design: to offer to the consumer the final opportunity to create his own environment, and to be able to make personal choices. That having been said, the design which attained professional height at the time of the Bauhaus, does not succeed nowadays in keeping alive the sense of research which had distinguished it at its birth; with this exception: if you wish, concerning Italy, where activity in this area is intense and puts Italian design in the forefront of the avant-garde, as the Bauhaus was itself in the time of the neoplastics, or the post-neoplastics of Mies van der Rohe. However, we continue to be impressed by the present achievements which are seen in official exhibitions, where three-quarters of the objects show affiliation with Jacobson, Eames, Mies van der Rohe, Breuer or Le Corbusier. Nothing less is needed than a Joe Colombo, an Ollivier Mou Jorge, or a Pierre Paulin to break the routine and the established forms, although the true revolutionary formulas concern chiefly the treatment of new materials (this is seen in the expansion of polyurethane foam with Gaetano Pesce or again in the inflatable structures of Quasar). If, for many years, a seat of Le Corbusier, Breuer or Mies van der Rohe has identified itself as clearly as a canvas of Picasso, design today touches a public much greater and is becoming more and more the sign of an emancipation achieved under the sponsorship of progressive manufacturers.

Through ruptures which engender mutations, Pierre Francastel has written, human societies have as their chief function the creation of things. More than any other, without doubt, forward-moving industrial society has its place under the sign of the object. Expression of a civilization, it is today at the heart of a culture. It vivifies the economy, which bases its success not only on its systematic development, but also on its universal suitability. The conjunction of a technique and an aesthetic which has been brought to bear on the most extraordinarily rapid objects and the general transformation of all the materials in the environment of the activities of man, are disrupting utilitarian forms and giving birth to new products.

In each big city there is a market for these things. We have one in Montreal, which distributes the creations of our designers as well as those of foreign ones, and I am pleased to offer a few of these objects, not necessarily furnished and don't insist on sharing in the standardization which eliminates differences. Identical objects, while being logical and aesthetic, are to be found in some of our shops: Focus; Pour l'Instant; Deux fois Trois. (Translation by Mildred GRAND)

Furniture in Quebec

By Laurent LAMY

Do you know that in 1970 the sales of Quebec furniture reached 286 million dollars, of which more than a third, 115 million, represents the amount of sales in other provinces of Canada? Here is a real economic potential. But in spite of these figures, the greater part of design remains poor in Quebec.

Although for about twenty years a few creators and a few institutions have sought to give an impetus to design, the delay has been considerable. In 1956 and 1957, the index published by the National Council of Design showed among the worthwhile products, only very few objects made in Quebec. After the war, the consumers who wanted furniture conforming to the standards of good design had no other recourse than to buy furniture imported from Scandinavia or the United States. For thirty years Knoll and Herman Miller therefore placed on the international market the creations of pioneers of design which have become classics: Breuer's chair, Mies van der Rohe's Barcelona, Bertoia's plasticized wire-mesh armchair.

Here, experiments were for a long time rudimentary. In 1951, a garden chaise longue by Julien Hébert was brought out. A collection of furniture, Opus, a few lines of Jacques Guillon went beyond small production with difficulty.

The sixties brought about a certain freeing of attitude, and Expo '67 proved to Quebecers that one could have confidence in design, that contemporary can be synonymous with stimulating, with warm. For once, and for the first time, at Expo, an innovation (except for a few very rare foreign pavilions) was placed within reach of the public which knew how to appreciate it.

With this impetus, manufacturers called more and more on designers, among whom were graduates of L'Ecole du Meuble, which had become l'Institut des Arts Appliqués and since then the department of Interior Furnishing and Design of the CEGEP of Old Montreal, The University of Montreal and the University of Quebec have just initiated courses in
design. With regard to furniture, Quebec is trying to harmonize with international production, and matters are in the process of changing, but still timidly.

In collaboration with the Association of Manufacturers of Quebec, the provincial government is presenting, in 1972, a collection of new furniture which raises general production on the whole, but some of these creations just make the grade, and only a few reveal a real potential of creativity.

Finally, we realize that profit and aesthetics can be closely allied. The Tukelik salt-and-pepper set designed by Marcel Girard and J. P. Lacoste and sold everywhere in the United States and Canada, is proof of this; as is the series Century II, designed by André Jarry, Girard, Bruce et Associés and produced by the Simmons Company of Montreal, whose success as much in the United States as in Canada is so great that deliveries spread over several months. An evolution is taking place which deserves to be intensified.

Some mistakes could be corrected. We know that it is only through being forced by the difficulties of the industry that the Quebec government has become interested in Quebec furniture. Prejudices still exist. Would it be otherwise today for the furnishing of Quebec House in Paris, which was entrusted a few years ago to a Parisian interior decorating firm of the rue Saint-Honoré, which made sure to use so-called Chipendale and Louis XVI furniture in the 20th century version? (M. Pompidou entrusts the interior decoration of l'Elysée to the designer Pierre Paulin!)

Very often, the equipping and the furnishing of Quebec government buildings are planned by architects, while the government finances institutes of learning to train designers who then remain unemployed.

What shall we say of the policy of the federal government which, recently, at the exhibition in Hickory, North Carolina, financed an exhibition mostly of period furniture at a time when, incidentally, it was subsidizing quality design at great cost and paying for research, plans, designs, prototypes carried on by industries and their designers' offices. The incoherence of this attitude maintains confusion among the manufacturers, the vendors and the consumers at the same time.

First let us define the expression "graphic art" and perhaps at the same time its two components.

First, art.

We cannot classify in the category "objet d'art" (meaning an object in the larger sense as opposed to a subject) all that we find beautiful. A stone or a tree are objet d'art only to he extent that they have been created or modified by the human will. Art is a conscious creation, ideologically undertaken. One does not create art as Monsieur Jourdain wrote prose. Whatever may be one's idea about the relationship between the object created and its creator or modified by the human will. Art is a conscious creation, ideologically undertaken. One does not create art as Monsieur Jourdain wrote prose. Whatever may be one's idea about the relationship between the object created and its creator or modified by the human will.

Today, design takes in the total of industrial production. Whether we agree or not, every thing has to do with design, good or bad! It is not an abstraction, even if the element of concep tion is one of its essential components. The United States, France, Italy and some small countries, like Finland, Denmark and Sweden, present good design. Their products are not reduced to a common denominator in spite of the international quality which appears at first sight. In design, Italy has marketed a very refined aesthetic; Finland the most refined; Denmark the most reassuring; Germany the most severe. Tastes and styles differ, and also materials.

Quebec must find its identity, and in through design, as in other fields.

(Translation by Mildred Grand)
The success of a sign depends on its effectiveness, on the degree to which it transmits its message and this adequacy is independent of any pre-established rule of aesthetics; however, the clarity and the immediate comprehension of the sign are an assurance of success to the extent to which the visual effect produced by this sign succeeds in crossing the threshold of our indifference. Since the demands for our attention become more numerous and more varied every day, the impact of the sign must be stronger and stronger. It is the art of graphic creators to make the sign more attractive, more beautiful, to colour it, to decorate it, to make it correspond to the idea which the consumer has of the meaning of the sign. If necessary to agree to destroy the meaning of the sign if this destruction creates a new meaning in accordance with the idea of the meaning, which occurred or was caused in the mind of the user of the sign.

In our type of society, it is necessary to identify several sub-groups of users. Creators, who make use of the characters created by others in new creations of signs; the innovators of creation, clients of the maker, who have the sign made according to the idea which the maker or the innovator has of the final meaning — that is, the meaning which the sign will have for the consumer, the third sub-group of user.

The aesthetics of the comic strip,
Or the Confessions of a Bubble Eater...

By Georges Raby

A product of our civilization of the picture, the comic strip appeals by the same standard as the movies to people of all ages, of all walks of life. These stories in pictures now enchant almost everyone, and those who, twenty or thirty years ago, tried to prohibit them or to censure them, even partially, giving as excuse the harm which they caused to children, are dead along with their futile attempt. On the contrary, their attempts at destruction gave to the comic strip an increase of publicity, raised the number of their defenders and brought about new studies of the matter: these attempts eventually contributed to placing the comic strip in the rank of 9th art.

These stories often recount the joys and the sorrows of people who are a little ingenuous, who resemble us much more than we
believe at first. Some comic strips are sagas, adventures, odysseys through time and place. Science-fiction has found in the strip its most skillful medium. It is the art par excellence for translating a dream and for speaking the language of men of imagination. No trickery is necessary; futuristic settings, magic places, everything is possible; monsters, mad scientists, or people from other galaxies appear in the pictures of comic strips with a disarming naturalness. The comic strip is first the medium of the amazing!

This popular art touches and sensitizes, almost in spite of themselves, hundreds of millions of readers of newspapers, to the techniques of drawing, to dynamic outline, to different styles of picturing scenery, towns, animals and men. This instruction of the art of drawing goes on daily. On the week-end, these pictures are in colour. It is the museum of the masses, who very seldom go to museums!

One wonders if the readers realize the aesthetic quality of these pictures, of their dreamy message, of their undoubted value as witnesses or mirrors of the events of our century? Who knows if the art of drawing goes on daily? Who knows if the events of our century inspire the artists of París too? But, it matters little after all. On ageing, works of importance acquire, like a good wine, their true dimension in the eyes of people long after their fulfilment. And they even give a taste for them to those who did not have it a few years before.

The technique of the comic strip is taught in the universities; among others, at the University of Quebec in Montreal and at the Sorbonne. Many movie-makers are influenced by it: Fellini, Resnais, ... Writers and sociologists carry on studies in depth of this art: Raymond Queneau, Edgar Morin, Evelyne Sylvestre, ... The work of André Francq and of André Motte, in particular, is better known than the works of Burne Hogarth, of Alex Raymond, of Jack Kirby, of André Franquin, of Guido Crepax and of André Motte are no longer in doubt as to the genuineness of this new art. They try instead to collect the works of the masters of story in pictures.

In its present form, the comic strip has existed since the last decade of the nineteenth century. Before that time, pictures were certainly used to tell stories, but as illustrations of literary texts: news, tales, fables, etc. These pictures added pleasure to the reading in a way and made it easier. They were subordinated to the demands of the written word and played a minor role. Sometimes, the drawings of a Gustave Doré seem related to the comic strip. In reality, they are nearer to the technique of portrayal of tapestries or cathedral windows.

The stories of Wilhelm Busch, particularly those of “Max and Moritz” published in 1865, later inspired several comic strip authors among whom was the very famous Dirks. But the father of the 9th art, according to the French, was Christophe, creator of several comic strips; of which the best-known, even renamed “La Famille Fenouillard” 1889-1893; “Le Sapeur Camembert” 1890-1896; “Le Savant Cosinus” 1893-1899; “Les Malicieux de Plick et Plock” 1893-1904, etc. Already, with Christophe, the text of the comic strip became language and no longer only a few lines which repeated what the picture showed, incidentally a great deal of irony and many visual gags.

For their part, the Americans judge that the artist R. L. Outcault who published in 1896 in newspapers of large circulation the adventures of his “Yellow Kid”, a sort of very aggressive and rebellious scamp, and later in 1902, “Buster Brown”, is the first to have rounded the cape of the illustration to make a real comic strip. However, everyone agrees that the first artist in this field, without doubt the master of it, is none other than Dirks with his “Héritiers du Capitaine [Toto et Titi or Pickles]”. We follow these adventures in the week-end edition of “La Presse”. They are now drawn by his son. These first strips set forth the drolleries, the broad lively gags, the beatings, the upsets, all the tricks of the commedia dell’arte and also all the clownish tricks of the circus. Dirks separated himself from the imagery of Epinal and from its passive characters. The line of the drawing became light and followed the devilish movement of these young nfants terribles who ridiculed all authority with a fierce pleasure.

With these kids and their somewhat sadistic humour, sometimes brutal and naïve, often very much in the nature of caricature, the real comic strip came out of a life which continues to give birth to new characters. The picture takes on more and more this way of expression. The stroke of the pencil expresses in a few lines, the very essence of a character, be he alive, rapid, effective; it tells the essential. The cluttered setting evaporates to disappear entirely and to leave a growing importance for characters. This style has been perfected today in the daily comic strips “Peanuts”, “B.C.”, or the parodies of “Copée”. At the beginning of the century, the comics made their appearance and language became a word sounded with the visual portrayal of shouts, onomatopoeia, noises of all kinds, and even the most secret thoughts of men and sometimes animals.

Among the best-known of these strips, let us mention the “Adventures of Bécassine”, still close to the imagery of Christophe, but more sensible; the corrosive anarchy of the “Pieds-Nickelés”, drawn at their beginning by Forton, who took pleasure in caricaturing his people to an extreme extent, even to making them ugly; the good-natured pranks of “Mutt and Jeff”; the absurd and sometimes awkward humour of “Krazy Kat” and the somewhat sad and poetic humour of “Felix the Cat”, in a light style of drawing: “Zig and Puce” ; “Mickey”, and the other heroes of Walt Disney. The latter introduced a great deal of movement-picture technique in drawing. He developed an aggressive technique, carried on with a precision, his arms, struggled against a thousand dangers, without knowing how he would come out of it safe and sound.

From king of the jungle, as he was in the drawings of Foster, Tarzan became a high-stirred character of the 20th century. And the psychology of comic strips. Let us not forget the dreams of Little Nemo, the family and social difficulties of poor Jiggs, the butt of his wife Maggie’s reproaches, the madly epic fights of the spinach-eater Popeye, Henri, Philomène, Pogo ...

After a period when the dramatic comic strip held the highest place in the colour pages of newspapers, a balance was established between the two types, and the humouresque mood continued in an increased way with the shift of the psychological representation of the pencil, an original wit, and offers a dreamy message, of their undoubted value as a witness or mirror of the events of our century. And they were even given a taste for them by those who did not have it a few years before.

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of woman has changed greatly. At the begin­
ing, she was a thoughtless companion who
often attracted the enemy and fell into a
thousand traps. The hero rescued her and
received the usual kisses after having saved
her. With the movement toward the liberation
of women, the heroines abandoned their pas­
sive role of sensual woman to share in deci­
sions. And instead of still being victims, they
became helpers. More, forceful heroines today
are very popular in a certain kind of erotic
comic strip, such as "Barbaraella", "Scarlet
Dream", "Pravda", "Valentina", etc, which
often picture the man in the role that was
formerly theirs, but with a touch of humour,
since it is still men who draw and invent
these female characters.

There is no need to read stories of comic
strips to feel their influence today. Advertising
has taken possession of these characters to
advertise a current product with the offhand­
eirdness of a television comedian. Stories in
pictures are also used in the advertising pages
of newspapers. A friend, on opening a box
containing a beauty product, found a folder
illustrated like a comic strip which explained
the instructions in detail. Even in the subway
the comic strip is shown to the passengers in
a certain tunnel whose wall is painted in
spaced pictures. The speed of the subway
brings them to life. But in that case we are
involved with the comic strip and with ani­
malized cartoons.

In Quebec, it is well known, the comic
strips created by our artists find little place
in our newspapers. We prefer imports to
originals. And yet, we have prestigious names:
Marc-Antoine Nadeau, Michel Fortier, André
Montpetit, Noël Cormier, Raymond Dupuis,
André Philibert, Tibo, Nimus, Bernache, all
those who work for magazines of irregular
circulation: "B.D.", "Made in Quebec!", "L'Hy­
drocéphale", ... Many of these authors are
painters, engravers, illustrators who express
themselves in the comic strip with the same
enthusiasm and the same talent as in their
canvasses.

Sometimes the magazine "Perspectives"
publishes the works of Montpetit. They should
be preserved. His drawing is as vibrant as a
flame, his peoples are caricaturized with a
strong touch of sadism and his stories, often
written by Claude Haefely, seem to be a
delirium of the imagination.

Why does one prefer to tell stories rather
than paint pictures in this environment? After
all, some say that the comic strip is a minor
art in relationship to painting. Why? Actually,
only what is badly done is minor. Others
longer have to show today that the
comic strip is a minor art in relationship to
pictures and not a defect. It would be
the first quality, even, of our civilization of
pictures and leisure.

It was a character in "Paulette", a strip
of Wolinski and Pichard, who said ironically
when looking at demonstraters: "The young
are becoming older and older, this year."
And the other policeman answered in the same
mood: "In my opinion, anybody who does not
have the legion of honour is young. I wait­
up them."

There it is — the young are ageing without
becoming old, thanks to the comic strip.
(Translation by Mildred Grand)
the World Exposition, a third line was inaugurated.

At the beginning, they devoted themselves only to emphasizing the technological characteristics of this transport system: first subway without the typical appearance which contributed to its identity. They found that the subway was not only a technological wonder. The genius of man had imagined and fulfilled a succession of pleasing areas under the surface of the city. A true third dimension of the urban fabric, the subway initiated the transformation of Montreal as a city of the future.

Ten of the twenty-six stations were designed by the architecture division of the municipality while the sixteen others were entrusted to architects in private practice. This sharing of creation was certainly a determining factor in the expressivity of the architectural forms. It permitted the multiplication and diversification of talents, the going beyond a strictly functional order, and, why not, the inclusion of children's smiles in the calculations of efficiency. Several stations are distinguished by their high level of artistic reality. They constitute the rough draft of the possibilities which opened up to art in its influence on man's activity. They also contribute to the reconciliation of the work of art with an open society.

In spite of its modest capacity, the Peel station has attracted experts from the whole world by the excellence of its conception and of its achievement. It combines with a very special strength, all the new links created on cushions. All the structural concrete is exposed. The covering of the interior walls and of the floors was planned with concern for the men who will inhabit them. We shall build public places, all these projects only aim at reconciling man and his environment.

The area of the Peel station is productive in certain ways. It demonstrates that art, without taking the place of life, can seem indispensable to it. It illustrates forcibly the possibilities of architecture, with regard to that new knowledge of the problems posed to humanity by a technical universe built for a long time in carelessness or in enthusiasm. The creators have proved that one can reconcile art and industry, without confusing efficiency while never confusing the two ideas. We find the same control in the progress of other remarkable projects which they have undertaken in Montreal, such as the girls' residence at the University of Montreal and the Quebec pavilion at Man and His World.

"We no longer question life in the laboratory", states François Jacob (4). And yet, a scientific attitude too much emphasized risks compromising the quality of spaces planned by town-planning specialists. This contributes most often to depriving the architect of his spaces to the benefit of the arrangement. This reconquest of space by architecture is, doubtless, one of the roads which will lead to the harmony lost between man and his environment. There is great evidence from those who have remembered the necessary functions of architecture. Thus, H. Sivadon writes that "... an architect is also a public places remains a vain objective if the present in June at the Montreal Museum of Fine Arts, reminds us that this does not exist yet and that it will be necessary to build it with the men who will inhabit it. We shall not find a model for it anywhere. It is here that it will have to be invented."

(Translation by Mildred Grand)
THE FACTORY
By Didier Gillon

The factory, a place of work shut and closed in upon itself, offers a real challenge to the creators of the environment where the worker spends the greater part of his time and, often, of his existence. In the factory, especially, we find ourselves torn from our fundamental feeling of existence which is that of a womb, an unforgettable place where we have been conceived. Bachelard reminds us in this connection that this feeling is rooted in the home, a space chosen by us, around us, closed enough so that conscience finds itself there, open enough within and without, in order that it may be, in action, consciousness of the world. He thus expresses a vital and viable need which the creators of environment must answer, not only in dwellings, but in all areas. Whether one is a town-planner, an architect, an engineer, a designer, a psychologist or an artist, the challenge of the factory, particularly, is located in all levels, because the bases of the problem are existential, certainly, but also social, economic, ideological and cultural, bases in movement and often incoherent.

However, some attempts have been initiated, less to attack the causes of the problem than to improve the results. This contradictory step has nonetheless in special circumstances, turned certain manufacturers toward an attempt to humanize the place of work. To this purpose, what is more enticing than to introduce art, the very existence of which positively influences? It was in about 1960 that a first attempt attracted attention to the Peter Stuyvesant organization in the Netherlands. Thirteen large pictures were ordered and then exhibited in the factory above the machines. To integrate art into industrial environment, to make known the man and his work, to eliminate the monotony of the factory, to stimulate the workers to overcome the atrophy of their sensitivity, to help them discover an inner life, to react harmoniously with their colleagues and with their environment and not as cogs in a machine... such were the relatively new concerns and paternal purposes set forth by the president of the company and whose praises were read everywhere. To-day we know how much the word "to integrate" is loaded with contradiction. We also know that to eliminate monotony in the factory it would be necessary to re-think it completely within the framework of our society, and that the process of intellectual and effective stimulation is infinitely more complex than has been believed.

Another attempt caused artist and architect to intervene at the level of the concept of the undertaking. In Quebec, for instance, Alfred Pellan and Jacobson then worked on the setting up of the offices and warehouses of Vermont Construction, contractors. Here, the artist received the whole of the interior and exterior of the building as background for his work and shaped it as he wished. From this there resulted such a modification in the architectural scale that the latter lost its identity and only the painted work remains. We are far from a merging of the arts. At the interior, however, the integration seems more real. The participation of the artist is less evident when the architecture takes the upper hand. We are, in fact, in the presence of a combination of two arts rather than in that of a coherent work. On the other hand, the effects on the employees are partial and occasional, since they are felt principally upon their arrival and their departure.

But art in a factory ought to be really integrated; that is, implicit in all levels, rather than being added in a random manner here or there. It would perhaps be well to recall part of the program of the Bauhaus at Weimar. The ultimate aim of all visual arts is the achievement of a building in its entirety. To beautify buildings was formerly the very noble function of fine arts. They were the indispensable companions of the industrial, the highest sense of the term. To-day, the arts are isolated and this situation can be corrected only by conscious effort and the cooperation of all craftsmen. Architects, painters and sculptors must learn again to grasp the composite character of a building and to see it as a system, as a whole, as an inclusive structure where all its component parts. It is only then that their work will be permeated by this architectonic spirit. Few achievements of our time can boast of having fulfilled this ideal formulated by Walter Gropius in 1919. And yet, it is in a factory at Varennes, fifteen miles from Montreal, where we have best felt this artistic unity which embraces architecture, painting and sculpture.

The new ASEA factory employs 275 people, of whom the majority are specialized workers and technicians. It produces transformers which could weigh 660 metric tons and supply 1,500,000 volts of rectified current destined for high tension transmission lines. It is therefore a factory for heavy industry with coils, motors, generators, rolling bridges, cranes, cables, pipes, mains of all kinds, material for handling heavy parts protected by air and dust protective screens, in the midst of tolerate and orange; when striped with black, it signifies danger. Each machine of a different type is painted in one of the primary colours as are the outside surfaces of the factory, for example, such as rolling bridges, suspension winches, lever handles, are yellow and orange; when striped with black, it signifies danger. Each machine of a different type is painted in one of the primary colours and is the achievement of a building in its entirety.

The bridges, the machinery and the doors are of such great size that their movements suggest a continual change of what one can already call a work of art. We feel that we are in the interior of an immense kinetic and inclusive structure where at last painting, sculpture and architecture have formed a single whole. They are no longer limited and unmoving but live thanks to each other, and are polyvalent. Furthermore, we change ourselves into dynamic participants. The spectator becomes an active part of the work of art and of the composition of the factory as he would explore a sculpture and his own movement. The image he registers is the product of the movement of the eye and of his own movement in the factory. As man explores the factory as he would explore a sculpture and as he changes position, new images occur of the factory and of his movements. He recalls part of the program of the Bauhaus at Weimar. The ultimate aim of all visual arts is the achievement of a building in its entirety. To beautify buildings was formerly the very noble function of fine arts. They were the indispensable companions of the industrial, the highest sense of the term. To-day, the arts are isolated and this situation can be corrected only by conscious effort and the cooperation of all craftsmen. Architects, painters and sculptors must learn again to grasp the composite character of a building and to see it as a system, as a whole, as an inclusive structure where all its component parts.

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More than a solution to the many challenges which the factory and its workers offer, the aesthetic and functional results shown in the ASEA factory at Varennes still offer an effective remedy of the problem. But, above all, they allow us to foresee, in a clear and concrete way, a form of the work of art of tomorrow. Indeed, it is defined more and more as an omnipresence of artistic stimuli involved in the environment which will become necessary to the daily well-being of all.

It is, however, fitting to emphasize that the combination which this form of the total work offers us does not have the meaning usually attributed to it. It presupposes the systematic integration of several sciences and arts which constitutes an essential process and an external process, during the conception of the work. The education of architects and of the friends of fine arts must be changed in this direction. This new venture should be thrilling.

(Translation by Mildred Grand)
Nature has developed systems and structures which are incomparably more advanced and more complex than what human beings have been able to conceive or construct. Creative imagination has a great importance in design, and nature, in certain cases, constitutes a source of inspiration. If the designer studied relationships, systems and structures of living beings, new horizons would open, yet without sinking into analogies between forms solely, as in Art Nouveau which approaches new technologies, in particular that of pneumatic structures. He determined that by grouping a large quantity of bubbles of equal volume and by grouping them all together, they assumed the form of a hexagon.

Buffon observed the same phenomenon, but in another way: "Fill a vessel with peas, or rather with some other cylindrical seed and close it well after having poured in as much water as the spaces which remain between the seeds can hold: boil the mixture; all these cylinders will become columns with six faces. In this we see the reason which is purely mechanical. Each seed whose shape is cylindrical tends in swelling to occupy the greatest possible space within a given space, they necessarily, therefore, all become hexagonal through mutual compression..." (1)

I have observed the silks of Chaetoceros, which are marine planktons or phytoplanktons, belonging to the class of diatoms. The Chaetoceros have cells which carry, at each end, a pair of long fibers joined to those of the neighboring cells to form chains of different lengths (2). The internal structure of these fibers is similar to the "Airmat" structure put on the market by the Goodyear Company. It is composed of two walls, joined by ropes spun during the weaving and maintained by a constant internal air pressure. The ropes, sometimes very close together (from 30 to 60 to the square inch), are of synthetic or natural fiber. (fig. 5).

The advantage of this new process is that it permits the manufacture of structures which are very light while being at the same time very strong. The applications of this principle are varied: Inflatable airplanes, bridges, radar, and others. (fig. 5 and 6).

We can note that by sometimes microscopic degrees we find natural structures which have been studied and used, or derivatives, without the latter even being aware of their existence. The research carried on in the different faculties of the universities is too often restricted to its own special compartment and certain work in biology having to do with forms and the structures of different natural arrangements ought to be published in art magazines.

We build mathematical forms based on laws or equations, but which law regulates this harmony of forms and volumes which we find in nature?

Upon replacing our eyes with instruments, we can see new beauties unsuspected in nature to be perceptible to our senses. They begin with the most general architecture of the universe and end in the infinitesimal minuteness of internuclear particles.

This short study demonstrates that natural structures are clearly becoming close to design. (Translation by Mildred GRAND)
color increases noticeably towards the center of the lozenge. This concept of a center is capital and we shall speak of it later. It should be noted here that it is a white center rather than colored, an absent center.

The two following pictures are dated 1961 and belong, in our opinion, to one of Bloore’s most agitated periods. He has described the motif as representing two spoked wheels. Bloore himself jokes about this and states that they are breasts. (Similarly, at the Jerrold Morris Gallery, two triangular paintings with the sun motif are placed with the tip pointing upwards, which calls Berouge ‘glo­""
the return to geometry, to monochromatism, to the line, even to the temptation of the 'tabula rasa', to the a-historical look: a reaction which seems to characterize Bloore's paintings as it characterizes Boulée's and Ledoux's architecture, Flaxman's drawings, etc.

Seen in this way, the relationship of the organic and the mechanical is of great significance in Bloore's work. Paradoxically, his geometric tendency, his abstraction evoke images of growth: crystals, sea-urchins, bacteria... One drawing in particular, composed of indented triangles, also constitutes an elementary shapes, but they are vital ones and they correspond very well to the concept of a tabula rasa. It is in no way 'pure' geometric abstraction or Mondrian's Calvinism, but an intimation of growth, of a germination and efflorescence. The balance here is of course a delicate one, because for Bloor, Art Nouveau, for example, is, with the exception of MacKintosh, far too organic, not sufficiently abstract. Flowers of hoar-frost: the way in which Bloore slowly paints his pictures layer after layer, giving them the final subtle enameled glaze, is a crystallization. The motif of congelations can be taken very literally (Ledoux, the Royal Salt-mines of Arc-et-Senans), which points forward to Bloore's 'icicles' (1970-71).

Or again, if one examines the technique of Bloore's drawings (going across the page from one side to the other, in which Bloore slowly paints his pictures layer after layer, giving them the final subtle enameled glaze, is a crystallization. The motif of congelations can be taken very literally (Ledoux, the Royal Salt-mines of Arc-et-Senans), which points forward to Bloore's 'icicles' (1970-71). Or again, if one examines the technique of Bloore's drawings (going across the page from one side to the other; in which Bloore slowly paints his pictures layer after layer, giving them the final subtle enameled glaze, is a crystallization. The motif of congelations can be taken very literally (Ledoux, the Royal Salt-mines of Arc-et-Senans), which points forward to Bloore's 'icicles' (1970-71). Or again, if one examines the technique of Bloore's drawings (going across the page from one side to the other; in which Bloore slowly paints his pictures layer after layer, giving them the final subtle enameled glaze, is a crystallization. The motif of congelations can be taken very literally (Ledoux, the Royal Salt-mines of Arc-et-Senans), which points forward to Bloore's 'icicles' (1970-71). Or again, if one examines the technique of Bloore's drawings (going across the page from one side to the other; in which Bloore slowly paints his pictures layer after layer, giving them the final subtle enameled glaze, is a crystallization. The motif of congelations can be taken very literally (Ledoux, the Royal Salt-mines of Arc-et-Senans), which points forward to Bloore's 'icicles' (1970-71).
angular. There is considerable spatial illusion or implied space (are the forms increasing in size, for instance, or moving forward in space?) — familiar but clever devices, and yet it is a pleasure to study these panels at some length. These are reminiscent of the figure and ground relationships of a Leitmotif through much of Kranz’s art for the next 45 years. While Kranz’s art is complex and impossible to characterize in one statement, it is one of his achievements to have translated the values of movement and serialism into a form which can be carefully held and explored at the viewer’s tempo.

Needless to say, this development was not a straight line from A to B, and some of the side excursions are extremely interesting in themselves. At the Bauhaus, which had formed a photography workshop only in 1929 under Peter Behrens, Kranz experimented in this medium. The Bauhaus was many things to many people, and even at this late date in its relatively brief existence there was room for more than technological studies and industrial design. There are some very interesting Herbert Bayer photographs from this time, for instance, with a new kind of formalism, rather than a traditionalism in sharp contrast to his version of “the new typography” — all sans serif, with rules and bullets organizing the design like a de Stijl painting. Kranz’s photomontage Marionette is no more surreal than some of Moholy’s from this period, and the latter is rarely called a surrealist.

Einigkeit (Agreement) is a photo-collage from the same time and suggests the dark side of the Bauhaus sensibility, an often caustic wit which surfaces in the work of a number of artists active at this institution although rarely in their best known works. Kranz also continued to experiment with animated film, as in his 1931 production of The Heroic Arrow, to which he affixes the comment: “An heroic, persevering arrow to overcome any obstacle and opponent. Although special effects are used, a simple ideal of the heroic arrow will enter the sphere of timelessness.”

More provocative for the development of his later works, perhaps, is a witty photocollage entitled Gekrümme Wand (Curved Wall) depicting battleships as seen through a series of windows. The play of illusion clearly works on more than one level here, and a sequential format has been deemphasized in favor of a more random pattern of variable form. In this work, as in later works, various options of direction are left to the viewer rather than pre-selected by the artists.

Uncertain, perhaps, is the role of subject in Kranz’s art. Does he really depict scenes of social overtones implicit in the subject matter of some of the early works, is there little sense of polemic — rather, the somewhat ironic detachment of Dada-Surrealism. Certainly, the vocabulary of form in such works as Einigkeit and Marionette indicates a stylistic origin from this direction.

Following the dissolution of the Bauhaus in 1933, Kranz became the head of Bayer’s studio in Berlin. Much of his work from this period is commercial: covers for the magazine Neue Linie, advertising art and exhibition design. There is humor in the works coming from Bayer’s shop in those days, and undoubtedly much of it can be attributed to Kranz. Following the war, most of which Kranz spent in Norway and Finland, he began the slow and probably painful process of reestablishing himself in Germany. He has been in Hamburg since 1950, and a series of the elements of technique which raged within the Bauhaus from its beginning to its demise — controversies mostly about the nature of art and technology: were they compatible, co-equal, mutually exclusive? His answer in 1921 was: “on the whole there is no conflict between what we do as artists, realities and materializes through the interplay of the forces.” For Klee, the picture’s content suggests its form in the most obvious way, perhaps through medium or choice of technique, and this choice in turn becomes essential to the expression of the idea. Again, there is a confrontation between obvious, organic and abstract forms. His works in this series are even more serial than his earlier Auf und Ab (On and Off) which is structured on a series of radiating square — thus adding to the mix a sense of constructivism, an overlay of surrealism on top of Josef Albers. The objects either radiate out from the center or, as the title suggests, read from the exterior square into the center one. Stern-totem (Star Totem) is eccentrically composed and by far the most complex of this group of works, since it does not move in a regular sequence. The center form, from which all the arms progress, is a linear construction made up of repeated squares, each one smaller than the last — the idea is to derive a form which derives ultimately from Italian Renaissance humanism. Here, however, the shapes do not organize a figural composition but progress whitly into a number of variations, for the most part increasingly organic towards the end of each sequence.

A further innovation of Kranz within his conceptual framework has been to involve the viewer as a participant through his folding graphics and paintings. Even a small number of folding panels allows an enormous number of combinations and permits the viewer to change the sequence of the elements of the work of art — although it should be noted that, unlike much contemporary participatory art, the artist is in full command of the range of choice at all times. In Nocturne the character of the work can change from almost geometric to amoeboid to abstract to organic by laying down the artist — who has, after all, been exploiting this idea for at least 45 years.