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TEXTS IN ENGLISH

THE STRUCTURAL HYPOTHESIS AND THE PHENOMENOLOGICAL POSTULATE

Jennifer Oille

As places the London Film Makers Cooperative and the Lisson Gallery are unique. I know of no other film co-operative providing printing, processing, editing, filming, display and distribution facilities. Jonas Mekas' New York Film Makers' Co-op and Bruce Baillie's Canyon City only distribute. Disatisfaction with conventional projection space and cinema circuits, the economic expedient of sharing facilities brought Malcolm Le Grice, Annabel Nicholson, Peter Gidal, Gill Eatherley, David Crosswaite, Paul Hammond and Mike Dunford together in 1967 with subsequent creative, but not economic, prosperity. Until last year the British Film Institute granted funds only to individuals, the Arts Council only to artists to make films about their work (excluding film). Every year Dan Flavin, Sol Lewitt, Richard Long, Don Judd, Dorothea Rockburn, Carol Andre produce a profound and definitive statement, a moment in history, specifically for Nicholas Logsdail's clinical Lisson Gallery. He offered them their first and only forum and so it is to Logsdail that one can owe the generation of a British minimal, conceptual and process art (and much of the Tate's contemporary collection).

But what is made is more important than the place it is made in. And what is being made purports an aesthetic analogy between film and object built on an aim asserting the integrity of object as object, film as film. They share three premises - the abstract expressionist, that the act of making is visible and implicit in the finished work; the minimal, that the parts, pared to essential and essence, remain distinct and analysable within the whole; the reflexive, that the work be self-referential, alluding and illuding to nothing but itself, that the act of immediate perception be the basic context of one's confrontation with the work. Both demand a structural definition on a phenomenological postulate.

The film makers are inherently political but theirs must be the first political statement without political content. Because there is no content. Because narrative is illusion it is authoritative and manipulative and so cannot be used to break down its own devices. It imposes, through the process of identification, a set of alien aesthetic and social values on a passive viewer. Structural film asserts active, conscious and immediate analysis. Secondly narrative film is epistemological borrowing concepts and models from other sources. So get on with film as film. Phenomenologically.

The reinvention of cinema from scratch, from celluloid, projector, light, screen, duration, shadow, emulsion, positive/negative reversals, optical duping reftiiming, a non-illusionistic, non-model oriented experience. The only reality is looking at the film. The in/film and film/viewer relations and the shape of the film are primary to any specific content. Content is only something on which the maker works to produce an event. The process of making the film is the film. Structural film is action-on film, and the process of active experience in relationship-to (viewing).

The results, Gill Eatherley's «Light Occupations», The activators (projector and film maker) and their activity are filmed and screened simultaneously, the right screen being the result of what is actually occurring on the left screen. David Crosswaite's «The Man with the Movie Camera». In the centre of the screen we see a mirror. The camera slowly focuses on the mirror and we begin to see in it the film maker and the camera that is shooting the image we are seeing, Mike Dunford's «Deep Space». A long shot of a city street. Then a shot with hand held camera. The same with camera shaking sideways. Blur. Freeze. Each of his films is an hypothesis rather than an assertion. They are not about aesthetics, or ideas, or systems, but about film, film making, film viewing and the interaction and intervention of self conscious reasoning activity in the act of immediate perception be the basic context of one's confrontation with the work. Both demand a structural definition on a phenomenological postulate.

THE MUSEUM IN FLUX

By André Paradis

The idea of the open, multidimensional and certainly complex function of the museum is beginning. What is dying to-day is the notion of the closed systematized entity, of the museum conceived as an exclusive place of conservation cut off from its primary obligation: to place works of art on view. This major transformation is not brought about without difficulty. By confusing the ideas of dimension and of function, through exaggerated showings which resemble the fair, we have endangered the real greatness, the raison d'être of the museum, which is to create the place of meeting with works, a place of friendship and discovery. At the time when Art, in search of freedom, descends into the street, the museum ought, on the contrary, to emphasize its distinctive character. Being responsible for the works it chooses and preserves, it must seek the presence of the public and do everything possible so that the latter will choose to come and live with the works an experience which appeals as much to intelligence as to feeling.

Can the museum really stimulate an environment? If it does not do this, it is unworthy of its role, and it would be a mistake to believe that stimulation is reserved for some museums rather than for others. Here again we must not confuse stimulation with promotion.
museum has its own stimulating vocation. In Quebec there are too few museums for the privilege of stimulation to be the preserve of a few institutions. What we must ensure for our museums, for those which depend on the state as for those which depend partially on private enterprise, are realistic conditions of development that take needs into account and allow for the use of collective equipment. It is necessary to understand museums, all museums, their order of importance matters little, in terms of a network indispensable to cultural life and to ensure them acceptable conditions of existence. Beyond regular and progressive financial support, we must work to make them autonomous, to give them the opportunity of development in particular that encourage the presence of the public, to give them the possibility of re-inventing the means of direct information and, particularly, of fostering research by creating many positions in conservation and in the educational area.

Finally, it would be helpful to exchange a certain conforming security for risk, creation and invention, to tear ourselves away from what claims to solve everything, to dare, to consider life, the world and the museum as open systems. A policy of museums passes logically through a policy of man, who is the principal user of them.

(Translation by Mildred Grand)

PREAMBULE TO ALLEYN'S SUITE QUÉBÉCOISE

By Guy ROBERT

Born in Quebec in 1931, Edmund Alleyn studied at the school of Fine Arts there. His remarkable talent as a draughtsman inspired him from 1954 to produce brilliant works of great skill in the manner of Manet, such as Picasso, De Kooning or Polaian. A revelation of Nicholas de Staël. In Paris from 1955 to 1970, returning a few times to Quebec. In 1957 he deepened his plastic experience by sculpting strange little sarcofaghi from which soon arose an abundant series of non-figurative pictures made up of stenographic symbols on backgrounds of rich chromatic material. In 1964 these abstract Expressionist paintings borrowed their new appearance from the mythology of the American Indian, and the background of the picture became landscape. The pictorial dance therefore became figurative once more. Already sunsets appeared. And also, more conspicuously, fantasy, humour, the taste for play. In Paris, between 1960 and 1963, a few series of schematized paintings, permeated with science-fiction, with cybernetic obsession, with terrifying surgery: the suites of the Zooms, Conditionnements, Agressions. From 1968 to 1970 the adventure of the Introscape entered upon a sort of synthesis of the sensory perceptions and plastic proposals tested until that time by Alleyn. And it is electronics, already incorporated into some works from 1965 on, that appeared to attract the artist to a greater degree, the artist becoming a conceptor, a film producer, an engineer of the senses, a missionary of the imaging. On the threshold of the televisual images of the era, he produced a strange picture titled Marine, in 1968: in front of a sunset it was the face of a prehuman still weight down by his simian skeleton.

The Twilights of La Suite québécoise

The two sunsets (of 1964 and 1965) mentioned above thus serve as prelude to Saint-Sulpice, on which Edmund Alleyn conceived his picture of Quebec in 1967 and 1974, since his suite comprises six large pictures representing sunsets, and accompanied by thirty figures painted life-size on panels of transparent acrylic, the whole intended to form one and the same place, to rise in one same space, a same room, an enigmatic format.

Let us stop first at the pictures, while emphasizing that the artist sees them as inseparable from their figures. But since, when all is said and done, we cannot say everything about the same time, nor can we ever say everything to everyone.

The perspective of the two preceding sunsets suggesting imprisonment in an atmosphere that always permeates the end of the world, the expression of a disturbing ambiguity: in 1964, that of the Amerind cultures of Canada, cast in detached pieces into the sky of the landscape, floating like stuffed relics on the air of a little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network indispensable to museums, their order of importance matters little, in terms of a network inde
Hyperrealism? And immediately there come to mind certain figures by Alfred Leslie, Audrey Flack, Douglas Bond, Thiébaut, certain landscapes by John Clem Clarke or Paul Staiger, Richard McLean's compositions and, more particularly, the figures painted on mirrors by Pistoletto and the figures which stand out in Marial Rayssè's pictures. And yet Alleyn's Suite québecolcse allows itself to be reduced to nothing of that sort.

Chiefly, because it is a matter of a suite, a chain (linguistic), a speech, an ensemble, a link and a site, a binding to multiple and reciprocal consequences. In short, of a global situation where something must happen. A ceremonial, in this way that it is a question of a festival, mysterious, of a ritual in six pictures, of a last supper under the twilight appearance of time suspended in its inexorable course, and of thirty officiating priests secretly torn from their triple daily life and parachuted into a sacred enclosure. We are reminded of Stonehenge, of the tower of Babel, of the large statues of Easter Island, of the mysteries of Eleusis, Of the Sphinx.

The enigma of the six sunsets, simultaneous and yet so different from each other, and that of the thirty effigies sculpurously depicted on the view side of the engravings, as many as there are figures in the full face. In a young woman, we are surprised to see how the locks of hair resemble those that Botticelli painted in the Birth of Venus or in the Primavera. Besides, a large part of the history of painting could be deciphered behind the details of the Suite québecolcse, however strictly faithful it may be to the photographs that Botticelli painted in the Birth of Venus or in the Primavera.

The figures are painted on panels of transparent acrylic, with such meticulousness that they seem real in space, seen from a little distance. The side facing toward the landscapes is black or white, the back facing toward the Full Face sign, inscribed in a circle: "Made In Quebec — La belle province". And it is in such a perspective that an important ambiguity of Alleyn's Suite opens: is it a question of an exaggeration, a caricature or a kind of criticism against the popular taste in Quebec? Is it a matter only of its esthetics, as an element of a unity in the outfits and accessories, but which turn their reverse side (we might as well say their sombre double) toward the impenetrable last ray of the day. Therefore it is in this way that plural ambiguity spreads and grows through Alleyn's Suite québecolcse, in a setting of a disturbing complexity. Simultaneously sacred and profane, holy and trivial, serious and facetious, the Suite rejects the system of fashions and their inevitable trap, that of the academism of the avant-garde, to become immersed again in the biting acid of genesis.

It is no longer a question of images but of icons. Nor of re-presenting, but of presenting well, causing to be present. And meaningful. What does the signified matter, since it must be as numerous and contradictory like the real of which it too often becomes an opaque makeup, verbose and superfluous. Between rhetoric and painting, Alleyn, during the course of a brilliant career lasting twenty years had become a professional artist. With all that this implies of system, preparation, trade-mark. With his Suite québecolcse, he discovered again the original flavour of the art, of manner, of polon, of the poem. The suite is open.

1. See the article by Pierre Courthion which appeared in Vie des Arts, Vol. IV, No. 18 (Spring 1960), pp. 25-29.
3. The suité is an impressive collection of post cards, photographs, different objects (fetishes?), sketches, etc.
4. This is a particularly the site of a strange rite, of an ambiguous ceremonial, on account of the bond prescribed by the artist between two sets of apparently parallel plastic facts, and whose only connection seems to lie in the same intense impression of suspended, arrested, frozen time, as much in the sunsets as in the figures. Everywhere, a throbbing desire, indeinite, unfinished in its very momentum and its profile. And yet, the whole is bursting with reality.

An ambiguous ceremonial

It involves quite another thing too, and similar questions would risk removing us from the centre of gravity of the work, from its concrete and plastic reality. This reality is presented somewhat like a puzzle: nothing is served by insisting on examining one single piece of it, at the expense of the others. It is a game. And as in any game, at the centre there are enigma, desire and entertainment. Here, therefore, arises the location of the Suite québecolcse, a place opened on six twilight paintings and haunted by about thirty characters, which carry with them the following signals, of an ambiguous ceremonial, on account of the bond prescribed by the artist between two sets of apparently parallel plastic facts, and whose only connection seems to lie in the same intense impression of suspended, arrested, frozen time, as much in the sunsets as in the figures. Everywhere, a throbbing desire, indefinite, unfinished in its very momentum and its profile.

The Centenary of Mount Royal Park

By Jean-Claude Marsan

One hundred years ago, in 1874, the City of Montreal entrusted to Frederick Law Olmsted the development of Mount Royal Park. The land destined for this purpose, namely some four hundred thirty acres, had been appropriated in and after 1869 at a total cost of more than a million dollars. This involved a considerable sum for the era, all the more since Montreal then had only 110,000 inhabitants. But the little city, already engaged for some time on the task of urbanization, was beginning to benefit from the results of an expanding economy, which was reflected in its pride and its ambitions. Had Montreal not created, in 1854-1859, Victoria Bridge, considered at that time the work of science and the most gigantic undertaking in the world, the eighth wonder of the world, so as to share in the movement for the creation of urban parks, following the lead of the principal cities of Europe, of New York with its famous Central Park and of several other big American cities. The choice of Olmsted, famous then as the most eminent landscape architect of the continent, was imperative to assure Montreal of a park worthy of its rank. But the American developer was to bring more than simple prestige to our city: he was also to leave here the evidence of a social ideal and of a special vision of the role of nature in the urban fabric.

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From this point of view, Mount Royal, a territory very little affected by previous residential development, and an allowed natural splendor, as he himself recognized, offered Olmsted an exceptional opportunity of putting his ideas into practice. And as he mentioned in his report, the development program of this area was already outlined by the potential of the site and the charm of its landscapes. In fact, the relationship between the two means of movement. The two means of movement.

In order to respect this nature, to seize its potential and to exploit it thoroughly, Olmsted divided his plan into eight distinct parts corresponding to the principal characteristics of the natural topography of the site. For example, he identified those areas in a gentle slope situated on the side of Pine Avenue Piedmont and Côte Placide. He also defined the base of the sides of the mountain (underfells), those steep flanks themselves (crags), forming the most dramatic element of the site, their crown (upperfell), which corresponds to the summit and which descends in a gentle slope toward the clearing (glades), a shallow depression at the foot of which Beaver Lake is located to-day.

For each of the sectors thus identified, Olmsted suggested landscape developments suited to intensifying the natural characteristics and the qualities of the already existing landscapes. For instance, he recommended that the upperfells of the park be planted with species that had no capacity for extending their growth and that the glades be planted with species that achieved the best and highest stature. He also suggested that the crags of the mountain be planted in such a way as to appear as high as possible and that, by contrast, the calm, serene character of Piedmont and Côte Placide be respected. He further insisted that the glades retain their character of gentle depression, a sector rendered more attractive by the presence of a reservoir (unfortunately, too geometric in form for the setting). In short, as A. L. Murray has well noted, one of the objectives pursued by Olmsted in these types of developments was the harmonization of the natural topography of the site, and of causing the mountain to appear higher than it is in reality.

Finally, the social goal aspired to by Olmsted, to be able to make the city-dweller benefit by a regenerative contact with nature, is clearly reflected in his development of the network of the park's roads of access and promenade. With a site of such topography, there was a strong temptation to polarize all the interest on a few viewpoints. Olmsted was able to avoid this trap: and he put the commissioners responsible for the creation of the park on their guard against the tendency to lift the people up and then lower them to have them enjoy the views and to bring them back afterwards to the city by the shortest roads. He proposed rather an access road for vehicles (horse-drawn) joining the lines of least resistance to the natural topography and leading the city-dweller toward the park by means of a complex route formed by stops and by windows on the city, allowing in this way a great variety of perceptual experiences. And, another sign of his genius, he completed this primary network with a secondary system of paths reserved for pedestrians, an allusion to a symbiosis between these two means of movement.

We can therefore assume that we would not be able to appreciate fully the development of Mount Royal without reference to the ideals of the era and the special conception which Olmsted had of the rôle of nature in the urban environment. There is no doubt — without intending to give an opinion on this point — that these ideals have been changed since then and that the strong demographic growth which took place in the Metropolis has caused Mount Royal Park to lose its original purpose as a natural reservation suitable to the assurance of a privileged city-dweller's contact with nature. For instance, Olmsted had foreseen this danger and had put the commissioners on guard against a wrong use of the park: “If it is to be cut up with roads and walks, spotted with shelters and strecked with staircases... and if thousands of people are to seek their recreation upon it unrestrainedly, its extreme charm is likely to lose whatever of natural charm you first saw in it.” In the light of the objectives pursued by Olmsted, we can appreciate better today the justice of this warning.

For footnotes see French text.

(Translation by Mildred Grand)
compositions, Jacques Rousseau pointed out that the spread of this art tradition largely coincided with that of the paper birch. Directed by their soul-spirit, the native women in this area used to fold sheets of paper-thin birch bark and bite patterns in them, producing prototypes of the designs which they executed in their art. Materially, this art was expressed in paintings on skin, wood, and bark; porcupine quill embroidery on skin, engravings on wood and bone, and etching on birch bark. Three-dimensional sculpture was extremely rare.

After the coming of the White fur traders in the late 17th century, and the subsequent introduction of European materials, several of these techniques were supplanted by imports - particularly quill embroidery with beads and silk thread on woolen cloth. At the same time, the native artists were increasingly exposed to examples of European tailoring of clothing and European decorative art. In view of the agents of White contact and the effects upon the native art, it is safe to conclude that the major part of these introductions were representative of French Canadian folk art, the ritual paraphernalia of Roman Catholic missionaries, and the trade goods of the Hudson's Bay Company.

It is reasonable to assume that the Indians originally assigned magical qualities to these materials. However, even these Whites themselves were hardly aware of the roots of their decorative art in an ancient but lost sacred world conception. During the 18th and 19th centuries, semi-realistic floral decorations of European origin were introduced to fit the aboriginal patterns, ultimately overshadowing the latter in many regions. Museum collections, however, show that in the development of this art tradition an interpretation of nature through abstract and conventional designs preceded an imitation of nature in the recent floral style. And although there is evidence of the use of quillwork to decorate the ceremonial bark-root basket, there is no good indication that this was older than the symbolism of its decoration. We know very little about the native rituals, confined as they were largely to the sacred deep in the winter forest. In view of its size, the skin cannot have been a ceremonial robe, as used in hunting magic. A survey of the literature in connection with the ceremonial use of the skin was made, and it was used to question patient during curing rituals, to place one's dish upon during "all-eat" feasts in honour of the animal spirits, and to hang as flags outside the lodge during various celebrations. The last two functions could well have been served by the same skins, and I am inclined to think that this is the case.

MONTAIGNE'S CANNIBALS

By François GAGNON

"Now, to return to my subject, I think there is nothing barbarous and savage in that nation, from what I have been told, except that each man calls barbarism whatever is not his own practice; and for indeed it seems we have no other test of truth and reason than the example and pattern of the opinions and customs of the country we live in."

Montaigne, who wrote these lines at the head of Chapter XXXI of the first book of Essays, was a very modern thinker! He was about to speak of those "Cannibals" visited by Vitellogaon at the time of the first attempts at French colonization in America since the failure of Jacques Cartier, and it was for him the place to preach tolerance! Did he already take the opposite view of medieval ethnocentrism, which put Jerusalem and Christianity at the centre of the world and, in dichotomous terms, seemed to an enlarged, peoples further and further from the human condition, more and more monstrosity? Did he already have the feeling of cultural relatively so much developed among our anthropologists? Not entirely. Look rather at the following:

"The people are wild, just as we call wild the fruits that Nature has produced by herself and in her normal course: whereas really it is those that we have changed artificially and lead astray from the common order, that we should rather call wild."

Comparing the Brazilian savages to wild berries with too strong a taste for our "bastardized" palates, it is therefore the contrast between nature and culture that Montaigne has in mind. Like us, he sees to a lesser degree the cannibals conditioned by their culture and us by ours, and refusing to decide which has the greater value, so much do they seem to gain where we lose and lose where we gain, that, closer to origins, they are less conditioned by culture. Would Montaigne, then, be closer to Rousseau than to contemporary anthropologists? Still not entirely, because he does not form for himself the same image of nature as does Jean-Jacques. As a man of the Renaissance, Montaigne imagines the state of nature as the "golden age" of the ancients and regrets that Plato or Lycurgus, "men who could have judged better than us", did not know them, because they would have seen the "republic" by experience, which they were forced, for want of something better, only to imagine."
them. They had been the subject of several narratives, of which the most important were those of soldier Hans Staden (1557), of Franciscan friar André Thévet (1558), of preacher de Léry (1578), all illustrated with engravings. Ancient maps always showed them as, for instance, to mention only one, the map of Brazil by the French cartographer, Affren (1587), preserved at the Huntington Library (Los Angeles). But the collection of images that would have the greatest influence was that of the Flemish engraver and goldsmith, Théodore de Bry, in his great work in eleven volumes entitled America. The third tome, which appeared in 1591, particularly included a description of Tupaianas' cannibals. Plate 12, which we reproduce here, is all the more interesting for the account of its subject — a cannibalistic meal where women and children are licking their fingers over a feast of human flesh, places us immediately in the historical context.

De Bry's information came from Montaigne, having them live in the golden age. No one will doubt that he treated those women and children who, for Staden a temporary visitor, «Each detail is rendered with art.» Dadd's highly individual and asocial painting expresses in it, in a Hollywood tradition of modernism, the spirit of the times: before the pre-Raphaelite revolution of 1848, nevertheless, with William Power Frith, Augustus Egg and others he created a group called The Clique, which intended to break the monopoly of the Royal Academy, and which evidenced, by its concern for contemporary subjects, certain aspects of pre-Raphaelism. However, the work of these painters, very gifted technically, contains nothing profoundly innovating. Dadd especially painted fairy-like subjects, which were legal in the Victorian era (Jeremy Mass devoted a chapter to them in his Victorian Painters). He took a trip to the Orient (1842-1843), during which he began to show signs of being unbalanced; the first confessions that he felt he was going crazy from having too many details to solve, that he did not know where to begin his sketches, although there were many. On his return, he savagely killed his father (in English papa = «dad»; we see an important linguistic key to Richard's madness here), and escaped to France; he was arrested and confined in Bethlem Hospital, near London, for a few months. His artistic activity was revived, encouraged by the superintendent of the hospital (for therapeutic or simply humanitarian reasons?). Then he continued at the hospital in Broadmoor, where he died in 1866. During his lifetime he had not fallen into complete oblivion, since several times he was visited by amateurs interested in his work. After his death, a few of these continued to seek his works, Sacheverell Sitwell in particular. But the rediscovery of Dadd is essentially a recent event, inspired by an article in Time magazine (April 25, 1969), with a full-page reproduction in colour (medicore) of his most famous and most enigmatic picture, The Fearful Master Stroke: the inclusion of Dadd in the Parnesan exhibition, La Peinture romantique anglaise et ses préraphaélites (1972); the publication of David Greyseim's book Richard Dadd: The Rock and Castle of Angeles (1972); finally, the exhibition at the Tate Gallery! On the other hand, Dadd's name was not even mentioned in John Piper's Painting in England, 1500-1880 (1965).

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the divisions rationally set up at Broadmoor sick: anxiety, epilepsy, intemperance, vice, confounding and exhaustive, of the nineteenth cen­
concerning the causes of the madness of the Museum), Drunkenness this point Idleness pre-Raphaelites 
direct approach. Some of them are contem­
dealing, as the name indicates, with sketches,
the arrangement of his work. The series of the 1852,
sketches to Illustrate the Passions is actually
Ruskin applied himself and whose
leisure to devote himself to engraving. But,
not perceive this maniac and detailed vision,
but which are lost in a microcosm; so, we count
principal figures, to which are added about
Gilles Hénault—

NOTES ON THE RECENT SCULPTURES OF DAUDELIN

By Alain PARENT

Whether it appears at the level of the multiple or at that of the city, Charles Daudelin's sculpture is always essentially monumental. The retrospective exhibition of his work, presented last spring at the Museum of Contem­
for example, to Mario Praz, which was misun­
derstood for a long time, reading «Fairly Feller» instead of «Fairy Feller»: a mistake which is fairly well explained, this picture being a fine example of narrative figurative, totally incomprehensible (but no less exerting

Dadd's schizophrenic flaw even affects the arrangement of his work. The series of the Pre-Raphaelites of a totally different character; in these we do not perceive this manic and detailed vision, without exception (the Patriotism for instance, and the exception is very important). We are dealing, as the name indicates, with sketches, whose draughtsmanship is sometimes rough, the colour delicate but making up simplified diagrams (cf. Christ Walking on the Water, 1852, Victoria and Albert Museum), the subjects at least apparently of an essier, more direct approach. Some of them are contemporary and belong to a social satire that the Pre-Raphaelites, as Rossetti, Ford Madox Brown, but which is particularly marked in the tradition of Hogarth and caricaturists Rowlandson or Gillray. Cf. on this point idleness (1853, Victoria and Albert Museum), Drunkenness (1854), Brutality (1854, Tate Gallery), Insignificance (id.), etc. This catalogue of the Second Empire, with its lateral expansion. The earlier reliefs kept all

Formally, the Fairy Feller has the look of a
ing it also by those voids of shadow. In

The evolution of pieces such as Espace, Silence et Nuit, of 1966, exhibited at the Panor­


(Translation by Mildred Grand)
as a sculpture eight feet in height, in Old Montreal. In other respects, the latter gives the impression of being about twenty feet high.

The evolution of the work reveals, in recent years, the diversity of the forms that can be assumed by the separation on the diagonal of the cube, or which makes the separation of the mass of the rectangular parallelepiped still close to the slit or the telluric digging of former mammas, the separation into small blocks allows no more than a broken line to appear, once the two components of the mass are diminished only when the masses are quite far from each other, or when they are completely joined: by its dynamism, the break introduces a kinetic quality, which, besides, attains its end in the real kinetics of Allegro-cube, equipped with an electronic mechanism which makes the two parts of the cube slowly meet and part. Once separated, the masses become self-sufficient objects, thanks to the strict proportional function of each smooth volume, with geometric contours of static function, with its broken surface of dynamic function. Doubtless Michel Seuphor would see in this the happy marriage of style and noisy affirmation.

According to the materials, bronze, alloys, corten or plastic substances (dull or transparent), the implicit relation (this, by the way, is the title of one of the key sculptures) is shown by a joint in a broken line, by the steps of a diagonal of cubic volume, or of the median of the cube, equipped with an electronic mechanism which makes the two parts of the cube slowly meet and part. The necessity of multiple developments on this theme of the lateral relation of the title of one of the key sculptures) is shown by the fact that the characteristics of the profound personality of Charles Daudelin will find there a special resonance. Almost all of the work, from the gougaches and the oils at the beginning, the terra-cotta, bears witness to a successful synthesis between an inferior world, often expressed in half-hidden reliefs, half revealed, and the sensual force of the mass.

Those are some of the dominant characteristics of a generous and powerful work, which is today in the very first rank. 

(Translation by Mildred Grand)

**MONIQUE CHARBONNEAU IN THE LAND OF WOOD-ENGRAVING**

By Ginette DESLAURIERS

Last August Monique Charbonneau came back to Quebec after a sojourn of a few months in Japan. On looking at her and on listening to her, we soon appreciate the enthusiasm that inflames her. Our curiosity is pricked to the quick: what did she go to seek in Japan? What did she bring back from there?

From Quebec to Japan, that is an unusual trip for Quebec artists. It is necessary, in fact, to have not only aspirations and determination, which are not lacking in Monique Charbonneau, but also to possess besides a substantial craft to dare to compare her work with that of Japanese artists in a domain where they excel, that of wood-engraving.

If Monique Charbonneau has been a recognized engraver for several years, now as abroad — we know that she previously exhibited in Toronto, New York, Santiago, Liubljana and elsewhere —, it was first as a painter that she compelled recognition in the Montreal milieu as early as 1960. Associated at the beginning of her career to the young artists of the Jean-Gauthier group, she then, from 1960 to 1965, regularly presented to art lovers and collectors solo exhibitions which have afforded us the opportunity of following her development.

We can trace three major periods in her painting: first, that of abstract lyricism recalling the wide luminous tracings of Zao Wou-Ki; following this a semi-figurative, semi-abstract period, an interval where we can already discern certain clearly defined forms in an abstract landscape; finally, her latest works are clearly related to figuration (for example, the study of masques). It was neither through lassitude nor through a lack of inspiration that Monique Charbonneau oriented herself toward engraving. These two professions of painter and engraver would share her time and her energy for several years. Previously, at the time of her sojourn in Paris (1957 to 1959), she was attracted by graphic art. On her return, an exhibition at the Studio Asiatique, the enthusiasm of the pupils of Albert Dumouchel inspired in her an interest which prompted her to enter this new path. On the presentation of works in painting and drawing, she was accepted into the engraving class and began the long apprenticeship in this craft under the instruction of the master engraver Charbonneau.

What does engraving signify for this painter who was already highly esteemed and for whom painting is very successful? To this question Monique Charbonneau answers: "At the exhibition of engravings by the pupils of Dumouchel, I was struck by the new look they gave their work. One felt in them a mastery of the technique allied to an uncommon concern for originality. Further, the discipline that such a craft requires was able to counterbalance the spontaneity of the gesture I practised in painting."

Monique Charbonneau demands first of engraving a technical support for her art. But, like a good painter, a lack of inspiration that would make her to pack her bags and take flight to the land of engraving is something unique," she tells us. "Whence comes its importance for a painter. What I express through engraving I cannot say by painting. Graphic art is an art of writing, of line. Each material and each technique require an interpretation of surrealism in its originality to the work."

Last winter, through the intervention of René Dorouin, of Editions Format, she met the Japanese engraver Rei Yuki, passing through Montreal after exhibiting in New York and Toronto. Keenly interested in Monique Charbonneau's work, the engraver was a young student in his country. Our engraver needed nothing more to cause her to pack her bags and take flight to Japan as soon as spring came. All barriers fell...
The active presence of the Cozic-objects

by Jacques de ROUSSET

In following one by one the steps in the route that Yvon Cozic has followed since 1965, we are witnessing the awareness of the life of the object, not only the life that springs from spatial occupation so called, but also that revealed by the influence of the milieu and the whole of sensory perceptions. Let us add to that a temporal conception founded on the ephemeral and we arrive at what art presents in the most concrete: the active presence.

Because, for Cozic, it is not so much the material that counts as the value it acquires in spatial or social context, and which it develops through its integration with a natural dynamism submitted to all the variations and pressures that man, as much as nature, imposes.

There was therefore no question for him to sink into a static art. As soon as he began to explore painting, he developed a figuration which is an almost mathematical character in order that the viewer might be able to form an extrapolation based on space in two dimensions. But this little play of the mind fell far short of satisfying the artist, and, from 1956 on, he entered upon the third dimension. A personal need to admit the possibility of a space to the perception of an object of art. He found this complementary dimension with the sculpture-object, which then became his most important means of expression. He went beyond the picture in the quality of a static form of support to which it became almost object in its own right. The forms would emerge — chiefly tabular — that began to create a special environment. Therefore an organization of objects inscribed in and around the traditional framework allowed the image of two dimensions.

If, until that time, Cozic was altogether satisfied with a relatively stable environment he would soon approach the problem of time. As opposed to the work of an unalterable character, he proposed the work of a changeable character. He plunged into the adventure while rejecting the conservatism inherent in stability in order that the object that he conceived might share the temporary character of existence: the latter is fated to perish, or, more exactly, to undergo the transformations which correspond to those we suffer: birth, action, death.

But before arriving at that point, Cozic would find it indispensable to give a form and character to his creations. After a certain number of objects that occupied space as sculptures, and produced with materials new to him, such as plexiglass, arborite and vinyl which allowed him to diversify his forms and make interesting comparisons at the same time, he realized that the articles exhibited in galleries were not the same. It seems to him that all kinds are much too permanent. He hesitated — but not for long — between this conception and the one he wished to bring out: a sculpture of environment built right out of the inherent qualities of life and action.

His sculpture-objects, since the end of 1968, are closely linked to the idea of the temporary, especially due to his discovery of textiles. The latter offer him forms that contrast with those resulting from the use of hard materials: lighter, more pliable, less severe, less aggressive: cotton, plush, velvet, vinyl. The objects begin to transform themselves through their contact with the sensitive skin of their creators and are definitely linked to the temporal unfolding that exerts on them an ageing action perceptible in the brevity of their existence. He discovered this life peculiar to the object in his family circle through the intervention of his wife, Monique, who shared from that time in his occupations with the contribution of the materials involved in her own interests: chiefly sewing. From a spectator she became a participant and, through her knowledge of these fragile materials, she gave Cozic the opportunity of setting up a bold demonstration — while it remained aesthetic and visual on the importance of external influences on the static nature of fabrics. That was a time of great creation when every object took on an essentially pliable characteristic and when tactile perception acquired an importance little explored before.

On the way toward these objects of consciousness and sculpture, he has created forms which tended to occupy larger and larger space and which were notably less conventional. This was the time of Complex marm aim (1970), which took possession of the walls and the floor of the National Gallery of Canada, and of the Chernik that came from the corners and the ceiling. The whole was directed by the obsession of inviting the viewer to enter the play by modifying the spatial aspect with his own initiative. Cozic was in a period, at the same time of sensuality and non-aggressiveness, when, through the sense of touch, he could permit the perception of the rigidity of the object within which these objects move - the play then takes on a new meaning where the two awarenesses of forms and space are made by Tactile and Visual perceptions.

With this almost pedagogic concern for the materials, he was able to direct the public to the perception by gesture and touch to occur more and more, from 1969 on, to such a point that he presented, in the same year, at the Museum of Contemporary Art in Montreal, an exhibition entitled Jongui Nolles where the artist also designed the space of the world which gives him the opportunity of rediscovering perceptions that modern city life forbids him, as if he were in a forest whose branches
would whip his body and whose leaves would caress him in a clearly sensual play of nature, the whole increased by a feeling of insecurity added by the mystery of the environment. This proposal of a sensory discovery in itself empowers each of us to enter into this universe of perceptions, according to his own personality, and at the same time to reveal himself while developing anxieties as well as pleasures.

This is how Ciccimarra's work is perceived. There are henceforth three inseparable factors: the viewer, the object, the creator, linked in movement and in time. And the object exists in so far as the spectator takes upon himself the task of animating it, that is to say, of giving it a soul.

With his Cordes à ligne, Ciccimarra explored material in such a way that the idea was general that he had previously begun to dissect. But there, the viewer — by exception — does not become involved and only undergoes the unfolding of these moments. Endowed with gay colours and modified by bad weather, Ciccimarra's clothes-line permits the eye to follow a whole range of movements that depend on the time function and whose visual perception offers as many snapshots of the real nature of environment as of the possibilities of transformation of everyday materials.

It was perhaps with Les 19 premiers jours de la vie d'Eustache that Ciccimarra wished, in May 1972 at the Galerie Média Gravures et Multiples in Montreal, to present the synthesis of the whole series of tactile objects that he produced in collaboration with his wife. His plan was to make an object develop and to cause it to invade a space, in this case the one at the gallery. Underlying this was his invitation to the public to come not only once to see a work which it should lose from sight, but to witness, by regular visits, the growth of a work called upon from that time never to disappear. Even if he considered Eustache a gag, he nevertheless structured the act of its creation in three parts: (1) the visual part, with its tactile concern due to the use of plush; (2) the intellectual part of the process of growth arising from a contrast between a lapse of time and the quality of the temporary; (3) the essential part, which is what the viewer can feel upon contact with the object. To this experience we must connect also the idea of the object's perpetual participation with the other artists of Groupe Média. The idea being to assemble in one big sack about thirty articles: engravings, beach things, inflatable banners, slashed canvases, easily transported at one time and which one unwraps himself to make his choice — therefore occupation of a space.

Ciccimarra has two other important productions to his credit: these are Voir ceux qui sont nus (1973), in which he intended to point in derision at our consumer society in another gratuitous gesture, without commercial aforesight. The subject of different materials, he clothed trees in the dead of winter in order that the viewer might witness the irreparable deterioration of this cheap finery, in the image of all that we produce. In 1973, too, he held an exhibition at the Museum of Contemporary Art in company with Jean Noël, entitled Oeil partagé. It was indeed of different objects, which presented chiefly surfaces for touching. Strongly encouraged to participate, the viewer did not deny himself this and was able in this way to do what the artist expected of him.

Such creations, in which the care for the aesthetic disappears progressively to the benefit of a total sense of comprehension of the instantaneous, encouraged Ciccimarra to increase his vision of perceptions; he invites us more than ever to make use of our senses, to see better, to touch better. Who knows? One day he will perhaps invite us to hear better, to feel better, and to make better use of the sense of taste by going so far as to taste the sculpture-object. Certainly Cozic is reserving other discoveries for us in the domain of sensory perceptions.


(Translation by Mildred Grand)

Born in France in 1942, Yvon Cozic took the classical course at Stanislas College in Montreal. A graduate of the School of Fine Arts in 1963, he held a bursary from the Canada Arts Council from 1969 to 1972; he also received a grant from the Quebec Ministry of Cultural Affairs in 1969. Several of his works are to be found in the National Gallery of Canada and the Museum of Contemporary Art. Aside from his many exhibitions, solo and group, he is one of the administrators of the Groupe Média Gravures et Multiples in Montreal. He is presently producing an exterior sculpture that Quebec is giving to the city of Kingston, on the occasion of the three hundredth anniversary of the founding of that city: a much discussed work whose theme is pollution.

RICHARD CICCIMARRA

By Bradford R. Collins

In the summer of last year Richard Ciccimarra, a Victoria artist, died in Greece. It was not an event noted by many; this, in fact, is one of the few places you will find reference to the fact. To me, this seems somewhat tragic since he was an artist of considerable humanity and talent, more, I would venture, than many of those with considerable reputations. What I want to do here is discuss not only the nature of his work but the broader issue of how and why such an artist was and will continue to be neglected.

Ciccimarra was born in Vienna in 1924. Aside from occasional studies at the Academy of Fine Arts in that city, he was essentially self-taught. After World War II he spent more than three years painting the West Indies in a ketch. He then lived successively in London and Vancouver before settling in Victoria in 1955.

For the last few years of his life Ciccimarra suffered from alcoholism and was frequently hospitalized. During one of his last visits to hospital he telephoned Paul Wong, the director of the Bau-Xi Gallery in Vancouver, to come and receive his last will and testament: all his remaining works. It is from this group that the recent exhibition at the Bau-Xi was drawn. Aside from an occasional painting done before 1960, the exhibit consisted of washed conte drawings of figures done over the last ten years of his life.

These drawings are very deceptive. At first they appear somewhat clumsy and tentative; detail is lacking and Ciccimarra seems to have had trouble finding just the right contour. An occasional precisely detailed element, like the crumpled paper in the corner of one drawing, however, makes it apparent that ineptitude cannot account for the particular style adopted in these works. Slowly one becomes conscious of the expressive strength carried by the line.

Ciccimarra has wilfully rejected a flashy, impressionistic style which would call attention to itself and through that to himself for a style appropriate to his work. That his works are exclusively human; alone or in groups of two to four, each person is anonymous, each incapable of vital action or desire. They sit or stand with heads bowed, shoulders drooping and hands hanging slackly at their sides in attitudes of sad resignation. Occasionally a common look is seen on a man's face; his shoulder, but the act does not soothe or settle, it does not bridge the distance between the figures; each remains isolated, alone in his own sorrow. The line contributes much to the general impact. It too is ordinary, tentative, slow and lifeless. It too is without beauty or excitement. It seems, in fact, to have been the work of the weary hands it defines.

The use of a consummately expressive line and the ability to capture mood through essential pose is reminiscent of Daumier's work. So, too, is the spectator's sympathetic involvement with the characters. Despite, or perhaps because of the bald, cold, and impersonal, they remain mysterious and enigmatic. They are human, the subjects of the exhibition, but the unspecified nature of their complaints, the viewer is profoundly moved by their plight. In a depressingly existentially aged Ciccimarra's work strikes a fundamental chord.

The theme of loneliness and resignation is one dealt with often in the literature of the century (the poet of the broken flower quickly to mind) and it is in this context that Ciccimarra's work is modern. It surely has little to do with modern painting. Except for a few notable exceptions like Edward Hopper, modern painting has avoided such themes, true human themes. Fact, in fact, it has contented itself too often in recent years with formal issues, issues of painting. Rather than face the world, artists like Reg Holmes, whose works followed Ciccimarra's at the Bau-Xi Gallery, seem to prefer to crawl within the tight, cosy confines of an artificial society of their own making. Writers on the other hand, have addressed themselves to the world beyond their own studies and art books they have tended to do so with a coldly impersonal eye. The Pop artist treats people as commodities and the Photo Realist prefers machines and scenes devoid of a human presence. The work of William Featherston, another Victoria artist recently shown at the Galerie Allen, falls into this general category. The human element is essential to Featherstone's work, but the characters are hard and impenetrable, strangers to each other and to us. I am by no means faulting Featherston's work; in fact, I greatly regret that his work reflects honestly and well a certain fact of modern existence. Nor do I criticize Holmes or his ilk. In an age of flux and uncertainty, geometry and closed systems are a necessary antidote. What is nice, on the other hand, is that Featherston does not tip his cap to the professional critic or artist historian. Considering the fact that for the last few years of his life Ciccimarra was a virtual recluse and the occasional attention he received, it would seem he is best referred to as the artist who has remained true to his beliefs and work.
best work in the exhibit was being shown for the first time, it is not surprising he has not been noted. What is sad is that the show will not attract the attention it deserves, unrecognized. For one thing, humanism is not the one used in art. It is dismissed as anecdotal and sentimental, as if man were not a lover of stories and feeling. Then, too, Cicimmarra is not part of any "school". The harsh reality is that quantity counts for more than quality. Recognition goes to the movement, the group, Artists with an entirely individual style are less apt to gain recognition than those whose work is part of a larger current. Edward Hopper's work received little art historical attention until the recent revival of representational painting, until a historically important niche was found for it. The case of Gendron is different. He has plenty of nerve and has associated with thieves; he has not finished his canvases. By all evidence, Gendron and Villeneuve are not comparable, they follow divergent paths.

What does Gendron paint and how does he paint? His works are the reflection of the ordinary life of every day, particularly of the bluffs that crown it. In this case the glory of museums to-day. Here is shown toward Gendron. He is known as a primitive painter, a naivist, a poet of the image, a psychologist, an artist, but the same is not true of Gendron. He is interested also in persons, especially in the social levels apart from the cultural or the official or the avant-garde (a trinity as well installed, but as little certain as the Other), possess the gift of creating. Let them take courage and, with or without official help, let them follow the path traced out by Gendron. It is then that Quebec will have its art without artists. What is valid for Quebec is equally valid for the rest of the world.

Villeneuve reveals that there is a very rich source of art in the people. But it is only occasionally that art emanating from the suburbs is shown at the hostel. Thieves, persons fallen from their class, are taken seriously. The dizzy circus of the art of the twentieth century could have seized upon Gendron and enrolled him in the Pop group which is very healthy in Quebec, thank goodness. But because Gendron escapes every category, all the classifications dear to the priests of art, he demonstrates the limitless possibilities of creation that exist among us and everywhere else. If it is true that all and sundry are not in a position to produce objects of an aesthetic nature, as it is true that not everyone is suited to having a driving licence, it is just as certain that a great number of persons, especially in the social levels apart from the cultural or the official or the avant-garde, are not only in a position to create, but are also capable of doing so. The reader has perhaps not been reassured. François Gagnon did not hesitate to say that Villeneuve was one of the greatest artists in Quebec; let him allow me, while I agree with him, to say the same about Ernest Gendron. And there he is, finally, a connoisseur artist.

ERNEST GENDRON, OR THE ART OF SUBSTRUCTURE

By Léo ROSSHANDLER

The Museum of Modern Art in New York presented to us some years ago an exhibition on the theme Architecture without Architects. This showed us houses, buildings, even villages and whole towns that were the results of the invention of the inhabitants of the places. All this had been accomplished during the course of history without the aid of graduate architects. By all evidence, the communities contained a goodly number of anonymous architects, educated simply in the hardest and truest school, that of experience.

Would it be possible to discover among us an art without artists? Upon visiting The Exhibition of Three Artists, as people are pleased to call it, organized at the Saidye Bronfman Centre, we realize that two of the exhibitors, Těpora Levy and Abraham Bazaï, are truly artists, but that the third, Ernest Gendron, does not seem to deserve this glorious title. In the biographies published at the time of the exhibition, Levy and Bazaï tell us of the schools they attended, and the prizes won during the course of their careers, and give us information tending to justify the rôle of authors of the exhibition of Ernest Gendron. No school, no diploma, no prize, simply the abridged story of a life: lumberman, soldier, acrobat, comedian, wrestler, mechanic, handyman. The dichotomy goes even further. If Gendron says he is a gambler, that he is not afraid of the few penalties he needs for living by playing poker, he is speaking of a past he has lost interest in on the money he receives from welfare, that he has plenty of nerve and has associated with thieves, this has gone by unremarked, it does not make an artist. And yet they exhibit paintings from his hand, under sanctified forms: reviews, messages, speeches, articles in the press, etc.

On the other hand, a great deal of good will is shown toward Gendron. He is known as a primitive painter, a naive artist, a spontaneous creator, adjectives which are only so many excuses. What ought to be said is that he possesses an extraordinary technique, that he is a marvellous portraitist, a knowledgeable colourist, a poet of the image, a psychologist of modern life, that he speaks a contemporary visual language. Since this is not being said, I am happy to have the opportunity of asserting it here.

The recent exhibition put on by the Saidye Bronfman Centre, Pope Pius XII and his canary, René Lévesque and John Diebenkorn, Charles de Gaulle and Churchill, even Hitler is not missing from this roll-call. It is interesting also in persons who are not leaders of men: Picassos, a man who makes millions of people laugh, there with his charming smile and Marilyn Munro, naked, separated by a deep river from the humanity that they would like to convince from the roll-call. He is interested also in persons who are not leaders of men: Picassos, a man who makes millions of people laugh, there with his charming smile and Marilyn Munro, naked, separated by a deep river from the humanity that they would like to convince from the roll-call. It is interesting also in persons who are not leaders of men: Picassos, a man who makes millions of people laugh, there with his charming smile and Marilyn Munro, naked, separated by a deep river from the humanity that they would like to convince from the roll-call.