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Mildred Grand

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The reinvention of cinema from scratch, from shadow, emulsion, positive/negative reversals, get on with film as film. Phenomenalogically. Concepts and models from other sources. So a passive viewer. Structural film asserts active, authoritarian and manipulative and so cannot the parts, pared to essential and essence, re-

Both demand a structural definition on a —

The film makers are inherently political but theirs must be the first political statement — the abstract expressionist, within the whole; horizontal or vertical alternations of warm and cool white. A square, red verticals facing inward, blue horizontalals facing outward, creating solid line and diffuse shadow. There was Robert Rauschenberg whose industrial, premanufactured objects, stimuli — and no longer the film. The film remains a means for passing, motion, collision, border, reinforcement, conjunction, etc.

But a substantive difference remains. For Rodchenko the line was investigated only as a means to an end.

Sol Lewitt’s The Location of the Line will be at the Lisson Gallery in May and June, 88 Bell Street, NW1.

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 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 raison d’être, 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. Every
The Twilights of La Suite québécoise

The two sunsets (of 1964 and 1965) mentioned above thus serve as prelude to Suite québécoise on which Edmund Alleyn concentrated in 1973 and 1974. In this suite he comprises six large pictures representing sunsets, and accompanied by about thirty figures painted life-size on panels of transparent acrylic, the whole intended to form one and the same place, to rise in one 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 at the same time, nor can we ever say everything...

The exprespectacular of the two preceding sunsets surprised him, however, because they were the expression of his personal point of view that always permeates the end of the day, 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 sacred surfaces of a distracted memory; in 1966, that of the Peking man about whom we do not know whether he precedes or follows our present civilization on the dark strand of history.

In each case, fixed time, suspended, stopped, that has been a faithful theme in Alleyn’s work for twenty years. Let us recall some segments of it: the slumbering life captured in the lasso of the skillful pen at the time of the School of Fine Arts, then the obsession hidden in the secret of ancient sarcophagi, the shadow of Nicolas de Staël behind his scribbled secrets, the abstract Expressionist stenographic stroke, in a different manner of Mondrian in the nineteen twenties, beyond space. Expressed otherwise, a non-place, a place varies, in an intriguing way. At one end of the series, an orthogonal composition, in the manner of Mondrian in the nineteen twenties, by which the rectangles become a new surprise, that of palm trees which passes and which the artist sets, pathetically and romantically, at twilight, as in a dizzy respite at the very threshold of night, and therefore of death. This remission removes the agonizing burden, or at least relieves it somewhat, and turns the scene into a sort of timeless parenthesis. And by extension, beyond space. Expressed otherwise, a non-place, in the legal sense.

The inhabitants of this non-place

There would be a great deal to be said about Alleyn’s palette in the six landscapes of his Suite québécoise, and in particular that it is the same as the one which he used, with the help of masks and with certain ranges of colours that this tool allows (without mentioning illiac, orange tones, etc.; about the different stylistic orientations, which multiply the divergent approaches precisely to control the mannered condensation in one single choice. One after another, or all at once, romantic, sentimental, cerebral, humorous, ironic, impressionist, the painter combines kitch, the psychedelic, Québecité (a kitch “made in Quebec”), painting by numbers, Hardedge, etc., and asserts that each picture exists only in relationship to the figures that accompany it.

And yet these figures seem at first to be in no way related to the landscapes. The painter photographed them on the sky during the summer of 1972 and 1973, in the midst of the motley crowd moving about in the La Ronde amusement park in Montreal, and transposed them faithfully, with the appropriate plastic simplifications, each preserving in a strange and striking manner its original lighting, incorporated in some way into the clothing and the attitude of each, which further accentuates the primary independence between landscapes 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 images. On the threshold of the television images of the era, he produced a strange picture titled Marine, in 1968: in front of a sunset perfumed with psychedelic flavour, we see the profile of a prehuman still weighted down by his simian skeleton.

(Translation by Mildred Grand)
Hyperc realism? And immediately there come to mind certain figures by Alfred Leslie, Audrey Flack, Douglas Bond, Thiébaut, certain landscapes by John Cлем Clarke or Paul Stagner, Richard McLean’s compositions and, more particularly, the figures painted on mirrors by Pistoletto and the figures which stand out in Marial Rayssé’s pictures. And yet Alleyn’s Suite québécoise 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 ceremony, 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 trite 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 scrupulously depicted on the view side of Alleyn’s Suite, that of 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 québécoise. 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 genres.

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 mean something? And as such it must necessarily act in a more directly remedial way to enunciate a particular consequence, in short, of a global situation where something must happen.

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 québécoise, he discovered again the original flavour of the art, of manner, of polem, of the poem.

The suite is open.

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, by identifying a foil or introducing the following 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 an established fact, a clinical or sociological sampling? Or of a speech for the defence, perhaps, in aid of the spontaneous feelings of the man in the street (and at La Ronde) in so far as it is opposed to the conditioned sensitivity of the elite, the upstarts in culture, the nouveau riches of the mind?

The side facing toward the landscapes is clear, and that of the figures inevitably narrows the horizon of reading.

Among others, we find there a fat woman, almost directly out of the Beses-sœurs by Michelangelo, at the centre there are enigma, desire, ritual, 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, an indefiniteness, unfinished in its very momentum and its profile.

And yet, the whole is bursting with reality.

2. On this theme, see the excellent article of Noël, No. 21 (December 1970), pp. 34-39; and my book L’Art au Québec depuis 1940, 1973, pp. 405-407.
3. The artist gathered together besides his Suite québécoise an impressive collection of postcards, photographs, different objects (figurines?), sketches, etc.
4. The enigma of the six sunsets, simultaneous and yet so different from each other, and that of the thirty effigies scrupulously depicted on the view side of Alleyn’s Suite, that of 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.
5. Nor of re-presenting, but of presenting well, causing to be present. And meaningful. What does the signified matter, since it must mean something? And as such it must necessarily act in a more directly remedial way to enunciate a particular consequence, in short, of a global situation where something must happen.

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 acquired 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 in the process of municipal rationalization, 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 1854-1855, Victoria Bridge, considered at that time the work of science and the most gigantic undertaking in the world, the eighth wonder of the world? In 1870, so that Montrealites might know the truth, Olmsted, so that Montrealites might know the truth, Olmsted was rapid 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 simply 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. Without possessing the span of the scheme of Central Park, Olmsted, excessive to the development Olmsted suggested for Mount Royal nevertheless reveals the broad outlines of his conceptions of landscape architecture, as well as his objectives of social democracy. Because one of the characteristics of Olmsted’s thought was precisely his ability to translate the philosophy and the ideal of the social reformers of his era into physical developments.

It was also in response to the aspirations of the social reformers, be they disciples of Jeremy Bentham in England, Charles Fourier in France, the William Channing, Henry Bellows, and the Fourierists in the United States, anxious of mitigating the moral and social ills of the working classes of large industrial cities, that were brewing, in the 19th century, the movement for urban parks. These reformers, poor judges of a techno-economic system then in full gestation, sincerely believed that by demonstrating to the masses the way of getting access to recreation, by bettering the qualities of the urban environment, these social ills and disorders would disappear by themselves. The Introduction of nature into the city, with its potential of cleaning the urban fabric and of regenerating the soul, appeared evidently desirable to them.

Olmsted shared these ideas and this ideal. Thus he would write in his report on Mount Royal Park: “It is a great mistake to suppose that the value of a charming natural scenery lies wholly in the induction which the enjoyment of it presents to change of mental occupation, to air-taking, and exercise and air-taking. Beside and above this, it acts in a more directly remedial way to enable men to better resist the harmful influences of ordinary town life, and recover what they lose from them”. For him, nature possessed real therapeutic properties, as much in a physical way as in a moral one. Indeed, in this same report, he would write: “The presence of nature not only possessed a sanitary influence but also formed an educative and civilizing agency, standing in winning competition against the sordid and corrupting temptations of town”. Thus, in Olmsted’s mind, nature constitutes the element indispensable to the health of the towns, the cities, the dwellers. Its role is fundamental: it is to restore the balance lost with the launching of the process of urbanization by the Industrial
The conditions of Mount Royal without reference to the urban environment, there is no doubt... in his development of the network of parks. For instance, he recommended that the glades... 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... a sector rendered more attractive by the presence of a reservoir (unfortunately, too geometric in form for the setting). In short, A. L. Murray has well noted, one of the objectives... a small selection, however, enables me to offer this contribution as a posthumous homage to an ancient and do... the way of life around the James Bay. As such, I will focus upon those artifacts in the Spley Collection which convey the story of... Indian humanization of the boreal forest by means of a spiritual interpretation of reality and its symbolic expression in art.

As for the dreamers... and the well-being of the people. This strong emphasis upon the cultivation of an individual relationship with spirits explains the great variety both in magico-religious practice as well as in artistic expression. Yet, even a rapid survey of both aspects reveals the... by the spirits. It is obvious that the individual dreamer, in his imagination, was limited to the possibilities within these traditions. Moreover, most of the decoration being executed by... perfections. From antique specimens preserved in museums it appears that the aboriginal art traditions... in our own ecology and other-ologies, hardly adds anything relevant to our understanding of native creativity. Ideally, we should start by discarding the framework in which we are used to discuss and appreciate art, starting with the very concept of art itself. This concept is as foreign to the traditional Indian mind as it was in our own society before... designed to widespread symbolic interpretations; while at the same time having specific and secret connotations known only to the dreamer and the artist.
compositions. Jacques Rousseau pointed out how 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 paste patterns in them, producing prototypes of the designs which they executed in their art. Materially, this art was expressed in paintings on skin, wood, bark, porous and bone amatari dery with beads and silk thread on woollen 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 such European imports. However, even these Whites themselves were hardy 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 adjusted into the aboriginal patterns, ultimately overshadowing the latter in many regions. Museum collections, however, show that in the development of this art tradition there is an interpretation of nature through abstract and conventional design, which preceded the symbolic tradition of the European arts.

Against this background, the great value of the anthropologists in the Speyer Collection becomes obvious. I will try to illustrate this with some examples, originating from the Cree, Montagnais-Naskapi, and northern Ojibway Indians.

Plate I shows a rectangular sheet of birch bark, 510 x 110 cm. It is somewhere northeast of James Bay about 1740. Notwithstanding this great age, the skin has maintained its suppleness to a surprising degree, bearing witness to the high quality of native tanning techniques. The borders of the skin are trimmed with short, quill-wrapped tassels and fringes, symbols of the spirit extending his powerful contacts with the spirits of nature far and wide. The latter may well include the spirits of the four wind directions.

It will be clear that a skin like this was intended for ritual use, but the identification of the aboriginal artists with the example and tradition of their European tailors was also clear in the symbolism of its decoration. We know very little about the native rituals, confined as they were largely to the sacred life 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 indicates that the skin was usually used to lay a patient upon during curing rituals, to place one’s dish upon during “all-night” 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 see the whole of this discussion with these two functions.

Closely related symbolism is apparent in the painted decorations of the skin coats, leggings, mocassins, mittens, pipe-bag, and toboggan model in the Speyer Collection.

However distinct the native art style north and east of James Bay may have been, abundant evidence connects its forms, techniques, and symbolism with both aboriginal traditions, extending south and westward through the Cree and Ojibway countries to the Great Lakes and the Plains. A magnificent example, of Cree or Ojibway origin, is Plate 4: a white skin coat from the woods, decorated with woven quill-work in a truly aboriginal style. Made in the 18th century, it does not show the European tailoring of the Naskapi summer coats, the only possible indication of European influence being the change from long shirt to regular coat by cutting open front, and a few beads around the quill-work.

Finely woven porcupine quill-work, as seen on this coat, appears to have been a distinct feature of the Cree Indian art style. Shown here are a belt, a pouch, and an elaborate knife-sheath. Notice the basic similarity between the quill-woven designs and those painted on skin, particularly in the decoration of the belt. Knives and pouches were worn on the breast, and the decorations appear to relate to the soul-spirit of the owner. Beads strung on the fringes reveal the presence of the White man, but the decorated fringes still expressed the central and all-pervading desire of the native people around James Bay: good luck in hunting...

MONTAGNE’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; 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 XVI of the first book of Essays, was a very modern thinker! He was about to speak of those “Cannibals” visited by Vilegaion 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 a Christian context and more enlarged, peoples further and further away from the human condition, more and more monstrous? Did he already have the feeling of cultural relatively so much developed among our anthropologists? Not entirely. Look rather at the following:

“Th’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 led 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 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.”

We cannot better understand how the men of the end of the sixteenth century — the first two books of the Essays were published for the first time in 1580 — imagined the state of nature that they so freely to the Americans only by looking at the engravings illustrating the account of Vilegaion, where the illuminated maps representing distant countries. Montaigne, writing of cannibals, spoke of the Brazilian Tupinambas, without naming
Therefore we could quite easily sneer at these Romans of America imagined by the men of the end of the sixteenth century, but this would be to forget that in our times of great knowledge and fine objectivity, the fascination of the golden age has not ended. It is true that it is expressed in another way. But how shall we not think that the world-wide tourist industry does not feed our imagination in another manner while calling to mind sunny beaches where we are free to go nude and to put aside the restraints of our civilized world?

What was it that Montaigne said of the Tupinambas?

"This is a nation, I should say to Plato, in which there is no sort of traffic, no knowledge of letters, no science of numbers, no name for a magistrate or for political superiority, no custom of servitude, no riches or poverty, no contracts, no successes, no partitions, no occupations but leisure ones, no care for any but common kinship, no clothes, no agriculture, no metal, no use of wine or wheat."

Is it not paradoxical that the tourist agencies promise to our businessmen, to our unwinding executives, tired of "trade", of "figures", of politics, wealth or poverty, of contracts, estates and shares, that they will fill the ordinary course of their days? It is not. De Bry's ubiquitous able necktie that they will get rid of here, allowing them to go without "vestments". Also, the golden age is a region of the civilized mind, a nostalgia that it represses but which it needs in order not to lose its equilibrium. All America excludes its Hawai'i (paradise is an island) and expresses in it, in a Hollywood décor of cardboard and artificial flowers, the form of its inhibitions.

The unfortunate part of this is that what he represses in himself, modern man oppresses outside of himself. Touristic dreaming is comatose to colonialism.

Richard Dadd in London

By Jean-Loup BOURGET

Richard Dadd, born in 1817, studied painting, showing signs of a talent in conformity with 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, contained nothing profoundly innovating. Dadd especially painted fairy-like subjects, which were legal painting fantasies. In order not to lose its equilibrium, All America has its Hawai'i (paradise is an island) and expresses in it, in a Hollywood décor of cardboard and artificial flowers, the form of its inhibitions.

The unfortunate part of this is that what he represses in himself, modern man oppresses outside of himself. Touristic dreaming is comatose to colonialism.

2. "Mire" for "miror" rather than "point de mirre", as claimed by Alexandre Micha, author of the explanatory notes of this edition.
3. lb., p. 258.
4. thậpicella, 30, 44. "Men fresh sprung from the gods".
5. ibid., III, p. 125.

(Translation by Mildred Grand)
the divisions rationally set up at Broadmoor
poverty, religion, excitation, terror and exposure to war climates. Yet other sketches
have mythological, medieval or picturesque subjects and, in the bizarre simplicity of their composition, evoke rather Neoclassicism or the troubadour style, which is purposely a neoclassic variety of medievalism that is usually associated with romanticism. The Death of Richard III (1852, private collection) or Hate (1855, National Gallery). In this story of Pride (1854, private collection), Vanity (1854, Bethlem) are in the same manner, to a ridiculous degree. Polyphemus (1852, New York) has something of Blake in it; Melancholy (1854, private collection) shows a noble profile and monumental group, in contrast to the little one (1854, Bethlem) comprises a neoclassic profile, a mask, draperies, antique sandales, a low relief.

It is established, therefore, and the conclusion is, in our sense, quite unexpected, that Richard Dadd, contrarily to other mad painters, was a great eclectic artist. David Greyseym, Rossetti, Ford Madox Brown, whose title was misused (the methodical and, as it were, scientific observation of the forms of nature). We think, we were saying, of Holman Hunt or of Tennyson's Arthurian legends, but the poetic vision of Dadd concerns the causes of the madness of the poet. In one sense, nothing is left to the imagination; in another sense, naturally, it certainly is a matter of a romanticism — analytic, nay, even schizophrenic in its essence — which breaks absolutely with the synthetic, confused, agitated vision of a Turner. We have seen how Dadd, before his madness, Constable's pastiches (Landscape, 1837, York; The Bridge, 1837; private collection), with their tumultuous trees and their stormy skies brushed with large strokes, and the pointillist deixis before its time of the View of the Isle of Rhodes (1842, Victoria and Albert Museum, of the Pilot Boats (1858-1859, Tate Gallery) or of the View of Port Stragglin (1861, British Museum), which, bathed in golden light, can precisely justify a comparison with Turner (or with Claude). The infinite delicacy of these water-colours brings to mind the pastiches of the Seegers and makes us regret that Dadd did not have the leisure to devote himself to engraving. But, let us repeat, in spite of all the idiosyncrasy to be found in Dadd's genius, his microcosmic vision seems in harmony with a certain Zeitgeist. A dangerous notion, difficult to define; in any case is worthy of these studies of rocks but which give to France, during the same era, a Hercule Greysmith repeatedly evokes the name of Teller 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 ex-}
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 reliefs of an accentuated or the separation of the mass of the rectangular parallelepiped. Still close to the slit or the telluric digging of former magmas, the separation into dents or zigzags allows no more than a broken line to appear, once the two components of the mass become juxtaposed. The separation appears with a dark violence.

In this regard it would be interesting to analyse the psychological bases of the work, in which the theme of the couple appears very early as a basic function.

The harshness and the force of the relation 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 it a happy marriage of style and noise affirmation.

According to the materials, bronze, alloys, coren 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 helicoidal staircase, and it is there that it reveals its most perfect accomplishment, in a curve that is technically the development of a very complex mathematical formula. The aesthetic result of this formula is to unite with the massiveness and the coldness of the cube the suppleness lightness and the sensuality of the curved surface, in other respects always in implicit movement.

Finally, in most of these sculptures, the masses are not carved in perfect symmetry, but often by broken lines, therefore as a breaking of balance, as is the case in masses of the monumental ensemble at Complex G in Quebec.

This relation of evolution was developed in another way, at the time of the creation of one of the models for the monumental bronze of the National Arts Centre in Ottawa. The developments on this theme of the lateral relation of two masses joined at the base, which plays the role of pivot, follow the same road explained above in connection with the cube: surface is liberated from reliefs, line and profile become pre-eminent in the mass. There also, the development which takes place in the parallel transparence or the qualities of polished surface of the new materials add to the qualities of the profile, to the detriment of the mass. However, the basic functioning, the relation between coupled volumes, remains. Equilibre Latéral, La Régie du Jeu, Transparence, Récit, Forêts forêt, Forêts sorn forêt, are developments of this theme, which is, in a way, the projection in profile of the theme previously analysed; in this the volume has, indeed, less importance than the lateral surface.

The necessity of multiple developments on the same theme, which can be perceived as one of the creative constants of the artist, certainly shows to what point severity and the will to develop the subject to the end gives its unity and its originality to the work.

These qualities of tremendous size, balance and harmony, whose components are, according to the sculptures, the relation between two masses, a single mass, and the treatment of the material, formerly lyrical then more minimalizing and finally the kinetic quality, are combined in an aesthetic which offers to the contemporary world, and in its language, the sumptuous majesty of a work that derives the force of a great classic from ancestral sources of the ritual of the couple.

To-day we see the outcome of a creativity which began to express itself thirty years ago, in solitude, by a synthesis between the language of Fernand Leger and a graphic interpretation of surrealism.

Is it possible to believe that the characteristics of the profound personality of Charles Daudelin will find there a special resonance? Almost all of the work, from the gouaches and the oils at the beginning, the terra-cotta, bears witness to a successful synthesis between an interior world, often expressed in half-hidden reliefs, half revealed, and the sensual force of the mass.

There are some of the dominant characteristics of a generous and powerful work, which is to-day in the very first rank.

(Translation by Mildred Grant)

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 a certain didactic 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, here as abroad we know that she previously exhibited in Toronto, New York, Santiago, Lima and elsewhere, it was first as a painter that she compelled recognition in the Montreal milieu as early as 1960. Associated to Noval, the group to which she belonged, she decided to engrave in 1965. Since then, she 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 abstraction 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 figuraction (for example, the seeds of mandalas).

It was neither through lassitude nor through a lack of inspiration that Monique Charbonneau orientated 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 (from 1957 to 1959), she was attracted by graphic art. On her return, an exhibition at the Archives of Art and the Environment showed that the pupils of Albert Dumouchel inspired in her an interest which prompted her to enter into 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 Fernand Leger.

What does engraving signify for this painter 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 technique which, 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 any other craft, 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 drawing, of line. Each material and each technique of impression involves its requirements and furnishes specific results." For eleven years Monique Charbonneau has been in turn etching, lithography, silk-screening, and engraving on wood which she taught for five years at the School of Fine Arts, then at the UGAM. "Wood engraving is the technique that interests me most, undoubtedly on account of the material which is more responsive than the copper or zinc plate. Wood answers better the gesture of the engraver who must sculpt the material to be printed. It is also more easily handled than heavy lithography stone. I like wood engraving because it yields the pleasure in looking at it, in manipulating it, in bringing out the beauty of its grain, in growing it, in giving it a new depth and relief by means of the original form which is born of the gouge or of the chisel."

Nevertheless her studies, her teaching, her studio work were not enough to satisfy her fully. Monique Charbonneau requires the support of a tradition. Quebec has several engravers of great talent, of whom the leaders are, perhaps, the generation instructed by Albert Dumouchel. But this country, too young to have a long history, can not give the opportunity to artists. This lack is felt by Monique Charbonneau, who does not aspire only to a perfect technical mastery, but who seeks a spirit which the gesture does not exhaust. "Art and life are one," she tells us. So she naturally turned to Japan, this land dedicated to engraving.

Last winter, through the intervention of René Doural, of Editions Formart, she met the Japanese engraver Rei Yuki, passing through Montreal after exhibiting in New York and Toronto. Keenly interested in Monique Charbonneau's work, he suggested to her a sojourn 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...
What I have brought back from Japan is not one of our artists. Therefore, we shall follow exhibited at the Gin Gallery in Tokyo, from the tradition of printing among Japanese en- gravers? Perhaps so. They do not engrave only with their hands, but with their souls. It is impossible not to be sensitive to their love and respect for the craft. They command their means of expression. “Engraving in a gentle slope, in a gradual range of colours, characteristic of Japanese imprinting, is of value to the representation of scenery”, she explained. The flat tints of our graphic processes explained. “The flat tints of our graphic processes assimilate the Japanese technique and not to understand 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 arose from a symbol of 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. In a personal need to achieve 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 where it became a poet of origin from an abstract form, would emerge — chiefly tubular — that began to create a special environment. Therefore an organization of objects inscribed in and around the traditional framework followed 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 of setting the conservation 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 his way to an intrinsic 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 and in private collections in this country and abroad. Works are presented at the Galerie de l'Ermitage in Paris, in the Galerie de l'Ermitage in Paris, as well as at the Galerie Les 2B at Saint-Antoine-sur-le-Richelieu.

**The Active Presence of the Cozic-Objects**

by Jacques de ROUSSAN

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 sensorial 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.

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(Translation by Mildred Grand)

Born in Montreal, Monique Charbonneau studied at the School of Fine Arts in Montreal with Polian from 1950 to 1952, and with Dumouchel from 1960 to 1964. Abroad, as
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.


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 hundred 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 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 sailing 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 possessions. This from a man who was to be remembered for his particular life and work. The act does not soothe or settle, but the act does bridge the distance between the figures; each remains isolated, alone in his own sorrow. The line contributes much to the general impact. It is too, that is to say, too short.

The theme of loneliness and resignation is one dealt with in the literature of the century (the poetry of T.S. Eliot comes most 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, although human themes is the fact. Instead, 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 tiny, cozy confines of an abstract system. With this in mind, Ciccimarra’s work can be seen as composed of his own individuality. He has addressed himself to the world beyond their own studios 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 Featherston’s work, but the characters are hard and impenetrable, strange to us and without us. In Ciccimarra’s work, human themes are truly human themes. The fact is, however, that it has contented itself all too often in recent years with formal issues, issues of painting.

Despite the ability of Ciccimarra to deal with his subject-matter in such a consummate fashion, he is a total success of self-reverence and desire for the professional critic or art historian. Considering the fact that for the last few years of his life Ciccimarra was a virtual recluse and the 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, impressive style which would call attention to itself and through that to himself for a style approachable. The characters are all human, they are not only human, they are human, they are human. They are capable 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 character will take on a more frontal, more natural, more shoulder, but the act does not soothe or settle, but the act does bridge the distance between the figures; each remains isolated, alone in his own sorrow. The line contributes much to the general impact. It is too, that is to say, too short.

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Despite the ability of Ciccimarra to deal with his subject-matter in such a consummate fashion, he is a total success of self-reverence and desire for the professional critic or art historian. Considering the fact that for the last few years of his life Ciccimarra was a virtual recluse and the
best work in the exhibit was 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 student and the connoisseur, the local‘abroad; the selection is so poor. It is a case 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 reader has perhaps not been reassured. Gendron’s work has passed its sixth birthday, does not belong to the SPAQ or to C.A.R.; he has not been presented in art galleries or in museums. He does not teach anywhere. The Arts Council has not taken an interest in him, the Art Bank has not visited his place of work, the Ministry of Cultural Affairs of Quebec is ignorant of his existence. As a last example, he is not reproached for not painting childhood memories like Grandma Moses, the prototype of the so-called naive artist. He is placed in the same class as Arthur Villeneuve, even if Gendron refuses any comparison with his colleague from Chicoutimi who, he says, «is not serious because he does not finish 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 blue collar worker. The critic referring to the exhibition of 1963 attended by Grandou in Montreal, from March 6 to March 15, 1974.

The technique of this painter is of the most ordinary kind, it is the work of a man who makes millions of people laugh. It is in no way 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 blue collar worker. The critic referring to the exhibition of 1963 attended by Grandou in Montreal, from March 6 to March 15, 1974.

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. We were struck by the beauty of the forms, by the adaptation to the environment, by the efficient use of space, materials and decoration, in short, by the excellence of the solutions found to the problems of housing and the functional aspects of the buildings. 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 ordinary life of every day, particularly of the blue collar worker. The critic referring to the exhibition of 1963 attended by Grandou in Montreal, from March 6 to March 15, 1974.

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