The reinvention of cinema from scratch, non-model oriented experience. The only meaningful process to work 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 be used to break down its own devices. It is illusion. Because narrative is illusion 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 each. Object as object, film as film. They share three premises — the abstract expressionist, the act of creating, and the intrinsic 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 line may be looking at the film. 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-referent, 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 a 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 single 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 that space. Paul Hammond's «Eiffel Tower» brings fluidity to a fixed image of the Eiffel Tower. A number of projectors create an interaction between different pieces of film, and by using a variety of screens he erects a structural architecture of the shapes within the screen. Lucio Pozzi's «The Line» is not a concept but by rhythm, colour, structure. Annabel Nicholson asserts the relationships between physical action and filmed image in an analogy between a sewing machine and a film projector. An extended loop of film is passed around the room with Annabel punching it through the sewing machine and the projector demonstrating the results.

From film to object. An inert symmetry, the absence of titles, the lack of climactic incident and hierarchy of part, an analytic integration of structure, surface, shape and colour into a synthetic whole. Purges Don Judd's work of iconic reference. In January he made three pieces for the Lisson Gallery which recombined his vocabulary of forms into a statement as important as those of 1962 and 1963. Each of two rooms walls hemmed in the back and sides of a rectangular box, of naked plywood. They denied the sensual implication of the infradimensional object, subordinating this play of surface and texture. They negated the earlier openness and three dimensionality which had always asserted an antiformal ambiguity and independence from wall or floor. Completely frontal, totally wall and floor bound, these spatial, geometric presences subsumed the entire room into an artificial whole. Nothing mediated between perception of object. A very human, one to one relationship.

The month before Dan Flavin did not imitate light, but used light as light. Configurations of industrial fluorescent tubing by shadow and light, illuminated space and place into an intense and immediately visible statement. Horizontal or vertical alternations of warm and cool white. A square, red squares facing inward, blue hirozontals facing outward, creating solid line and diffuse shadow. There was Robert Ryman whose industrial, premanufactured, industrialized objects and space work with light reflection and absorption, opaque and translucent, matte and shiny, thick and thin, smooth and rough. Such material facture implies direct phenomenological encounter and denies the validity of any other sense exploration.

The results. It is fitting that the only movement which witnessed a similar analogy between film and object, the Russian experiment of the 1920's, should have a similar premise, tectonica, factura, fabrica. It is equally fitting that Sol Lewitt should be making a series for Lisson entitled «The Location of the Line» for in 1921 Alexander Rodchenko wrote his manifesto entitled The Line. «At its beginnings figurative painting set itself the exclusive goal of depicting objects and man in nature, as if happened in reality, to the point of forgery — total illusion — so that the spectator could think that he was presented with a slice of life and not with a painting... Now freed from the object and the subject, painting has devoted itself exclusively to its specific tasks. I have introduced in the plane surface the line as a new element of construction... The line is a beginning and an end in painting as, more generally in any construction. The line is 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.

«The Line» has revealed a new vision of reality. To construct, literally, and not to represent, to be in the objective or the non-objective, to build constructivist, functional equipment in life and not from outside of life. Construction is a system of object making based on a functional utilization of matter in order to reach a predetermined goal.

The members of the London Film Makers Cooperative show their work to the public every Wednesday night at their studio/cinema — 13a Prince of Wales Cresc., N.W. 1.

Sol Lewitt's «The Location of the Line» will be at the Lisson Gallery in May and June, 88 Bell Street, N.W. 1.
museum has its own stimulating vocation. In Quebec there are too few museums for the privilege to stimulate the keepers of museums. 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 to take means into account and 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 developing initiatives 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 more positions in conservation and in the educational area.

Finally, it would be helpful to exchange a certain amount of 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)

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PREAMBLE 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 same vein as his predecessors such as Picasso, De Kooning or Pellan. 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 sarcophagi from which soon arose an abundant series of non-figurative pictures made up of stenographic symbols on backgrounds of a 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 1966 and 1969, a few series of schematized paintings, permeated with science-fiction, with cybernetic obsession, with terrifying surgery: the suites of the Zoome, Condiments and 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 imagination. On the third of the television images of the era, he produced a strange picture titled Marine, in 1968: in front of a sunset perfumed by psychedelic flavour, we see the profile of a prehuman still weighted down by his simian skeleton.

The Twilights of La Suite québécoise

The two sunsets (1964 and 1965) mentioned above thus serve as prologue to Suite québécoise on which Edmund Alleyn confined himself, in 1969 and 1970, to what is now 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 space, a same room, an enigmatic format.

Let us stop firstly 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 crepuscular perspective of the two preceding sunsets serves as introduction to an atmosphere 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 absurd surface 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: throbbing life captured in the lasso of the skilful pencill 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 difference from Alleyn's, with the help of masks and with certain ranges of colours that this tool allows (without mentionning iliac, orange tones, etc.); about the different stylistic orientations, which multiply the divergent approaches precisely to control the mannered conditioning in one single choice. One after another, or all at once, romantic, sentimental, cerebral, humorous, ironic, impressionist, the painter combines the intarsia, the psychodelic, quétainerie (a kitch "made in Quebec"), painting by numbers, Hardedge, etc., and asserts that each picture exists only in its relationship to the figures that accompany it.

And 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 1971 and 1972, 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 people.

The first plan of the Suite intended retaining about a hundred of these figures from the collection of these numerous photographs, in
Hyperlrealism then? 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 Rayse’s pictures. And yet Alleyn’s Suite quèbec­col­lese 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 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 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 quèbec­col­lese, 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 blinding 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 make-up, verbosely and superficially. Between rhetoric and painting, painting wins.

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 québec­col­lese, he discovered again the original flavour of the art, of manner, of polen, 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. 22-25.
3. The artist gathered together besides his Suite québec­col­lese an impressive collection of post cards, photographs, different objects (etchings?), sketches, etc. The artist then reproduced in the motif of this picture were carefully transposed from a photograph taken by Alleyn at Brome Lake in the Eastern Townships.

(Translation by Mildred Grand)
Revolution.

From this point of view, Mount Royal, a territory very little affected by previous residential land use and in the process of becoming a public park, allows 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 all outlined by the potential of the site and the charm of its landscapes... 

In order to respect this nature, to seize its potentialities and develop them, Olmsted divided his area of study into eight distinct parts corresponding to the principal characteristics of the natural topography of the site. For example, he identified these 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 (underfell), those steep flanks themselves, 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.

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 underfells of the park be planted with species adapted to the climate and retaining in that place their 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, A. L. Murray has well noted, one of the objectives pursued by Olmsted in these types of developments consisted of accentuating the characteristics 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 and the attraction of the city-dweller toward the summit by a slow progression punctuated 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, so as to assure a segregation 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 role of the city in the urban environment. There is no doubt — with the intention of giving 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 reserve suitable to the assurance of a privileged city-dweller-society before fact.

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 streaked with staircases...” and if thousands of tables and benches are to be multiplied on the mountain, unreservedly, each according to his special tastes, it 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.

GOOD LUCK IN HUNTING: JAMES BAY INDIAN ART

Porcupine quills, deer's feathers, and glass beads, silk ribbons, woolen cloth; the meeting of a prairie and coastal White Canadian art, visually documented in an outstanding collection of early Indian arts and crafts, recently acquired by the National Museum of Man in Ottawa. Two hundred and fifty-nine objects in total, representing the major native Canadian art traditions east of the Rocky Mountains during the 18th and early 19th centuries. Given this age, the importance of the Speyer Collection is immediately obvious: traditional arts and crafts were still fully alive at that time, but all too few examples have been preserved in museums.

In addition to the documentation of native creativity, the collection provides us with a colourful picture of the complex and fertile impact of European trade goods and prototypes upon the Indian art traditions. A substantial discussion of the total collection is impossible within the context of this article. The restriction to a small selection, however, enables me to offer this contribution as a posthumous homage to an ancient and long-lost way of life around the James Bay. As such, I will focus upon those artifacts in the Speyer Collection which can convey the story of the Indian acquisition of the boreal forest by means of a spiritual interpretation of reality and its symbolic expression in art.

Unwieldy terminology as used here hints already to the fact that a simple description of "primitive" art, neatly presented with some ethnography as in this essay, 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 mind as it was in our own society before our ancestors deprived their reality of its spiritual dimension, enabling them to conquer the world, in a fashion.

To the Indian hunters around James Bay, their world was sacred, and so were all inter relationships between man, the animals, the rivers, and the forests. The total and absolute totality of these interrelationships was expressed in numerous ritual practices, none of them spectacular, but performed every day. It was strongly believed that this was the consecration of everyday work which in effect produced the desired results and the well-being of the people. This work included hunting, trapping, and fishing, that is, man's dependence upon the goodwill if not the love of the animal spirits. The sacred quality of wild game meat was emphasized in the Makoshak, a highly ritualized communal meal of caribou or bear meat, held in honour of the spirits governing these animals. Supreme among all game spirits was that of the caribou, reflecting the great importance of that animal in the traditional economy of the people. The caribou provided the major part of the diet and the raw materials for clothing. However, both directly as well as through the subsistence of the game animals, man depended upon the plants of the forest for his food and medicine.

The ritual techniques to manipulate the forces of nature originated from certain philosophical concepts which were understood throughout the eastern boreal forest. Basic and primeval was the belief that the being in the soul-spirit resided in each natural phenomenon.

Through the study and interpretation of his dreams, man cultivated an intense communication with and knowledge of his soul-spirit. In exchange, this spirit assisted the hunter in establishing a love-relationship with the spirits of the animals, mammals, and other natural phenomena. Some of these spirits might give a dream-song to the hunter, others might instruct him in the art of curing, divination, or weather control. Seeking to strengthen his relationship with the spirits, a man would frequently concentrate his thoughts and will-power on the means of his dreams, the sound of a drum, or by smoking his pipe.

Part of the instructions given by the soul-spirit consisted of symbolic designs, executed on clothing, pouches, weapons, and other tools. It is in this context that we can explain the widespread belief that the animals preferred to die exposed and painted in their usual decorated clothing. Likewise, the decoration warned evil Cannibal Giants that these hunters were under the protection of powerful spirits. After his death, the hunter's soul-spirit joined those of the deceased in the sky, where they manifested themselves as stars and danced in the northern lights.

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 many similarities between these traditions. It is obvious that the individual dreamer, in his imagination, was limited to the potentials within these traditions. Moreover, most of the decoration being executed by women, the dreamer would describe his revelations to his wife, who would adjust them to fit the requirements of the artist. This was a proposed modification of the design conforming to widespread symbolic interpretations while at the same time having specific use signifying knowledge only to the dreamer and the artist.

From antique specimens preserved in museums it appears that the aboriginal art traditions were governed by a rigid yet flexible scheme of rules, that is, by the use of parallel straight, zigzag, and curved lines, triangles and rows of dots, combined into geometric and frequently bilaterally symmetric...
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; pendants and amulets 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 and other parts were transformed into a new form of art, the arts and crafts of the North American aborigines. 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 their native art. However, even these Whites themselves were hardy aware of the roots of their decorative art in the ancient but lost world concept. During the 18th and 19th centuries, semi-realistic floral decorations of European origin were adjusted 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 evident proof that the aboriginal pattern, 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 to indicate that 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 to indicate that 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 to indicate that 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 to indicate that 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 to indicate that the aboriginal patterns, ultimately oversh
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 cartographer de Bry (1551), 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 between 1590 and 1591, included particular illustrations of Montaigne's cannibals. Plate 12, which we reproduce here, disconcerting though it may be on 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 'Fruitful Magnificence, Alphabet' from his America, would not also adding the Greek and Roman virtues to cultures, appearing to place them so high, did not, in the mind of Montaigne, exclude the enterprise of civilization. It was inspired directly by figure 48 of the Warhaftige Historia und Beschreibung einer Landschaft der Wilden, Nacketen, Grimmigen Menschfresser Lendten in der Neuen Welt America, ... by Hans Staden, published in Marburg in 1557. From engraved wood to engraving, 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 successions, 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, to fill the ordinary course of their days? Is it not, wild, 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 exudes its Hawai, paradise is an island and expresses in it, in a Hollywood décor of cardboard and artificial flowers, the form of its inhibitions.


(Translation by Mildred Grand)

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, contains nothing profoundly innovating. Dadd especially painted fairy-like subjects, which were legal property to our businessmen, to our unwinding executives, tired of "trade", of "figures", of politics, wealth or poverty, of "contracts, estates and shares", as prime of their days? Is it not, wild, 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 exudes its Hawai, paradise is an island and expresses in it, in a Hollywood décor of cardboard and artificial flowers, the form of its inhibitions.


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(Translation by Mildred Grand)
wherefore it is natural in its own right, whether it involves horror vacui, a taste for meticulous

delineation, or naturalism properly so called (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

tale of the Devil to Tom. The latter is a dream, a vision, a modern Faust, whose

suffering is to warm climates. Yet other sketches concern the causes of the madness of the

artist, on the one hand, and the therapist or the psychiatrist, on the other hand, 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 delicacy 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 Stagglin (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 that of the Venetian, polychromatic and analytic variety of the marbles and the mosaics», by

Rossetti, Ford Madox Brown), but which is supposed to explain it is not a false trail

the nature of the minds of the Mad Hatter, of the Magician Woodcutter, and which, coming to

an engraver like Bresdin. In his Mnésynes, Mario Praz sketched a parallel between these

manic visions of detail in the pre-Raphaelites—principally their need to focus on details—

and in Flaubert, The View of the Isle of Rhodes in any case is worthy of these studies of rocks

and of flowers. Now, in turn, one could say that the lesson Millais was to retain; cf. also the landscape in the background of The Flight From Egypt (1849-1850, Tate Gallery). Let us remember that, while passing through Venice, David was struck there, at St. Mark's, by «the variety of the marbles and the mosaics», by this Venetian, polychromatic and analytic Gothic which, under the influence of Ruskin, the architect Butterfield would acclimatize to England (All Saints, in London).

But Dadd's schizophrenic flaw even affects the arrangement of his work. The series of the Magician Woodcutter, whose title was misunderstood for a long time, reading «Fairy 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 exciting its personal). The Psychiatry of the Imagination (1854, private collection) shows a noble profile and narrow reliefs, to constitute the armature of a totally different character; in these we do not perceive this manic and detailed vision, without exception (the Patriotic 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 poet Robert Bridges was to make under the name of the 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), Brulatity (1854), Vengeance, Revenge (1854), Hope (1854), Insignificance (ld., etc. This catalogue of the vices and virtues, a critique of the social order in its entirety, a criticism of the vanity of man, a satirical and moral, an essential element of the XIX century; during the same era, let us think of the divisions rationally set up at Broadmoor concerning the causes of the madness of the patient, anxiety, epilepsy, intermìnence, woe, poverty, religion, excitation, terror and exposure to warm 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 supposedly a neoclassic variety of medievalism that is usually associated with romanticism. The Death of Richard III (1852, private collection) or Hate (1852, private collection). In the 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 narrow reliefs, to constitute the armature of a totally different character; in these we do not perceive this manic and detailed vision, without exception (the Patriotic 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 poet Robert Bridges was to make under the name of the 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), Brulatity (1854), Vengeance, Revenge (1854), Insignificance (ld., etc. This catalogue of the vices and virtues, a critique of the social order in its entirety, a criticism of the vanity of man, a satirical and moral, an essential element of the XIX century; during the same era, let us think of the divisions rationally set up at Broadmoor concerning the causes of the madness of the patient, anxiety, epilepsy, interm İnence, woe, poverty, religion, excitation, terror and exposure to warm 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 supposedly a neoclassic variety of medievalism that is usually associated with romanticism. The Death of Richard III (1852, private collection) or Hate (1852, private collection). In the 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 narrow reliefs, to constitute the armature of a totally different character; in these we do not perceive this manic and detailed vision, without exception (the Patriotic for instance, and the exception is very important).
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 face of the new materials. In the development of the cube, the separation into faces or facets allows for a broader field line, which 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 dimmed 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, beside its ability to express the truths of the real kinetics of Allegro cube, equipped with an electronic mechanism which is more effective than 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 them a happy marriage of style and noisy affirmation.

According to the materials, bronze, alloys, corten or plastic substances (cull 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 helicoid, in the moment in which 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 and the plasticity of the curved surface, in other respects almost 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 balance, as is the case in masses of the monumental ensemble at Complex G in Quebec.

This relation of equilibrium was developed in another way, at the time of the creation of the two models for the monumental bronze of the National Arts Centre in Ottawa. The development on this theme of the lateral relation of two masses joined at the base, which plays the rôle 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 division in the development of the transparence of 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 Règle du jeu, Transparence allée, Pénombre, Forêt, Formes, 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 a 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, the actualisation of 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 Léger 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.

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

(Translation by Mildred Grand)

**MONIQUE CHARBONNEAUX 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 seem to 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 talent, but also 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, Ljubljana and elsewhere —, it was first as a painter that she compelled recognition in the Montreal milieu as early as 1960. Associated with an enamel painter in Porto Rico from 1959 to 1965, 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 abstract lyrism recalling the juicy 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 series of medallions).

It was neither through lassitude nor through a lack of inspiration that she was struck by the quality of the works shown.

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(Translation by Mildred Grand)
before the firmness of her enterprising spirit.
Upon her arrival, a thrilling experience was
offered to her: to work with Yoshida, one of
the present masters of wood engraving. He
never accepts more than three or four engravers
to one house in his studio. During the few
months of this stay, she accomplished
an intensive work, learning the Japanese
technique, of which she appreciated above every­
thing, the precision, the technique, and the con­
cern for perfection. These qualities are, undoubt­
edly, the fruit of this famous tradition which
weighs heavily on Japanese artists. One cannot permit
one’s self to illustrate this in the way that one has
before his eyes the works of great masters such as
Utamaro, Hiroshige, Hokusai. This direct contact
with the Japanese engravers revealed to her,
besides, the love and even the worship
they devote to paper. These, of a quality
superior to ours by reason of their longer fibres,
are at the same time smoother, more supple
and stronger. Japanese imprinting is better
served by them. The paper doesn’t absorb the
wooden block without requiring excessive
pressure. It thus renders the most misty shades
with fidelity. For inking, the engraver prefers
the paint-brush to the roller. He uses water­
colours, liquid and transparent, following in
the tradition of water-colour painting. This
process allows the superposition of colours of
a great subtlety and a remarkable refinement.
But it demands, on the other hand, a great sure­
ness of performance and a rather exact previ­
sion of the final result. The print is then pulled
with the baren, a stump which makes possible
the manipulations of pressure and therefore
colour.

Monique Charbonneau told us: “I wish to
assimilate the Japanese technique and not to
substitute it for my own technique.” Engraving
is a whole: the process does not create a work
of art. The artist must have something to say.
Monique Charbonneau recognizes very well
that one cannot simply import a tradition. But
her experience at Yoshida’s studio enlarged her
means of expression. “Engraving in a
gentle slope, in a gradual range of colours,
characteristic of Japanese imprinting, is of va­
dant beauty in representation of scenery”, she ex­
plained. “The fluidity of the water-colours
render with difficulty the tones which certain
images call for: skies, snows, waters, etc. The
subtlety of the passages is often badly ensured
by our technique. Nevertheless, my images,
those which are the source of the pictures I
presented here, are not produced by me alone
from here. I am a Quebec artist, not a Japanese one.
What I have brought back from Japan is not
limited to the acquisition of a new process. I
consider that sojourn as a total interior enrich­
ment. It is because of the spirit which animates
the tradition of printing among Japanese en­
gravers that Monique Charbonneau became
not 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 admiration. I have, besides, found these same
qualities in a great number of artists whom I
met during my stay.

Monique Charbonneau also has left some­
things of herself in Japan: a series of engravings
exhibited at the Gin Gallery in Tokyo, from
the tenth to the sixteenth of September, 1973.
This solo exhibition is an notable achievement for
one of our artists. Therefore, we shall follow
here the future accomplishments of
Monique Charbonneau.

The ACTIVE PRESENCE
of the COZIC-OBJECTS
by Jacques de ROUSSAN

In following one by one the steps in the route
taken by Yvon Cozic, who shared from that time in his con­
structing the contribution of the materials in­
volved 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
exploring painting, he developed a figuration
that was a site of creation for him. As he became
an extrapolation based on a point of view
and a point that he presented, in the same year, at
the Second American Engraving Biennial, in
Montreal, the National Gallery of Canada, and
the Museum of Contemporary Art in
Southern California.

There was therefore no question for him to
sink into a static art. As soon as he began
exposing the feeling, he developed a figuration
which was more and more, from that time in his con­
structing painting, a figuration which was
complementary to the perception of an
object. He found this complementary
dimension with the sculpture-object, which
then became his most important means of expres­
sion. He went beyond the picture in the
quality of a static form of support to which it
became clear that the sculpture-object might be
emerged — 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
while rejecting the conservatism inherent in
stability in order that the object that he con­
ceived might share the temporary charac­
ter 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 himself in the company of a very different character to his creations.

His sculpture-objects, since the end of
1969, 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 environment; they are
definitely linked to the temporal unfolding that
evolves on them an aging perception
in the brevity of their existence. He discovered
this life peculiar to the object in his family
circle through the intervention of his wife,
Monic, who shared from that time in his con­
structing with the contribution of the materials in­
volved in her own interests: chiefly sewing.

On the way toward these objects of con­
sideration, Cozic sought to duplicate the forms which tended to occupy larger and
larger space and which were notably less
conventional. This was the time of Complexes mammare (1970), which took possession of
the walls of the National Gallery of Canada, and of the Chenilles which 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
sight, he sought to let the perception of 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
making the object urge the viewer to educate it by the perception of objects, Cozic
defines a sensory understanding 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
Montréal, an exhibition entitled Jongle Nouilles where they let the viewer, through the whole world which gives him the opportunity of rediscover­
ing perceptions that modern city life forbids
him, as if he were in a forest whose branches
would whip his body and whose leaves would
care him in a clearly sensual play of nature,
the whole increased by a feeling of insouciance
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 personal
ity, and at the same time to reveal himself
while developing anxieties as well as pleasures.

cozic has two other important productions
to his credit: these are

that it is, that is say, of giving it a soul.

with his Cordes à linge, Cozic exploits
material. It's an idea he had conceived and
eral that he had previously begun to dissect.

the viewer — by exception — does not
be involved and only undergoes the
of these moments. Endowed with gain
colours and modified by bad weather, Cozic's

time. And the object exists in so far as the
 of the possibilities of transformation
of everyday materials.

It was perhaps with Les 19 premiers jours de
la vie d'Eustache that Cozic wished, in May
1972, to introduce a number of objects that
present the synthesis of the whole series of
tactile objects that he produced in collabora-
with his wife. His plan was to make an
velop 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, which is the tactile
part of the process of growth arising from a
contrast between a lapse of time and the
quality of the temporary; 2) the intellectual
part of this process, arising from a
contrast between a lapse of time and the
quality of the temporary; 3) the essential
part, which is the viewer. One cannot feel contact
with the object.

To this experience we must add the
other important discoveries of different materials,
his clothing trees in the dead of winter in order
to not only to see a work which
it should lose from sight, but to witness, by
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part, which is the viewer. One cannot feel contact
with the object.

To this experience we must add the
two other important productions
to his credit: these are Vérités qui sont nos
(1973), in which he intended to point in derision
at our consumer society in another gratuitous
gesture, without commercial aforesaid.

the museum of contemporary art in company with jean noël, entitled oeil
participated with the seven other artists of
groupe média. the idea being to assemble
in one big sack about thirty articles: engravi-
beach things, inflatable banners, slashed
and easily transported at one time and which
unwraps himself to make his choice

RICHARD CICCIMARRA

By Bradford R. Collins

In the summer of last year Richard Cicci-
marr, a Victorian 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 sailing the West Indies in a ketch. He
then lived successively in London and Van-
couver 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 his home he telephoned Paul Wong, the direc-
tor 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 delicate. At first
they appear somewhat clumsy and tentative;
detail is lacking and Ciccimarra seems to have
had trouble finding just the right contour.
An
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 sort of people who are interested in the arts, which is ignored, unrecognized. For one thing, humanism is unfortunately passe in art. It is dismissed as anecdotal and sentimental, as if man were not a lover of stories and feeling. Then, too, Ciccimarras is not part of any "school". The harsh reality is that quantity counts for more than quality. A work of art is defined here as the product of 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 artist. This is the case of Gendron. I doubt whether the same happy fate will befall Ciccimarras's art. This seems appropriately to an artist who dealt with ultimate misfortune.

**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 Architects1. 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 function 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 the hardest and trustiest school, that of experience.

Would it be possible to discover among us an artist without artists? Upon visiting The Exhibition of Three Artists, as people are pleased to call it, organized at the Sadleyn Bronfman Centre2, we realize that two of the exhibitors, Tsipora Levy and Abraham Bazak, 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 Bazak tell us of the schools they attended, and the prizes won during the course of their careers, and give us some information tending to justify the title of artist, but the story of Gendron is different. His art is there with his charming smile and Marilyn Monroe, naked, separated by a deep river from the humanity that they would like to convince that she is the image of dreamed-of happiness. There is also the portrait of Charlie Chaplin, a picture Gendron considers his masterpiece. He made "the only radio of its kind in the world", a shrine of an old set surrounded with painted scenes produced in the spirit of medieval arts. Fine works of fancy handkerchiefs whose decoration and colouring are comparable to the most beautiful Persian carpets, which are mentioned here only in the quality of an illustration, Gendron not having been inspired by them at all.

The technique of this painter is the most uncommon and personal. He uses enamels which he applies with toothpicks or wooden matches. Gendron obtains clear, velvety, often sculptured pictorial coatings. The nose of the general (you recognize him without his being necessary to name him) stands out from the surface of the picture and of the figure and rightness of the work. It is in no way with a matter of mockery or caricature, much to the contrary. The beautiful flat and polished black of the dress costume that the figure wears contrasts knowledgeably with his face submitted to a movement of volumes accentuating its strength. Fortunately, the force of which I am speaking is entirely in Gendron's art and not in the face of the subject. In another connection, we have a desire to pinch Olivier Guimond's cheeks, the texture is so well moulded. Through his patience, his concentration, he is 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 an extraordinary 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 reader has perhaps not been reassured. Gendron passed his sixtieth birthday, he does not belong to the SPAO or to C.A.R.3; 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 Minister of Cultural Affairs of Quebec is ignorant of his existence. As a last straw, Gendron is reproached for not painting childhood memories like Grandma Moses, the prototype of the so-called naive artist4. He is placed in the same class as Arthur Villeneuve5; 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 on the roll-call. It is there with its being necessary to name him) stands out from the surface of the picture and of the figure and rightness of the work. It is in no way with a matter of mockery or caricature, much to the contrary. The beautiful flat and polished black of the dress costume that the figure wears contrasts knowledgeably with his face submitted to a movement of volumes accentuating its strength. Fortunately, the force of which I am speaking is entirely in Gendron's art and not in the face of the subject. In another connection, we have a desire to pinch Olivier Guimond's cheeks, the texture is so well moulded. Through his patience, his concern for doing well, his gift as an illustrator, his skill as a draughtsman, his knowledge of the family of the monks and artists of the Middle Ages, creators of illustrated manuscripts, of books of the hours which are the glory of museums to-day.

After Villeneuve, Gendron reveals that there is a very rich source of art in the people. But it is only occasionally that art emanating from the subconscious of the people in lessor trades, persons fallen from their class, is 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, 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 cultured 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.

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 consecrated artist.

2. Two exhibitions at the Canadian Centre of Fine Arts, Villeneuve, Abraham Bazak and Ernest Gendron exhibition, from February 6 to March 15, 1974.
3. Information given personally by Ernest Gendron to the author (February, 1974).
4. Society of the Professional Artists of Quebec.
5. Canadian Artists Representation.
7. La Presse, Montreal, February 9, 1974. A remark of the critic referring to Villeneuve and Gendron, which said: "Personally, I do not believe that genius can be found at this level.
8. Les Nouveaux Author (February, 1974).

(Translation by Mildred Grand)