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Europeans who alone finally form the very essence of a civilization turned toward interior work; great experiments in the world of the mind are only beginning. The man of tomorrow will be the creator-explorer, with new, undoubtedly inevitable slaveries, and peace and survival will find themselves somewhere between these two poles. This is what we believe: culture and art are fermentations that assure harmony and balance, and constitute the elements needed to build peace and allow man to live in dignity. The specialized magazine, the art magazine, are only means of conveying these elements of culture. Help us to preserve this means for you.

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(Translation by Mildred Grand)

LOUIS JOBIN'S HOLY FAMILY

By Jean TRUDEL

The name of sculptor Louis Jobin (Saint-Raymond, October 26, 1845 - Sainte-Anne-de-Beaupré, March 11, 1928) is familiar to all those who are more or less acquainted with the art of Quebec. However, in spite of the works of Marius Barbeau, who met this sculptor in 1873 in a small town of Quebec, little is said about the facts of Jobin's work and of his era. In Quebec, Louis Jobin had been apprenticed for three years to François-Xavier Berlinguet (Quebec, 1830-Three Rivers, 1916), the sculptor and architect, before going to work in New York in 1888. Upon his return from the United States in 1872, he established himself in Montreal on Notre-Dame Street until 1875, when he finally settled in Quebec, then Sainte-Anne-de-Beaupré.

During his sojourn in Montreal, Jobin, according to his own words, sculpted signs and plated glass beads, which popularized his art in York. He also produced some religious works, among which, "purely for pleasure," were a polychrome relief representing The Good Shepherd (National Gallery of Canada), another dated 1873 representing The Grotto of Notre-Dame-de-Lourdes (donated to the Sault-au-Récollet church by M. Fabien Vinet) and, in 1877, The Holy Family (sold).

This last sculpture is without any doubt one of the first major religious works of Jobin. Before being transported on May 1, 1969 to the Carmelite Monastery at Montreal where it can still be seen, it was in the sacristy of the church of Saint-Valentin (formerly Saint-Valentin-de-Carignan), under circumstances which it was ordered from Jobin, but it must certainly have occupied an important place in the church that burned down on March 17, 1886. Although its frame of gilded wood was removed when it was placed in the Carmelite Monastery, this is a work which resembles a picture more closely than a sculpture. It is a sculpted picture that is hung on a wall.

On an assembly of six wide panels placed vertically, the sculptor fastened, in relief, three figures standing on a rocky mass. The background is painted and depicts a vast, mountainous, and landscape where, on the extreme right, a palm tree and the vague outline of a city locate the scene without distracting the eye from the group formed by the Infant Jesus framed by Saint Joseph on his right and the Virgin Mary on his left. The Infant Jesus is holding something in his right hand, because Saint Joseph, unlike the Virgin, is holding him by the hand, not by the wrist. The group is almost static. Only the movement shown by the right leg of the Virgin gives a little suppleness to the composition whose figures must fall into a hieratic attitude. With his right hand, Saint Joseph holds a staff, his sign, whose upper end has been broken. With her left hand, the Virgin is making a gesture which could be that of presenting her Son to the viewer. The Virgin and Saint Joseph have their eyes lowered, the rest of their body inclined toward their son who alone is looking forward toward the spectator. A kind of inverted triangle is thus formed by the play of these gazes.

"Too often," said Jobin, "they made me produce copies or work from pictures". Doubtless, some day we shall manage to trace the moulds from which Jobin took inspiration or rather the one he was assigned — for The Holy Family. In all probability this model could be one of those pious images that were current in Quebec in that era and in which people prayed to gain indulgences. Devotion to the Holy Family seemed to experience a renewal of vigour in the second half of the 19th century, as much in Europe as in Quebec. Not very popular before the Renaissance, it flourished, as did its imagery, with the Counter-reformation. The artists picture an earthly trinity where Saint Joseph takes the place of God the Father and the Holy Ghost. To better illustrate this concept, they sometimes go so far as to add God the Father and the dove of the Holy Ghost to the same representation.

In New France, where they understood the importance of the family, devotion to the Holy Family appeared in the second half of the 17th century. At the Ursuline Convent in Quebec, under the stimulus of Marie de l'Incarnation (1559-1673), a religious confraternity was founded in 1665. The history of the Ursulines records that in 1680, at the time of Admiral Philippe d'Orléans, they hung a picture representing The Holy Family from the belfry of the cathedral, in order to protect it against cannon-balls. In 1677, Msgr. François de Montmorency-Laval (1623-1706) dedicated the Seminary of Quebec to the Holy Family, and on
JEAN-PAUL LEMIEUX
THE CYCLE OF LIFE

By Raymond VEZINA

Jean-Paul Lemieux has remained a figurative painter — not conventional — apart from the controversies that upset the artistic world and create celebrities. Thanks to successive renotations, since 1956 he has produced works saturated with tender emotions, solitude or agonies. From the beginning, Lemieux has painted the same elements: landscapes, cities, persons, faces. The final style of Jean-Paul Lemieux has, however, nothing more in common with that of the first twenty years of his career. The comparison of certain works dear to the artist will show the process of interiorization which led Jean-Paul Lemieux from the traditional figurative to an original formula that allows him to express the emotions of his whole life and those that make the hearts of men and women throb. This new pictorial language has had, for a few years already, an international audience to which the great exhibition held at Moscow, Leningrad, Prague and Paris has just given a dazzling confirmation.

Landscapes
For a long time Jean-Paul Lemieux’s landscapes were marked by a heavy heredity. Seduced by the richness of nature, the artist wished to picture everything: the least detail of hills, the trees, the fields and even the stones of the fields. These are pleasant works of detailed realism, such as the Paysage des Cantons de l’Est (1936). During the thirties Lemieux also drew inspiration from Cézanne for the shape of houses and the clear distinction among geographical accidents. Some canvases resemble those of the Group of Seven. La Baie des rochers (about 1940), a little sketch produced upon his return from a trip with Mgr. Félix-Antoine Savard, makes nature poetic without forswearing the strength of present productions. Finally, the naïve canvases show an extraordinary wealth of detail.

Then, all at once, all the trees disappear, the rocks lose their cliffs, mountains and valleys dim. Windowless cities arise from underground quarters view that surprises the viewer less than the full-face view or the profile. One would expect that a peaceful man like Jean-Paul Lemieux would continue the tradition of a Théophile Hamel, for example. This is not so. Lemieux paints his persons in full-face, in immediate contact with the spectator. Or else he paints them in profile. One single eye, one single nostril, and the mouth is the only essential attitude. The excitement and complexity of Lemieux’ work in spite of his reputation as a reserved painter, a lover of half-tones.
he prefers to use shock-formulas like the close-up, contrast of proportions, as well as the face in profile or full-face. Nevertheless, this Russian" view of human life (the rapid dissolution of his works. Let us remember that the daring of Jean-Paul Lemieux does not tend to catch the viewer unawares. His aim is to create a direct contact between the spectator and the figure.

Jean-Paul Lemieux has painted some portraits. But Jean-Paul Lemieux is not a portraitist. He paints a portrait when the model possesses a psychological density in keeping with his own state of mind. The commission can change nothing in this. This is why the artist paints especially the portraits of persons who attract him, of intimate friends and children. Was André Brouillette pleasing to him on account of the original placing the scenes of eyes almost hidden in his eye sockets? Did the consuming interest of this youth in the organ find an echo in the painter? Produced slowly, hung for a few days at the home of his friends, the Brouillettes, and then retouched, this picture has become one of the finest portraits of our twentieth century.

Contrarily, it happens that Jean-Paul Lemieux suppresses every individual characteristic, as in his famous Visite du soir. The face has no place of shadows. Usually, the painter of faces who is not a portraitist creates types who represent a social class or a nation. This is the painting of manners, as practised by Cornelius Krieghoff. But with Lemieux, faces are the evocation of an age of life, with its own feelings. Now we have arrived at the fundamental theme of his art.

The Cycle of Life

For more than twenty years Jean-Paul Lemieux has been building an immense cycle of human life. Death is often shown, although there are never any corpses or skeletons. Childhood, adolescence and maturity are the three stages that occupy the greatest number of canvases. Jean-Paul Lemieux has painted only one baby. In 1960 he pictured himself with his parents. This canvas is now kept somewhere in the United States. (The rapid dissolution of his works.)

Jean-Paul Lemieux’s pictures will soon make the thorough study of his work extremely difficult. It is useless to seek a logical development in this vast work. At the will of memories, experiences and encounters, the artist adds a new subject to a theme that he has treated several times. At present, Jean-Paul Lemieux is working on his first real self-portrait, another voyage to the end of time. Three faces of himself and two of his best-loved works determine successive areas, spaced out in the height as in the Kakemono of which he is an ardent admirer.

Although "figurative", Jean-Paul Lemieux’s work does not owe its charm to the iconographic complexities belonging to learned western tradition. Nor does his work claim technical prowess. In fact, Jean-Paul Lemieux seems to have reserved the honour of representing Canada. The children, men and women of the USSR loved Jean-Paul Lemieux’ canvases. V. Issakov, soloist of the Moscow Philharmonic and writer B.A. Bilkov commented on this exhibition as if it was a discovery beneficial to humanity. We would be wrong to believe that each of Lemieux’ figures lives in solitude, like an island without neighbours. Their isolation is only apparent since they establish complex links with the viewer. And the strength of Jean-Paul Lemieux comes from the fact that his figures vibrate with the profound emotions that are the foundation of our everyday behaviour.

(Translation by Mildred Grand)

HUMAN DISFIGURATION AND IDEOLOGY IN IMPRESSIONISM

By Monique Brunet-Weinmann

"The public", says Proudhon, "want us to make them beautiful and to believe that they are!". The public, that is, for a painter, this restricted part of society that has interest for — or interest in — painting and the financial means to buy canvases. Under the Second Empire, this was a certain middle class, established in power since 1848, an industrial middle class, very confident in the positive and concrete values of applied science and money and which, beholding the ostentatious incarnations in the street and in the palace of the throne, felt its confidence in man all the more strengthened — and therefore in itself. For the classical education of the old upper class the new wealthy class could not yet substitute a modern education; so Monsieur Prudhomme was the new patron of the arts whose culture found its limits on the Longchamp race-course or in the wings of the Opera, as testified by Degas’ top-hatted gentlemen. Spiritually, in its tastes and life style, this society was alienated from the aristocracy that it had replaced politically, this society was alienated from the aristocracy that it had replaced politically, this society was alienated from the aristocracy that it had replaced politically. Nor socially either, and this is undoubtedly another reason, less obvious, for the refusal. This work is to be found in the period of realism in the Spanish style, inclined more to frumps than to middle-class persons, to the degree that Manet’s parents themselves (his father was a high official in the Ministry of Justice) are pictured as two caretakers and are almost unrecognizable, as Jacques-Émile Blanche said. La Femme au guant has the appearance of a widow in trouble who is going to take her family jewels to the pawn-office. This portrait, which was to take its place in the traditional line of the official portrait through the shock of its values, became a critical portrayal of the model and her world, as we so often find with Goya. What is implied in this portrait is that Manet is ardently republican, which, in the terminology of 1850, meant revolutionary or anarchist, like radical or socialist around 1873.

Human figuration is still more ill-treated in some of Manet’s pictures in which can be seen, beyond pure representation, a reflection of historical-social conjunctures. On several occasions he painted crowds in movement seen from above, undoubtedly influenced by the invention of the aerial photograph. This new medium had arrived, the human silhouette, from far, is no more than a little line of colour similar in every way to the colored strokes that represent the leaves, trees, higher and therefore closer to the painter. This is the introduction of relativity in paint-

Visiteur du soir.
It is logical that it should be he, the son of a poor tailor of Limoges, and not his friends, all born into the middle class, who became the poet of very limited luxury and of girls of good family playing their scales on the piano. Till this day Renoir is still the most popular of the impressionists…

(Translation by Mildred Grand)

Toni Onley, the painter-engraver of the Pacific coast, was born on the Isle of Man off the coast of Ireland, where he spent his youth. Brought up in a family of artists, his early training for drawing was encouraged from the beginning by his parents, particularly by his grand-mother, herself a designer and creator of patterns for the famous Irish weaving. As long as he remembers, he was convinced, he says, that he would be a painter, and that art would be the major preoccupation of his life. Having immigrated to Canada in the twenties, and for a long time, he was able to complete his studies of the excellent art school on the Isle of Man.

This existence turned inward upon itself, entirely cut off from the exterior world, encouraged prolonged contacts with nature, especially the sea. Solitary years during which his marked taste was developed for a calm, contemplative way of life, a determinant factor in the orientation of his plastic development.

Having immigrated to Canada in 1948 at the age of twenty, Toni Onley would spend the first years on a farm at Brantford, Ontario, where his mother was a teacher. And then, he began devoting himself chiefly to engraving. His graphic work has continued since then to increase in importance and quality, and it is this aspect of his art that we shall examine.

At first sight, his silk-screens astonish, fascinate, and disturb at the same time. Is this due to the cosmic perception he has of the universe, or to a kind of landscape that characterizes his work: aerial views of landscapes that rest, serene and unchanging, in the infinity of the sky and the sea? These landscapes are first, literally, captured on the wing; indeed, the artist, owner of a small biplane, flies whole days over the coasts of British Columbia, the Gulf of Alaska, or the Arctic regions he explored during the summer months. For sixty years, he has continued to work, his persistent nostalgia for marine spaces. Also, he decided to settle, like a true islander, near the sea, on the Pacific coast. He resided for a year in Victoria, and then followed his permanent installation in Vancouver, his home port and his preferred haven on returning from long wanderings around the world; a mirage city, a feticity city, where all the beloved places of life for the artist, his true life and the no less real one of his imaginary world, were combined.

And the frantic tempo of modern life, to evolution and the sometimes savage changes that the consumer society unceasingly undergoes, Toni Onley opposes a strange, personal world, a solitary universe where the unchanging, silence, absolute calm and peace prevail. At the centre of this universe is nature, source of major inspiration. The artist would constantly use nature as a source, and this has for almost thirty years supplied the essential material of his pictorial evolution. This theme indeed sub­ tends the whole of his production — painting, drawing or engraving. There he recaptures the subjects that exert a profound fascination on him because they are lasting and infinitely varied: sea, sky, and clouds, mountains and valleys, sometimes trees, and a frequent motif, sandy shores strewn with stones and rocks.

Among these elements, water predominates, and remains one of the chosen signs of the work. To seascapes inspired by the west coast of the country there would be added through the years those of Mexico, where Onley lived from 1957 to 1961, devoting all his time to painting. In his first important solo exhibition, in 1959, at the Vancouver Art Gallery, he presented huge collages of engraving and silk-screens. Paintings and drawings would subsequently be exhibited regularly in Canada and the United States until 1963, a date that marks a new orientation of Toni Onley's work. A grant from the Canada Arts Council allowed him to spend a year in London, which was initiated in different techniques of engraving and showed to a Swedish teacher. With a first exhibition, the Tate Gallery became one of the purchasers; his silk-screens also appear in the collections of the Victoria and Albert Museum in London. Upon his return to Vancouver, Onley devoted himself chiefly to engraving. His graphic work has continued since then to increase in importance and quality, and it is this aspect of his art that we shall examine.

Thus, whether it is from the Pacific or from the Mediterranean, — Toni Onley spent the autumn of 1973 in Greece — or else from the Arctic regions he explored during the summer of 1974, we see arise, by what magic spells of movement and colour, mysterious masses with indefinite outlines, the colossal forms of the mountains and the infinity of the sky and the sea, always moving, in perpetual change. Now the eye, now the memory, recreates these landscapes which seem to have emerged from time immemorial.

Variety of structures and plans, mastery in the arrangement of forms and colours, all combine to create images of a singular plastic beauty. It is a strange impression to see for the first time these scenes which are, however, familiar to us. Beyond mirages, the appearances, lives another world, an unknown, magic and spellbound world. This artist's reality is of a soothing simplicity. His art, of a profound inspiration, is a world of sensations otherwise neglected. A timeless universe, freed from the everyday, closed upon itself. Here there is no outside interference. No shock, no violence shatters
Tony Tascona is an artist who defies easy description. First, he makes his living as an artist in a city like Winnipeg, not that Winnipeg has not been kind to Tony; it has. Nor is it that easy to make your living as a painter in Winnipeg. You have to be able to adapt to your living from art anywhere in this country. Facts are facts, however, and the art market is not here in Winnipeg, but in the East and if you are not attached to an established Eastern dealer (and Tony isn't — he, in fact, has few links with anyone, including yourself) your chances are even slimmer.

Tony was born in 1926 in St. Boniface, Manitoba, the major French-speaking section of Winnipeg, although his parents were Italian immigrants and, but for a period of two years in Montreal in the early sixties, has continued to live there. Tony was the second youngest child in a family of sixteen children, of whom only ten survived childhood. It was not easy going up in the Depression in one of the poorest sections of Winnipeg, but, as luck would have it, Tony's father was a truck driver and gardener during these troubled times and the family never went hungry. There were other problems, however. He has told me that, because he was Italian, he generally had to fight the French-speaking kids on the way to school and the English-speaking kids on the way home, and, of course, there was always the added problem of the pecking order in a large family like the Tasconas. Tony would nearly always be the last for a long line of hand-me-downs, be it clothes, shoes or the family's lone bicycle. If you wanted to be heard in a family like Tony's you had to shout or fight, and most of the time both. Nevertheless, to say, this background has made Tony a fighter. Tony has told me, as well, that being a small part of a large group in his childhood has made him very aware of his individuality as an adult.

Call it what you may — desire, ambition, or need — something drives people to become artists. In Tony's case it was a combination of all three and some others as well. Before the end of World War Two both of Tony's parents had died, and, with all of his older brothers in the Armed Forces, he found himself in the family business driving a delivery truck before he was old enough to legally obtain a driver's license, and brought young Tony paper, pencils and, most of all, encouragement. While Tony's mother supplied the wine and pasta, the two drew together. These are sessions that Tony remembers fondly to this day. After the Second World War, with the birth of his younger sister, Tony's work began to appear regularly at the Vicarage in the last twenty years or so. Of course, new materials do make things that are once impossible possible. Today's artist would use a pencil or brush to draw a line not defined as an area. His work is, therefore, drawn much the same way that other artists would use a pencil or brush to draw a line not defined as an area. His work is, therefore, drawn much the same way that other artists use technology, but, instead, one's attention is drawn to the image, which is as it should be.

The latest paintings are rather geometric in nature, while his earlier work was more apt to be organic, but the technique is not very different. Of the newest work, Tony would think that they were the result of detailed drawings that were then transferred to the painting surface, but such is not the case. Tony works directly on the surface, using tape to make detailed drawings, yet the surface is heavily textured. Plastic for the sake of plastic, Flash for the sake of flash. Certainly the nature of painting was changed in the fifteen century by the introduction of oil paint by Van Eyck and others, but it has not created a revolution.

Too often since the end of World War Two technical advances have been made at the price of what I would call artistic quality. One was made aware of how things were made, that is to say one was made aware of the material rather than a device to replace content. Today's artist would use a tool that altered tools for a new material rather than anything that the artist might be trying, or perhaps not trying, to communicate. Plastic for the sake of plastic, Flash for the sake of flash. Certainly the nature of painting was changed in the fifteenth century by the introduction of oil paint by Van Eyck and others, but it has not created a revolution.

Tony's sense of place, of the Prairies, but in no way would he call his œuvre anachronistic. Perhaps McLuhan's "The Medium is the Message" is today's language, but this is not the case. Tony works directly on the surface, using tape to make detailed drawings, yet the surface is heavily textured. Plastic for the sake of plastic, Flash for the sake of flash. Certainly the nature of painting was changed in the fifteenth century by the introduction of oil paint by Van Eyck and others, but it has not created a revolution.

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Renda the young artist go to a conventional art school to learn. If nothing else, a vocabulary of traditional processes must be supplemented by technical training. He would agree, I think, with Santayana's oft-quoted dictum that those who aren't aware of the past are doomed to repeat it. Tony was one of the local artists picked to be honored with a one-man exhibition at the Winnipeg Art Gallery during this city's centennial in 1990. The Winnipeg Art Gallery's largest exhibition space was set aside for the black and white photograph exhibition, and the works were beautifully lit. Illustrating what can be done when, in this case, an artist and the staff of a gallery work together to hang an exhibition. The paintings in the show seemed to be back-lit or possess some strange light source all their own.

In his three dimensional, be it murals or sculptures, Tascona seems more obvious in his use of industrial materials. But what it could be that I am just more familiar with the language of painting. In either case he employs his materials well, using them to emphasize the shapes of his figures. The colors of his works are simple, but their treatment is quite rich. I think that one feels most about Tony, however, is his peace with himself. This is a quality that few people have, artist or not, and this is where Tony is most successful. He proves that you can be an artist in the best sense of the word, no matter where you live. This success is within the mind of the artist and not on the pages of an art magazine or on the wall of an art gallery.

Every morning Tony takes a long walk along the sidewalk where the Argue mural is. He has a feeling of being at St. Boniface and is quite near his home. This, he says, gives him time to think; then he returns to his studio, which is attached to his home, to work. He has an output of thirty to forty paintings a year plus some sculpture. Not all of his work is done at his home studio — some of the larger pieces are done at a downtown studio that he shares with long-time friend and fellow artist Bruce Head. Being a full-time artist, especially with the principles of Tascona, is not without its dangers, and, of course, its rewards. Tony tells me that he and his family live on a four-month financial margin, depending on new sales to keep food on the table and materials in the studio. He and his family live a life of simple means that is not at all like the super elegance that his works suggest. It helps to have, as Tony does, an understanding family. What one feels most about Tony, however, is his peace with himself. This is a quality that few people have, artist or not, and this is where Tony is most successful. He proves that you can be an artist in the best sense of the word, no matter where you live. This success is within the mind of the artist and not on the pages of an art magazine or on the wall of an art gallery.

BILL LAING

By Bradford R. Collins

The facts in quick order: Bill Laing is a Scottish-born, Vancouver-raised, British-trained printmaker presently teaching at the Vancouver School of Art. Done. Now to more important matters. Laing plans to leave Vancouver soon and return to London. Two considerations motivate him: 1) His chances of recognition, of course, are infinitely greater there than here in Canada. Vancouver has a number of talented artists like Tony Ousley, Jack Shadbolt and Gordon Smith, but they are appreciated by very few people. Tony doesn't notice the work, but if it were not there you would miss it, and that is the beauty of the piece.

The work in the Freshwater Research Institute is in some ways more impressive than the Argue mural, and it was meant to be. The space in the institute building allows for the hanging of the plastic resign discs in a high open area, the building's main staircase, that would otherwise be a void. The spheres, as Tony prefers to call them, shimmer in the light coming through the large windows of this hangar-like structure, producing a brilliant burst of light in its confines. All buildings, both public and private, can use the magic of an artist like Tony to make our environment a more livable place. Our environment should be a place where we feel comfortable;
about a return to romance, to an era of feeling, Laing is one of the few offering evidence of it. Given what I consider to be art's function, I would expect more. The implications of the notion of non-fulfilled spiritual needs are, however, more akin to Socrates showed, love is a function of need. Modern life offers little opportunity for the deeper, fuller, more profound feelings and emotions. The world seems intent on getting smaller, more homogenous, in a word, more prosaic. Nature and religion once provided man with ample occasion for grand and excited feeling. Imagine, Laing told me, the awe primitive man must have felt at the rising of the moon. Now that we know so much about our satellite and have even set foot upon it, its mystery has been pierced and its magical appeal significantly reduced. I suspect so little recent art has addressed itself to filling the gap left by the demystification of nature and the demise of religion (think of the effect of the vernacular mass) because the movies have done it so well (The Exorcist comes most immediately to mind). Newmann and Rothko, unlike the movies, he suggests, are less dependent on the context of narrative to eliminate the distorting prism of the vision medium. It was in this context that the Social Research Group of the National Film Board of Canada (S.O.S. Soma) introduced the first portable half-inch magnetoscope in Quebec, with the purpose of opening up new avenues for the use of portable video, of the half-inch kind, to be found in the immediate prolongation of this direct cinema; it is even one of its constituents. The question then arises of knowing what that is. The appeal of solving them. It was a matter of acting in such a way that the means of response should naturally be suited to video: it should be an instrument of communication, to act in such a way that it should have an active distribution and public; in brief, to demystify middle-class television and shatter the role of passive spectator of the lonely television-viewing citizen... the social planning committee, the latter exercise no supervision on their preparation and their production as such. The slight difference is important. CTV therefore involves direct and total participation by citizens with powers of decision. Indeed, the central idea of CTV is to involve direct and total participation by citizens with powers of decision. From that time it became obvious that communication was no longer a one-way street and that good participation could be obtained from ordinary persons. The experiment of community television appeared more than ever as the natural prolongation of the adventure begun a short time before. But it was important to proceed further along this road admirably suited to video: it should be an instrument of communication, of reflection, and an agent of the growth of collective awareness, whether by projecting directly at the sociological mass, or by exploring the areas of collective unconsciousness. It does not yet seem that video, operating in this field of action, has succeeded in building up a specific language that distinguishes it radically from direct cinema — at the exact level of its process of sound-and-sense functioning. The initial originality of video, in this point of view, will not be found so much at the level of a renewal of syntax as at the level of the new equipment and its relatively modest cost allowing this, as well as the abundance of cable systems and channels unused or under-employed... From it's important to state that what distinguishes local television from community television (CTV) is that the first broadcasts were produced by employees (with or without the participation of local individuals or groups) while community television broadcasts programmes produced precisely by local groups and private persons — programmes produced precisely by local groups and private persons in order to make the latter exercise no supervision on their preparation and their production as such. The slight difference is important. CTV therefore involves direct and total participation by citizens with powers of decision. The coming out of schedules would be encouraged, thus those responsible for Videograph realized that, by focusing on cabledistribution, they risked locking themselves into a blind alley. Indeed, the central idea of CTV is to radically democratize access to the audio-visual means of communication, to act in such a way that it should... The question then arises of knowing what...
volved: distant populations of crowded centres where the restricted market does not justify the installation required by cable as well as the underworld with its own telecommunications system for the installation and subscription to cable-diffusion services. Further, subscription to cable opens the way for American channels, with all that this possibility includes in the line of ideological pollution. There is great risk of creating programmes of communal interest to allow themselves to be seized by the mirage of American productions and fall back into the anonymity of the traditional, passive television viewer. In short, these experiments therefore risk finding themselves in a position of unacceptable market. Inefficiency in the積聚 of television system and contributing directly to perpetuating already existing models of local television.

With the goal of enlisting the rejected, of avoiding this contamination, and skipping troublesome situations that arise between the owners of cables (sometimes forced to invest against the will of the community channel project) and the executives of CTV (who do not have the same aims), Videograph has decided to focus on creating a CTV system that would broadbcast on Hertzian waves (normal waves, not requiring material support) by means of a portable transmitter; that is, a plug-in unit, using the half-inch size, capable of broadcasting on open circuit television (as the CBC and the RTI do). Videograph presents a major problem at the broadcasting level: the stability of the broadcasting signal has just been adjusted according to standards of «broadcast» quality, thanks to a synchronization signal corrector®. Sooner or later, the public network will have to be opened to the communal approach.

Videograph should therefore succeed in establishing, in the Quebec milieu, a genuine CTV where the medium would be used as an efficient means of communication and creation, and not as a simple instrument of one-way passive consumption, where the message would have come from the milieu and have been modified by this same milieu, and not by the distorting prism of middlemen of all kinds. It certainly seems that we are dealing here with an example of an experiment worthy of being closely followed. Quebec government agencies recognize that CTV stations form the role of «a modern, people's cultural centre, a place of creativity that acts in the milieu as a revealer of resources, an educational environment and a new public place where the interests of the community are discussed, and, finally, a pole of reference and identification in the life of a community».

The present state of the project (August 1974)

Devoting themselves to an Ubisoftping pong game with responsibilities, governmental authorities send the ball back and forth, from Federal to Provincial, and from Ministry of Education to Ministry of Communications. The fact that this CTV is communal and educational, as well as the use of Hertzian waves thanks to a weak-powered transmitter, cause painful headaches for the executives of CRTC who no longer find themselves in their classification! No longer a medium that initiated itself, an unfortunate precedent for the other provinces...

In August 1974 they were still in the production phase of the project, and those in authority were waiting to be heard in public hearings by the CRTC. When this article appears, the launching of this CTV should finally be accomplished fact. Logically, it should even be fully operational. Our governmental ping-pong players would do well to speed up the rhythm of their game in order not to be caught unaware!

Let us recall, however, that since September 1973 and the interest inspired in the population assembled in a general meeting, they went ahead with the formation of production groups and work cells and they made sure of the support of different intermediary bodies that will encourage the total autonomy of this CTV, incorporated as a non-profit company. Even if CRTC would have some communication delays, the animation-demonstration phase is found modified in relationship to the project as it was initially foreseen, it is felt that in January 1975 CTV 4 will have attained a maturity sufficient to allow it to fly under its own power.
At Saint-Joachim, where they have a fertile imagination and a taste for the picturesque word, they have given the Centre the name of The Cathedral of the Great White Goose. For fun. Very happy, at heart, that finally the Great Goose should have their poem. For what a long time they have been filling the whole region with wonder! There, at Tourmente Cape, it is not the swallows that herald the spring and embellish the autumn, it is the beautiful white birds with black wing tips…

According to the point of view, this Centre is a bridge leading to a rocky, carved cavern. It can also be a sail-boat with outriggers and several hulls. Or a house of cards with fragile arches. Or again, a play of shifting of volumes against gaps carved in space. According to the point of view…

At Percé

Conceived by architects Rodrigue Guité, Denis Lamarre and Jacques Marchand of the Montreal firm of Jodoin, Lamarre, Pratte and Associates, the Percé Natural History Centre, situated on the hillside at the west of the village, near Ireland Road, is formed by four pavilions of almost identical structure, all of natural cedar.

"We insisted above all on a vernacular construction", explains architect Denis Lamarre. "On resemblance to the houses on the edge of the sea. Look at the little villages of the Gaspé Peninsula, look at the houses on Bonaventure Island. They are small rather than large, often modest but, most of the time, with fine lines. It was while we were photographing them that the idea of pavilions occurred to us. We did not want to compete with Percé Rock. We wished to be a part of the décor, like the fauna. To animate it, in short…"

The four pavilions of cedar planks, undressed timber not planed, with roofs of the same wood, rise like a rare four-leaf clover, at different levels. Linked together by tiers and ramps, each was placed to show the landscape to the visitor, so that he might discover it gradually and in all its fullness, because from the Centre there is a view, all around, on Mont Sainte-Anne, the famous rock, Bonaventure Island and the splendid but not weeping bay of Percé. If Percé were a Greek amphitheatre looking over Bassan Goose Island, the Centre would be set on the upper tiers, right on the axis of view.

The forms are whimsical. If the volume is in proportion to the houses of the fishermen of that area, the forms are in no way conventional. They play with space, cutting the sky, capering on the mountain, paying no great attention to symmetry, pirouetting for fun, loving the dizzy departure of the unexpected.

This is integrated contemporary architecture. And sophisticated in its creativity, its research into the authentic, in its natural finish which, as the years pass, will take on this whitened and so-soft gray of the log fences in the fields and near the sea, because they have been salted and freed of salt.

Three pavilions will be open to visitors, while the fourth will be reserved for the laboratory of biologists and students who will carry out research there. Approaching along Ireland Road, the visitors will find a route that will delight them but which, at the beginning, was considered, calculated. From the parking lot they will be able to go only to the first pavilion, the one for information and exhibitions. The first surprise on going out: the rocks which appear as in a frame, a frame formed by the second and third pavilions. The view is breathtaking. Upon then entering the second pavilion, the Salon, one has all Percé before one's eyes.

The third pavilion will be used as a cinema or a lecture hall.

"However, since the aim of these Natural History Centres is not to keep visitors inside," continues M. Lamarre, "but rather to have them take advantage of nature, a landscape architect, M. Georges Daudelin, has planned the surrounding landscape, made up of trees and indigenous plants, lawns (very few) and pebbles of the shores. The trees serve to separate the volumes, to mask the extraordinary panorama at first, in order to put all the emphasis on the pavilions, to lead the people toward them and make them discover there the beauty of the environment."

As at Tourmente Cape, the visit does not end with the centre; if one wishes, it can be continued in the company of naturalists on the nearby paths, on the Percé shore and on Bonaventure Island, as far as the colonies of gannets. Every day of the summer the naturalists in the employ of the Canadian Wild Life Service guide groups in this way up hill and down dale. Each different from the other but nevertheless very well fitted to their respective décors, the two new natural history centres of Cape Tourmente and Percé open the door to the return to nature, with the invitation to come and see them take off and spread their wings, those big birds that bear the names Great White Goose, Cormorant, Northern Gannet, Button-quail, Sea Gull with the black coat…

(Translation by Mildred Grand)