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Andrée Paradis

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LE RÉEL ET... L'ESPOIR

Le présent numéro porte essentiellement sur quelques aspects de l'engagement de la femme dans les arts plastiques. Il est pour nous l'occasion de rendre hommage, en cette Année Internationale de la Femme, aux Canadiennes et à celles de leurs sœurs qui ont ajouté l'art à leur plan de vie. Ce numéro ne prétend pas, hélas! donner une image vraiment complète de l'activité de la femme dans le domaine des arts. Même à l'intérieur des arts plastiques, il a fallu limiter l'inventaire et se résoudre à ne présenter que quelques articles sur d'importantes expériences qui n'avaient pas encore trouvé place dans nos pages. C'est également avec regret que nous avons omis les secteurs du cinéma, du théâtre, des lettres, de la musique et de la photographie.

Les difficultés financières que nous connaissons actuellement réduisent nos possibilités de recherches au strict minimum. De même, le nombre de nos pages a été légèrement réduit afin de faciliter notre retour à l'équilibre budgétaire. Nous comptons reprendre en juin et, surtout, en septembre notre présentation habituelle et nous remercions d'avance nos lecteurs de leur patience et de leur compréhension. Nous leur demandons même un peu plus afin de permettre à la revue de reprendre son élan: de nous faire un don, pour lequel nous leur ferons parvenir un reçu pour fins d'impôt sur le revenu.

Nous remercions aussi ceux qui ont bien voulu répondre au questionnaire inséré dans le dernier numéro. Cette enquête avait pour but de nous faire connaître ce qui intéresse surtout nos lecteurs, et, conséquemment, de mieux orienter le futur développement de la revue. Nous rappelons à nos abonnés qu'ils ont automatiquement droit au tirage de dix gravures d'artistes québécois. Ce tirage se fera en juin 1975.

Nous poursuivons une seule et unique tâche. Elle exige de notre part une attention constante au travail de production et à la coordination des services administratifs. Par ailleurs, elle ne saurait être menée à bien sans le soutien actif de lecteurs intéressés, curieux et soucieux de se tenir au courant de l'activité artistique. Cette forme de soutien, de plus en plus sensible, nous apporte la certitude que, dans le secteur des arts, le champ des besoins augmente sans cesse. Pour les satisfaire, il faudra de l'élan, de l'imagination et un indispensable appui financier.

Andrée PARADIS

English Translation, p. 65
THE ROLE OF QUEBEC WOMEN IN THE PLASTIC ARTS OF THE LAST THIRTY YEARS

By Rose-Marie ARBOUR and Suzanne LEMERISE

It is in its totality that we intend to examine the role of women in the domain of the plastic arts in Quebec during the last thirty years, a domain in which we perceive an emergence and official recognition of some artists, some styles, some media. We have only to look through magazine articles and art books (among others, books published by Harper and O. Robert) to become aware of the numerical importance and influence of women in the artistic practices of the 19th century on — a role much greater in the arts than in other, well-defined domains, such as the law, medicine, or the scientific disciplines.

As early as the thirties, several anglophone women were working with Lyman on the promotion of contemporary art. Later, among the fifteen signers of the Prisme d’yeux manifesto published in February, 1948, we find the names of two women, while the Refus global, appearing the following August, included seven women’s names out of fifteen signatories. The cultural and political impact of the Refus global being known, it is revealing that there were so many women who signed it. However, in February, 1955, the Manifeste des Plasticiens was signed only by men and the exhibition of January, 1959, titled Art abstrait included not a single female painting.

During the 1950-1960 decade, officially at least, women artists did not support the geometric movement in painting. For them post-automaticism was a chosen field of exploration rather than others which would be termed a conventional alignment on the stylistic effects of automatism. “In Ottawa the thinking follows the lines of the French avant-garde, it would be necessary to consider the practice of these techniques. These techniques, which are called more manual than intellectual, have patterned themselves on Father Coutu. Artists of this group are women, and among them, Marcelle Ferron, Rita Lelendie, Laure Major, Marcella Maillat, Suzanne Meloche, Suzanne Rivard, Toile Steinhous, following the conflict between women and the intellectualism of the geometrical movement, there was an identification of gestural painting (lyrical abstraction), with the states of soul qualified as feminine: cry, sincerity, sensuality, instinctive outbursts of feeling, emotivity. So they realize that this new promotion of women artists is just the beginning and not the end of the feminine movement. This has been a chosen field of exploration rather than others which would be termed a conventional alignment on the stylistic effects of automatism. “In Ottawa the thinking follows the lines of the French avant-garde, it would be necessary to consider the practice of these techniques. These techniques, which are called more manual than intellectual, have patterned themselves on Father Coutu. Artists of this group are women, and among them, Marcelle Ferron, Rita Lelendie, Laure Major, Marcella Maillat, Suzanne Meloche, Suzanne Rivard, Toile Steinhous, following the conflict between women and the intellectualism of the geometrical movement, there was an identification of gestural painting (lyrical abstraction), with the states of soul qualified as feminine: cry, sincerity, sensuality, instinctive outbursts of feeling, emotivity. So they realize that this new promotion of women artists is just the beginning and not the end of the feminine movement.

THE ORGANIZATIONAL EFFICIENCY OF WOMEN IN THE DOMAIN OF THE PLASTIC ARTS OF THE LAST THIRTY YEARS

The financial difficulties that we are experiencing at present reduce our research possibilities to the bare minimum. In the same way, the number of our pages has been slightly reduced in order to facilitate our return to budgetary balance. We plan to return, in June and especially in September, to our usual presentation, and in advance we thank our readers for their patience and understanding. We dare to ask a little more of them in order to give the magazine the opportunity to regain its momentum: make us a donation, for which we will send a receipt for income tax purposes.

We also thank those who have been good enough to answer the questionnaire inserted in the last issue. The purpose of this survey was to let us know what particularly interests our readers and, consequently, to help us better direct the future development of the magazine. We wish to remind our subscribers that they have patterned themselves on Father Couturier; they love things in good taste, they have patterned themselves on Father Coutu. Artists of this group are women, and among them, Marcelle Ferron, Rita Lelendie, Laure Major, Marcella Maillat, Suzanne Meloche, Suzanne Rivard, Toile Steinhous, following the conflict between women and the intellectualism of the geometrical movement, there was an identification of gestural painting (lyrical abstraction), with the states of soul qualified as feminine: cry, sincerity, sensuality, instinctive outbursts of feeling, emotivity. So they realize that this new promotion of women artists is just the beginning and not the end of the feminine movement.

THE ORGANIZATIONAL EFFICIENCY OF WOMEN IN THE DOMAIN OF TAPESTRY MAKING OF THE LAST THIRTY YEARS

Canadian women, and to those of their sisters who have added art to their lifestyle. This issue does not, alas, claim to answer the questionnaire inserted in the last issue. The purpose of this survey was to let us know what particularly interests our readers and, consequently, to help us better direct the future development of the magazine. We wish to remind our subscribers that they have patterned themselves on Father Couturier; they love things in good taste, they have patterned themselves on Father Coutu. Artists of this group are women, and among them, Marcelle Ferron, Rita Lelendie, Laure Major, Marcella Maillat, Suzanne Meloche, Suzanne Rivard, Toile Steinhous, following the conflict between women and the intellectualism of the geometrical movement, there was an identification of gestural painting (lyrical abstraction), with the states of soul qualified as feminine: cry, sincerity, sensuality, instinctive outbursts of feeling, emotivity. So they realize that this new promotion of women artists is just the beginning and not the end of the feminine movement.

The organizational efficiency of women in the domain of tapestry making justifies their success. We cite Edith Martin and her studio at Trois-Rivieres, Marie-Jeanne Conant, whose activity extends beyond the field of art; Marie-Soif Vermette, whose activity extends beyond the field of art; Kitty Bruneau, Henriette Fauteux-Masse, Suzanne Meloche, Lise Bisson, Ethel Rosenfeld, Lise Gervais, Claire Hogenkamp, Sarah Jackson, Lise Dupuis, Françoise Sullivan has been producing sculpture since 1960, the dance having previously been her means of expression. And it is the difficult and arduous side of the dance that she rediscovers in sculpture, as well as its spatial and rhythmical possibilities. She first used metal, then plexiglas, from 1969; not only did she contradict the prejudice that soft media and the predominance of intuition were feminine, but she also gave the lie to that of the anti-intellectuality of women, when, strongly impressed by Joseph Kosuth’s article, L’Art après la philosophie, she engaged in a reflection on conceptual art.

Historically, then, the place occupied by women in the art world is not unimportant, although most of the female artists remain on the fringe. There are as many, if not more, women who attend art schools; well, access to official recognition is almost entirely reserved for them. Weekly art criticism monfirms the privilege of recognition for the masculine artist: a list of the names of criticized artists revealed in 1968 that ten women were mentioned, against sixty-four men, and in 1969 the