Montréal s'apprête à célébrer, avec le monde entier, les héros de la poésie en action, les athlètes, ces dieux qui ajoutent à l'homme la dimension rêvée, celle de la force et du courage conjugués avec l'habileté. Des dons qui nécessitent de régner d'abord sur soi avant de pouvoir se mesurer à autrui.

Montréal s'est donnée des installations olympiques, colossales, dans l'esprit de Babylone et des Pyramides. C'est ici qu'on honorera l'audace, la perfection du muscle, le sens de la coordination, le savoir-faire, le mépris de la fatigue, la détermination et l'intelligence décisive. L'athlète, comme l'artiste, connaissant sa puissance, trouve l'exaltation dans le dépassement de ses limites. Le chef-d'œuvre de l'athlétisme, comme celui de l'art, survit aux athlètes et aux artistes. C'est de cette immortalité dont nous avons besoin; en somme, la vie dans sa prodigieuse intensité.

Montréal, belle et attentive, salue les héros du Stade; elle est fière d'être, pour quelques jours, dépositaire de la flamme des Grands Jeux, d'être l'hôte de tous ces hommes et de toutes ces femmes qui vont nous démontrer que les dieux nous sont toujours nécessaires.

Andrée PARADIS
**QUEBEC TRENDS, 1976 - AN IMAGINARY DEBATE**

By Bernard LÉVY

What is the state of art in Quebec? It is difficult to say. And what will be its state to-morrow? Unless we can fluently read a crystal ball. And yet two experts have taken a chance at this puzzle. Mrs. Saint-Martin, director of the Museum of Contemporary Art, and Mr. Bogardi, art critic of the Montreal Star, have agreed to lend assistance to the discussion. They have need of this immortality; in short, of life in its stupendous intensity.

Montreal, beautiful and courteous, salutes the heroes of the Stadium; it is proud to be, for a few days, the home of the Great Games Flame, proud to host all these men and women who are going to show us that the gods are not in an exercise in prophecy, but in an analysis and synthesis of Double thought and parallel thought, since the two speakers have not met. Accordingly, the debate presented here is an imaginary debate. But we shall see that, in the face of the same questions, although by different paths, Mrs. Saint-Martin's statements and Mr. Bogardi's conclusions match, particularly on the essential: definitions of art and culture, the role of the State, the situation of artists, the function of criticism, etc.

And especially we ought to discern, finally, through the analysis of the two guests who express themselves through Vie des Arts as intermediaries, how art in Quebec, as it appears in its present different trends, is linked to the admirable interrogation on Art (with a capital A) of the Great Games. We must pay our respects to the Olympic Flame, proud to host all these men and women who are going to show us that the gods are not in an exercise in prophecy, but in an analysis and synthesis of Double thought and parallel thought, since the two speakers have not met. Accordingly, the debate presented here is an imaginary debate. But we shall see that, in the face of the same questions, although by different paths, Mrs. Saint-Martin's statements and Mr. Bogardi's conclusions match, particularly on the essential: definitions of art and culture, the role of the State, the situation of artists, the function of criticism, etc.

At first sight, it seems that material and financial conditions enjoyed by artists in Canada are extremely conducive to creating. On that score, the programs of grants and aid to creation set up in Canada and Quebec can be compared to advantage with those of any other country in the world. Further, the austerity decreed by the federal government this year to fight inflation does not affect the artistic sector. But artists cannot live only on grants and bursaries. Therefore most of them teach in colleges or universities.

Surely, if there are still many measures to be found to help artists to produce under better conditions, it would perhaps be time, Mrs. Saint-Martin wonders, to think of "assuring an essential minimum for everyone, even if it demands the artists being satisfied with it". The solution would not be as Utopian as it seems if complementary measures were matched to it. Thus, if we consider that the work of art belongs to the community, "why should the State not set up very wide means of acquiring works of art?" Mme Saint-Martin continues. But this would still not be enough; the director of the Museum of Contemporary Art knows it and will willingly subscribe to Georges Bogardi's suggestion: "It will be in vain that we create branches of the museum in the underground and on the surface of Montreal, we shall never increase the number of visitors in any but an artificial way; to introduce works of art in the subway, as Malraux did in Paris, is a paternalistic measure if it is not accompanied by previous art education in the schools."

And so precisely during the last ten years Education and Social Affairs have never had a predominant part in governmental budgets. Doubtless this is not only a question of money, but also of culture. The latter, it seems, would be presented in the schools as an entity to be preserved - a tradition - while today it is fundamentally an ensemble of judgments that must be re-examined every day.

This is a formula that Fernande Saint-Martin expresses in a different way, since for her "Culture is the result of an investigation of conditioning processes". This does not mean that it is necessary to put the question in terms of "all or nothing". And yet it is there that must be found the first element of the problem of creation in Quebec. There is another element: it concerns the network of information on art.

The Beginning: Awareness of Contemporary Art

If the Refus global was presented entirely as a social confrontation movement, it was no less supported by a will, a dynamism that brought forth a renewal in Quebec about 1940. It was due to this foundation that it was able to achieve the success it did. The Refus global resulted from a kind of expectation of change in a dark and despairing period. Strongly dependent on Surrealism, it had all the characteristics of this sort of movement, so that when it appeared in Quebec it was not in vain that we create branches of the museum in the underground and on the surface of Montreal. And yet two experts have taken a chance at this puzzle. Mrs. Saint-Martin wonders, to think of "assuring an essential minimum for everyone, even if it demands the artists being satisfied with it". The solution would not be as Utopian as it seems if complementary measures were matched to it. Thus, if we consider that the work of art belongs to the community, "why should the State not set up very wide means of acquiring works of art?" Mme Saint-Martin continues. But this would still not be enough; the director of the Museum of Contemporary Art knows it and will willingly subscribe to Georges Bogardi's suggestion: "It will be in vain that we create branches of the museum in the underground and on the surface of Montreal, we shall never increase the number of visitors in any but an artificial way; to introduce works of art in the subway, as Malraux did in Paris, is a paternalistic measure if it is not accompanied by previous art education in the schools."

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