Our hundredth issue proposes to reflect the spirit of celebration produced by the duration of an experience and its fidelity to original objectives.

In the first issue, which appeared in January-February 1956, the body of editors, conscious of the profound renaissance that is affecting not only the world of forms and colours but also and particularly the very spirit of the work of art, undertook to sustain, to foster the expansion of this climate that was in reality more revolutionary than renaissante. They hoped to do by establishing through the means of an art magazine a close contact between artists and the public; that is, between the producers and the consumers of the artistic object. This appropriately cultural role that Vie des Arts intended to play was directed toward all the elements of human culture. Gérard Morisset, the first director of the publication, conceived it in this way at the beginning: "Our magazine, therefore, will essentially be an organ of information, as wide and as complete as possible. All the artistic disciplines will have their part in it, those of the past as well as those of the present. Current trends will be the object of a careful and impartial study; because Vie des Arts is in no way directed against any group of artists but, rather, toward a greater comprehension of art. At the time when the rift is being widened between a certain art that is legitimate and a certain public which asks only to understand but does not always have the power to do so, it is not the moment for a more or less fruitless quarrel but, instead, for educational action. To make the work of art understood, to make it felt!"

This was our line of conduct during the last quarter of the century, when we tried above all to adapt ourselves to the conditions of the technical system that defines our societies and that imposes on an art magazine the duty of being the mirror of modernity. There remains the liberty of confronting this modernity and re-establishing balances while attempting to escape the limits of an extremist intellectualization, responsible for various distortions of the ways of creation. Among our functions is that of explaining the phenomenon more than supporting it, and we have above all sought to make Vie des Arts as open tool of expression... a vehicle concerned with the primacy of the image.

To this delight for the eye that we have tried to make unending, we invite our readers for the hundredth time. As much as possible we have been vigilant to see that each article and each document shall be exceptional, and it is for this reason that we have entrusted the production of the cover to artist Pierre Guimond. Perfectly in tune with the sensibility of his period, he has admirably perceived the explosion of contemporary art; with collage and drawing he castigates the usual limits of the means of expression, clichés where non-sense abounds and he seeks to re-create wholly, with a great deal of imagination and humour, the image of another reality.

In conclusion, as prelude to the many events that will mark the twenty-fifth anniversary of Vie des Arts in 1951, we are happy to announce the recent publication of the Index of the magazine for the years 1966-1976. A long and exacting labour undertaken by our colleague, Jules Bazin, this instrument of work will certainly be of use to the researchers who have patiently been waiting for it. This Index casts light on the inventory of artistic activity that the magazine has produced in a decade.

One may wonder, "What next after the hundredth?" The same care, a ceaseless effort toward a better understanding of the creative experience and the most thorough vigilance in order not to allow to pass unnoticed the artist of to-day or of to-morrow for whom meaning is again linked to an idea of value.

(Translation by Mildred Grand)
beginning of the series. This is an attachment to everyday life, the
couples and the singles, youth and age, unknown people with no
public myths except what the photographs bring to the viewer.
Instead, the sequence of large black and white portraits is more
straightforward. But if the photographs provide contentive, infor-
mative and encourage energetic involvement, the second group
of portraits are more agressive, confronting the viewer with life-size
faces, mirror images minutely detailed. In the short introduction to
the exhibition, Szlasi mentions that these people are intimate
friends, that the images are not definitive portraits of the Individual.
True, it may be true that records each moment in time, a moment shared by the photographer and the person photo-
graphed, a moment when the subject is aware of the camera and
presents a persona to be viewed by others, a moment between two
other moments which will never be repeated identically.

Like the double portraits, the organization of the sequence is
important. This series contains gentle twists of irony. Two nymph-
like girls are sandwiched between the largest and the most prominent
woman with pursed lips and a partially shaven, berefted miner from
Norandas. The contrasts are powerful and unrelenting, reflecting
a diversity of human expression. Another type of subtle irony appears
in the portrait of Gilbert Marion and his son. Their resemblance is
uncanny. Both adhere to the conventional look of the sixties, long
hair and jeans. But there is one minor rôle reversal; the son sports
a shirt and tie, the father a tee-shirt.

And finally in this tightly knit group, the portrait of Andor
Pasztor, unlike the one in the first segment, but reawakening our
memory of the previous image and illustrating the diversity of por-
traits at different moments in time. Eyes closed, mouth half open in
song or speech, once again he stands in front of photo memories
that still haunt him, that still bring back to mind the sequence.
In fact, in a Holy Family of St. Ann which is signed and dated 1593,6
the left corner of the composition is a reversed version of the figure of
Sappho in Raphael's Parnassus in the Stanza della Segnatura in
the Vatican. Like the double portraits, the organization of the se-
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a shirt and tie, the father a tee-shirt.

As one moves east, structures are photographed in their entire-
ty, indicating a distance, an end to the series and establishing a link
with the next group of images, all of which are frontal, full figure
'portraits' of indigenous Abitibi architecture. In an historical context,
these two architectural series recall the work of Walker Evans,
steadily in their execution, studied in organization and specific in
time and place. In another sense, they parallel the first group of
double images. Surface qualities are stressed in the black and white
photographs for the Palace Theatre and St. Catherine Street. Like the
Abitibi images reveal cultural taste. The phenomenon of painted
houses to counteract the long grey winter months and the vast ex-
pansion of snow-covered ground is reflected in the attention to colour.
Each photo in the series is taken from the same position and dis-
tance, minimizing spatial and temporal shifts and accentuating
changes in architectural form and colour. They present a sensibility
particular to rural Québec.

The effort here has been to analyze Szlasi's exhibition, to pay
close attention to the structure and to extract a possible under-
standing of his photographic work. However, this article also reflects
a critical stance. Extensive space has been given to the double
images because, in my opinion, they are the strongest, most com-
plex capturing photographs in the exhibition. St. Catherine
Street stands on its own as an entity separate from the first and at
times exhibits exquisite formal control and beauty. The large por-
traits and Abitibi photos, however, seem subordinate, amplifying
ideas which have already been initiated and explored in the exhi-
bition and elsewhere. This does not mean that the exhibition suffers
severely, but simply that there are relatively weaker points, given
the strength and magnitude of many photographs.

TWO VERSIONS OF MOSES BY HENDRICK DE CLERCK

By Myra Nan ROSENFIELD

The Montreal Museum of Fine Arts has recently been given an
important seventeenth century Flemish painting, Moses Striking
the Rock at Mara, by Hendrick de Clerck.7 This painting rejoins another
version of the same subject by De Clerck which was acquired by the
Montreal Museum of Fine Arts ten years earlier, in 1969.8 It is extra-
ordinary for a museum in Canada to own two versions of the same
painting by this rare Flemish artist whose works are now preserved
mainly in churches and museums in Belgium. There are only twelve
securely documented works known by Hendrick de Clerck. These
two paintings are extremely interesting, since they were probably
executed at different periods in De Clerck's life and thereby give us
insight into the development of his style.

Hendrick de Clerck's œuvre is important, since it illustrates the
tradition of Flemish late Renaissance mannerism that was to con-
tribute to the development of the art of Peter Paul Rubens (1577-
1640). Little is known of De Clerck's life. The places and dates of
both his birth and death are unknown. He seems to have been active
primarily in Brussels. Between 1590 and 1592, Hendrick de Clerck
executed in 1590 for the Kapellekirk in Brussels,9 Modern historians
believed for a long time that Hendrick de Clerck was a student of
Maarten de Vos (1532-1603). However, there is no reason to assume
this, since Karel van Mander, who probably knew De Clerck, did
not list him as a student of Maarten de Vos in his Het Schilderboeck
which was published in Amsterdam in 1614.10 De Vos' mature style
is quite different from De Clerck's early style, as we can see by
comparing the Holy Family of St. Ann by De Vos which is signed
and dated 1593,9 to the above-mentioned 1590 Holy Family of St. Ann
by De Clerck. Whereas De Clerck used very sharply defined, crisp
triangular drapery folds, De Vos used much more fluid, curvilinear
folds. Laureysens has suggested that the two artists collaborated
in the late 1600's, since one can find mutual influences in their work.2
In fact, in a Holy Family of St. Ann which De Clerck signed and dated
in 1611,4 he has adopted the more fluid drapery folds of De Vos.
In 1606, Hendrick de Clerck was appointed court painter to Archduke
Albert and Archduchess Isabella in Brussels, just three years before
Rubens. It was while he was in the service of the court that De
Clerck collaborated with Jan Brueghel I (1568-1626) and Don van
Alcost (1570-1628) on a series of landscapes with classical figures.3
De Clerck's last known painting, a Descent from the Cross, was
executed in 1628 for the Church of Sts. Peter and Paul in
Anderlecht.4

The painting of Moses Striking the Rock at Mara recently don-
nated to the Montreal Museum can be authenticated by a preparatory
drawing which Hendrick de Clerck signed with his monogram "HDC"
in the Cabinet des dessins of the Louvre.9 The compositions of
the drawing and painting are almost identical. However, in the final
painting the figure of Moses has been moved from the middle ground
to the background. Thus the focal point of the composition in the
painting is not Moses, but a seated woman with two children who
looks out at the spectator just left of the centre in the middle ground.
During the years between 1580 and 1620, Flemish painters were
very much influenced by Italian art and continued a tradition that
goes back to the fifteenth century. Earlier artists such as Hieronymus
Bosch (active 1474-1516), Jan Gossaert (active 1505-1532) and Pieter
Brueghel the Elder (active 1551-1569) went to Italy. The influence of
Michelangelo, Titian and Tintoretto is found in the paintings of
Maarten de Vos, Jan Brueghel I, another of De Clerck's collabora-
tors, works for Cardinal Federigo Borromeo, Archbishop of Milan,
for several years, between 1562 and 1596. Hendrick de Clerck, like
the above artists, was also influenced by Italian art. It has been noted
by several art historians that the woman who is the focal point of the
composition in the middle ground of the recently donated Moses
Striking the Rock at Mara shows the influence of the marble
Dame in Bruges in 1501.11 Other figures in the painting refer to works
that De Clerck may have seen in Rome. The reclining woman in the
left corner of the composition is a reversed version of the figure of
Sappho in Raphael's Parnassus in the Stanza della Segnatura in

87
We should now consider the relationship between the two versions of *Moses Striking The Rock at Mara* in the Montreal Museum of Fine Arts. The oblong painting recently donated to the Museum is unsigned, whereas the octagonal painting acquired in 1969 has Hendrick de Clerck's monogram "HDC" in the lower right corner. The composition of the two paintings is different. Moses is the focal point of the composition in the octagonal painting. He is placed securely in the middle ground just to the left of the central axis. De Clerck has placed the figures along diagonals which cross in the centre just next to Moses. This central axis is further emphasized by the two small children drinking out of a shell in the foreground. In the oblong panel, Moses is located in the background, off centre. As noted above, the focal point of the composition is the seated woman with two children to the left of the central axis. The composition of the oblong panel is based on an asymmetrical zigzag which extends from the lower right corner to the woman with the children at the left and up to the woman carrying a jug on her head in the upper right section of the painting. The two paintings seem to be the octagonal version. Its triangular shaped folds and shimmering, crisp highlights reveal it to be closest in style to the 1590 triptych *Holy Family of St. Ann*. The deeper colours and more fluid drapery folds place the oblong version closer in style to the later 1611 version of the *Holy Family of St. Ann*. The oblong version was probably executed by Hendrick de Clerck in conjunction with his two colleagues, or perhaps by himself, in contrast to the octagonal version which is a completely autograph work. This hypothesis would explain why the octagonal version was signed, and the oblong version was not. In 1590, at the beginning of his career, Hendrick de Clerck probably did not have a workshop. In 1610, when he was working for the court in Brussels, he probably was receiving more commissions and needed a large shop. The oblong version also reveals the influence of Maerten van Vos appeared later in Hendrick de Clerck's career, and thus supports Laureyssens' view that the two were collaborators rather than master and pupil.

Thus, the two versions of *Moses Striking the Rock at Mara* in the Montreal Museum of Fine Arts by Hendrick de Clerck give us an opportunity to evaluate the development of the career of this rare but important artist.

1. I would like to thank Willy Laureyssens, Curator of Painting, Musées Royaux des Beaux-Arts de Belgique, and Rosalyn Bocou, Curator, Cabinet des dessins, Musée du Louvre, for their encouragement in the production of these two paintings. This painting was acquired by a private collector in Canada from H. N. Bier, London.
8. Laureyssens, 1966, No. 3, p. 171; fig. 5.
Picasso jokes are replaced now by the Beuys jokes. Any work by Beuys when reproduced out of context looks bizarre, even irrational; any journalistic word-by-word account of his performance pieces reads like the scenario for a play whose dramatic limits are never questioned or defined. The direct physical confrontation between viewer and object creates a unique rapport. Fat, felt, fur and leather or malleable stuff like industrial blanketing and felt produce predictable reactions and Beuys' initial intention was to use it in order to provoke the shock effect as a base for discussion about the potential of sculpture and culture: what does it mean, what is it all about and how does it relate to language? What are production and creation? In fact, this artist challenges the public to ask the archetypal question which every child throughout the history of mankind has asked: "What are you doing, mister?"

Fat in itself is a banal and perishable substance, not associated with art (except for the culinary arts and the butter sculptures built by cordon-bleu chefs) and in Beuys' hands it becomes the "Social Sculpture". He uses it to give shape to intended forms; he uses it for support and anchorage. Fat as a primary energy source is an ingredient very basic to survival. The early Beuys pieces in the '50s related to the deprivation of supplies in wartime when fat became scarce and therefore precious, when butter or lard was more important than money. Felt goes back to the nomadic tribes who fabricated it thousands of years ago, and it has remained in use ever since as an effective insulating and heat-preserving material.

Beuys uses these materials in their raw state, uncolored or artificially coloured. The dull grey and brown is meant to evoke a colourful world within the viewer through an anti-image. This concept is based on the phenomenon of complementary colours: look at a red ink line which is washed in water and it changes to green. Beuys strongly rejects any suggestion that he ignores the colour factor. Through an anti-image he offers an entry into a transcendental and spiritual world which is implied but not given as a visual sensation.

In the mid '60s prominent theologians in Europe began to take the nature of Beuy's ritualistic approach to creation very seriously and saw in his transubstantiation process the symbolic revelation of the Eucharist. (The artist's own religious feelings are outlined in the text and interview of the 1979 catalogue "Traces in Italy" published by the Kunstmuseum Lucerne, Switzerland. Not yet translated from its original German.)

It is regrettable that Beuys' warmth and genuine feeling for life are overlooked in the effort of understanding his work intellectually. The quality of his wit tends to get lost in the translating and editing of his interviews into other languages. His sense of humor and occasional self-parody run like an undercurrent through anything he does. His use of fat, for instance, also implies a pun in the direction of the way in which "fat" is used in language, a joke which isn't shared by the fastidiously clean visitor who happens to wander through a museum and discovers the corners in a gallery thickly packed with fat. Beuys' jokes are replaced now by the Beuys jokes.

Beuys' philosophy goes beyond what he calls the "little pseudo-cultural ghetto" of the art world. Though he stresses his lack of interest in the manipulation of the art market, there is also no recorded objection from him that at least one big American conglomerate corporation collects his major sculptural works. It is regrettable that Beuys' warmth and genuine feeling for life are overlooked in the effort of understanding his work intellectually. The quality of his wit tends to get lost in the translating and editing of his interviews into other languages. His sense of humor and occasional self-parody run like an undercurrent through anything he does. His use of fat, for instance, also implies a pun in the direction of the way in which "fat" is used in language, a joke which isn't shared by the fastidiously clean visitor who happens to wander through a museum and discovers the corners in a gallery thickly packed with fat. Beuys' jokes are replaced now by the Beuys jokes.

Beuys grew up among hardworking people who had little time for art and higher politics. His family ran a flour and fodder business. They were strict Catholics and Joseph was their only child. Left very much on his own he developed early a great interest in botany and in literature, particularly Nordic history and mythology which were to lead him later to the Scandinavian writers and philosophers. Like any child growing up during the depression years he felt his parents' worries but could not share them. He began to think of himself as an outsider at home and at school. Like everyone else he joined the Hitler Youth and dreamt about a future dedicated to studies in medicine or the natural sciences. In his autobiographical references, childhood and adolescent recollections become a key to understanding his later work and the iconography of his symbols. Beuys was trained first as a radio operator, then as a dive bomber pilot. He was stationed in southern Russia, the Ukraine and the Crimea, and it was in that region that his plane crashed, hit by Russian anti-aircraft fire. He was saved by a tribe of Tartar herdsmen who discovered him among the wreckage of his Ju 87 and applied the first aid care still practised in primitive northern settlements— the covering of the patient's body thickly with animal fat before wrapping him in felt to keep him warm. From that moment on Beuys was obsessed with the unconscious mental activity guides the unfolding of a visual imagery. Like the spokesman of a tribe or the Celtic storyteller of a preliterate society he holds his audience spellbound. Beuys' use of himself as a performer is a force in itself. As a narrator of myth and reality he adopts a primitive form of ritual which is inconsequent but transforms the audience and himself into an anchoring force. In the artist's own words, quoted in the 1970 catalogue, published by the Kunstmuseum Basel: "When someone sees my things, I appear."

In the area of the chosen symbol and the implied symbolism of its representation in Beuys' work verbal information becomes important. The artist's personal interpretation of his symbols differs from a wide range of other possible interpretations and associations the viewer may be familiar with. The frames of reference are uniquely the artist's own and correspond to the sum total of his past which leaves an indelible mark not only on Beuys the artist, but on a whole generation of his contemporaries. If he is referred to as a shaman, a high priest, a messiah, a guru, a revolutionary, a counter-revolutionary, or a first-class hustler his performance is all as a political moralist. In order to understand his uniqueness it is necessary to know some biographical details about his life and the circumstances which brought him to his present place in the world.

Joseph Beuys was born on May 12th, 1921 in Krefeld near Düsseldorf. He grew up in Kleve (or Cleves) close to the Dutch border. The land is flat and has been a historic battleground for many centuries. From the Romans to Napoleon and to the Second World War; from Henry VIII who married Anne of Cleves for political reasons to Richard Wagner who based his opera "Lohengrin" on the massive castle "Schwanenburg" in Cleves, the region is permeated with legend, myth and local superstition.

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The Pack was able, after much persuading, to win signatures by the artist on a variety of occasions and in the mid '70s, about twenty of them are shown pouring out of a bottle. In 1968, when the artist was trained first as a radio operator, then as a dive bomber pilot. He was stationed in southern Russia, the Ukraine and the Crimea, and it was in that region that his plane crashed, hit by Russian anti-aircraft fire. He was saved by a tribe of Tartar herdsmen who discovered him among the wreckage of his Ju 87 and applied the first aid care still practised in primitive northern settlements— the covering of the patient's body thickly with animal fat before wrapping him in felt to keep him warm. From that moment on Beuys was obsessed with the unconscious mental activity guides the unfolding of a visual imagery. Like the spokesman of a tribe or the Celtic storyteller of a preliterate society he holds his audience spellbound. Beuys' use of himself as a performer is a force in itself. As a narrator of myth and reality he adopts a primitive form of ritual which is inconsequent but transforms the audience and himself into an anchoring force.

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The wartime experience as a collective trauma of mass manipulation of people and human rights left him with a lasting mistrust of authority, bureaucratic power and political maneuvering. He returned to Kleve from a British prisoner-of-war camp at Cuxhaven in 1946. Encouraged by his family and friends in the arts, he began to study sculpture as well as scientific subjects. The first manifestation of his success as a maker of religious images were roughly carved gravestones from '49 until '51.

A new way gradually opening up for him and with it the growing awareness of a freedom in the arts, freedom as a primary condition for the expression of thoughts and concepts which could not be communicated in any other way. He entered the Düsseldorf Academy as a student. In 1961 he was appointed professor of sculpture at the same institution. In 1972 he was dismissed from this position. The main reason was Beuys' disregard for the "numerus clausus" (restricted entry), a clause of German educational law. His class totalled over 400 students, 142 of whom had been rejected by other faculty members. Beuys started legal proceedings against the Ministry which lasted for years and became a cause célèbre in Germany. His position was clear and firm: if there are those who wish to learn and those who wish to teach, then the State acts repressively if it prevents this coming together. Germany's art schools are notoriously overcrowded; an aspiring student has to apply to several academies before he might, with luck, gain entry.) The work of Beuys in the '70s is heavily influenced by this battle with bureaucracy. He was supported by his students who held demonstrations, initiated strike actions, and brought their work to the entrance of the Düsseldorf Academy where Beuys held seminars in the street. (In demonstrations, initiated strike actions, and brought their work to the entrance.)

Though his teaching contract ceased to exist, he regained the use of his studio at the Academy and he is authorized to continue to teach. The main reason was Beuys' disregard for the "numerus clausus" (restricted entry), a clause of German educational law. His class totalled over 400 students, 142 of whom had been rejected by other faculty members. Beuys started legal proceedings against the Ministry which lasted for years and became a cause célèbre in Germany. His position was clear and firm: if there are those who wish to learn and those who wish to teach, then the State acts repressively if it prevents this coming together. Germany's art schools are notoriously overcrowded; an aspiring student has to apply to several academies before he might, with luck, gain entry.) The work of Beuys in the '70s is heavily influenced by this battle with bureaucracy. He was supported by his students who held demonstrations, initiated strike actions, and brought their work to the entrance of the Düsseldorf Academy where Beuys held seminars in the street. (In demonstrations, initiated strike actions, and brought their work to the entrance.)

The significance of Beuys' actions affects directly and indirectly the future conduct of artists outside Germany. It isn't a question of success or failure, of a break-through or a fizzing out of the limelight. The question is far more serious: Where are the boundaries today, in our western world, for the idealistically motivated super star of the arts?

Beuys the artist could easily profit from his established reputation and go on indefinitely producing works which are eagerly bought up by collectors and museums, feeding the profits into his project for the Free International University. No matter what he does in the future, it cannot diminish the credibility of his past achievements. The artist, activist and political moralist Beuys might eventually reach the stage the late philosopher Bertrand Russell arrived at when he said the age of eighty-nine: "I must, before I die, find some means of saying the essential thing which is in me, which I have not yet said, a thing which is neither love nor hate nor pity nor scorn but the very breath of life, shining and coming from afar, which will link into human life the immensity, the frightening, wondrous and implacable forces of the non-human."

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