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AN EXCEPTIONAL SUMMER
By André PARADIS

Art has never been as alive as in this summer of 1984. Biennales, festivals, exhibitions, summer theatres, summer music centres, symposiums and cultural meetings have proliferated in Quebec, in Canada and abroad. A flood of celebrations tended to stress various anniversaries and centenaries gave rise to achievements of imagination that contributed to the production of many projects in which the artist took his part.

While the international press hastened to write the usual reports at the Bâle Fair and the Venice Biennale in Canada the dominant note on events was one of opening; most of the biennales became national and international, as did the symposiums, the meetings, the exhibitions and the parallel events. Let us add that a genuine concern for quality was everywhere at a priority and that it compensated, in some cases, for the gaps inherent in beginning experiences. The objectives were ambitious and, as is proper, they were sometimes not enough to control the difficulties in producing the projects, since tools always remain imperfect.

Since the first Sculpture Symposium at Montreal in 1964, the multiplication of these events, of which two of international character — the first at Chicoutimi in 1950 and the second at Saint-Jean-Port-Joli in 1984 — reflect the important changes occurring in the expanding of cultural life and generate a new self-confidence in active milieus. The regions were invited to take their destiny in hand on the subject of culture; the answer was not long in coming. It must rejoice us with its attributes of the positive, the daring and the imaginative. Programs are organized and in general are very good; they succeed in obtaining the necessary financing. It remains to measure the quality of the productions and the impact created on the immediate environment. We now know that we can undertake anything everywhere. We are learning or perfecting the mechanisms of production. The big question remaining is: for whom are they meant? Whom are we meeting? The low rates of attendance at conferences and summer colloquies, even at events that announced prestigious names, are cause for concern.

It is certain that the poles that the big centres form are no longer closed and that in all regions the vitality of visual arts needs to be demonstrated. A well-organized event in any corner finally creates interest if it can answer curiosity and the need to discover. All through the summer, events have been produced with a great deal of earnestness. They have succeeded in better publicizing major initiatives and introducing to the public the different trends of contemporary art. At Saint-Jean-Port-Joli and at Quebec, international artistic language was able to bring together in a spirit of good fellowship and exchange, critics, sculptors and lecturers from all parts of the world. Works created on the spot were the result of a spirit of co-operation and the landscape of the places which were endowed by the creators. In December Vie des Arts will bring reports of some of these events to the attention of its readers.

We have reserved a large part of the present issue for the biennale of New Brunswick in order to give our readers a survey of the cultural life deeply rooted in this Canadian region since the founding of Acadia in 1604.

We are all familiar with these facts which have since developed in that favourised land where so many writers and artists have left their mark. Very close ties exist between the artists of New Brunswick and the Canadian artistic family. Recently, John Hooper and Claude Gauvin made two remarkable trips to New Brunswick, the sculptor Wilfrid Alién­ville was teaching there, and Neo-expressionism, to-day so alive, had a master, Bruno Bobak, who supported Expressionism in a masterly manner at the University of Fredericton, much before this trend knew a world ren­own; at the University of Moncton sculptor Claude Rouselle, for his part, influenced a generation of young artists in a positive way.

The important development of museums and art galleries in New Brunswick is also evidence of a cultural evolution that rests on economic evolution. Already in 1966, Luke Rombout wrote in Vie des Arts: "History has proved that... on the level of the development of the arts, artists keep pace with social progress and that they are often in the vanguard of these moves. What is happening presently in the east of Canada (in the Atlantic provinces) is a new proof of this assertion." In the past we devoted articles to the artists of New Brunswick, and we intend to pursue this course. We would have liked to speak immediately of many more creators, of all those who are working at the development of contemporary art but, in the face of the size of the task, we have been obliged to limit our objective to publicizing certain aspects of cultural life that confirm the artistic vitality of that Canadian province.

Our sincerest gratitude to the Commission of the Biennale of New Brunswick for having contributed generously to the production of the pages which follow which we have the pleasure to present to our readers, our friends, and to the president, Alfred Landry and to its director general, F. Winfield Hackett. We warmly congratulate all our fellow citizens on the happy event of the Biennale and, naturally, we add our thanks to our contributor, professor Ghislain Clermont, who took on the responsibility of co-ordinating the section on the Arts in New Brunswick.

NEW BRUNSWICK ARCHITECTURE
By Stuart Allen SMITH

New Brunswick has a rich architectural past. The story of the first 150 years of Canadian architecture cannot be written without it. The chronicle of the last 100 years would be entirely justified in ignoring it. Why one and the other are both true is the history of New Brunswick and proof of the centrality of art to the real patterns of life.

Buildings survive from all periods except the pre-expulsion Acadian occupation of old and new Acadia.

Recent architectural investigations in Annapolis Royal may prove that statement to be untrue, but at the moment nothing exists in a sufficiently recognizable state of the period bounded by Champlain's arrival in 1604 and the tragic summer of 1755. From literary and archeological evidence, however, we can document an essentially medieval peasant culture not much different in its beginnings from its 17th century counterparts in what is now the United States. The only locally established variant not found in the American colonies is the use of wattle and daub (en torchis), documented by surviving 19th century tradition in the Cara­quast area and earlier literary references.

Conflicts between two North American settlement realities and the trans-oceanic ambitions of England and France prevented the establishment of a coherent colony of the sort documented and finally doomed the Holy Acadian population; but it also provided for its succession.

By the 1760's, Massachusetts was running out of space and was looking for an empty continent behind them, the move north proved more attractive than a move west. And up they came, into lands which they had recently conquered in an earlier conflict to protect New England. As New England settlers moved into the Annapolis Valley, the Atlantic coast ports of Nova Scotia, the Tantramar, the St. John River valley, the Acadian populations that were an evident part of the landscape for over a 150-year period. Both their influence and their buildings were to last and, despite the earlier Acadian presence, that is the point at which our continuous building traditions originate.

That essentially American presence was reinforced by the arrival of the Acadians in the late 18th century. This time it was a major influx of population. 14,000 Loyalists arrived in the fall of 1783 representing all classes of society and all attitudes within 18th century colonial society. They created New Brunswick not just politically but artistically and culturally. While they were undeniably American and considered themselves that, rather than English, they were loyal to an English political system and to established English architectural ideas. Their first architectural expressions are modest continuations of what they had known before. Until recently that modesty has been most often attributed to reduced economic conditions which seemingly made it necessary, but the real reason is revealed by the period of building activity that follows.

Architecturally, the pre-Loyalist presence in New Brunswick was a craft tradition in which plan, elevation and decoration, or rather the lack of it, followed a functional base. The arrival of the Loyalists brought the possibility of a post-renaissance attitude to building design, as a thing essentially of taste and style. In short, the developed attitude of 18th century English country mansions made a strong impression. It was not a certainty, no necessity to accept the new fashion fully. The modesty of Loyalist architecture in New Brunswick is in reality an inherent conservatism. During the 18th century the building government in the new colony sets out to build official buildings. In the first decade of the 19th century the commitment to English models is not as strong as it had been by the middle of the 18th century, but older ones — in fact, the same English models that had inspired American architects of mid-18th century.

Conservative and English by orientation, New Brunswick forges an identifiably local domestic style that can be seen in both city and town until well into the 1840's. Most of the churches in the province were in a style which could be recognized as congregational and remis­scent of New England. But one church of the early 19th century, 1817, is still an example of national importance. The Church of St. John (stone church) is in the Gothic style. In 1817 in England that was a stylistic option, not terribly fashionable but acceptably so. By 1840, it was
were few, most people accepting the less de­
the locally generated skills. The long slow slide
was to vanish and so would the enthusiasm and
third quarter of the 19th century, the carpentry
enthusiasm, for all styles and all periods and
gave way to a general enthusiasm, an eclectic
other are in every builder's vocabulary.
By that date many had gone on to other revival
possibilities and the historical revival style to be
found with a preference for Italian variants
1870's, Gothic forms of some sort or an­
other are in every builder's vocabulary.
However, with Confederation that prosperity
was to vanish and so would the enthusiasm and
the locally generated skills. The long slow slide
into the 20th century spelled architectural as
economic disaster for us. As we progressively
lost control of our own economy, as the ship­
builders disappeared, the industrial base with­
ered and the economic base became increas­
ingly Central Canadian, so we lost artistically.
The head office of a bank can be a collection of art, a patron
of innovative architecture, but inevitably, that
means at head office. The branches get posters
on the wall and prefab architecture.
While New Brunswick lost opportunity and in­
itiation through harsh economic realities, it also
fled through its own failure to teach, to foster pride where possible, to
support and encourage. As generation after genera­
tion the young and ambitious moved out, the
remaining population came to detest its own his­
tory, its own artistic heritage. The saddest part
of that reality became apparent, not in the
depression or the war years, but only when pros­
perity came again in the late 50’s and 60’s and
nurtured the ambition of the 70’s was it evident
that we had sold out.
Viable downtown areas were destroyed physi­
ically and economically by ugly and mean sub­
urban shopping structures of no integrity and
great cost. The same which, when restored, will be the finest example
of our own handiwork as a place of measure. After a period of prayerful
thought, the church authorities agreed to sell for
one million dollars. Ten years after that would have
been the end of the story but, buoyed by the new
spirit of pride and awareness created by Market
Square, a citizen's committee raised the money
to buy it — from within the community itself.
Subsequently the city, not previously distin­
guished in the field of historical preservation,
made it possible to preserve two adjacent houses
which, when restored, will be the finest example
of Saint John's glory days and distinct national traditions.

The list of lost opportunities is too long, but examples of the city's failure to
retain at least some of the architectural styles of the 18th century,
expressways to cut the capital off from its river
or demolishing more of Saint John with bulldoz­
ers and federal subsidies than the great fire
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The nature of that hope needs to be carefully
formed. It is not, nor could we hope for, a sud­
den rush of world class structures. In 1984, our
social and historic realities would make that im­
possible. Economic realities guarantee this and
there is no point in reflecting that while the Bank
of Canada's interest rates prevent us from build­
ing middle class housing, it does not prevent Mr.
Bouey from housing his staff in a palace.
Whatever we accomplish here must come from
ourselves, our own imagination even if, as in
many cases, the architectural skills employed are outsiders'. The first and most important step is to
reinforce and complement what we have, be­
it history, social or geographic realities, or even
climate.
Only a lunatic would design university or school
buildings so that a move from one class to an­
other in February becomes an exercise in Arctic
survival. The University of New Brunswick has
finally acknowledged that fact and the Ottawa firm of
Murray and Murray provided them with the first
sensible and imaginative building in the last 75 years*. The integrated university complex links two
existing buildings, provides a specialized li­
brary, and the administrative offices, melding it into existing landscape contours.

An earlier example in Fredericton, and success­
ful enough to become almost unnoticeable, is the
facilities for the historically important Anglican parish
church, built by Bishop Medley in 1846. In this
case a local architect, Stanley Emmerson of Saint
John, was responsible. These and the several
conversions to office building, have made can­
teries and the Provincial Normal School are
not great architecture, but they are coherent and ap­
propriate structures and, together with the high
quality of the exterior, sensitize the population to
sound innovation.
No better or more optimistic example could be
set out than the recently opened Market Square
Commercial Complex in Saint John*. Years of ill-conceived urban renewal had emptied the
central business district. It was not just blocks of demolished
buildings; the sense of centre was gone and the new
Saint John's Theatre was just that — a cross-bar
bour house and expressway smashed through the
centre of the city and designed to get motorists
from the western outskirts to the eastern out­
skirts.

A Saint John developer, Pat Rocha, had
the imagination of the newly-arrived, saw what was possible,
and said the to ally himself with Ray
Affleck and Jack Armstrong of Montreal, and
quite simply set out to recreate a central focus
for the city. The conventional wisdom said it
could not be done. Central Saint John had been
abandoned by wealth, influence, and business
for too long. By preserving the facades of the Old
Market Slip buildings and then weaving retail
space, convention facilities, and housing tightly
within the heart of the Old City, the project
was held within the existing pattern of New Brun­
swick's only really urban context. Linked by an
elevated bridge to existing structures across the
street, visitors are immersed in the city's ex­
perience changes in elevation, pattern, and tex­
ture as they connect with the City Hall and the
Brunswick Square commercial complex and ho­
tel.

In reality it is a sophisticated shopping mall
but with some very important extras for Saint
John. It does not dominate; it is integrated into
existing city patterns, and it has restored a focus
to the down-town area. Saint John has a centre
and spill-over benefits have begun.
Saint John, like most New Brunswick towns
and cities, has no parks or convention facilities, but it does have a surviving theatre,
the Capitol, probably the last grand structure built in Saint John. For the past number of years it has
been run by the Full Gospel Assembly as a place of worship. After a period of prayerful
thought, the church authorities agreed to sell for
one million dollars. Ten years ago that would have
been the end of the story but, buoyed by the new
spirit of pride and awareness created by Market
Square, a citizen's committee raised the money
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guished in the field of historical preservation,
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which, when restored, will be the finest example
of Saint John's glory days and distinct national traditions.

In 1845, John Shute, writing the first book of
architectural theory in England, said good building
consisted of three things: "commodity, firm­
ness, and delight". That by itself is not remarkable, but its
implications were profound. A large area containing
the best houses in Fredericton was declared a 'Public Works Development Area' for further ex­
ansion, and spot demolition began at once. Next
door, the first Catholic church built since the

Please note that you will find the references at the end of the French text.
THE NEWLY-EXPANDED BEAVERBROOK ART GALLERY

By Ian LUMSDEN

Since its extensively publicized opening in 1959, the Beaverbrook Art Gallery has occupied a unique position in the Canadian museum community. Unlike its American neighbour, Canada does not have a tradition of industrialists and business tycoons establishing art galleries and museums to house their private collections, then furnishing endowment funds for their operation. Although such institutions as the Mendel Art Gallery, The McMichael Canadian Collection and The Robert McLaughlin Gallery have received considerable support from one private benefactor, it is virtually impossible to name an art gallery or museum in Canada that has been more the creation of one man than the Beaverbrook Art Gallery.

Upon the death of Lord Beaverbrook in 1964, his son and daughter-in-law, Sir Max and Lady Aitken, admirably committed themselves to carrying on what Beaverbrook had conceived through their pledge of support from The Beaverbrook Canadian Foundation in the maintenance and growth of this institution.

The close association of the Hosmer, Pillow and Vaughan families with the Beaverbrook Art Gallery goes back to the Gallery's inception in the latter 1940's with the donation of the Lucile Pillow Collection of 18th and 19th century English porcelain housed in the Lucile Pillow Room, which was followed by the gift of Mrs. Ralph McGregor's collection of continental European miniatures along with paintings by Constable, Morris, Cullen and Horne Russell in 1959. The initial support of the Pillow and Vaughan families has been somberly sustained by the numerous generous contributions made by Mrs. Pillow's daughter and son-in-law, Mr. and Mrs. A Murray Beaverbrook. With this knowledge in mind, it is perhaps well to appreciate the fact that the Aitken and Vaughan families subsidized almost 70% of the funding for the construction of the new East and West Wings of the Beaverbrook Art Gallery, which opened to the public on October 29, 1983. The remaining 30% came from the Government of Canada, the Province of New Brunswick and the City of Fredericton.

Within the East Wing are two major exhibition areas, the Hosmer-Pillow-Vaughan Gallery and the Sir Max Aitken Gallery; the former displaying primarily continental European works of fine and decorative arts, and the latter containing the City of Fredericton's holdings. (along with a collection of paintings by the Canadian expatriate, James Wilson Morrice) and the latter housing British portraits, conversation pieces and landscapes from the 17th to 19th century, which were acquired by Lord Beaverbrook as a result of the addition of the internationally-acclaimed Hosmer-Pillow-Vaughan Collection, the Beaverbrook Art Gallery has extended its parameters in at least three new directions. With this collection, the Gallery has committed itself to a study of the decorative arts - furniture, tapestries, porcelain, silver and 'objets vertus' are now included in its mandate. Continental European fine and decorative arts, an area only incidentally referred to in the Gallery's holdings, are sufficiently well represented to provide a picture of the artistic continuum from the medieval period to the late 19th century in Northern and Southern Europe. The time line of the works the Gallery presents now dates back to the early 14th century with an anonymous French gothic ivory diptych, "Christ on The Cross: Virgin and Child between two Angels", purchased by Elwood B. Hosmer in 1940.

Northern European Renaissance paintings are particularly well represented in the Hosmer-Pillow-Vaughan Collection. Beginning in the Low Countries is the charming small panel given to a follower of Dieric Bouts, "The Madonna of the Reading Christ Child" (c. 1475) attributed by the late Max J. Friedlander. The Madonna and Child are portrayed in the traditional "hortus conclusus" or enclosed garden. Moving into the 16th century is a small triptych "Cru-
François, the same year he became acquainted with Courbet. The larger version is in the Musée des Beaux-Arts André Malraux, Le Havre.

It was in Le Havre that he became aware of the caricature drawings being produced by Claude Monet. Subsequently Boudin introduced Monet to the secrets of landscape painting, a debt later acknowledged by the younger artist throughout his life. Both artists exhibited in the first Impressionist exhibition of 1874. Boudin's mastery of the sky and its kaleidoscopic nature is perhaps best realized in the luminous works that are all represented. It is in "The Shore at Paimie" that Morrice most closely approximates the Impressionists' credo. Large cumulus clouds emitting rays of light illuminate the distant town of St. Malo and reflect off the tidal flats in the middle ground, with the entire composition framed by the bathing houses and the finely-crafted buildings animating the wet sand in the foreground. The logic of Morrice's representation in this important collection is without question being the inheritor of the preceding six hundred years of western art history so succinctly represented.

Taken together with the pre-eminent collection of British painting already housed by the Gallery, the pair farthest removed (yellow pants) mark the appearance of the larger version is in the Artien Gallery ("Portraits, Conversation Pieces and Landscapes from the 17th to 19th Century") as well as its comprehensive Canadian holdings, making this remarkable collection accumulated by three generations of discerning Canadians places the Beaverbrook Art Gallery in a singular position in Atlantic Canada and beyond. The collection of Monet's works in the country is superbly represented in the letter's opening, which marked the election of the first Acadian Premier, Louis J. Robichaud (now Senator), a Kent Co. neighbour of Leo's, as the founding of the new NB Moncton as the academic seat of the "renaissance".

The taste for topographic Parisian street scenes in late 19th century France as manifested in the work of Jules Bastien-Lepage and Jean-François Raffaëlli, who exhibited in the 1874 "Place de l'Opéra, Paris" which was painted in 1878 and must surely rank high among this artist's masterworks. More of a draftsman than a colourist, Raffaëlli has elected to render this neo-Baroque monument of the Second Empire and its environs with a monochromatic palette of browns and blacks.

Completing this compendium of six centuries of European art history is a collection of paintings by the expatriate Canadian impressionist, James Wilson Morrice, who established himself in Paris toward the end of the 19th century. Views of his native Montreal, his adopted Paris and such favourite painting locales as Venice, Tangier, Tunis and Brittany are all represented. It is in "The Shore at Paimie" that Morrice most closely approximates the Impressionists' credo. Large cumulus clouds emitting rays of light illuminate the distant town of St. Malo and reflect off the tidal flats in the middle ground, with the entire composition framed by the bathing houses and the finely-crafted buildings animating the wet sand in the foreground. The logic of Morrice's representation in this important collection is without question being the inheritor of the preceding six hundred years of western art history so succinctly represented.

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Leo B. LeBlanc
ACADIAN FOLK ARTIST

By Patrick Condon LAURETTE

Leo LeBlanc, a Chalouais cattle farmer on the Cocagne River in Kent County, New Brunswick, is 70 years old this year. Nineteen years ago he began to record his own and others' dreams, a practice he followed in imitation of Christoun in the late 1800's, who, according to society's use of the object and to the nature of the values expressed by the formal characteristics. Leo LeBlanc, a man of wit who has produced up until the present day, has become aware of the caricature drawings being produced by Claude Monet. Subsequently Boudin introduced Monet to the secrets of landscape painting, a debt later acknowledged by the younger artist throughout his life. Both artists exhibited in the first Impressionist exhibition of 1874. Boudin's mastery of the sky and its kaleidoscopic nature is perhaps best realized in the luminous works that are all represented. It is in "The Shore at Paimie" that Morrice most closely approximates the Impressionists' credo. Large cumulus clouds emitting rays of light illuminate the distant town of St. Malo and reflect off the tidal flats in the middle ground, with the entire composition framed by the bathing houses and the finely-crafted buildings animating the wet sand in the foreground. The logic of Morrice's representation in this important collection is without question being the inheritor of the preceding six hundred years of western art history so succinctly represented.

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Leo B. LeBLANC
Au pays de Cocagne.
Artist-book.
THE QUIET VISION OF THADDEUS HOLOWNIA
By Virgil G. Hammock

I live in a haunting landscape, the Tantramar Marshes of New Brunswick. I look over them from my library where I am writing this article. They are forever changing. They are never still. Yet many people who live in this region are seemingly blind to their beauty; this is not so with my friend, Thaddeus Holownia, a photographer who has worked and lived in this area for the last six years. He is a professor of photography in the Fine Arts Department of Mount Allison University in Sackville, New Brunswick. He has an eye that is sensitive to the beauty of this place and its history. The area was once French or rather Acadian, but with the fall of Fort Beauséjour and the shameful episode of the expulsion of the Acadians, it became English. However, it was the early French settlers who gave the land its form. They built dykes, which were called in Acadian aboiteaux, to hold back the sea. This reclaimed land became the Tantramar Marsh.

Thaddeus Holownia
Sackville, February 1978.
Photograph in black and white.

Forty of Thaddeus's photographs of the marshes are touring the Maritimes during 1983 and 1984 in an exhibition titled Dykelands. He has completed a book on the same subject with a text by the poet, Douglas Lochhead, who is also a professor at Mount Allison University. The book, which is yet to be published, was originally planned to be in honour of the 1984 bicentennial of New Brunswick. Historically this region is one of the most interesting in Canada. People had been living and working in the region long before New Brunswick became a province in 1784. Nowhere else in the province are the traces of this history of human involvement with the land more evident than in the landscape of the Tantramar Marshes. Although these marshes are made man, it is nature that in the end triumphs. Much of the history of the marsh around Sackville has been covered by the camouflage of an overgrowth of new vegetation. This continual recycling of the land is a recurring subject in Thaddeus's photographs. It takes a trained eye to look at the land and understand what has gone on there before. Thaddeus has this understanding.

The land seems elemental to Canadian art and artists, yet at the same time it has been difficult to avoid clichés. It is necessary to live close to the land if you are going to portray it. You have to see it every day in its many moods and you must have a love for the land. We can pass things every day and not see them. Sometimes it is because we are trying to avoid ugliness and other times it is just because we are not looking. It is the artist's job to look and this is especially true of photographers. To be a true photographer like Thaddeus who is presenting us with a fresh look at reality; a reality with all its warts and, at the same time, all its natural beauty. Thaddeus Holownia was born in England, but spent his high school years in New Brunswick, although not in Sackville, but rather, in Rothesay, a suburb of Saint John. He first discovered his talent for photography when he enrolled in the Fine Arts programme at the University of Windsor in the late 1960's. After his graduation from university, he moved to Toronto to take up photography full-time. Thaddeus had often driven through the Tantramar Marshes in his childhood— you must pass through them on your way to Nova Scotia from New Brunswick — and was impressed with them then, but they were an image that was not fully realized until he began this work in 1977. Later, that same year, he was invited back to the university to become a member of its faculty. It was perhaps a rediscovery of his photography when he was invited to Mount Allison University as a visiting artist in 1977.

Later, that same year, he was invited back to the university to become a member of its faculty. By this time he was already using large format cameras, although to record urban rather than rural landscapes. He has since told me that initially he had planned only to stay a year or so in Sackville and then return to Toronto, but he found that there was much more here to photograph than he had originally thought and he decided to stay here permanently. Thaddeus uses what was originally called a banquet camera. It produces negatives that are seven by seventeen inches in size. These negatives are then carefully contact-printed by the artist. This technique is the only one that can give the results that he desires. There is a detail in the prints that could not be achieved with a smaller camera or prints that have been enlarged. The photographs are in black and white because this is the medium best suited to this particular situation. Colour would take away from their starkness—which is so much a part of the image of the Marshes. The detail in these pictures. They are similar to the landscape in early Flemish art. One of the theories behind early Flemish art is that in the detail you experience the presence and the power of God — that is to say, that God is just as present in the minutia as he is in the moment.

Photography is the least understood of all the arts. For some, photography is based on an understanding of process inherent in photographic equipment. It is the equipment and technique and purpose handed down from parent to child, this is the nature of photography. It is also what I would call straight photography. It is the least understood of all the arts. For some, photography is based on an understanding of process inherent in photographic equipment. It is the equipment and technique and purpose handed down from parent to child. It is the least understood of all the arts. For some, photography is based on an understanding of process inherent in photographic equipment. It is the equipment and technique and purpose handed down from parent to child. Thaddeus uses large format cameras for these particular photographs. He uses a very slow exposure is needed (even though he uses a fast film, Tri-X, which has to be especially cut to size for him by Kodak) because of the absence of any clues to the scale of the landscape, no matter how hard one looks. These marshes are unique in the Maritimes. They come as a surprise in the generally rolling landscape of the region. Because of the presence of dykes, the marshes might remind one of Holland, but they are different because Holland is as full of people as Sackville is permanently empty of them. This is a place that was, not a place that is or is going to be. Perhaps this is why Thaddeus and I like this place — we like it as it is now because of what it was. There is a sense of sadness about this place that can only come from a place with a past.

NEW BRUNSWICK CRAFTSMEN — CREATING FROM TRADITION
By George Fry

The New Brunswick craftsman, like many of his contemporaries, is caught in a double bind. On one hand he faces the immediate dilemma, that of delineating his role within contemporary society. Whilst his success is based on an understanding of process inherent in his craft, the public's sense of the worth of handmade objects is still not acceptable to the general public, his persona is now far removed from the isolated and intellectually circumscribed maker of the past. By and large the contemporary craftsman is a well-educated, highly intelligent man or woman whose approach to his work is primarily through his creativity and intellect rather than through a continuum within a tradition. Rarely now is technique and purpose handed down from parent to child, but are absorbed through college training, extensive reading and research, and a diversity of learning experiences wherever they may be found.

The public's sense of the worth of handmade objects is a prevalent phenomenon in the Atlantic provinces, and this fact is credited with the overwhelming popularity of and support for crafts in the east of Canada. It must be remembered that the early settlement of the east coast of the continent brought to it people who were dependent on their hand skills for their survival. They came to a land in which the indigenous population were culturally based in crafted objects, both secular and sacred. This sense of respect for the handmade piece has never died and craft festivals and exhibitions can attract audiences which are the envy of many a fine art gallery director.
The tradition of craft in New Brunswick is extremely strong and a host of rural practitioners continue to work, producing technically superb quilts, embroidery, weaving and carving. However, the movement that has emerged primarily from latter-day settlers attracted to the province by this respect for the handmade, and the subsequent conducive atmosphere for creativity.

Strangely, the history of New Brunswick is one of tradition destroyed. Whether one considers the Micmacs and the Maliseets, the Acadians or the Loyalists, each in their turn were social groups which had their beliefs, skills and identity disrupted by invasion or expulsion; all that remained being a fading memory of what once was. These ideals were later amalgamated with a more peaceful settlement of the Dutch, Scots, Germans and Irish, each bringing souvenirs of their own cultures.

Today, the New Brunswick craftsman, whatever his ethnic origin, is attempting to assess his social role whilst seeking for his lost origins which have been frequently distorted by history. This search is particularly characteristic of the Native peoples and the Acadians who are not only looking for their own traditions but, like their anglophone brethren, are seeking a status which is not inferior to our American cousins to the south.

Two emerging craftspeople who characterise this very clearly are Chantal Godin and Ned Bear, recent honours graduates of the New Brunswick Craft School. Godin from the north of the province is firmly aware of her Acadian heritage and whilst using contemporary techniques applies Roem to an imagery which is based deeply in Acadian lore. Her painted satin and silk contains subjects derived from her world of lonely, sea-touched farms where her people struggled to retain their cultural roots. This is not done with sentiment, nor with a desire to tell a story, but with creativity.

Peter POWNING
Shaper.
Steel, Height: 101 cm. (8")

Powning appears to see no division between art and craft, but moves like a Scandinavian between production and gallery pieces. Recently he has had a major show in Moncton of his latest experiments in sound sculpture, reinforced by the computer research he is currently studying. Powning is a potter's potter, admired for his skills and his inventive mind. Whilst his works are prized by collectors, he is equally suc-

Another American who has become a resident, and is quietly producing experimental pieces of museum quality, is the woodturner Wayne Hayes. Hayes has a Bachelor of Science degree in botany and came to wood as a source of manipulative creativity in the year following his graduation. Working under Arnold London, he has developed great technical expertise in his handmade works. Hayes' work is recognised through his re-

The advent of Bicentennial in New Brunswick has produced for many creative people a stimulus to produce a series of artefacts which have as their theme the most original and inventive statements of the old war horses of the province's history comes from silversmith Elma Johnston McKay. McKay applied for and received a Canada Council grant to produce a major suite of silver jewelry based on the lore and legends of New Brunswick. These fifteen pieces will be toured en suite through the province and will be circulated to other centres.

McKay, as a New Brunswicker born and bred, has looked at her history and has created an ex-