

Summaries of the Articles

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SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

place des arts — introduction by JACQUES FOLCH

Canadian artists have given a good account of themselves in the building of Montreal's Place des Arts. It will be up to the reader himself to determine how successful is the relationship of art and architecture. However, we may well be proud of sculptures such as those of Anne Kahane and Hans Schlech and the works of a number of others, some of whom are referred to here.

— *Micheline Beauchemin*

Micheline Beauchemin. Hooked rug over the bar (garden side) eight by 19 feet. The artist has allowed a subtle light to play over her massive mountains to give us a work that is full of beauty and a feast for the eye. The artist has put life into the valleys but the humans are seen far below and seem to stress the pretentious insignificance of man.

— *Louis Archambault*

Louis Archambault. Sculpture in welded bronze in the Grand Foyer. Nine by 50 feet. Each bird feather is a cylindrical section made from a sheet of bronze and ends in tiny metal particles resembling drops of gold. In the centre of the feathers, there are strange flowers. On each feather, the metal takes on the look of old gold in the form of circular dabs.

— *Jordi Bonet*

Jordi Bonet, Ceramic sculpture on the tympan at the entrance to the orchestra area (parterre) of the hall, 10 by three feet. The sculptor makes clear that all life is a part of the dust of the ages. The centuries pass and all is derision. What remains is a mute cry, hopelessly buried in the ground.

Jordi Bonet. Ceramic sculpture on tympan. Detail of *The Secundity*. The head of this woman is slow and tired but there is a sort of coquetry about the hair and the hair-style. There are odd blues here to soften the heaviness of the ensemble.

— *Iunnunkpuk*

Iunnunkpuk. Seal hunter, sculpture located at the entrance. About 24 inches high. For the hunter, the seal is the basis of life and his presence here is felt all about. The hunter's rough hands are taut and there is a sure smile on his lips. He will kill the seal. He must.

— *Julien Hébert*

Julien Hébert. Moulded aluminium mural, located along the staircase leading to the grand foyer. Twenty by 12 feet. The people have disembarked from their cars, dressed rather snobbishly, and are heading for the show and the usual, somewhat inane conversations. There is a rhythm to the concave plaques as they fall in side by side as the steps are mounted.

— *Robert Lapalme*

Robert Lapalme. Tapestry above the bar (court side.) Twenty by 10 feet. "Orphee chez Dionysos."

— *Alfred Pelland*

Alfred Pelland. Leaded window of glued panes (executed by Art Kaleiray), located above the main bar. Fifty by 5 feet. "Musical Cosmos." The planets are moving cells, bright in the dark and empty space. Tiny pieces of colored glass come together and are superimposed giving the viewer the impression that he can see right into the heart of the planet.

Armand Vaillancourt by GUY VIAU

Sculptor Armand Vaillancourt is a man with a passion for life and he is concerned about every aspect of it. In fact, he is obsessed by the general state of man today. "Misfortune," he points out, "must serve some purpose."

Vaillancourt who, since 1954, has produced between 500 and 600 sculptures, is excited, sometimes even overwhelmed, by the simplest of materials. He lives in a working man's house and has his workshop in an old industrial foundry and is still staggered by the immensity of the materials available and the unlimited possibilities they suggest. Just looking at the materials puts his imagination to work. Often these materials are common place and seem unusable from an artistic point of view.

Today, Vaillancourt uses only new material for his sculptures. Contrary to some claims at the time, his monument at Asbestos had no used material in it. However, the final product emerges with the look of antiquity about it. Vaillancourt's works are old and yet they are new. Actually, they are eternal.

Vaillancourt is well aware that a work is the result of long thought and reflection within the artist. But he has the instinct of the good workman and, as a good workman, he does not like to loose time. He utilizes the most rapid means at his disposal.

Working quickly keeps him in a state of alert and he always maintains an inner spontaneity. He dreams of a spontaneous kind of sculpture. "You carefully select a place," he says. "You go there one morning with your equipment, the portable foundry, your little idea in the back of your head. Then at four o'clock, your day is over. And you've invented an immense 'machine'. Then you go home." He also dreams of a spontaneous kind of architecture.

Arthur Guindon — introduction by JACQUES DE ROUSSAN

The works of Father Arthur Guindon, of the Sulpician Order, deserve considerable more study than space here allows. For the Iroquois, they represent a sort of fantastic realism. For the white man, they are pure surrealism. This surrealism, which one finds difficult to associate with a member of the clergy, becomes a part of universal art, as in certain African paintings and in the works of Jerome Bosch and Dali. The colors heighten our first impressions, allowing us to enter a world of fantasy where the spirit, the soul and the intellect seem to have taken hold.

Arthur Guindon by ARMOUR LANDRY

The life and times of the Iroquois, now largely a matter of legend, have been the object of considerable fruitful research on the part of Marius Barbeau, of the National Archives in Ottawa, and of Jacques Rousseau in Quebec.

But only one historian can be credited with having brought the Iroquois to life on canvas. He is a Sulpician father named Arthur Guindon, a modest, unpretentious man who painted his impressions of several popular Iroquois legends. He was born in 1864 and died in 1923. The paintings, virtually unknown to the public, are part of the collection of the museum of Notre Dame Church.

Father Guindon, a man with the soul of an artist and a poet, worked in the forest country of the old Iroquois in earlier years before he joined the priesthood and became interested in Indian history. Father Guindon, who became a professor at the Montreal Seminary and vicar at Notre Dame Church, had many friends among the Indians at Oka and at Caughnawaga, and even among the Algonquins of northern Quebec. During his travels in Indian country, he collected much valuable information on the life and folklore of the people.

Father Guindon will never be considered a master but the honesty of the historian and the poet is easily discernible in his works.

The canvasses reflect his personality. He was an observant artist who knew the flora and the fauna of the country and who was able to bring the forest to fresh, vigorous life.

Father Guindon brings a wonderful vitality to the legends while remaining faithful to the Iroquois traditions. The drawing and the colors make identification of the country easy and give the viewer an exciting look into the mythic world of the Iroquois. To the great satisfaction of the priest, his Iroquois friends were able to recognize themselves in his canvasses.

kandinsky

by LOUIS JAQUE

The Vassily Kandinsky retrospective exhibition, held at the Montreal Museum of Fine Arts in February, was one of those intelligently-planned shows in which the viewer could follow the gradual evolution of the man as a painter. The show gave ample evidence of the vitality of a form of art which was to attract so many other artists and the attentive viewer, "reading" between the lines, could see a sort of genesis of the modern-day art of both America and Europe.

Kandinsky, of Russian and Mongolian origins, settled in Munich about 1896 and did his first abstract work about 1910. He passed from a period of expressionist works in nature, which he called *Impressions*, to a series of work he called *Improvisations* and finally to a period in which he classified his works as *Compositions*. It was in this last series of works that the artist was to make clear the analytic spirit which was to characterize him in the field of art. Kandinsky, a much-travelled man who kept abreast of artistic developments in Europe, moved to France in 1932. He was already well known in that country, having had two important exhibitions in Paris in 1929 and 1930. He died at Neuilly sur Seine in December, 1944.

Kandinsky always wanted the viewer to feel himself a part of a painting and not be simply a spectator looking at a surface limited by conventional nature.

st jean church

by LOUIS-JACQUES BEAULIEU

For the parishioners of the Church of St. Jean of Point St. Charles and the artist who worked for them, the refurbishing of the church was a work of love — and of faith. The parish is served by the Fils de la Charite (The Sons of Charity), a religious community with origins in France.

The work was a joint effort of the congregation under the guidance of Father Dozol, the vicar, and Father Briand, the cure of the parish, and members of the church gave up their free hours to help in the work of renovating the interior of the church. The result: a highly satisfactory new interior planned and arranged in keeping with the ecumenical spirit.

There were only limited means at the disposal of the church for this project but sculptor Charles Daudelin managed to produce a series of sculptured pieces with considerable thought and feeling. There is a maturity about the work stemming from a happy union between the spiritual and the material.

Charles Daudelin, whom I knew years ago when he was a student of art and later when he was interested in primitive jewelry, today sculpts (often from bronze) a variety of sacred ornamental works for everything from tabernacles to baptismal fonts. There is nothing facetious about his work. Rather it is sensitively simple and in keeping with the modern-day spirit.

marcel barbeau

by CHARLES DELLOYE

Marcel Barbeau, pioneer of avant garde art in Canada after Borduas and with the automatist movement and one of the country's most controversial artists, says he has no intention of trying to determine what position he holds in the world of art.

Barbeau, criticized frequently over the years — his works have often been described as being difficult, arid, even inaccessible — says he paints the way he feels he should. "This is what I have been doing for 20 years and this is what I plan to continue doing," he says.

Actually, despite the many criticisms of earlier years, Barbeau has been gaining considerable recognition for his work, especially during the past two or three years.

He won international recognition with the Royal Canadian Academy of Art award for 1964. But he has won a number of other laurels, too, since 1961. His contributions to the automatist retrospective in Rome and the Twenty-five Years of Canadian Painting show at the Spolero festival (both in 1962) won him considerable acclaim. He has also had a number of exhibitions — at the Montreal Museum of Fine Arts, the Denyse Delrue Gallery and the Galerie du Siecle in Montreal; at the Dorothy Cameron Gallery in Toronto; and recently at the Galerie Iris Clert in Paris.

Barbeau says he remains indifferent to all attempts to classify him in the field of art. He says there are people today who consider him as a classical artist and some who even think of him as a conservative because he still holds to traditional means of painting and be-

lieves that it is the plastic concept that gives novelty and importance to a work and not the use of unusual materials.

"Avant-gardism goes out of fashion very quickly today," he warns. "So why practice it at any cost? Facing up to important contemporary situations and remaining faithful to one's own feelings — this is the only thing that seems important to me."

CHRONICLES

SAO PAULO

The paintings of three Canadians with widely-varied approaches to art will be this country's contributions to the Seventh Biennial of Sao Paulo. The Canadians concerned are McEwen, one of a group of young French-Canadians of the abstract school, Miss Peterson, a west coast artist who draws her artistic inspiration from the Indians; and La Pierre, an Ontario painter who, like a number of other young artists, has turned back to surrealism.

DE TONNANCOUR

A recent exhibition of the works of de Tonnancour at the Galerie Camille Hebert leaves no doubt that the artist is one of the best in the country. de Tonnancour is a master of composition, a powerful artist in the field of color and a perfectionist in every way. It would indeed be difficult to find better.

CHARLES DAUDELIN

A striking exhibition of works of sacred art, created by Charles Daudelin for the renovation of a Montreal area chapel, was held in March at the Institut des Arts Appliqués. Among Daudelin's many pieces is an excellent tabernacle, an ablution receptacle and a lamp of the Saint Sacrament. There is a new concept evident in all the works and every item may be regarded as highly successful.

GERARD CLARKES

An exhibition of the works of Gerard Clarkes, a young Winnipeg painter resident in Toronto, was held recently at the Galerie Agnes Lefort in Montreal. The exhibition, staged with some degree of courage, included a number of works that were fresh and that showed a truly sympathetic feeling for nature. This artist seems devoid of complexes.

JOHN NESBITT


John Nesbitt is a sculptor who has searched and who has found some new and difficult combinations in materials. An exhibition of his recent works at the Galerie Agnes Lefort included strange artistic combinations of wood and stone, silver and stone and stone and bronze. Nesbitt's works are both new and exciting.

j. folch

Antiquités
Canadiennes

Spécialiste
en
Lampes
et Abat-jour

4892 ouest, rue Sherbrooke
près Victoria



FRANCOISE SULLIVAN

There is a scarcity of sculptural exhibitions in Montreal and it is always interesting to find that artists have continued their work in this field and that they have come up with new methods of expression. This is the case with Francoise Sullivan, a number of whose works appeared in a spring show at the Galerie du Siecle. There is much good work here.

LEON BELLEFLEUR

Leon Bellefleur, who quit the abstract-surrealist field where he had established his reputation as an excellent colorist five years ago, returned in grand form as a colorist in a recent show at the Galerie du Siecle. His geometric compositions of 1960 and succeeding years have given a sense of solid structure. This artist deserves close watching.

LOUIS JAQUE

For the past three or four years, Louis Jaque has been coming up with some striking work, the result of his research into the plastic field. His last exhibition at the Galerie Camille Hebert marks another milestone in his career. His canvasses are oils painted with a roller technique. There are also some works in ink which are of an exceptional quality.

ROBERT WOLFE

Robert Wolfe is an abstract impressionist who has learned the structural technique of Cezanne. A recent exhibition of his works at the Galerie Camille Hebert makes it clear that Bach and Honegger have come together in Wolfe. The artist's career is still in the young stage but there is solid confirmation of Wolfe's talent.

guy robert

PAINTING CENTRAL ASIA

The Painting of Central Asia by Mario Bussagli, a professor at the University of Rome, is a clear, precise and serious study touching on every aspect of the art of this part of the world. The book, published by Editions Skira, is a 136-page volume in the *Les Tresors de l'Asie* series. There are 76 excellent illustrations, a bibliography and an index of city names.

andree paradis

KLEE

Claude Roy has just produced a wonderfully illustrated study of Klee with 31 color reproductions and more than 100 black and white pictures. The book is now on the list of the French Book Club (in Montreal: Librairie A La Page.) The book, a study in depth of the artist, is divided into three parts, Klee avant Klee, Klee lui-même, and Klee après Klee. The book contains 130 pages.

guy robert

JORDI BONET

Jordi Bonet, by Jacques Folch-Ribas, is one of those de luxe books that readers will want to go back to time and time again. The book, published by Editions du Centre de Psychologie et de Pedagogie, contains 80 pages with monochrome and polychrome illustrations and a text presented in four languages. The illustrations are striking and highly sensitive. In fact, the editors are to be congratulated on a generally excellent book.

HISTORIC MONTREAL

A most interesting new store has opened its doors at 222 Hospital street in the heart of old Montreal. There is an art collection which includes such names as Krieghoff, Hamel, Clarence Gagnon, Franchere and Ozias Leduc (as well as a number of contemporary artists) and an excellent, well-preserved collection of old manuscripts and letters. Among the latter appear such names as McTavish, Francois de Beauharnois, Mother St. Ignace and Governor Murray.

LE BOUTIQUEUR

Le Boutiqueur, a new gallery showing current works in art and in handicrafts, has opened at 929 St. John street, Quebec. The new gallery, directed by Claude Carette, is expected to further stimulate an interest in art in the city.

j. folch

A LA PAGE

The Librairie A La Page has moved from modest quarters on Mansfield street to a bold new location on Mountain street and its director, Rene Ferron, has spared no effort to make it a tastefully artistic place. Ferron has made full use of contemporary architecture, sculpture and lighting and the library is attracting wide attention from passers-by. A metal structural work by Marcel Gendreau is the major attraction.

andree paradis

CINÉMA

In Paris, the cinema is part of the customs of the people. It is thought of by Parisians as part of their general living, in much the same way as they think of food, clothing and lodging. In Montreal, on the other hand, our weeklies tell us only about the stars of television. A CBC producer wearing dark glasses has 20 times the prestige of a film producer.

I do not believe we can talk of a film industry and of a worthwhile film art in French Canada so long as Montreal remains, by choice, a city of television. In New York, some producers who have made a living by filming commercials for television have decided to try full length films designed for showing in theatres. It is to be hoped the trend will develop in Montreal as soon as possible.

jacques godbout

