

## Summaries of the Articles

Bill Trent

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# SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

## *suzor-cote*

BY HUGHES DE JOUVANCOURT

If true creative freedom requires that an artist be slave neither to a particular system nor to a particular kind of subject, then Aurele de Foy Suzor-Cote was a man who realized complete liberty of thought and action.

Suzor-Cote, a highly-competent painter who had managed to develop his technique to the point of perfection, was the first to break away from the well-travelled paths pioneered by the Group of Seven and other painters who made the Ontario tree a symbol of Canadian painting. The result was that he succeeded in freeing Canadian pictorial art from a great wall of artistic and religious prejudices.

During his lifetime, Suzor-Cote sampled all of the *isms* of the artistic world. If he had a particular leaning toward that *ism* known as impressionism, it was because the theory of the prism and of the diffusion of light was unconsciously his own long before he left Canada. Seurat attracted him with his pointilism but he never allowed himself to become enslaved by it. He explored form and solidified it and he organized his movement. Suzor-Cote was one of those rare people in the history of art to master the extremely different fields of color and form.

On first inspection, the artist's work may appear to be disconcerting but to understand his work it is necessary to know the man himself. He was a man spiritually alive to the world around him and his enthusiasm for things was based on a deep sensitiveness.

Suzor-Cote entered the Ecole des Beaux Arts in Paris in 1891 to study under the academic painter Leon Bonnat. The same year he enrolled in the Conservatory with the hope that he might also become a singer. (He was a baritone of some talent.) He had trouble with his larynx at one point, however, and decided to follow a single career as an artist. He finally returned to Canada and then went to the United States to live. He died at Daytona Beach, Fla., on January 27, 1937, at the age of 67.

## *symposium on mount royal*

BY GUY VIAU

The first Canadian sculptural symposium, held on Mount Royal, brought together some works of excellent quality. But more than that, it may have helped establish a future tradition. Our sculptors made a good showing of themselves but others deserve to take part in the future events of this sort, if any are held. For all of us, sculptors and members of the public alike, the symposium gave us something that we have been lacking — a *milieu*.

A promenade among silent (yet alive) sculptures in a park setting can be a source of great nourishment for the mind. Up until now, the only similar promenades were those on the routes of the stations of the cross or in cemeteries. For many of us, the promenade on Mount Royal was doubly interesting, however, because we had watched the sculptors at work and we had the feeling of being an intimate part of the work accomplished.

We were never shy about giving advice, nor were we reticent when it came to criticism. Our imagination, in fact, worked overtime. We became the assistants of the sculptors who had come out of their isolation to work in full view of the people for whom the sculptures were being made. They were a group of artists who worked with complete honesty.

Kosso's sculpture was immediately dubbed by spectators as the Sphinx but this is no enigma. This perpendicular work stands defiantly as a symbol of stability and long life. In Reddy's work, there is an element of fecundity and joy. There is a sensuousness of form in the work of Shirley Witebsky and a feeling of mystery in that of Burman that seems to come from the beginning of time. There is a strong figurative element in the work of Sklavos.

Vaillancourt emerges as a force of nature, giving sculptural significance to the lyric quality of man, his strength and his tenderness. There were works, too, by Pillhofer, Cardenas, Roussil, Signori, Szekely and Chavignier.

## *georges delrue*

BY JACQUES DE ROUSSAN

The artist, regardless of his chosen field, is constantly searching for new dimensions to set him free from the engulfing routine and master Montreal jeweler Georges Delrue, in search of plastic reality, is no exception.

For Delrue, it is not enough to explore all the various facets of a particular artistic style. He must regularly break from it and create new forms, forms which are satisfying to the spirit and bring new meaning to the material itself. For the artist, it is a matter of constantly surpassing himself.

Delrue works in metal and manages each time to produce a work with new spontaneity. Each new piece seems to have more fluidity of movement and a new feeling of warmth. Delrue's art is one in which the spiritual feeling springs from its spontaneity.

The artist works with melted wax and sculpts a mould which is heated and hardened. The cast, to which the metal is affixed, is used only once and the piece of jewelry thus becomes unique.

Artistic, technical and handicraft techniques are called into play in this work and the net result of these various skills is a spontaneity that is never hindered by the material involved. It is an abstraction which emanates from nature and always remains intimately a part of nature. It is not surprising that a jewel has always fascinated man — and, of course, woman.

## *montreal painters in paris*

BY JEAN CATHELIN

Two recent exhibition, one at the Musee de Dijon and the other at the Maison de la Culture, did much to acquaint France's art-loving public with the value of Quebec painting. But Quebec art won its best showcase ever in Paris with a show entitled Six Painters of Montreal, held in the Galerie Arnaud from October 22 to November 14 last.

The alphabetical listing in the catalogue places Paul Beaulieu at the head. He is, in this group, the only artist of Montparnasse to be compared with his compatriots of Quebec. His four canvases indicate a creative force of the highest degree. Next on the catalogue, and highly appreciated, were the delicately executed works of Dumouchel.

Louis Jaque was represented by some works dealing with a future world and which were almost science-fiction in feeling. The works shown by Rita Letendre do not, I believe, reflect her work as an artist, I much preferred the selection made of Maltais' work, some of which shows much future promise. The show also included works by Jacques de Tonnancour.

The exhibition should do much to stimulate a new appreciation of Quebec art in Europe and particularly in France.

## *collector's house*

A REPORTAGE BY "VIE DES ARTS"

A house that is furnished with pieces of various design and from different periods usually reflects the personality of its creator. The collector who authorized the photos on these pages knew what he was about in the area of mixed furnishings and has used his hobby to rare good advantage. The collection is contained in a modest five-room house of modern construction and the service of a professional decorator was not sought.

The visitor is immediately aware of the blending of pieces of different design, period and country of origin. In some rooms, Canadian furniture is favored but the dominant influence in the house is that of France and England from the 16th to the 18th centuries. On the walls are some remarkable paintings as well as a number of drawings and prints which date, for the most part, from the 15th and 16th centuries.

There is a wonderful harmony to the furnishings and the aesthetic value of the whole is not to be disputed. Without feeling the least





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shock, one sees beside a French Empire lamp an iron object from the Soudan made in the 19th century, resting on a French table of the early 17th century. Above is an Italian Renaissance frame containing an Alsatian drawing from the 15th century.

The blending of cultures and periods includes a number of Canadian pieces. For example, there is the little Canadian *armoire* from the end of the 18th century and on the wall a Toma mask from the Soudan. Then in the study, a bronze 15th century Italian lamp lights a Canadian refectory table.

*ladislas kardos*

BY FREDERIC MEGRET

The exhibition held at the beginning of the year at the Palais Galliera in Paris was a welcome one since insofar as contemporary Canadian art was concerned, the Parisian public remembered only the brilliant retrospective of Alfred Pellon, organized in 1955 by the National Museum of Modern Art. The show was a large one and included such artists as York Wilson, Pellon, McEwen, Lemieux and Plaskett.

Then last May, in a Right Bank gallery on the Avenue Matignon, a show was held for another painter from Canada, an artist named Ladislas Kardos, a Hungarian who became a Canadian in 1951. Most of the artist's more than 40 paintings reflected his strong poetic feelings for cities. Some of the canvasses dealt with the expansion of the big North American cities, others with the quaint old cities of Europe.

Kardos was born in Budapest in 1909 and describes himself as having been a lazy but intelligent student. He developed an early love for painting but soon found that, against his will, he was involved in his family's lumber business. In 1951, the family moved to British Columbia but soon after Kardos was injured in an airplane accident which put him into enforced idleness for several months. It was then that he devoted himself seriously to the business of painting.

Why did he feel the need to paint? "Because," he says, "I want to give expression to the experiences of my life. Painting has become for me a means of communication. I am not abstract but I force myself to be as free as possible."

ANDRÉ BLOUIN  
ARCHITECTE

**GAGNON VALKUS**  
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# CHRONICLES

**mcEwen**

JACQUES FOLCH

Another, and quite different, Jean McEwen emerged recently at the Galerie Agnes Lefort in an exhibition entitled *Hommage au Soleil*. The rigorous element of the inspiration or theme to which McEwen has accustomed us is present in all the works yet a new approach is very much in evidence. There are soft water colors made of surfaces held like sails, for example. There are, too, silver paper collages which are also very delicate.

**ulyse comtois**

J. F.

Ulysse Comtois may have been late in finding his true method of expression but a show at the Galerie Agnes Lefort left no doubt that he is a sculptor with a highly-inventive and forceful approach to his work. This is a type of sculpture with an intimate affinity for architecture because it allows for an interplay of the basic plastic forms. These pure plastics are never cold. They have surfaces that are always different, always interesting.

**edmund alleyn**

MICHEL BEAULIEU

There is something deep and intriguing about that too-little-known artist, Edmund Alleyn, who has gone from a somewhat static state to one of high mobility, from a state of sadness to one of gaiety and exuberance. One always feels that Alleyn is exploring new avenues of expression and I feel that his canvasses must be considered as belonging to one or another period of transition. Alleyn is constantly looking for new methods and new forms.

**guido molinari**

Ten canvasses by Guido Molinari, all of them dated 1964, were shown at a recent exhibition at the Galerie du Siecle. The artist has a place of honor in the field of geometric art and his Montreal exhibition gave the viewer an opportunity to study a method of expression that has reduced art to its basic and essential dimensions. The effect on the viewer is a highly æsthetic experience. Of special interest was a work entitled *Espace Orangé-bleu* (81 x 108"), done with two primary colors and an orange; and another called *Mutation Verte* (48 x 60"), a work of very warm tones.

**stanley lewis**

M. B.

A sculpture with a feeling of considerable movement, entitled *Through the Sands*, emerged as the highlight of an exhibition by Stanley Lewis at the Galerie Libre. The show unfortunately lacked a strong theme. Lewis's sculptures should have been placed in such a way as to avoid conflict with the water colors and engravings on display.

**jagu**

ANDRÉE PARADIS

The opening exhibition at a new Crescent street gallery called *l'Art Vivant*, directed by Hughes de Jouvancourt, in November, featured the works of Brigitte Jagu. This French-born artist has preserved much of the mystical fervor of her native Brittany in some 20 canvasses of surrealist symbolism and subtlety centered in an imaginary world of dreams. The works are highly-detailed impressions of a highly-imaginative world.

**yves trudeau**

YVES ROBILLARD

Yves Trudeau, twice winner of the provincial prize for sculpture, has just returned from Paris after an absence of a year. His sculpture, *L'Homme Torture*, was very well received by the French critics at a salon for young sculptors. The work will be placed in Quebec House in Paris. Trudeau was also invited to represent Canada at the international symposium in Yugoslavia where he made his monumental sculpture, *Cri Pour La Paix*, last summer.

**dr. stern**

Y. R.

An exhibition of 18 European sculptors from 1880 to the present day, presented by Dr. Stern, director of the Dominion Gallery, is an excellent show that includes some particularly good examples of the art. The show does not pretend to present a history of sculpture since several important artists are missing. But the inclusion of works by such people as Chadwick, Wajdu, Greco, Zadkine, Manzu, Cesar and others assure the success of a most unusual exhibition.

**canadian art collection**

M.M.

The Saidye and Samuel Bronfman collection of Canadian art opened on October 1 at the Montreal Museum of Fine Arts. The Bronfman collection was shown for the first time since the establishment of a fund by Mr. and Mrs. Samuel Bronfman to encourage young Canadian artists and to stimulate the cultural life of Montreal by organizing a collection of works reflecting the thoughts and expressions of artists under 35 years of age. Some 35 artists are represented in the Bronfman collection.

**le passé vivant de montréal**

A. P.

The *Living Past of Montreal* is an excellent book filled with the poetry and charm of Montreal's old quarter. R. D. Wilson's more than 40 drawings of the streets and houses of this old district are sensitive and Eric McLean emerges as a highly-informed guide with a wealth of interesting information. McLean's text is in both French and English. This is a highly successful venture by an artist and a writer who has held old Montreal very close to his heart for many years.

**encyclopedia of world art**

LUCILE OUIMET

Eight of a proposed 15 volumes of a monumental work entitled *Encyclopedia of World Art* have already been published. The original edition of this encyclopedia appeared in 1958 in Italian and an English language edition was published by McGraw Hill Book Company, Inc. in 1959. The encyclopedia is an excellent work and should prove an indispensable reference source for historians of art and the general reader alike.

**élie faure**

J. F.

Elie Faure was a prolific writer who produced an enormous number of works. These have been gathered together in a luxurious publication entitled *Oeuvres Complètes d'Elie Faure* (The Complete Works of Elie Faure). This is a three-volume edition (Jean Jacques Pauvert, Paris) produced with extreme good taste. The first two volumes contain 500 pages each and some 1,000 color illustrations and deal with the history of art. The third volume, with 1,200 pages, includes the balance of the author's works.

**volumes of drawings**

J. de R

*Les Plus Beaux Dessins des Grands Maîtres* (The Best Drawings of the Great Masters) is an extraordinary collection of 12 volumes dealing with as many special periods and schools in the art of drawing. It is now available to the Canadian art lover as the result of an agreement between the Editions du Chêne, Paris, which has the French-language rights, and the Cercle du Livre de France, Montreal. Most artists have done drawings that are masterpieces but often these have been in private collection or hidden in archives and have not been exhibited.

**cinematheque canadienne**

JACQUES GODBOUT

Four nights a week, the painted words *Bureau de censure de la Province de Quebec* on a building on McGill street in Montreal are covered by a sign marked *Cinematheque Canadienne*.

The cinematheque is the realization of a dream for Guy Cote, a film enthusiast who, as long as 10 years ago, published a paper calling on the government to establish a Canadian cinema archives. At the time, he was abroad and was able to study the organization and operation of such a unit at the National Film Archives of London and at the Cinematheque Française in Paris. The French organization had its beginnings with Henri Langlois and is today the best known organization of its kind in the world.

Cote's memorandum to the government failed to bring results. But Cote was not a man to become discouraged. Over the years, the idea became an obsession. He wanted to organize a film library which would provide professional and amateur enthusiasts of the cinema with a ready reference library.

Cote's dream was finally realized when the Board of Censors and the Quebec Government agreed to the organization of a cinematheque. A government, said Andre Guerin, quoting from an official committee's memorandum, should give the cinema the same consideration as that given other contemporary arts.

The properties of the Canadian cinematheque are at present scattered about in different places but Cote hopes that at sometime in the future, it will be possible to accommodate them all in one central, permanent location.