

## Summaries of the Articles

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## SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

*james tissot*

BY DAVID L. BROOKE

The exhibition of the works of the French painter, James Tissot (1836-1902), to be held at the Art Gallery of Ontario from April 6 to May 5, is the first retrospective of this artist since the show held in Sheffield in 1955. It is made up of more than 80 paintings, drawings and engravings and includes one of his first canvasses, shown at the Paris salon of 1859, as well as several which led up to his English period (1871-1882). In addition, the religious subjects which occupied the last 15 years of his life are also included in the exhibition.

The idea that Tissot, a native of Nantes, is a superficial chronicler of English life of the time is not entirely true. Tissot's style and the emotions which motivate his people place him well above the level of the anecdotal painting of the era. Most of the paintings in this exhibition come from Canadian collections where Tissot is relatively well-represented.

Tissot went to Paris in 1856 where he studied with Lamothe and Flandrin. He knew Degas and Whistler and maintained a bond with these painters during the 1870s. He admired Holbein, Durer and the Flemish primitives. Martin Luther's *Doubts* (Art Gallery of Hamilton), also called *Les Vêpres*, is representative of his work in the early 1860s. His first modern life subjects were shown in 1864-1865 and his portraits showed much sensitivity.

In 1870, he showed two paintings at the Royal Academy, one of which was *Les Adieux* (Bristol Art Gallery). One of the last paintings he showed at the academy in 1881 was *Goodbye on the Mersey* (Private Collection, London). Between the sad intimacy of *Les Adieux* and the exterior spectacle which is *Goodbye on the Mersey* are a number of canvasses which suggest a parting of the ways.

On his arrival in England in 1871, the artist was drawn to nautical subjects. About 1870, he became friendly with Kathleen Newton (1854-1882) who lived with him from 1876 until her death in 1882. Kathleen appears in several of his paintings but, less known, is the fact that he and his friend also appear in some of them. He returned to Paris at the end of 1882 and started work on a series of big canvasses. The series was called *Quinze Tableaux sur la Femme à Paris*. In 1886, he went to Palestine on a pilgrimage of discovery in the fond hope (which he realized) of giving his New Testament scenes a quality of permanence.

*tapestry*

BY HÉLÈNE MEYNAUD

Lurcat, whose work carried a message of faith in, and love for, man, died two years ago after giving 30 years of his life to the renaissance in tapestry-making. The effort was not in vain. Since the last article on modern tapestry was published in *Vie des Arts*, there have been numerous indications of a growing international interest in this art form. One of the new developments has been the establishment of schools of mural art.

The European public was given an opportunity to examine modern tapestry in such exhibitions as that marking the 300th anniversary of the Manufacture des Gobelins and the third biennial of tapestry at

Lausanne. But Canadians, too, got a chance to see what was being done. They saw murals in various Expo pavilions and inspected contemporary works in the travelling Rothmans Collection. Then again, the Galerie Herve, devoted to modern tapestry, particularly by Canadian artists, opened in Montreal.

The Centre International de la Tapisserie Ancienne et Moderne accepts all original works intended for the wall which have been made by hand and whose technique is that of the creating artist himself. Such artists as Denis Voita, Claire and Arthur Jobin, Françoise Ragno and Christiane Cornuz plan a revival of the art in French Switzerland. The Orient is involved in the new interest with the work of Japanese artist Murata. There are some very interesting artists in Czechoslovakia as well, among them Tichy, Vohanka and Mrazek. The latter is the strongest insofar as color synthesis is concerned.

Interesting work is being done in Spain and in Poland a large number of workshops are searching out new methods of expression in mural art. Going a step further, the Yugoslavs are seeking a third dimension — a spatial tapestry which is a synthesis of classical tapestry and modern architecture.

The Canadian school is a good example of the duality of modern mural art. We find, on the one hand, the work of such people as Beauchemin and Lapalme and, on the other, that of Franklin Arbuckle. Across the country, a particular identity seems to have been established and the future of mural art in Canada looks bright.

*canadian art in paris*

BY ANDRÉE PARADIS

The first full-scale exhibition of Canadian art within the context of the Franco-Canadian agreement was held from January 12 to February 18 in Paris. Nineteen Canadian painters, selected by a jury set up by the National Gallery of Canada, were exhibited at the Musée National d'Art Moderne. The show, opened by French Cultural Affairs Minister Andre Malraux, was a bright, jovial picture of an environment. It was full of joie de vivre and, in the words of Bernard Dorival, chief curator, was marked by a strong North American temperament.

*canadian art in paris*

BY BERNARD TEYSSÈRE

Contemporary Canadian art has finally come into its own in Paris and the French, somewhat stupefied by what they saw, have concluded the time has come to scratch below the surface of what Voltaire called "a few acres of snow." For many who visited the Musée National d'Art Moderne, the Canada Art d'Aujourd'hui show was an opportunity to discover a new artistic terrain.

But the business of discovery was a difficult one. In the first place, the European public is ill-informed about Canadian art and tends to look for a New York influence in Montreal and Toronto. Then there was the question of presentation. The works were offered without semblance of order, a situation that may have been done deliberately to show the diversity of Canada. The various areas of the country have their individual autonomies in art and it is debatable whether Yves Gaucher and Greg Curnoe should share the same area of a salon or that Iain Baxter and David Bolduc should hang virtually side by side.

There is only a real sense of unity in one salon, the last one. Here the viewer was permitted to see the works of two great painters, Bordaas and Riopelle. The names were there — Jacques Hurtubise, Charles Gagnon, Jack Bush and many others. But often it was necessary to go from one room to another to remain with the artists of one region or one period of time. And whole areas like the Maritimes and the Prairie Provinces were absent. For Parisians, the show was a necessary initiation but not a sufficiently-enlightening one.

*antiquarium of herculanum*

BY ALFONSO DE FRANCISCIS

The house with the beautiful courtyard, a structure of simple facade, is located within the excavation zone. It is a building whose concept is quite different from that of the traditional Roman so often found on Italy's archaeological sites. It houses a number of interesting historical finds.

The building, which dates back to the first century of the Roman Empire in Herculaneum, is ideal as a showcase for all the various works which have been unearthed and indeed constitutes a sort of antiquarium, or museum. It is a temporary edifice and it is expected a

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larger, more functional building will replace it eventually.

On entering the building, one finds a long vestibule, in the windows of which have been placed objects used in the daily life of the area. Among these are bronze, baked clay and glass receptacles and lamps. In the main floor hall, the old paved floor still remains and much of the mural decorations may be seen. There are many interesting items, including two bas-reliefs in marble, unfortunately not completed, and quadriga representing day and night. More in keeping with Roman taste is a bronze Dionysus statuette recently found in excavations along the decumanus maximus, the road we know was the centre of city life in Herculaneum.

Portraits, the most polished products of Roman art, are to be seen as well and there are some very interesting examples of the work. Many are anonymous but they are undoubtedly all of local citizens. A number are worthy of mention, notably that of Nonius Balbus, one of the great personalities of Herculaneum. This is the only iconographic work known of this man.

The museum has only one example of painting but it is of exceptional value. Discovered in 1938, it represents a group of lovers with the lyre, bow and other items favored by Apollo. Of special interest is the fact that the painting has been preserved in its original wood casement. Of lesser importance, but nonetheless interesting, is a series of statuettes of the divinities. Near these figurines is a work in baked clay of the Egyptian goddess Isis, seated on her throne. It is a lively piece and carries a Greek inscription and, unusually enough, the name of the artist, Pausanias. There is no question that the excavations at Herculaneum have produced a wide variety of treasures.

#### *dollard des ormeaux*

BY JACQUES FOLCH-RIBAS

Dollard des Ormeaux, his friends and the Indian braves who fell at the Long Sault are commemorated in a monumental way in a park along the Outaouais river near Carillon. The park, some 20 miles long, was laid out by Hydro Québec with the assistance of the Centennial Commission and the Provincial Government and is an ideal visiting area for tourists and for the sports-minded. The park display includes 18 monoliths, one for each of Des Ormeaux' companions, and one for the Indian nations.

#### *toulouse-lautrec*

BY LUC D'IBERVILLE MOREAU

Henri de Toulouse-Lautrec was a man whose interests in art involved him not only in painting and drawing but in engraving and poster work as well and the Montreal Museum of Fine Arts has gathered a representative collection of his works in all these fields for its important exhibition opening April 19 and closing June 2. It will mark the first time that Canadians have had an opportunity to see the artist's work in this country. The works are from United States and European collections.

There are fewer posters than there are paintings and drawings but it was the posters that made de Toulouse-Lautrec famous among his contemporaries. He approached them with a clarity of concept and the courage of analysis and turned out compositions that had shock value. It was a personal technique and it made of him one of the greatest graphic artists of his time. In addition to a large collection of his works, The Montreal exhibition also includes extracts from correspondence between him and his mother and other members of the family. The writings provide an intimate look into the artist's life and his final moments of life as well.

The name de Toulouse-Lautrec, a member of the French aristocracy who preferred the company of dancers and entertainers to the more sedate life of his family, recalls the high life of Paris in the late 1800s. His was the world and the spirit of the Moulin Rouge (which commissioned his first poster), the Chat Noir, the Cirque Medrano and the Velodrome.

#### *st. maurice ironworks*

BY MICHEL GAUMOND

The only historical traces of heavy industry in Quebec which are still visible are those of the old ironworks of the St. Maurice near Trois Rivieres which date back to the French regime.

After several unsuccessful attempts to launch the works, a company was finally formed in Quebec on October 26, 1736. The firm was made up of Thomas Taschereau and François Etienne Cugnet of Quebec; two ironworkers, Olivier de Vezin and Jacques Simonet; and Ignace Gamelin, a Montreal merchant. Since no one in the company

could guarantee the 200,000 pounds needed to set the machinery in motion, the king advanced the money. Between 1737 and 1739, 26 buildings were erected beside a ravine, including a large oven, two forges, the main house, coal sheds, supply quarters and workers' houses. The main house, which provided accommodations for officials, clerks and visitors of note, was the only building to be constructed of stone.

The most brilliant period in the history of the ironworks was between 1793 and 1845 when the destiny of the industry was in the hands of a noted seigneur named Mathew Bell. Reception followed reception in the grand'maison and there were races as well. On one occasion the king of England offered a trophy to the club which was called the Talley Ho Hunt Club.

The factory turned out dozens of articles and in June, 1794, no less than eight different kinds of stoves were being manufactured. The stoves were inspired by furniture of the time and it was not uncommon to find some with Chippendale legs.

Nearly all the iron used in the country between 1737 and 1845 came from the St. Maurice ironworks. The first steamboat to ply between Quebec and Montreal in 1809, the Accommodation, was constructed of iron from that operation. The works were run by craftsmen who came from France in 1737 and Scotsmen who came in 1820. In 1842, the company employed 425 people and 300 others were indirectly concerned. Archaeologists are now laying bare the foundations of a dozen buildings and the hope is that some day the ironworks village may come back to life.

#### *scrive*

BY GUY ROBERT

"Painting and sculpture are abandoned children. Their mother, architecture, is dead." The comment is issued as a challenge by Valery in a 1948 book of Philippe Scrive, the sculptor. In recent years, we have heard much about the problem of integration in the plastic arts but there is the feeling that the work of art has all too often played a ridiculous role in insensitive architecture.

It was at Fontenay-aux-Roses, a Paris suburb, where I first met Philippe Scrive. I was looking for participants for the Symposia Internationaux de Sculpture du Quebec and was fortunate in that Scrive was subsequently enlisted. He participated in the wood symposium in Quebec in 1966. It was during this first meeting that I began to understand not only the possibility but the reality of integration. In his garden were stone sculptures, put together in blocks in exceptional fashion. There was technical precision without loss of poetic feeling. The material had undergone a magic transformation.

Scrive was born in 1927 in Temiscamingue, where his family had moved from France some years earlier. He studied in Quebec and then in Paris. Later he travelled to Greece, Italy, Spain, the United States and Mexico. In Paris he met Le Corbusier and in 1955 turned his sculptural talents to architecture. With Scrive, the material is not important. What is important is how he uses it. It is at once efficient and lyrical, functional and yet esthetic.

#### *luc peire*

BY JULES VAN AVERMAET

Luc Peire is one of the important names in the Belgian art world. His exceptional work has been acclaimed in Bruges, in Ghent and in Paris and it is now being received with equal enthusiasm in Lille. Peire is Flemish and belonged to a group in Brussels called Jeune Peinture Belge. But he travels a great deal in search of the sun and new visual impressions. He has developed a style very much his own and his work is tied to no particular time or place. Peire knows no boundaries. He is universal.

#### *art auctions*

BY JACQUES DE ROUSSAN

Recent auctions held in Montreal have pointed up the fact that there is a growing interest among collectors for the works of Canadian painters, notably those of Suzor-Cote. In auctions held at Jacoby's, French, Italian and Dutch masters brought smaller offers than expected but an extreme interest in Canadian artists was shown by North American museums and private collectors. Among Suzor-Cote offerings, the highest price — \$5,000 — was paid for his oil on canvas, *Verger à Saint Hilaire*, done in 1905. His *Etude d'Intérieur* (1895), another oil on canvas, went for \$2,500, while a 1905 drawing, *Etude d'Homme*, sold for \$1,600.

*yousouf karsh*

BY JACQUES DE ROUSSAN

Yousouf Karsh, the internationally famous photographer and master technician, presented some of the best portraits of his career at the Montreal Museum of Fine Arts, in January and February. Karsh often makes symbolic use of hands in his photographs, as is the case with his portraits of Pie XII and Paul VI. The hands are there, too, with Cocteau, Einstein and Kennedy. But the best photographs are those where the hands do not show. Among the latter are studies of Pablo Casals, Kruschchev and Churchill.

*la gaminerie*

BY CLAUDE-LYSE GAGNON

Boutiques lend charm to a city and one of the more recent ones in Montreal was opened last year on Sherbrooke street west by Mrs. Paulo Guité, wife of architect Rodrigue Guité. It is called La Gaminerie. It is all white, is vaguely Iberian in reminiscence and has been conceived in line with the European chain of the same name which has shops in Paris, Rome, Geneva and Limoges. La Gaminerie caters to the casual shopper but appeals as well to the avant garde. Less commercial than its European counterparts, the Montreal centre is frequently a showcase for the works of artists.

*gothic art*

BY M-MADELEINE AZARD-MALAUURIE

For more than two centuries, Europe came under the influence of one unifying aesthetic quality. It was the gothic age and its effects were to be felt in all forms of artistic endeavour from stone to wood and from ivory to silver. In tribute to the period, the European Council will hold its 12th exhibition of European art in Paris in the spring. The show, dedicated to gothic art, will be held from April 2 to June 30 in the Pavillon de Flore of the Louvre. Between 550 and 600 pieces, from various European countries and all created between the middle of the 12th and the end of the 14th centuries, will be exhibited.

*the london scene*

BY MARIE RAYMOND

The Victoria and Albert Museum in London recently held a three-month retrospective of Hungarian art, representing eight centuries of civilization from the Magyar conquest to the end of the Renaissance. It was the first exhibition of this size to be mounted and included examples of painting, sculpture, jewelry, ceramics and textiles from the best of the Hungarian museum collections. Hungary has been, over the centuries, a meeting place of various cultures and the exhibition, well received in London, provided an opportunity to see the many influences at work.

*suzor-cote book*

BY JACQUES DE ROUSSAN

Suzor-Cote by Hugues de Jouvancourt, owner of Montreal's l'Art Vivant gallery and founder of the Editions La Fregate, is the first truly exhaustive study published of the life of Aurele de Foy

Suzor-Cote, the great painter of Arthabaska (1869-1937.) The book is a deluxe, numbered, limited edition with 200 copies published in the French and 200 in the English languages (the English adaptation is by Bill Trent.) The book, with a price tag for either language edition of \$200, gives an entirely new view of the artist and his work. Because of de Jouvancourt, Suzor-Cote is no longer the unknown man.

*exhibition catalogues*

BY GUY ROBERT

Culture has been described as being what is left after one has forgotten everything. In the same way, one could say that a catalogue is what remains after the termination of an exhibition. When the works of art have been returned to their owners, the catalogue remains as evidence that there once was magic in the salons where the art was shown. We have become accustomed to catalogues in Europe, in the United States and in Canada and in Montreal in 1967, several remarkable catalogues were published in connection with several remarkable exhibitions.

The Montreal Museum of Fine Arts, in co-operation with the Musée du Québec and the National Gallery in Ottawa, organized an impressive retrospective of the works of Jean Paul Lemieux. The catalogue was an elegant presentation with seven color reproductions and an abundance of black and white illustrations. The Lemieux retrospective was undertaken by Edward Lawson, joint director of the Montreal Museum (and carried on by curator Luc d'Iberville-Moreau when Lawson left) and was one of the great shows of the museum. But the catalogue preface lacked conviction and warmth.

L'Association des Sculpteurs du Québec presented its annual show in 1967 in the gardens of the Place des Arts. The association catalogue had an introduction by Yves Trudeau, founder and now vice-president of the association. It was an excellent document, the third to be published by the organization.

The Montreal Museum of Contemporary Art offered a catalogue entitled Art and Movement. The catalogue, prepared by the Galerie Denise Rene of Paris and printed in France, included a preface by the art critic, Denys Chevalier.

Within the Man the Creator context at Expo 67 was the international exhibition of the Museum of Fine Arts, the international exhibition of contemporary sculpture and the international exhibitions of photography and design. There may have been a lack of strength but the catalogues are nonetheless remarkable documents.

*records*

BY CLAUDE GINGRAS

The year 1967 was the year of the Canadian Centennial and of Expo but it was also the year of good music on records. Our artists have been recorded elsewhere but 1967 produced some all-Canadian achievements. Columbia, for example, produced an album of two records of the Toronto Symphony Orchestra under the direction of its new head, Seiji Ozawa. On the Montreal side, RCA Victor, in co-operation with the international service of the Canadian Broadcasting Corporation, recorded four Canadian works (by Mercure, Matton, Somers and Andre Prevost) played by the Montreal Symphony Orchestra, under the alternate direction of the former conductor, Zubin Mehta, and the assistant musical director, Pierre Hetu.

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