

Summaries of the Articles

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WINNIPEG

THE WINNIPEG ART GALLERY

Civic Auditorium

Juillet-août: Collection permanente; **31 août-22 septembre:** Métal d'Allemagne (Smithsonian); **5-29 septembre:** Tapisseries françaises contemporaines — collection Rothman.

SASKATOON

MENDEL ART GALLERY

Juillet: Sculpture de la Nouvelle-Guinée. Wieland et Meredith. Lajeunie et Blazetje; **juillet-août:** James Henderson; **septembre:** Borduas, Milne.

VANCOUVER

THE VANCOUVER ART GALLERY

1145 West Georgia Street

Juillet-août-septembre: Nouvelle peinture et sculpture britanniques (en collaboration avec Whitechapel Gallery de Londres): Binder, Carter, Clough, Hoyland, Huxley, Riley, Vaughan, Walker, Caro, Hall, King, Kneale, Sanderson, Scott, Tucker, Wall, Woodham; **3-29 septembre:** Spectre 68.

VICTORIA

THE ART GALLERY OF GREATER VICTORIA

1040, Moss Street

Juillet-août: Collection permanente.

NEW YORK

THE MUSEUM OF MODERN ART

11 West 53 Street

Jusqu'au 4 août: James Stirling; **jusqu'au 2 septembre:** Cartier-Bresson, oeuvres des années 60; **2 juillet-8 septembre:** L'art du réel, États-Unis 1948-1968.

THE METROPOLITAN MUSEUM OF ART

Fifth Avenue 82 Street

Jusqu'au 2 septembre: Gravures et dessins hollandais; **12 juillet-2 septembre:** Impressionnistes français (prêts de tableaux de collections).

WHITNEY MUSEUM OF AMERICAN ART

945, Madison Avenue (75th Street)

24 juillet-29 septembre: La lumière dans l'art; **3 juillet-11 août:** 15 Américains du XXe siècle; **16 août-15 septembre:** Artistes au-dessus de 40.

HANOVER

HOPKINS CENTER ART GALLERIES

Dartmouth College

4-29 juillet: Varujan Bogoshian; **6 juillet-4 août:** Richard Anuszkiewicz, Hannes Beckmann, Gilbert Franklin, Jason Seley; **juillet:** Gravures historiques et contemporaines acquises au cours des deux dernières années. Dessins de la collection Lester and Joan Avnet; **8 août-1er septembre:** Lewis Teague.

MINNEAPOLIS

WALKER ART CENTRE

1710, Lyndale Avenue South

1er juillet-4 août: Eléments de design dans le théâtre russe; **7 septembre-13 octobre:** Biennale 1968 de peinture et de sculpture.

EXPOSITION D'ÉTÉ

MUSÉE DES BEAUX-ARTS DE GRENOBLE

RÉTROSPECTIVE DE L'OEUVRE DU PEINTRE MESSAGIER

Un ensemble de 35 peintures complété par des gravures, des notes prises sur le terrain et même une création d'impression sur tissu conduira à la découverte d'un artiste qui se veut à la portée de tous.

Cette exposition se déroulera à partir de la fin juin jusqu'au 15 septembre, au musée des Beaux-Arts, place de Verdun.

SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

editorial

BY ANDRÉE PARADIS

Works of art generally live on because they have specific identities. Isolated from their creators, they are autonomous. They may proclaim a basic meaning or truth — but whose? That of the artist, or that of the spectator? Or is the meaning the result of a combination of the artist's intent and the viewer's reaction? Then, too, it must be realized that there is the element of time and that this may introduce a third dimension.

It is becoming increasingly difficult to establish the meaning of the contemporary work. Modern art really defies decoding without access to all possible sources of information. Michel Seuphor maintains that the people who are best equipped to popularize modern day art are not the critics but the artists themselves. And in this connection, he cites the dialogues of Mondrian, the works of Kandinsky and Malevitch, the notebooks of Braque, the marginal notes of Leger, Delaunay and Arp and the writings of Klee and Moholy-Nagy.

This thinking is reflected in Great Britain with the publication of Leonardo (Pergamon Press) in which artists contribute texts in which they discuss their works. The publication is primarily intended as a means of communication among artists. Learning is the basis of everything — and, in basic terms, this implies imparting to the young what their elders have learned. There is no great dividing line between art and the public that views it. It is simply a question of communication and the artist is certainly his own best intermediary.

museum of contemporary art

BY GILLES HENAULT

Millions of people visited the International Gallery of Art at Expo 67 last year. The permanent pavilion in which the gallery was set up is now the property of the Quebec Government and since last February it has housed the Museum of Contemporary Art, an institution which owes its existence to the Department of Cultural Affairs.

The museum's new home is a building that won high praise from the art magazines and critics of the world for its genuinely modernistic qualities. It is located on the Cite du Havre peninsula near the St. Lawrence River and the Expo islands and is only five minutes away from the centre of Montreal. Access to the building is from a large plaza with fountains which allows the visitor ample space from which to survey the architectural harmony of the cubist structure. The severe exterior lines of the building are relieved by four terraces. Entrance is through a series of glass doors leading to a great hall.

Three of the building's four rooms will serve as exhibition rooms. The fourth will serve as a library and projection room. From a technical point of view, the installations are the best in Canada and a special electrical system makes it possible to subtly vary the lighting for different kinds of works. The facilities are such that big-scale works can be exhibited easily but small, intimate areas have also been provided for so that smaller canvasses can be seen to advantage. The space available is large enough to accommodate big international exhibitions and the museum hopes to be able to bring some of the more important ones here.

precortesian art

BY GUY JOUSSEMET

With sufficient money, it is still possible to acquire a really good collection of Mexican precortesian art — but this is the easy solution. My method is more sympathetic and more human. In the first place, it is necessary to have a love for Mexico before delving into the cultures that existed prior to the time of Cortez. The Mexico I speak of is not that of Acapulco and San Miguel Allende but rather that part of the country that lies beyond the highways. There, with luck, you might get original pieces as gifts.

I acquired my first piece in 1958 at the Lagunilla, Mexico's flea market. At the time, it was possible to pick up some beautiful items there. Now, 10 years later, I must confess that I still have much to learn about ancient Mexican art, a fact that does not surprise me since so little is known about this period. In some cases, the history books ignore entire cultures in effect. And other cultures, with thousand-year histories, are dismissed in one or two short paragraphs. Setting down historical fact, of course, is often difficult because new excavations keep altering established theories.

The big fear confronting the new collector is that of acquiring a fake. But the fear is usually short-lived because the collector who is really in love with his work goes from museum to museum to examine important collections and eventually he develops a sixth sense that helps him separate the good from the bad. Of course, it is much more difficult to establish the precise origin of a piece than its authenticity. The reason for this is that this whole vast land was always populated by nomads.

For anyone interested in pre-Columbian art in Mexico, I would recommend an indispensable book by Octavio Paz called *Le Labyrinthe de la Solitude*.

mexican painting

BY CARLA STELLWEG

Mexican art today is the continuation rather than the result of the characteristics which fashioned the sensibility, language and mode of expression over the centuries. The contemporary Mexican artist is influenced by existing means of communication and by new trends in thinking and creativity. The group of Mexican artists considered the most important today includes such people as Vlady, Manuel Felguerez, Arnold Belkin and Vincente Rojo, all of whom are intensively engaged in a search for new dimensions. The most recent generation of painters includes people like Pedro Coronel, G. Acevas Navarro, Arnoldo Coen, Robert Donis, Lopez Loza and Icaza.

yves trudeau

BY TONY P. SPITERIS

At the beginning of his period of transformation, Yves Trudeau made good use of current technology by employing metal to express his feelings of free form. He remained figurative while simplifying and even eliminating the philosophical qualities of the past. Later, unsatisfied and restless, he moved into a new stage in which the wood was framed and squeezed by the metal and in which the emptiness was filled, or at least defined, by a trellis of long nails. It was a technique already employed by the Yugoslav Djamonja and permitted Trudeau to work out ambivalent plans. It made it possible also for him to suggest a certain sense of color while giving the adventurous spectator new scope for his imagination.

The demands of void and volume, a reminder of Henry Moore, and a strong love of the material involved have given an unexpected vitality to the work of Trudeau. It is not difficult to discern in his work an old empirical tradition dear to the English, a tradition which exploits the highest organic vitality of matter. His subjects became more restrained, more static as he gave himself to the sober discipline of the bas-relief. There was a pause and the empty spaces gave way to occupied surfaces. During this period, in 1966 and 1967, he did his *Barque des Dieux* and his *Phare du Cosmos*. Before this, he had created a whole collection of characters, some of them dramatic, others right out of science fiction. In this collection were such works as *Oedipus*, *Cosmonaute*, *l'Homme Cosmique* and *l'Homme Sphinx*. The conflict here manifests itself in the worry, the agitation and the tragic in the structures. The sculptor achieved a kind of relief in doing the *Phare*, a 30-foot high work shown at Expo 67.

The question of achieving a plastic expression of time and space has always been the basis of the artistic dream. Brancusi, Pevsner and Gabo suggest a fourth dimension by stopping time in its flight at a given moment. Since the advent of the new realism, movement has become a tangible reality. Trudeau has introduced the new notion into his sculpture by mechanical means.

Conscious of his own participation in the field of art, Trudeau says, "For me the artist is a witness and a critic of his times. He should be the reflection of his century."

signs

BY ANTOINE DUMAS

The commercial sign, often criticized for being unattractive and in poor taste, is undergoing some changes in the old streets of Quebec and Montreal. Several recent signs, put up by small merchants rebelling against the ugliness of the old, already prove that an advertisement can be pleasant to look at and still perform its basic function. Furthermore, the new signs are helping to renew interest in our rich historical areas.

Except for the sign of the Chien d'Or in Quebec (dating from 1734), which is really little more than an inscription, not one reproduction has been preserved of that era. This does not suggest that there were no signs. On the contrary, it is logical to suppose that there were many. Since there was no press in Canada at that time, merchants would turn to the sign as a means of attracting customers.

From the notarial records of the French regime, Phileas Gagnon has come up with information about signs that recall some of the early life of Quebec. They advertise *La Ville de la Rochelle*, an inn

operated by Jean Maheu on *Sous-le-Fort* street (1668); *Au Bien Chausse*, Andre Spenard's shoe shop on *Ste. Anne* street (1692); *Aux Trois Pigeons*, the widow Lefebvre's inn on *Cul de Sac* (1716); *Lion d'Or*, a tavern kept by Pierre Chupin dit Lajoie on *St. John* street (1751); and *Le Roi David*, another tavern run by Charles Pouliot on *Mont Carmel* street (1751).

Despite a lack of authentic documents, we know that from 1650 to 1750, the arts in the colony were dominated by the style of Louis XIII with its straight lines, big vertical surfaces and ornamented facades. After the middle of the 18th century, however, the styles were Regency and Louis XV with their curved lines and spirals. About 1780, English and American styles made their appearance.

Some of the signs used in the first half of the 19th century may be seen among the drawings of Sproule, Bartlett and particularly Cockburn. The advances in photography in the last half of the century, however, were to provide us with much pictorial evidence. The photographs which have come down to us show many signs in current use at the time in Montreal and Quebec.

The sign, this commercial necessity, can be a beautiful thing, an art form like any other in architectural decoration. But if it is to properly reflect the life of another time, the life, character and fashions of the period must be thoroughly known to us.

picasso in rome

BY JACQUES LEPAGE

Fate and coincidence have played strange roles in the lives of great men. Picasso, for example, could never have guessed in 1916 that in the early days of the following year he would leave Paris for Rome and that there, at the *Hotel Minerva*, he would meet a dancer who would become his wife. Nor could he have guessed how great an influence his stay in Italy would have on his work — or that for eight years he would devote much of his time to the theatre.

Picasso's association with the theatre began when he did set designs for a ballet conceived by Jean Cocteau, set to music by Satie and mounted by Serge Diaghilev for the *Ballets Russes*. This was the austere period of cubism and painting for the theatre, especially for the *Ballets Russes*, was tantamount to committing a crime. No one believed that Picasso would go through with it but he did.

Ernest Ansermet, conductor of the *Ballets Russes* orchestra, recalls those bygone days this way, "Picasso was with us in Rome in the spring of 1917. He was working on *Parade* (the ballet) with Cocteau, Satie and Diaghilev. I lived at the *Minerva Hotel* along with other members of the company, including Olga Koklova whom he loved." When he was 37, he married Olga.

Ansermet recalls that Picasso travelled with the company to various cities of Europe and for some years was considered a man of the world. In Madrid, on one occasion, he even gave up his old *Montmartre* clothing for the smarter fashions of the continentals. Picasso, however, did not change as an artist. He remained independent, fiercely protecting his freedom. It was in Rome that the artist did some of his most beautiful drawings. One of his drawings was of Cocteau and he did a number of caricatures of such people as Diaghilev, Bakst and Massine.

Living with the cast of the *Ballets Russes* was exciting but Italy was to have a far deeper effect on the artist. There among the antiquities of Rome, Picasso's work underwent a great transformation, the effects of which would be seen for years to come.

jean antoine demers

BY JACQUES DE ROUSSAN

It is a fact that Jean Antoine Demers' search for rhythm in art led him into abstraction and that some 15 years ago, he was influenced by De Koninck. But he was soon to find himself in conflict because of his flamboyant forms and the assurances they gave of the predominance of color. He seemed fated to follow a highly-personalized route to artistic achievement. He began to unravel the conflict within him about 1960 when he gave his characters a figurative look in a luminous environment born of a subconscious rather than an objective reality.

The first stage of this evolution was marked by an elimination of conflict of color. Reds and blues dominated. The blues won out and then gave way to dominant greens and a uniform effect of sky. Demers thus found his niche, not in the conflict of surface and color but in a world of movement and reverie. He does not seek to integrate himself with the denatured world of the 20th century. Rather he seeks to elude modern pragmatism and find his place in the three-dimensional context of movement, form and light.

Demers' work is a part of man's vital preoccupation with the virtuality of the invisible world that surrounds us. The romantics have reflected on it intellectually and the academics have examined it scientifically but since the dawn of time, it has really been an intuitive matter. And the personal search for it is often a long and delicate one. More problems are presented than are resolved. Demers has not been afraid to venture forth in this world. In a way, his work has been a challenge to modern-day civilization which he maintains is unhealthy for man.

From his research in space and perspective has emerged the reflection of his own intimate world and there is more implied than actually set down on canvas. The spectator who allows himself to become involved in the canvas will find himself immediately swallowed up in a highly vibrant world. The hopes of the painter, however, are perhaps best expressed in his portraits because here he searches out the interior being, the soul of his subjects.

los angeles six

BY VIE DES ARTS

Los Angeles has become an important centre of art, capable of rivalling the great international centres, and an exhibition of the works of the Los Angeles Six at the Art Gallery of Vancouver this spring provided ample proof of the fact. The show, the first of its kind, was organized jointly by Anthony Emery, director of the Vancouver gallery, and John Coplans, curator of the Museum of Art of Pasadena. There is an affinity among those new romantics, the west coast artists, whether they work in Vancouver, Los Angeles or San Francisco, and it is hoped that other artistic exchanges will be organized.

The Los Angeles Six are difficult to classify being neither entirely painters nor sculptors. At first, some of them were abstract impressionists. Their work shows a strong individuality and a high degree of perception. As a group, they are intensely involved in color and light and are influenced by a kind of hedonism from which all sensuality is not excluded.

The six are Larry Bell, who lives in Venice, Calif.; Ron Davis, whose home is in Los Angeles; Robert Irwin, Los Angeles; Craig Kauffman, Los Angeles; Edward Kienholz, Los Angeles; and John McCracken, Venice. Bell is a neo-constructivist. Davis is experimenting with the "shaped canvas". Irwin sees a completely new world in the open form. Kauffman is working on a new simplification of form. Kienholz, with his assemblages, is the lucid critic of society's cultural habits. McCracken is a sculptor whose work has a definite presence and relates to the things that surround it.

james rosenquist

BY ANDRÉ VIGEANT

Pop art, and the work of James Rosenquist in particular, may only be appreciated by the observer who has come to understand the dialectics and the duality of thought of the artist and the way in which the works are presented. The images may well evoke a number of reactions. The viewer may find them intimate or disquieting, even profound.

There is much said, perhaps too much, of the influences of poster art but where technique is concerned, there is an almost academic perfection to it. And it was in poster painting that Rosenquist learned his pictorial language. He is entirely preoccupied with the question of space and puts all of the techniques to work. He links the idea of space to the concept of environment, which he exploits physically by means of large-scale canvasses and psychologically by his use of color and appropriate imagery. His F-111, done in 1965, for example, is 86 feet long, covers the four walls of a room and completely encircles and immerses the spectator. By varying the angle of view of various images, he gives the viewer the feeling of being a part of an experience that is really physical.

Rosenquist is well represented in Canadian collections. The National Gallery of Canada acquired two of his major works, *Painting for the American Negro* (1962-63) and *Capillary Action II* (1963). *Deep Pile* (1966), *Stellar Structure* (1966) and *Circles of Confusion* (1965-66) belong to individual Toronto collections. A lithograph entitled *Roll Down* (1965-66) is part of the collection of the Art Gallery of Ontario. Last February, the National Gallery organized a retrospective which included 32 of his paintings, engravings and sculptures. It was, for the artist, the most important show ever organized of his works.

Visitors to the United States Pavilion at Expo 67 had the opportunity of viewing one of his large-scale works, a giant canvas 33 feet high called *Fire Pole* (*Vie des Arts*, No. 48) which the artist claimed had a certain rapport with events in Vietnam. It would be a mistake, however, to see his works in terms of social comment alone. In the first place he attacks the established canons and in so doing he rolls back the frontiers of art. His work is the result of constant research and experience. Most important perhaps, he detests a lack of natural quality and honesty and rebels against sham in any of its forms.

françois ranvoize

BY JEAN TRUDEL

Despite the research and writings of Barbeau, Morisset, Traquair and Langdon, comparatively little is known about the old gold and silver work of 18th and 19th century Quebec. The big problem facing the researcher, of course, is the fact that the works are so widely scattered. There are hundreds of pieces in the collections of the Quebec Museum and of Henry Birks but there are thousands more spread around among churches, religious houses, private collectors and Canadian museums.

The history of Quebec's beautiful gold and silver works contains all sorts of artistic, economic and sociological implications which would be helpful to us in understanding our past and it is vital for us to expand our knowledge of the subject. It is a difficult matter, however, when one considers how widely-dispersed the works are. To make matters worse, many parish centres are selling many of the real master works of other centuries dirt cheap. When a work changes hands frequently, its origins are usually lost.

The most widely known and most prolific of our artists in this field is Francois Ranvoize who was born in 1739 and lived in Quebec until his death in 1819. Historical records indicate that he had a shop on St. John street and, beginning in 1774, his name appears in the account books of various Quebec parishes. It was the golden age of the art in Quebec and men like Laurent Amyot, Francois Baillairge, Louis Quevillon, Louis Dulongpre and others were at their peak of creativity. Because of the heavy demand for gold and silver objects, the factories were giving important orders to the gold and silver-smiths and Ranvoize emerged as one of the highly-respected member of the merchant community.

A number of interesting pieces had been brought to Quebec from Paris during the French regime and they were invariably the pride of their owners. But with the increase in population, more were needed. Craftsmen were then given many of the old pieces to repair and copy. Ranvoize is little-known for commercial efforts. His main work was with religious centres and he used the French imports owned by them as his models. He is best known for his chalices and two of them are in the Ursuline Convent. One of his chalices, that of l'Islet, is truly exceptional. There is no doubt that Ranvoize's work is among the most important in the history of Quebec art.

normand gregoire

BY CLAUDE HAEFFELY

The old quarrel between the figurative and the abstract in art may one day be resolved by the disappearance of painting and if this indeed did happen, one wonders whether the photograph would not take up where the painting left off. It is not an unbelievable theory when one stops to think of the enormous circulation of pictures in the world today.

There are still people who refuse to acknowledge that the photograph is a work in itself. They think of a picture as a means of illustrating an event but never as an event in itself. Photography, however, has long since emerged from the purely documentary stage. Some photographs really need no accompanying texts. They are sufficient in themselves. They have become works of art and sources of inspiration.

The photographs of Normand Gregoire are a case in point. They are not bound within the limits of ordinary convention. They confront us as works in their own right. Gregoire has explored the forgotten world of little things and he has given them simple and yet beautiful form. He is fascinated by the most humble of subjects and he has not permitted the problems of technique to obscure his imagination. He is not restricted by fashions and trends. The photograph is really a reflection of his temperament and his rhythm.

Normand Gregoire has reached the point where his work has no longer any literary or reportorial dependence. His photographs have a particular style and quality that place them within the esthetic boundaries of art.

dallaire

BY GUY ROBERT

A brilliant retrospective of the work of Jean Dallaire was arranged by Andre Marchand, curator of the Quebec Museum. The exhibition held at the Museum of Contemporary Art in Montreal included some 100 works done between 1936 and 1965. The collection featured gouaches, charcoals, oils and some tapestries. There were many lovely items although some even more beautiful ones were omitted. Dallaire was born in Hull and studied there and in Toronto, Ottawa, Montreal, and Boston before going to Paris on a grant.

maurice demers

BY JACQUES DE ROUSSAN

The age of space and electronic revolution has left our environment in a state of constant change. Maurice Demers, of Montreal, is conscious of the rapid developments taking place and in his St. Andre street workshop he is producing work that reflects the fluctuating currents of our time. Demers is playing the prophet. He employs the materials and ideas of his day and hopes they will help us become aware of our environment — but at the same time he is projecting into the future, prophesying the reality of the next century.

le patriote

BY CLAUDE-LYSE GAGNON

Le Patriote, the east-end Montreal *boite a chansons*, has added a new dimension. It will continue to feature singers but in addition space has been made available for exhibitions of painting, sculpture, photographs and for poetry readings and meetings. The exhibition hall is situated above the club. In effect Le Patriote has become a popular cultural centre to which the public is invited free of charge.

man and his world

The French Pavilion at Man and His World will house six exhibitions this year. The Quebec Museum has loaned 150 works of the Canadian sculptor Alfred Laliberté. The Montreal Museum of Fine Arts has organized two shows, *Terre des Femmes* and *Zoo-in*. The Dominion Gallery will show works from the collection of its owners, Dr. and Mrs. Max Stern, as well as some works recently acquired from the gallery by collectors. There will be an exhibition entitled *Les Amities Franco-Canadiennes*. Finally, there will be an exhibition of posters about various countries serviced by Air France. These are by Georges Mathieu.

canadian exhibition

The Exposition Realites Canadiennes, which has been touring Europe since last year, will move to Mexico next October as part of the cultural program organized in connection with the Olympics. The exhibition, made up of a wide array of items, attempts to explain how 20,000,000 Canadians live, work, and play, and tries to explain their national characteristics and aspirations. The exhibition makes use of many of the visual methods employed at Expo 67.

selection 67

In a recent issue of *Vie des Arts*, Luke Rombout, of Mount Allison University, Sackville, N.B., discussed the presentation of Selection 67. Now there is a reply from Claude Roussel, director of the Department of Visual Arts at the University of Moncton. He takes objection to a charge of aggressiveness without motivation in the show. In displaying the work of nine New Brunswick Francophones, there was no attempt to attract attention by playing up Acadian regionalism. The creative vitality of the artists seems to assure a future as dynamic as that of any other region in Canada. Selection 67 was as good and as interesting as other exhibitions held in the Maritimes.

mayan exhibition

BY M.-MADELEINE AZARD-MALAUURIE

A collection of works from the oldest civilization in America will be shown for four months beginning June 1 at the Grand Palais in Paris. They belong to the Mayan civilization of Guatemala and are part of the findings in recent excavations. Archaeologists discovered the traces of ancient cities which, for nearly 15 centuries, occupied the high surfaces of Central America.

vuillard-roussel

BY M.-MADELEINE AZARD-MALAUURIE

The centenary of the death of Vuillard is being marked at l'Orangerie des Tuileries this summer with a joint exhibition of his works and those of his close friend, Roussel. It is in remembrance of the long friendship of the two artists that the joint show is being presented. Vuillard and Roussel were inspired in different ways and their works show a great diversion of subject matter. Vuillard painted interiors and portraits while Roussel did landscapes.

royal academy

BY MARIE RAYMOND

A magnificent exhibition of 18th century French works of art was held by the Royal Academy of Arts in London. No effort was spared by the organizers to produce a collection that was completely representative of the period. It was an extraordinary presentation of more than 1,000 works. Fifteen countries, as well as many individuals, sent their best works. If there is one regret, it is that only the people of Britain could see it. The exhibition should really go on tour.

brussels

BY J. M. VAN AVERMAET

It was something of a surrealist season for art lovers of Brussels. First there was the retrospective of Paul Delvaux at the Musee d'Ixelles and then there was the Magritte retrospective at the Galerie Brachot. The first was an extraordinary show. The fact that an official museum would undertake to organize a retrospective of this importance is proof of the esteem in which Delvaux, this authentic master of Belgian art, is held.



La Brasserie **MOLSON** *du Québec Ltee*