

# À l'origine, une notion de culture At the Beginning, a Concept of Culture

Andrée Paradis

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# A L'ORIGINE, UNE NOTION DE CULTURE



En 1958, alors qu'il exposait devant les femmes universitaires d'Ottawa les problèmes auxquels devait faire face le Conseil des Arts du Canada, Peter Dwyer fut amené à prédire avec clairvoyance que, si le Conseil avait la bonne fortune de continuer à servir les arts avec toute la sagesse possible dans la limite des ressources financières mises à sa disposition, il était raisonnable d'espérer des résultats intéressants dans un délai de dix à vingt ans, une génération tout au plus. Le grand œuvre à construire était celui d'une culture canadienne cohérente, et l'essor que le Conseil des Arts a pris depuis vingt-cinq ans, le prodigieux développement qu'il a assuré aux arts, aux lettres et aux sciences sociales dépassent toutes les prévisions de celui qui fut l'un de ses principaux architectes. Homme de culture, à l'aise aussi bien dans Shakespeare que dans Molière, aimant la musique, l'opéra, la danse autant que les arts plastiques, Peter Dwyer a été capable de rallier les artistes et les hommes publics à une idée de l'art qu'il estimait conforme à celle que proclamait Oscar Wilde: «J'ai des goûts simples, le meilleur me suffit.»

Pour plusieurs — mais il semble que ce ne soit encore que le petit nombre, — il est évident que la culture, qui, selon Denis de Rougemont, est un «ensemble d'activités humaines qui donnent un sens à la vie», mérite l'attention et le soutien de l'État. Il faut quand même s'étonner que cette vérité ne soit pas facilement acquise et qu'il faille, en son nom, constamment reprendre la lutte. Une nation qui ne consent pas à donner un encouragement moral et matériel entier aux sources possibles de sa signification essentielle — que certains appellent la grandeur, et d'autres, l'âme d'un peuple — se voue au destin le plus obscur, pour ne pas dire le plus insignifiant.

Heureusement, le Canada, en plein milieu du 20<sup>e</sup> siècle, et au moment d'une expansion économique considérable, a compris ce danger et a pris le moyen d'y remédier. Il s'est mis à l'écoute d'un groupe d'humanistes et de scientifiques réunis en commission et chargés de faire une enquête sur l'avancement des arts, des lettres et des sciences sociales, la Commission Massey, dont le président fut Vincent Massey et le vice-président, le T.R.P. Georges-Henri Lévesque, dominicain. Le rapport de cette Commission, le premier document officiel concernant la culture au Canada, établissait clairement la nécessité de créer un organisme national qui serait chargé du développement des arts et des sciences et, en conséquence, recommandait de créer «un organisme désigné sous le nom de Conseil canadien pour l'encouragement des arts, des lettres, des humanités et des sciences sociales en vue de stimuler et d'aider les sociétés bénévoles dont l'activité s'exerce dans ces domaines;

Première réunion du Conseil des Arts du Canada, le 30 avril 1957. Première rangée, de g. à dr.: Eugène Bussière, Mme Angus L. Macdonald, sir Ernest MacMillan, Mme Arthur Wait, T.R.P. Georges-Henri Lévesque, Brooke Claxton, Mme Vida Peene, Norman McKenzie, Andrée Paradis, A.W. Trueman. Deuxième rangée: James Muir, E.P. Taylor, Eric L. Harvie, Jules Bazin, Frank MacKinnon, W.A. Mackintosh, John A. Russell, Frank Leddy. Troisième rangée: Douglas Fullerton, L.W. Brockington, J.G. Hungerford, Fred Emerson, Dr Eustace Morin, général Georges-P. Vanier, Graham Towers. N'apparaissent pas sur la photo, Samuel Bronfman et David Walker, également membres du Conseil.

d'intensifier les relations culturelles entre le Canada et les pays étrangers; de remplir le rôle d'une commission nationale de l'Unesco et d'élaborer et de mettre en œuvre un régime de bourses d'études.»

C'était en 1951. Six ans plus tard, en 1957, Louis Saint-Laurent, alors premier ministre du Canada, donnait suite à cette recommandation et créait un conseil composé de vingt et un membres, sous la présidence de Brooke Claxton et la vice-présidence du Père Georges-Henri Lévesque; Vincent Massey, un mécène, devenu entre-temps gouverneur général du Canada, en acceptait la présidence d'honneur. La première réunion du Conseil eut lieu à Ottawa, le 30 avril 1957, à l'hôtel du Gouvernement. Ce jour-là marquait l'accession de la culture au plan national. A l'avenir, son développement serait soutenu en grande partie par l'État qui devenait en quelque sorte, non pas le maître d'œuvre, mais le partenaire des différents organismes culturels existants et de ceux qui prendraient rapidement forme. Le Conseil devenait également pour l'artiste individuel, à peu près complètement négligé jusque-là, un espoir et une présence sur laquelle s'appuyer. L'aventure qui débutait allait dépendre des hommes de culture appelés à faire des choix et à donner des orientations. Dès le début, il était évident qu'il fallait privilégier un climat intellectuel que le rapport Massey avait trouvé en danger tant il était peu soutenu. Les études ne s'étaient pas limitées à l'analyse des organismes et des institutions culturelles qui étaient déjà en place, mais aussi à celle des ressources humaines et spirituelles dont le potentiel était peu développé. Ce que comprirent très rapidement Brooke Claxton et le P. Georges-Henri Lévesque, de même que les membres du Conseil et, en particulier, l'exécutif dont faisait partie Jules Bazin, qui estimaient qu'une fondation comme le Conseil des Arts, bénéficiant d'une liberté d'action appréciable, devait innover et établir des programmes pour faciliter, d'une part, le développement des universités à l'aide de l'appoint provenant de la caisse des subventions de capital aux Universités — programme plein d'embûches au départ et nécessitant un doigt subtil — et, d'autre part, apporter un soutien aux organismes culturels en place et stimuler l'effort créateur d'un bout à l'autre du pays.

À la fin de la première année, il était évident que le Conseil bénéficiait d'un noyau exceptionnel de collaborateurs qui, avec le Conseil, allaient façonner la destinée d'un organisme dont la philosophie de base était de servir et d'encourager la vie culturelle canadienne et de la mettre en valeur. Il comprenait Albert W. Trueman, directeur, Eugène Bussière, directeur adjoint, Peter Dwyer, conseiller artistique, Douglas Fullerton, trésorier, et





Lillian Breen, secrétaire. Une analyse rapide du premier rapport annuel donne une idée de l'enthousiasme dans lequel l'organisation prenait forme, les membres se sentant près du centre de décision. Les premières subventions avaient été accordées aux universités, les subventions de la Caisse de dotation avait été distribuées aux arts, aux humanités et aux sciences sociales. En outre, le Conseil avait passé, le 20 août 1957, une résolution visant à établir une commission nationale de l'Organisation des Nations Unies pour l'éducation, la science et la culture, et la première réunion de la Commission s'était tenue, les 5 et 6 février 1958, à l'hôtel du Gouvernement, à Ottawa, sous la présidence de Norman Mackenzie, membre du Conseil des Arts et ancien membre de la Commission Massey. Le Canada était membre fondateur de l'Unesco — seuls les États peuvent être membre de cet organisme international — et il était censé prendre les dispositions requises pour assurer la liaison entre l'Unesco et les principaux organismes qui s'occupent de l'éducation, de la science et de la culture. La formation d'une commission nationale qui représenterait le Gouvernement et les organismes en question était demandée par plusieurs de ceux-ci, et sa création répondait à un besoin réel de rayonnement du Canada à l'étranger.

Peu d'organismes auront joué un rôle aussi important que le Conseil des Arts dans l'essor donné aux arts, aux lettres et aux sciences sociales depuis sa création, en 1957. Là où la politique et l'économie n'arrivent pas à donner un sens à la vie, tant il y a de divisions et d'ambitions à surmonter, la culture, elle, tente de réconcilier les hommes et parvient à leur donner le sentiment d'appartenance à une réalité qu'ils partagent en commun et qui se situe au-dessus des problèmes de langue, de territoire et d'argent: celle de la finalité humaine.

Résumer en quelques lignes l'activité du Conseil au cours des vingt-cinq dernières années n'est guère possible; il faut y voir, au départ, un effort colossal d'intégration et de consolidation des institutions culturelles afin de les établir sur des bases réalistes, puis, peu à peu, une politique de transformation qui se dessine à même la croissance ultra-rapide d'effectifs nouveaux. C'est toutefois dans le domaine de l'aide directe aux artistes que le Conseil des Arts a innové. En général, les organismes qui distribuent des subventions, les fondations américaines, par exemple, évitent ces secteurs facilement contestés et se sentent plus à l'aise en traitant à peu près exclusivement avec les institutions. Le Conseil a compris que la vie artistique repose en définitive sur le travail individuel et qu'il faut procurer à l'artiste le climat favorable dont il a besoin pour s'épanouir. La

distribution des bourses et les achats de la Banque des Oeuvres d'Art ne se font pas sans pleurs, ni grincements de dents, parce que les choix peuvent facilement sembler arbitraires, mais, à même son fonctionnement, quelque chose d'extrêmement important a pris forme: une expression artistique plus cohérente, avec des caractéristiques propres dont nous pouvons nous enorgueillir.

Les directeurs qui succédèrent à Albert Trueman, Jean Boucher, Peter Dwyer, André Fortier, Charles Lussier et Timothy Porteous, qui vient d'accéder à ce poste, se sont employés à maintenir ce qui fait l'originalité et la force du Conseil des Arts: son indépendance des pouvoirs politiques, et cela, malgré que son budget soit aujourd'hui alimenté à 85 pour cent par le Parlement canadien.

Deux étapes importantes ont marqué l'évolution du Conseil des Arts. La première, en 1965, fut l'approbation, par le Parlement, d'un crédit extraordinaire de dix millions de dollars. Soutien qui a été maintenu et augmenté depuis. Les chiffres sont éloquentes: durant sa première année d'existence, le Conseil avait dépensé \$749,000 à même sa caisse de dotation; en 1981, le montant atteignit, avec la participation du Gouvernement, 43,7 millions. Beaucoup a été accompli avec cet argent, mais le président actuel, Mavor Moore, dans son mémoire à la Commission Applebaum-Hébert, souligne, avec raison, qu'il y a bien des choses qui devraient être faites et que le Conseil ne fait pas, et que, d'autre part, le Conseil devrait disposer de budgets plus généreux afin de pouvoir mieux faire ce qu'il fait déjà et faire davantage dans l'avenir. La seconde étape, c'est la modification apportée au mandat du Conseil des Arts par la Loi d'action scientifique adoptée en 1977, en vertu de laquelle le secteur des humanités et des sciences sociales relèverait d'un nouveau conseil. Lorsque cette loi entra en vigueur, le Conseil des Arts put consacrer toutes ses énergies au domaine des arts. A l'heure actuelle, on sait qu'il examine tout particulièrement les moyens de faire connaître l'art canadien à l'étranger, de même que les rapports de l'art et de la technologie afin de permettre aux jeunes artistes de l'utiliser à bon escient, et qu'il ne néglige pas la possibilité d'encourager les formes d'art plus traditionnelles.

En somme, le Conseil demeure fidèle aux orientations du début. L'évolution du concept de la culture ne se fait pas sans transformations du statut de l'art, mais le Conseil continue de mettre en valeur et d'assurer sa qualité d'expérience majeure, unique.



# TEXTS IN ENGLISH

## AT THE BEGINNING, A CONCEPT OF CULTURE

By Andrée PARADIS

In 1958, when Peter Dwyer was explaining to university women in Ottawa the problems that the Canada Arts Council had to face, he predicted intuitively that, if the Council had the good luck to continue serving the arts with all the wisdom possible within the limits of the financial resources at its disposal, it was reasonable to hope for important results in ten or twenty years, that is, in a generation at the most. The great work to be constructed was that of a coherent Canadian culture, and the stride that the Art Council has taken in the last twenty-five years, the astounding development it has assured to the arts, letters and the social sciences surpasses all the anticipations of the man who was one of its chief architects. A man of culture, as much at his ease with Shakespeare as with Molière, loving music, opera and the dance as much as the plastic arts, Peter Dwyer was able to rally artists and public figures to an idea of art that he thought identical to the one declared by Oscar Wilde: "I have simple tastes; the best is enough for me."

For some — but it seems that these are still few — it is obvious that culture, which, according to Denis de Rougemont, is an "ensemble of human activities that give meaning to life", deserves the attention and support of the State. Nonetheless, one must be astonished that this truth is not easily accepted and that it is necessary to take up the struggle constantly in its name. A nation that does not agree to give entire moral and material encouragement to the possible sources of its essential meaning — which some call its greatness and others the soul of a people — dooms itself to the most obscure destiny, if not the most insignificant one.

Fortunately, in the middle of the twentieth century and at a time of considerable economic expansion, Canada understood this danger and found the means of remedying it. This country began to listen to a group of humanists and scientists united in a committee with the purpose of holding an inquiry on the advancement of the arts, letters and social sciences, the Massey Commission, with Vincent Massey as president and V.R.F. Georges-Henri Lévesque, a Dominican, as vice-president. The report of this commission, the first official document concerning culture in Canada, clearly established the necessity of creating a national organization that would be responsible for the development of the arts and the social sciences and, consequently, recommended creating "an organization designated by the name of Canadian Council for the encouragement of the arts, letters, humanities and social sciences with a view to stimulating and aiding the benevolent organizations whose activity is exerted in these domains; to intensify cultural relations between Canada and foreign countries; to fulfil the rôle of a national UNESCO commission and to set up and develop a programme of scholarships."

This took place in 1951. Six years later, in 1957, Louis Saint-Laurent, then prime minister of Canada, implemented that recommendation and created a council of twenty-one members, with Brooke Claxton as president and Father Georges-Henri Lévesque as vice-president; Vincent Massey, a patron of the arts, who meanwhile had become governor general of Canada, became honorary president. The first meeting of the Council took place at Ottawa on April 30, 1957 at the parliament buildings. That day marked the accession of culture to the national level. In the future its development would be supported by the State which became, in some way, not the overseer but the partner of the different existing bodies and those that would quickly take shape. The Council also became for the individual artist, almost completely neglected until then, a hope and a presence upon which to rely.

The adventure that was beginning was going to depend on men of culture called upon to make choices and give orientations. From the start, it was evident that it was necessary to foster an intellectual climate that the Massey report had found to be endangered, so little had it been supported. Studies had not been limited to the analysis of organizations and cultural institutions already existing, but also to that of human and spiritual resources whose potential was little developed. This was soon understood by Brooke Claxton and Father Georges-Henri Lévesque, as well as by the members of the Council and particularly by the executive of which Jules Bazin was a member. The executive felt that a foundation such as the Arts Council, profiting from considerable freedom of action, should innovate and establish programmes to promote, on the one hand, the development of universities with the help of contributions from the funds of grants of money to universities — a programme filled with pitfalls at the beginning and demanding subtle tact — and on the other hand, support of existing cultural organizations and stimulation of creative effort from one end of the country to the other.

At the end of the first year it was evident that the Council benefited from an exceptional staff who, with the Council, were going to shape the destiny of an organization whose basic philosophy was to serve and encourage Canadian cultural life and to give it importance. These officers were Albert W. Trueman, director; Eugène Bussière, assistant director; Peter Dwyer, artistic counsellor; Douglas Fullerton, treasurer; and Lillian Breen, secretary. A rapid analysis of the first report gives an idea of the enthusiasm in which the organization took form, the members feeling themselves near the centre of decision. The first grants had been allocated to the universities, the grants from the endowment fund had been distributed to the arts, the humanities and the social sciences. In addition, on August 27, 1957, the Council had passed a resolution to establish a national commission for the United Nations Organization for education, science and culture, and the first meeting of the Commission had been held on the fifth and sixth of February, 1958 at the parliament buildings in Ottawa under president Norman Mackenzie, a member of the Arts Council and a former member of the Massey Commission. Canada was a founding member of UNESCO — only states can be members of this international organization — and was supposed to take the steps required to assure liaison between UNESCO

and the principal organizations concerned with education, science and culture. The formation of a national commission that would represent the government and the organizations in question had been requested by several of the latter, and its creation answered a real need for Canada's influence abroad.

Few organizations will have played as important a rôle as the Arts Council in the impetus given to arts, letters and social sciences since its creation in 1957. Where politics and the economy do not succeed in giving meaning to life, so many divisions and ambitions are there to overcome, culture tries to reconcile men and manages to give the feeling of belonging to a reality they share in common and which is above the problems of language, territory and money: the reality of human finality.

To summarize in a few lines the activity of the Council during the last twenty-five years is not possible: to begin with, it is necessary to see a tremendous effort of integration and consolidation of cultural institutions in order to establish them on realistic bases, then, little by little, a policy of transformation which becomes clear with the ultra-rapid growth of new forces. Yet it is in the area of direct aid to artists that the Arts Council has introduced innovations. In general, the organizations that award grants, American foundations for example, avoid these easily disputed sectors and are more comfortable when dealing almost exclusively with institutions. The Council has understood that artistic life rests finally on individual work and that it is necessary to provide the artist with the favourable climate he needs to develop. The distribution of grants and the purchases of the Art Bank do not take place without complaints or anger because choices can easily seem arbitrary, but within its function something of great importance has come about: a more coherent artistic expression, with special characteristics of which we can be proud.

The directors who succeeded Albert Trueman, Jean Boucher, Peter Dwyer, André Fortier, Charles Lussier and also Timothy Porteous, who has just assumed this position, have exerted themselves in maintaining what forms the originality and strength of the Arts Council: its independence from political powers, although its budget to-day comes 85 per cent from the Canadian parliament.

Two important steps marked the evolution of the Arts Council. The first, in 1965, was the approval by parliament of an extraordinary credit of ten million dollars, support that has been continued and increased since then. The figures are eloquent: in its first year of existence, the Council had spent \$749,000 from its endowment funds; in 1981, with the participation of the government, the amount reached 43.7 million. Much has been accomplished with this money, but the incumbent president, Mavor Moore, in his report to the Applebaum-Hébert Commission, stresses with reason that there are many things that ought to be done and that the Council does not do and that, on the other hand, the Council should have at its command more generous funds in order to be able to do better what it is already doing and to do more in the future. The second step was the modification to the Arts Council's mandate by the Law on Scientific Action passed in 1977, by virtue of which the sector of humanities and social sciences would be under the control of a new council. When this law came into force, the Arts Council was able to devote all its energies to the domain of the arts. At



present, we know that the Council is very closely studying ways of publicizing Canadian art abroad, as well as the relation between art and technology, in order to enable young artists to use it knowledgeably, and that it is not neglecting the possibility of encouraging the more traditional forms of art.

In conclusion, the Council remains faithful to the orientations of its beginning. The evolution of the concept of culture does not take place without changes in the status of art, but the Council continues to favour and assure its quality of major, unique experience.

(Translation by Mildred Grand)

## THE GREAT CHALLENGE OF THE CANADA COUNCIL ART BANK

By Anne McDOUGALL

One of Canada's most original art programs will be 10 years old this year.

The Canada Council Art Bank was invented by Quebec artist Suzanne Rivard Le Moine in the spring of 1972. The genius of the Bank comes from the simplicity of her idea: the people of Canada would buy works of art from contemporary artists through their federal or provincial governments. These would be chosen and paid for by the independent body, the Canada Council. The works of art would be offered for rent to government and non-profit organizations. The result would mean money in the artists' pockets, maximum exposure of their art, and a long-range increase in art education to Canadians all across the country.

The Bank has gone through stormy times since this idealistic program was put in place. To-day, however, finds it flourishing. The public has gradually grown accustomed to finding new and lively art in unexpected nooks and corners of government hallways and open park space. Visitors from inside and outside Canada are looking at the Art Bank with renewed interest. The new director, William Kirby, is kept busy answering questions.

This year, for example, representatives from the Alaska State Museum came to Ottawa to look at the Art Bank's holdings in its warehouse on St. Laurent Blvd. They spent four days choosing 20 works by 11 artists. Kes Woodward, of the Alaska State Museum, finds the Canadian paintings "give a strong sense of place, of a particular light, atmosphere and division of land and sky". They include "Lacque d'un pays vaste #10", by Jean McEwen of Montreal, "Smoke Lake II" by Kay Graham of Toronto, "First Star Landscape, 1968", by O. Rogers, Saskatoon. The exhibition will visit the Alaska Association for the Arts Bear Gallery in Fairbanks; the Visual Arts Centre in Anchorage; and the Alaska State Museum in Juneau. It returns to Ottawa in late June, 1982. Impressed by the Canadian undertaking, Alaska has now set up its own Art Bank to buy and rent out works of art by local artists.

Other cities, such as Boston and New York, have been watching the Canadian experiment for some years. In hard fiscal times, however, the U.S. General Services Administration in Washington finds difficulty in launching such a program. Australia has set up a Bank modelled on Canada's and New Zealand may follow. At the present time, Canada ranks as the third largest per capita art spender after Sweden and West Germany.

How has the program been working at home? In September, 1981, the Art Bank Liaison Officer, Thérèse Dion, organized a rental exhibition of 200 works at the Complexe Desjardins in Montreal. She reports sending a wide variety of paintings, as well as sculpture which included "electric things, push-button, conceptual", as well as more traditional things. These works were put on exhibition so that agencies interested in renting could have a chance to see the collection all together. It also had the advantage, says Thérèse Dion, of "piquing public interest for when they come across these things in public buildings." Some of the offices renting from the Art Bank are Teleglobe, Revenue Canada, airports such as Mirabel, Dorval, Quebec, Sept-Iles, and Air Canada. In Quebec it is also possible to rent art work from the Musée du Québec.

In October, 1981, the University of Quebec in Montreal, UQAM, had a showing of Art Bank work which was well received. Thérèse Dion praises the good accommodation, with storage space at the back, and easy access to the Metro, as well as the help of Luc Monette, the director of the UQAM Gallery. Students seem to get special benefit from the travelling Art Bank exhibitions. CEGEPS throughout the province are renting works on a one-year contract, often for display in their libraries.

The Art Bank has been careful from the beginning not to compete with the commercial galleries which deal with private clients. It charges a standard rate of 12 per cent of a painting's value for any government or non-profit organization renting for a two-year period. A large and ambitious work, for instance, would rent for \$500 a year, probably the top price. A more modest piece, the ceramic cow by Joe Fafard of Regina for instance, could be rented for \$65 a year.

The Bank has cast a wide net to take in what Bill Kirby calls "the multiplicity of styles of the 1970's". The Bank itself has recently opened its doors to the public, who are now welcome to visit it in Ottawa's East End, and have a look at the far-out things our tax dollars are going to these days. Although visitors find a warm welcome at the Bank, the works are not in fact arranged as in a normal gallery. There has not yet been the budget for that. This means viewing paintings hanging in parallel, rolling racks, and clambering carefully among pieces of sculpture laid out on the floor of the warehouse. The Bank does have a large space which would be suitable for a gallery and on the night of its re-opening last fall hundreds of interested artists and art-lovers poured in to the reception there. The opening followed a period, March 1981 — Dec. 1981, when the purchase program had been suspended due to lack of funds. This has now been picked up and Bill Kirby reports they are "back on track". What this means to artists all across Canada is that a jury of three (constantly changed for fairness and objectivity) looks at slides of art works, and visits studios, so as to get the newest and best work into the Bank.

In Toronto, January, 1982, another Bank Liaison Officer, Colette Gagné, organized 43 works by 35 painters, sculptors and print-makers, into a lively show at the IGA Gallery on Queen Street. The idea of renting the big commercial gallery was to give federal, provincial and local government agencies an opportunity to see new works. Colette Gagné picked what she thought would be suitable for "office space, board room, lobby and

conference room". Advanced artists, Ron Martin and Betty Goodwin, were also shown as well as New Brunswick sculptor John Hooper's carved wood "Man in a Wheelchair".

The challenge for Kirby and his colleagues is to rent out as many Art Bank works as possible. This revenue, added to the \$500,000 allotted by the Canada Council, makes it possible to keep up a steady stream of new purchases.

There are to-day 9,551 paintings, drawings, prints and sculptures in the collection. This represents 1,189 artists. Since 1972 almost \$7 million has been spent on purchases. The collection is today valued at \$10 million. Between one half and two thirds of the total collection is currently out on rental. Of these, about 100 contracts are in Ottawa, and 170 spread across the rest of Canada. Five provinces have become involved in their own art banks: B.C., Alberta, Saskatchewan, P.Q. and Nova Scotia. William Kirby feels "the more provincial art banks the better, it helps the artists. Quebec is the most highly evolved in Canada."

Alberta-born Kirby, 39, has been head of the Canada Council program of assistance to galleries since 1978. Before that he taught Fine Arts at the University of British Columbia and the University of Manitoba. He was director of the Edmonton Art Gallery from 1967-71, and curator of contemporary art at the Winnipeg Art Gallery, 1974-78. He is pleased that the rental program at the Art Bank and general increased visibility of interesting new art have conditioned people to look beyond calendar art and reproductions. Corporate institutions are more adventurous these days; they take more chances with what they buy or rent. The excitement is infectious and the public's imagination has been stretched to look for original shapes and designs.



1. Sliding grates of the Art Bank warehouse. Center, a painting by Jacques HURTUBISE.



2. A painting by Guy MONTPETIT exhibited at the Mirabel airport.