

## English Translations

Yvonne Kirbyson et Bill Trent

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CALGARY

6-26 octobre: Hugh Monahan, exposition-solo; novembre: William Harisch; décembre: Mario Moczorodynski.

SASKATOON

11 octobre-3 novembre: le XIXe siècle français (exposition itinérante de la Galerie Nationale du Canada); 25 octobre-17 novembre: collection Peter Stuyvesant; 4-30 novembre: tapisseries françaises contemporaines. Collection C.I.L.

VICTORIA

Jusqu'au 20 octobre: Kiyoshi Saito; 22 octobre-10 novembre: art canadien, nouvelles acquisitions; 12 novembre-1 décembre: Donald Harvey et Margaret Peterson; 3-22 décembre: collection Stuyvesant; 26 octobre-17 novembre: legs Massey.

VANCOUVER

4-19 octobre: David Mayrs; 21 octobre-2 novembre: Michael Morris; 4-23 novembre: Jack Shadbolt.

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MENDEL ART GALLERY

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THE ART GALLERY OF GREATER VICTORIA

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GALLERY OF THE GOLDEN KEY

761 Dunsmuir Street

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NEW YORK

Jusqu'au 13 octobre: John D. Graham, peintures et dessins; jusqu'au 11 novembre: architecture des musées; 1 octobre-4 novembre: Dubuffet, collection du musée; à partir du 14 octobre: Rauschenberg, sons; 23 octobre-5 janvier 1969: Brassai.

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THE METROPOLITAN MUSEUM OF ART

Fifth Avenue at 82nd Street

Jusqu'au 17 novembre: fresques italiennes entre autres de Botticelli, Piero della Francesca, Castagno, Uccello; jusqu'au 19 janvier 1969: art du Guatemala.

THE SALOMON R. GUGGENHEIM MUSEUM

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Jusqu'au 2 février 1969: maîtres artisans du Pérou; 20 décembre-10 mars: collection Peggy Guggenheim.

MINNEAPOLIS

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ENGLISH TRANSLATIONS

by yvonne kirbyson - bill trent

editorial

ART AND EDUCATION AT UNESCO

BY ANDRÉE PARADIS

Since its inception, UNESCO has best reflected the interest of numerous countries over the past 20 years in a fundamental freedom outlined in the Universal Declaration of Human Rights as "the right to participate freely in the cultural life of the community and take pleasure in the arts."

The director of the department of art instruction at UNESCO, Madame d'Arcy Hayman is responsible for promoting international co-operation in the teaching and diffusion of the arts through a programme designed to channel artistic education into general education to permit both the formation of the professional artist and the artistic education of the public at large.

The importance of the arts in general culture is an accepted fact. As the director of UNESCO, Mr. René Maheu states it, "one day we will have to speak of culture when we deal with development... man is at once the means and the end of development". (1) Man is therefore the means and end of his own culture. If art is recognized as a natural language, it follows that art must be taught like a living language. From this point everything possible must be done to awaken art awareness in the child, and to arouse an untiring curiosity by stimulating all the forms of expression.

Artistic formation in general education

As almost everyone has some creative potential, one of the major responsibilities of art education is to discover the talent of each child and encourage its growth. Today especially, with the increase in

leisure time, the arts play an important part in giving life greater meaning and allowing man to express the multiple facets of his personality.

The school can and must provide parallel to the intellectual formation it gives, an opportunity for the awakening of youthful sensitivity by an artistic initiation. Only by beginning at the primary level can the habits and needs be created which will raise the cultural level of the population. In this regard, school art instruction is a very important link in the chain of cultural development.

Formation of the professional artist

The talents and tastes of the child must be discerned as early as possible and his aptitudes encouraged throughout his general education until he has developed to the point where the technical training of the professional artist might begin.

This formation of the professional artist requires a constant re-evaluation in the light of new educational thoughts and tendencies, perpetual transformations in the manners of expression, and new uses of material, and finally must be accomplished with a clear vision of social and economic changes which the world has been undergoing since the end of the second World War.

It is important that art teaching programmes should thus evolve continually. Since teaching art comes from an old tradition, there are problems in adapting to new needs. In many countries rapid growth of specialized institutes, of art and music academies, results in serious employment problems. What must be done is to adopt the law of supply and demand to avoid a plethora of artists in areas offering relatively few openings.

Art education in the school curriculum

All members of society are either spectators or consumers in the artistic domain. In view of the influence of the arts on economic and social development, one of the essential functions of artistic education is informing the public and making business and government more conscious of the influence of the arts on the well-being and development of the individual.

The programme of UNESCO's art education department requires a flexible and imaginative implementation. Since the excellent instruction periods of Bristol in 1951 organized under the auspices of

(1) La Civilisation de l'Universel. René Maheu. Editions Laffont-Gauthier.

UNESCO, much has been undertaken in terms of promoting and financing national and international programmes of art education. UNESCO also participated in the creation of three non-governmental organizations: The International Society of Art Education; the International Society for Music Education; and the World Council of Crafts.

#### *Formation of cultural animators*

The modification of the function of traditional means of diffusion, as well as the appearance of new instruments and means of communication and public education, confronts all countries with a problem of men: whether it is a question of art administrators, of animators of public education or of organizers of cultural centres. The demand certainly surpasses the actual supply and the requirements will increase. In several countries (Czechoslovakia, Poland, France) the professional profile of these animators is being drawn so that it can be determined precisely what must be the level of recruitment, the nature of the training, the type of career, and the status.

Several countries suggest that it is the task of the university to form versatile teachers. Others favour institutions that would offer a specialized formation adapted to the innovating and specific character of the cultural animator. Such institutes may be found at a national level with a regard for cohesion, for effectiveness, for more universal utilization, or at a local level (museums, libraries) to permit decentralization and answer local needs. The tendency is to combine the two.

This topic is the object of very recent research in Italy, the United Kingdom, France, and the United States, and is among the most ancient practices in the countries of eastern Europe. But everywhere the programme of the formation of animators is being revalued. What theoretical studies (sociology, psychology, pedagogy, artistic culture) are required at what levels, for how long, and when and where are these studies to be accomplished?

The enquiry commission on the teaching of the arts in Quebec whose report will be given in the course of the autumn of 1968 sought to answer several of these questions and to propose solutions which bear in mind general and local problems. Interested people who will read the report will await with no less impatience the programme of UNESCO which will be submitted at the fifteenth session of the organization, and which will reflect a very special interest in culture, and will orient it to the task of defining and elaborating the standards and methods used for cultural activity in different countries.

#### *leon bellefleur*

PAR BERNARD DAGENAIS

The life of a painter has its pleasant surprises and its moments of jubilation. But it is also liberally sprinkled with deceptions and difficult periods and many a would-be artist, either because of a lack of talent or stamina, has quit. Leon Bellefleur is one of those people with faith in their own talent and today he is ranked among the great painters of Quebec. Some 100 of his paintings, drawings, lithographs and inks will be exhibited in a retrospective to be mounted by the National Gallery of Canada in the fall.

Bellefleur, a man for whom hard work holds no fears, waited 25 years before he could devote himself entirely to painting — he was a teacher during those long years — and today, at 58, he is still looking for new horizons. He speaks seriously of his voluntary exile in France, which began in 1954, and he says he did not go to that country to discover a new element in his work. It was a question rather of continuing research begun in Quebec. His 10 years in France, however, were to open up a whole new world of color.

For Bellefleur, painting is really a projection of oneself. "We look for a method of expression that resembles us, that clings to us," he points out. "Painting is a lyrical art. We give it all of our aspirations and the work is one of continuous research."

The artist's contact with the Old World has had a profound impression on his work and he admits it. "The countryside inspires me," he states, "and the time I spent in various areas of Provence left its mark on my work. Life there is so full of joy and as warm as the light that shines on the region. My impressions (of Provence) can be seen in my paintings."

When Bellefleur arrived in Paris, he realized that he had in a way come to the heart of things. "I was happy in France," he says now, "but there was something missing for me. I missed the country, the cold, the snow, the river, the Canadian solitude. I realized I belonged to Quebec. I still have an attachment to France, however, and my dream is to spend six months in that country and six in this."

Bellefleur says he is a lyrical painter but then he admits that basically, he is a figurative artist. In most of his paintings, his principal objects are situated in a pictorial scene.

#### *petroglyphs in quebec*

BY RENÉ LÉVESQUE

Quebec can now count petroglyphs among its many treasures. The rock carvings were discovered along the Saint-Francois River in the municipalities of Brompton and Sherbrooke. We are indebted to their discoverers, Messrs. Jean-Marc Foret, Claude Camire, Julien Lahaie, and Michel Montigny. Once the stones were removed from the river to prevent their being harmed either by the action of the ice or overly-enthusiastic souvenir hunters, it became possible for us to analyse them more completely and to photograph them. Thus, in the course of this article, the first pictures of these discoveries are presented, as well as the circumstances under which the find was made. Before delving into our subject, we may be well advised to consider a brief synthesis of the historical notes which Monsignor Maurice O'Bready, the Principal of the Normal School of Sherbrooke placed at our disposal. To his comments we will add descriptions of some archeological discoveries.

The Sherbrooke Archeological Society located some prehistoric American Indian settlements along the Saint-Francois River. There are traces of "archaic" villages at Sherbrooke and Weedon at the mouths of rivers which flow into the Saint-Francois. Moreover, all throughout the area surrounding the municipality of Lennoxville, small or medium-sized settlements where a type of woodland agriculture was practised can be observed. With regard to historical Indians, the team discovered fragments of Iroquois pottery on the tip of the small island situated facing the mouth of the Massawipi River. In the very heart of the Odanak Indian reserve, traces of an Abenaki occupation were discovered. It is known that the Abenakis settled there after 1682 with the permission of Frontenac. In the domain of the white man, Francois Hertel sailed back up the Saint-Francois River in 1690 and launched headlong into an attack on Salmon Falls. Jean-Baptiste Hertel de Rouville undertook a similar expedition in 1704 and ravaged Deerfield. According to the historian Maurault, in 1708 another expedition guided this time by two men, Saint-Ours and Hertel de Rouville pillaged a few posts including the one at Haverhill. In 1742 along the same body of water appear Noel Langlois called Traversay and Pierre Abraham called Desmarests with a mission to proceed "up the Saint-Francois River to inspect woods suitable for the building of the King's ships and masts". In 1759 a visit with a contrary purpose occurred as Rogers lead a punitive expedition and burned the principal village of the Abenakis. Old documents mention the presence in this area of American spies and tacticians during the War of Independence, as well as Canadian sentinels in 1812. If we add the many courageous missionaries to all these people, the Saint-Francois River assumes the proportions of an age-old route of penetration and communication. But the list is not yet exhausted! We can join Monsignor O'Bready in saying "that even before 1632 white men navigated our rivers and surveyed our regions. Maps kept in Ottawa attest that at an early date the French knew our area well enough to chart the main bodies of water. Therefore there is nothing astonishing in the fact that in 1786, Pierre de Sales Laterriere estimated that a great many passers-by before his time had contemplated the site of Ktiniketolekwac". Moreover, here is an extract which was to be at the source of the discovery of the petroglyphs.

He wrote, "We arrived at the Grand Portage or sault where two branches of the river join, one of them the Megantick E.N.E., and the other coming from Lake Mara or Megock, O . . . while the Indian carried the canoe and the baggage I amused myself by reading on the stones and the beun timber the names of those who had been sent there to explore, and the numerous names of strangers who had passed by that way since the discovery of these regions".

This information caused an echoing interest in the members of the Archeological Society of Sherbrooke. During the autumn of 1963, Jean-Marc Foret discovered signs carved on the boulder in the very middle of the river, facing Brampton. He eagerly hastened to inform us of it. We immediately went to the spot, and in a few moments ascertained the importance of this manifestation of American Indian art. The next day was completely spent in bringing out the motifs by means of white pencils, photographing them, and coating them with a rubber process in order to obtain models. The onset of the snow put an end to our activities which resumed only the following spring.

At the spring thaw, we realized that the rocks were being greatly eroded by the ice. It was then that we decided that they should be removed from the river, especially since they proved to be not easily accessible to scientists and tourists. Let us now pass on to the precise localization of the rocks as well as the description of the glyphs which they bear. For this purpose we will use notes which Mr. André Poulain, a geographer, was kind enough to let us use.

The rocks in question are a few hundred feet up-river from the bridge on route \*22-5 in Bromptonville. They are made up of a rocky outcrop with a polished surface of gray slate and act as a transversal barrier to the outflow of the river. Downstream there are two other barriers; one of which serves as a foundation for a hydro-electric dam having a waterfall of 23 feet. The undulation of the ground must have greatly influenced the voyageurs. As the geographer Poullain states it, "the voyageurs who journeyed along the Saint-Francois River had to effect a portage beginning at the present dam and going as far as the southeastern end of the second barrier upstream from the bridge. The portage trail crossed the old channel, went over the hill of the old village, and ended at the rocky crags, one of which bears traces of the passing of the voyageurs. This journey was followed by a rest, as far away as possible from the mosquitoes, that is to say the thick of the forest.

To reach the rocks, it is necessary to go down along a wall about 20 feet high, go over a very muddy bank, and step over stones and water holes. The rock itself is divided into two blocks. Only on the smooth surface located on the north-west side do the carvings appear. The polished surface faces north-west, and south-east, and has a slope of about 30 feet. There are small ledges on the rocks perpendicular to the carvings. The figures cover some 20 feet in length and 7 to 8 feet in height. They tend to centre near the line of demarcation between the two rocks, they abound at the top, and extend below the water level on the side of the southern block. The rocks were cut from the river by specialists of the Martineau and Deschambault Quarries and later taken to the City Hall of Brompton, which we may say in passing is the second municipality in Quebec to defray the expenses of an archeological expedition.

### jacques callot

BY JEAN CATHELIN

In the department of prints at the National Gallery, Jacques Callot is represented by one lone work — that of a horse rearing. But hidden away in boxes and in closets is a very complete collection of the engravings of the master of Lorraine. In the absence of a formal exhibition, I had the very special privilege of examining the works at my leisure, due to the generosity of Miss Fenwick, the highly competent curator of this department.

Because of the number and diversity of the pieces involved, the collection is of exceptional importance. In a first series of Gueux, there are 11 works, and in another, 14. Les Bohémiens is a four-piece series. Finally, the famous *Grandes Misères de la Guerre* accounts for 18 plates in the Israel editions of 1633. On the title page of this series, Callot is dignified as a "noble lorrain." The collection provides a good picture of the artist insofar as evolution of style is concerned. There is ample evidence of maturity both in the technical sense of engraving and on a personal level.

Callot leans toward what is blackest in expressionism and the tendency is to be found everywhere in his work. Because of the horrors he witnessed in the Thirty Years War and its sequels, the artist seems to have set out on a serious mission. It would appear that as he approached maturity he involved himself in a hopeless fight for a better form of humanity, making his art an instrument of social and political criticism.

Jacques Callot seems to have been one of the first of the modern voices to denounce the savagery of humanity and to give vent to his feelings in the most brutal of expressionism. For the artist, it was a permanent obsession and it is difficult to separate the Gueux and the Bohémiens from his *Malheurs de la Guerre* even if the obvious differences indicate different periods of time.

World traveller, lover of Bohemians, of itinerant actors and of Italy, Callot was celebrated in Rome and in the royal palaces of France. But his real love was his native province and his home. A wise, quiet man of vision, Callot realized when he reached 30 that he had to do a good deal of engraving in a hurry because his days were numbered. In the splendid collection of the National Gallery, only one item is missing — his crowning effort, *Tentation de Saint Antoine*.

### the seventh biennial of canadian painting

BY LAURENT LAMY

The seventh Biennial of Canadian painting offered 133 works of 70 artists chosen by a single judge, Mr. William Seitz, the present director of the Rose Art Museum of Brandeis University, Massachusetts. Mr. Seitz was in charge of the remarkable exhibition *The Responsive Eye*, organized in 1965 when he was the curator of the

Museum of Modern Art in New York.

The principle which governed the organization of the Biennial was the reliance on one person to choose the works to be exhibited. This is surely a valid principle: complete confidence is placed in one mind, in one vision, and compromises between divergent personalities are avoided. Free of all ties in a Canadian milieu, Mr. Seitz approached Canadian painting with a new outlook and he was able to see that "Montreal is the centre of the variety of styles and moreover, it is the mainspring of Canada's international vocation in the realm of painting."<sup>(1)</sup>

The collection he assembled is representative of directions taken by the majority of Canadian painters during the last three years.

As rich as the adventure of lyric abstraction may have been, today it certainly seems to have ended, or rather to be in a suspended state. The Biennial illustrates the fact that the explosion, the fragmentation occurred at the very heart of geometrism. This geometrism which, a few years ago, was so mishandled, facing abstract expressionism, then represented only a tendency and defined itself in most cases as an exercise of purity, a cold and intellectual painting which lightly touched the edge of the abyss of nothingness and silence. The white square of Malevitch was evoked several times, marking a limit it seemed. For many people, geometrism lived only in a rarefied atmosphere which would cause gradual suffocation. But the artists who believed in geometrism and the group of Plasticians was among them — showed that this extreme rigor could again become creative. Consequently, today we are in a position to appreciate the fertility of geometrism to which is related the most important experiments, that of the hard-edge, the soft-edge, those of the structuralists, optic art, and kinetic painting.

No doubt we can discover reminiscences of nature and reality in several works that are geometric or tend to geometrism. In one of the five works of Tanabe, we rediscover the horizon line, the profile of a mountain. *Zephyrus* by William Perehudoff is akin to a diagrammatic landscape and *Gindiga Uppans* by William Ronald offers superpositions similar to certain images of microscopic cups. With his *Buche de plage*, Toni Onley appears a realist in the eyes of the 1968 visitor. Having forsaken a lyricism of the most virulent expression, Rita Letendre still retains a few material signs while attuning her painting to the acceleration of the modern world. Like Harold Town, McEwen follows a road parallel to that taken by Letendre. He lightens the textures in which his originality lay in order to free and emphasize elements of structure. These painters are very assured, less abstract than the adherents to hard-edge, Molinari, Bush, Tousignant, Nova, Gaucher, Nakamura, and Pat Ewen, but they paint with an expression in which all lyric avowal is not excluded, to support a tendency which is increasingly gaining acceptance, like the art of today.

In the exposition, the Structuralists occupy a place apart, constituting a group presented in a homogeneous way and whose main representatives are Lorcini and Bornstein. Thus is evidenced the research bearing on the relations of forms, on the play of light and cast shadows, and on the colours which further accentuate the relief by incised optical illusion.

Another form of geometrism, that of "minimals" becomes supple in the strongly rhythmic ensemble *Soft slow high* by David Bolduc. Holmes and Lawren Harris work with geometrism and optic art at the same time, while Fisher gives a striking demonstration of virtuosity with networks of tightly-drawn intersecting lines which create silk-like effects of a great refinement.

Contrary to this precise research, the social art of the new realists developed under the more or less direct influence of Pop art. The descendants of Dada persist in their derision of the world and especially the urban and mechanical univers. This demolition obeys techniques since the materials used — plastic, string, and cardboard — are the very materials composing the objects on which the violent attack is waged. By accepting the most common materials discredited by cultural groups, these artists refuse the generally accepted notion of culture and concerted art which is the result of a slow esthetic and historical evolution. In this vein are several humorous objects by Ian Baxter, who ridicules the works of several recognized painters. For example: *Dark bag with four handles to carry the canvas of Harold Town* is constituted of an immense black bag whose proportions are the format of Town's canvases.

Another trend which Mr. Seitz sought to illustrate was that of the surrealist-realists which includes painters like Colville, Pratt, Dennis Burton, and Lindner. Their vision seems to me to be neither clearly defined nor convincing. The excess of realism in the case of Lindner among others, where every detail receives hardly more emphasis or colour than it has in reality confines this art to a very timid

(1) William C. Seitz, Catalogue of the Seventh Biennial of Canadian Painting, Foreword p. 18.

surrealistic vision indeed! I do not find in this narrative anecdotal tendency the individuality of any painter who forcefully compels recognition, and the interest of this painting seems to me to be rather limited. Whereas the expressionist Menses brings to life in a dramatic manner, a terrifying nightmare, by means of infernal machines drawn and grouped in a remarkable freedom.

The Seventh Biennial of Canadian painting was an exhibition whose quality, diversity, and profusion filled its visitors with curiosity and astonishment. It drew attention to 15 painters, showing five works by each one of them, and also focused on relatively unknown painters. The selection was good both in its homogeneity and in the works chosen from the personal production of the artists who were represented.

### *A pavilion where the mobile is king*

PHOTOS BY ARMOUR LANDRY  
TEXT BY ANDRÉE PARADIS

Visitors to "Man and His World" were overwhelmed by the change in the Quebec pavilion. What followed the static and rather cold visual presentation used for Expo '67 was the dynamic, gay, and truly refined image of a Quebec seen at its best, a human and receptive Quebec.

In the epic time of 30 days this radical transformation was accomplished by a determined crew led by M. Pierre Bataillard, a Swiss designer well known in Europe, who was engaged by the S.O.P.E.C. agency as adviser. Czechoslovakia awarded him the first prize for design last fall. He is, moreover, responsible for the visual presentation of the Peace pavilion and the Belgian pavilion in Osaka.

Pierre Bataillard knew how to translate a characteristic notion of Quebec — its space, by accentuating the airy element and suspending from a multitude of mobiles, the familiar objects of life, sometimes useful and sometimes humorous that define our tastes and fundamental interests.

Seen from this angle, Quebec becomes a land of milk and honey devoted to the art of living well. It invites one to discover a rich and varied nature, to practise many sports, to appreciate the arts, to savour the delights of a fine table, and in addition, to measure the importance of our natural mineral, forest, and hydro electric wealth.

As the visitor's look sweeps the display, his heart takes wing. He experiences a migratory feeling, and wants to stop at Côte de Beaupré to ferret with the tufted and blue-billed ducks and discover Percé and Bonaventure Island with the gannets. Above his head revolves an irresistible fantasy

Everything mingles happily: church and state, sports and the treasures of fine crafts, winter scenes and summer images. This is the mirror of a country that is slowly discovering its strength in harmony.

The impassioned eye of the photographer captured the taste for an attractive happiness, the forces of unity at work, the kingship of the mobile. Armour Landry loves this festive Quebec and senses the strength of the unity between yesterday and today and translates this atmosphere in moving photographic language.

### *arman, klein, raysse*

BY JACQUES LEPAGE

Between 1955 and 1960, the non-figurative academics of Europe found themselves in the midst of a revolt of artists intent on pursuing what a manifesto of the time called the "passionate adventure of reality, perceived from inside oneself and not through a prism of conceptual or imaginative transposition."

The focal point of the situation was Nice where Arman and Yves Klein met and decided to upset some academic regulations they considered intangible. The culture of Arman and the curiosity of Klein — one was associated with the "allure of objects", the other with "monochromes" — had, in 1959, already placed the two men in the front lines of the reaction movement. And the ground work was laid for the new era of the New Realism.

With the co-operation of such people as Hains, Dufrene, Villegle and Tinguely, Arman and Klein found themselves in Milan for a first exhibition, complete with manifesto by Pierre Restany. The New Realism was officially launched in October, 1960, and Martial Raysse, introduced by Arman and Klein, joined in. In 1966, Raysse, representing France, won first place at the Venice Biennial and some months later Arman won the Marsotto Prize. Klein was not around for the honors. He had died prematurely at the age of 34.

The supporters of the New Realism had once again provided proof that art can never be static. The school of Nice was the spearhead of the contemporary movement in the plastic arts.

### *the biennial venice festival 1968*

BY GUY ROBERT

The drama of mounting threats surrounding the opening of the Biennial Venice Festival was finally reduced to a few scenes more befitting musical comedy, and in retrospect the disturbance may be seen in its true proportions: that is, demonstrations organized by publicity-hungry protestors, and anarchists fighting for an ill-defined cause. Upon the whole, no serious violence or vandalism occurred, and the Italian police certainly cannot be blamed for instilling a certain respect for order, which they did with a totally Mediterranean or rather Adriatic unconcern.

Venice is peaceful again, and on the terraces of San Marco art critics, artists, gallery directors, museum curators, and pavilion commissioners from thirty-five countries throughout the world are gathering for the 34th Biennial Festival; everyone is busy discussing, preparing exhibitions or sales, or simply looking up friends; basically they are rather pleased with the programme that was shaken by musical comedy shivers.

There was something rather unusual about the inauguration on Saturday, June 22nd, for after the speeches two groups began to tour the pavilions, the official group which gained admittance to even the most exclusive exhibits, and the "revolutionary" group composed of about ten people (including the musician Luigi Nono) that stopped in front of each pavilion and in the presence of about 30 compliant photographers gave a show of courage by clamouring with fists clenched for the pavilions, and the Exposition to be closed.

### *A certain disquiet*

While there is certainly no question of minimizing the facts, the explanation of the disorder must be placed in its proper framework: the demonstrations which were held with the approval of the police unfolded in an accepted fashion in order to avoid the intervention of military detachments who were waiting it out at the edge of the Venice Giardini beside a small sit-in of young people who proclaimed themselves heroes of the avant-garde of a political revolution that would usher in the new order; the hot sun soon dispelled these neglected boys and girls, who seemed hippies on a trip or students out on a spree; later they were seen sipping lemonade on San Marco square.

The Venice demonstrations revealed the discontent of rejected artists, some communist agitation, and some of the scales of student anarchy, but they also indicated, after so many years, a weariness with the Festival's format and especially the prizes which have become prey to commercial exploitation and sensational publicity. No doubt the format of the Festival can be changed, rejuvenated, its scope extended; those who are at odds with the format can, as has been done the last few years, simply refrain from taking part in it. But the Festival, even such as evidenced in 1968, still remains one of the most important international exhibitions, a centre of admirably diverse and impressively dynamic confrontations, where no modern art form seems to have been neglected or censured a priori.

### *A return to representation*

The 34th Biennial Venice Festival lavishly provides examples of a wide return to a representative style in painting and in sculpture, after the abstract style of the last 20 years, and this turning back can be explained by the fact that abstract art has evolved a new form of academics whose imperious dictates the artist cannot easily tolerate. In large measure, the mainspring of this return to a representative style is American pop art which, as is generally recognized was inspired by Dada, but which possesses its own characteristics including a critical observation of modern reality accompanied by an attitude ranging from mildly allusive to vehemently protestive.

The representative style which exposes and relates facts already has, in the last seven or eight years attracted the critics' attention and offers legible works which narrate a tale in a single image or in a sequence of images (as is the case in medieval painting), which present events, which set a mood. This narrating representative style can take on the colours of political protest or social revolt, of erotic complicity, or philosophical considerations, but most of the time it grants only little interest to the manner of execution of the work. For example, in the Venezuelan pavilion, which is entirely devoted to the works of Marisol, this narrative representation attains a poetic equality which it all too frequently lacks elsewhere. In the Belgian pavilion Pol Mara frankly opts for a moral based on pleasure, the pleasure of seeing and showing woman by angular figurations and through perspective cut-outs which translate his great talent. In the same pavilion awaits the pleasant surprise of finding almost 15 paintings by Paul Delvaux, works dated from 1936 to 1968 which allow

one to trace the evolution of this famous surrealist painter.

From narrative representation we proceed to an experimental representation which is more greatly interested in the manner of painting than in the subject, concerned less with content than that which contains: representation becomes a mere tool, a way of giving precise contours to emotions and dreams. This is authoritatively illustrated in the Mexican pavilion in a brilliant collection of more than 70 of Rufino Tamayo's paintings that are dated 1955-1968 and reveal all the aspects and shadings of Tamayo's art, nourished by a symbolism that is at once transparent and opaque wherein occurs the perpetual conjugation of water and fire, sun and moon, blood and wine, love and death, violence and tenderness; where is contracted the marriage of forest and desert, shriek and cantata, dream world and daily life.

It would indeed be difficult not to grant the grand prize of Venice to Tamayo for the quality of his art, the significance of his work, and the importance of his presence in Venice in 1968. Other exponents of experimental representation include Frank Gallo of Chicago whose distinctive anatomical constructions are beginning to win acceptance; the Polish artist Tchorzewski whose captivating paintings bring to mind the best images of Roland Giguère, and also the Cypriot Skorinos, the Roumanian Grigorescu, the Italian Ceroli whose profiles do not fail to evoke the Snow's characters.

Another area of representation finds its inspiration in fashion, in the pressures of the market and gathers together those who exploit, often moreover with a remarkable talent, the paths which others have cleared for them; susceptible to influences, these artists constitute no less a second wave that critics must define by establishing the degrees of authenticity and originality, creation or copy. By way of example, I prefer the environment room of Red Grooms, a work full of fantasy and lively spirit, to the works of Arman; Grooms has inherited from pop art the feeling for caricature and an integral esthetic nonchalance. His "environment" entitled *City of Chicago* is the main attraction of the American pavilion packed with variations in the same style; Arman demolishes a piano, fits the pieces on a panel and entitles this "directed accident" *Chopin's Waterloo*; the entire orchestra can be dealt with in this way, forgetting neither the *Violin de Paganini*, nor music; accumulations of this sort will signify for many people only a bizarre taste for pretentious eccentricity.

Several artists like the Spaniard Canogar, stake their reputations on a semi-representative style that remains rather unconvincing, at least for the moment; and it is with regret that we see them leave perhaps prematurely the still impressive ranks of non-representational artists.

#### *There are still many abstracts*

The big eye-opener of the English pavilion and abstract art is Bridget Riley not only do her large canvases possess the best technical and visual qualities of *op art*, but they have moreover, the charm and poetry which are so often lacking in abstract works, weighted down with meaningless by-products. Riley possesses the secret of a forceful impact and beauty that immediately staggers and delights the senses, whose entire subtle impression does not fade after the initial shock; indeed to the contrary, a work by Riley (who was born in London in 1931) does not content itself with being an amusing decoration or a visual assault; without pseudo-metaphysical lubrications to explain a right angle or a curve, without computer-like calculation, this artist constructs in an empirical fashion works of an admirable beauty and touching sensitivity; which certainly proves that cold abstract art (linear, geometric, minimal, optic . . . etc) can also generate excellent works if the artist has an authentic feeling to communicate, something to show us like Mondrian, or Vasarely, or . . . Chagall, Roualt, Klee, Pollock, and Piero della Francesca!

After the discovery of Bridget Riley in *op*, we can call attention to the Swiss variations on Mondrian by Fritz Glarner, the rigorous compositions by Jean Dewasne in the French pavilion, the proud and masterfully balanced works by Luc Peire of Belgium; the parallel bands by Molinari of Canada; and Giovanni Korompay of Italy who employs in a very sensitive manner bands of varying size and intensity, interrupting the vertical line by tension spaces which bring the canvases to life and fortunately relieve them of a mannerism which otherwise would soon become tiresome.

#### *All of modern sculpture is represented*

Finally, sculpture is generously represented in all its aspects at the Biennial Venice Festival 1968. It is astonishing to note that artists for example from Finland (Hartman), Roumania (Maitec), Czechoslovakia (Preclik), Cyprus (Kyriakou), France (Kowalski), Yugoslavia (Sutej) and Japan (Miki) are all executing the same salutary return to objects, humble or sophisticated, it matters little, and producing works of a remarkable taste.

Object sculpture does not yield to minimal sculpture, masterfully represented in the Columbian pavilion by the works of Edgar Negret and in the British pavilion by those of Philip King. Holland displays

only one artist whose works fill its pavilion: and Carel Visser brilliantly takes up the challenge of a one man exhibit with his compositions of a rigor whose severity becomes supple by a grandiose sense of proportion.

Organic sculpture is no less abundant in spite of the tide of object and minimal sculpture: the Spaniard Amador, the Yugoslav Logo and another Spaniard Subirachs are ample witness of this. Apart from Schœffer in the French pavilion (as we know he is a prophet and high priest of kinetic art), two artists in particular attract attention: the Italian Marcello Morandini whose compositions of rythmical analysis are an invitation to a new perception of space and perspective; and the Canadian Ulyse Comtois who offers sculptures yet to be done, to use his own words sculptures to finish: for the most part they are columns upon which more or less successful variations can be built to infinity, according exactly with the rythms of the determined compositions. This is the approach of an artist who is interested in inviting the spectator to a direct and active participation; the artist provides a tool, rather as a piano manufacturer does and the "customer" finishes it off according to his inclination or his talent.

#### *What of the next festival?*

In 1968 the 34th Biennial Venice Festival brings together 35 countries, hundreds of artists, thousands of works, in a vast international exhibition: in spite of some of the outmoded aspects of the format, we hope that this festival will continue to hold the dominant role which it has been playing in the plastic arts for the last two or three generations. The will to destroy of a handful of anarchists cannot conquer the patient perseverance of those who are working to build a better world where everyone is free and it is possible to create gathering places for men of many nations: for, is such not the basic function of the work of art?

#### *the "great number" at the fourteenth milan triennial 1968*

BY CLAUDE BEAULIEU

The 1968 Milan Triennial lay in the path of student protest; it closed its doors to re-open them on Sunday, June 30th.

This year the theme such as proposed in the Manifesto of the Triennial was the "Great Number", a subject dealing with some aspects of the problems of modern society. What was precisely to be examined was the scope, production, relationships, communication, and organization of the daily life of the mass of humanity.

Primarily the theme was concerned with town-planning in its general conceptions or in certain detailed aspects, then with architecture and the objects that play a role in our daily lives. These controversial subjects were apt to inflame the minds of young people who were revolting against, on one hand, the ossified state in which is maintained the routine of educational methods, or more simply and directly the working conditions and equipment of certain universities, and on the other hand, this conscription into which the young are drawn in order to swell the army of consumers, which is destined to be crammed with all of industry's products at an ever-accelerated speed, by means of advertising, display and the ease of acquiring. It is known that this mass production caught in an irreversible mesh of gears spills on to an urban population that has been swelling in a phenomenal way since the last century, reaching, since the end of the last World War, an alarming point which announced inconceivable prospects for the future. The very spirit of the Milan Triennial is propitious to an exposition such as this, which has to devote itself to confront resolutely and squarely a most foreboding future. The Triennial's manner of expression is aggressive, the stimulus the visitor receives should make him uneasy, the problems that he encounters should fill him with a concern as intense as that he feels towards the essential purposes of life.

How did different nations interpret the theme that was submitted to them? Several countries were content to create theatrical sets with a certain complacency to scandal and an anti-esthetic position, by using purely utilitarian elements whose arrangement appeared improvised: there was sound, suggestive noises, projections and lighting effects; photos had an important place in this presentation; large photos were projected at lightning fast speed, as great sonorous tubes suspended in space like nightmarish feelers emitted from each end muffled sounds that were amplified and obsessive. One country wanted to mark in its search the point from which there is no turning back by a caricature of the Parthenon, by destroying a ruin. Would not this anti-esthetism be the search for a new esthetics? Most of the themes of the displays and their plastic expression using diagrams of urban systems sought to demonstrate the absurdity of modern urban life: a negative or insufficient use of the framework of life, instability

or the obsessive planning of industrial societies of today, the invading and misunderstood urbanisation of the countryside, and the incoherent and vital protest of youth. All these themes served as introduction to the exposition. Town planners, architects, sculptors, or graphic artists had been called on to illustrate this area of environmental creation. Saul Bass and Herb Rosenthal for example, use an impressive number of dividers, some of which are partly open according to a certain sense of balance, to depict the stifling, anguished atmosphere of our society where the fever-pitch for classification is demented. The architects Alison and Peter Smithson heap up temporary structures to condemn the transformation and camouflage of modern cities beneath a hodge-podge of all kinds of scaffolding.

This section, generally conceived and achieved by representatives of all nationalities served to introduce the proposed themes. Fourteen nations had responded to the invitation. It is astonishing to note how greatly divergent, parallel, or linked can be the views suggested by a proposed theme — this was certainly evident at Expo '67.

If one grasped in certain presentations of national pavilions the effort to justly condemn the degradation of the individual by the monotony of gesture, engendered by the repetition of the woefully utilitarian object, as opposed to the no less depressing improvisation of heroic objects that people are forced to employ whether they like it or not, we would discover that the will to create an object or develop a well-circumscribed theme vital for the urban life of tomorrow was limited to a very few countries. Certain exhibition spaces were used especially for display, for the presentation of arts and crafts products, or even exceptional achievement, but these strayed beyond the theme. Others even used the exposition to further publicity aims. Such is the case with Mexico which, starting from the op art expression of its "Mexico 1968" emblem developed an optic composition on the Olympic Games in Mexico: a great zebra-striped maze, obsessive, enlarged to the point of being gigantic, that from floor to ceiling flashed shapes and forms, the mainstay of an adept and aggressive graphic publicity. Another example of this is Roumania which exhibited ceramics, sculpture, tapestries, and sumptuous metal objects of a voluptuous richness, the exciting culmination of a prolific tradition, but useless for the great mass. Rather a paradox for a socialist country. In the display of Holland, Sweden, and Finland, were useful and pleasant objects which the information media reveals to us as soon as they appear; equally, in Finland's display were chairs of corrugated cardboard mounted like packing boxes, these ephemeral objects for mass consumption permit one to reflect on what the life of the future might be like. In this domain, France pushed very far its presentation of objects essentially conceived for mass production whose form renewed or evolved towards decorative simplification. Cleverly grouped, a mural by Folon uniting the collection, these objects, several of which had, unfortunately been removed from the display, struck a note well in keeping with the Triennial. The objects were grouped around a plasticized foam-rubber object whose shape amidst the collection resembled a great splatter and was placed in the very middle of the room to be used as a long and sensational divan. Italy felt it ought to push the exposition of the theme even further by surpassing a simple plastic or urbanistic research to attack a problem that largely extended beyond the limits of the Triennial. The subject chosen was the desalinization of sea water; a problem which goes hand in hand with water pollution. The subject is of the greatest interest for it will assume a primary importance in a future that looms nearer than we like to believe. The presentation was pleasing, much too centred on a display which leads the public at large to superficially consider the decor, and which leaves the experts dissatisfied.

Perhaps West Germany best replied to the Triennial. In a sober framework without false or extravagant settings it offered elements of urban equipment in a perfectly synthesized conception restated with all the keen insight that is proper to this country. There was no sign of complacency in the presentation: the subject was treated in a highly realistic manner and positive solutions were obtained on the practical side. Putting order into urban signal systems is a problem that seems to escape the town councillors of most cities. The street equipment, composed of premoulded elements in polyester and fiberglass is combined in a series of multiple purpose kiosks and a signal column in which interchangeable patterns provide for all possible requirements.

Canada was housed in a great lengthy space built according to a minutely and subtly studied plan where all the disciplines summoned by the Triennial were duly represented. But no trace of the theme was evident. With the essential consideration of the Triennial in mind, a rather tightly-closed official group was content to expose the achievements of town-planning, architecture, integrated art, and design which had already been evaluated and which added nothing revolutionary or original to the production destined for the "Greatest Number".

Why did our country, which we like to cite as belonging to the 21st century exhibit in such an affected and static way at the Triennial whose dynamic, if not scandalous spirit is resolutely turned to the future? Evidently one can feel some pride looking over the reproductions of Simon Fraser University or Peel subway station, and dream of replacing the horrible benches installed along Montreal sidewalks with those of moulded concrete by Pierre Rivard, and perhaps admire the new fire hydrants constructed according to a design adapted to the fine points of an accomplished architecture. But all this very civilized polish would have been enhanced by acting as a framework for an impulsive research on a subject very vital to the future of a population which suffers too much from improvisation and making ends meet in the domain of town-planning. There is some danger in working in a vacuum when the pulse of the entire country is to be measured, a pulse which seems to throb with a vigorous life-blood.

### *feito or the universal conscience*

BY JEAN-JACQUES LEVEQUE

It is customarily said that drawing is the artist's confession, the seismograph of his sensitivity. It is also considered that drawing is an intellectual exercise. It is the elucidation of the artist's statement. Reassuring indeed are these reflections and this mission which condemns all direct attack on form and the "mad and sudden" treatment of matter without protective barriers to stem the effects of colour.

The day when FEITO abandoned drawing, when he chose expression to the detriment of reflection, he "crossed the threshold". He broke the chains, but he was leaning over the edge of a precipice. The fires of hell, the carnal burden of earth, the heady, whitish foam of the sea were waging furious battle. It is within the painter's realm to conjure up these forces, to understand them, and to make them visible.

At the same time, he was living the strangest paradox because he was abandoning drawing, the exercise of confession, when he was most resolutely waging the quest for his own inner truth. Indeed, on that day FEITO probed his own depths and rightly judged matter to be his mirror. There are two major reasons for that. A matter that is exterior to us, examined by a look or touch gives us a revelation into ourselves. Bachelard has clearly demonstrated this. We place our least conscious dreams in such and such a matter. To find them again is to know ourselves better. In another respect, a painting of this type depending no longer on representation, but upon impact — a terribly telling one, if you think about this point, finally rediscovers the virtues proper to drawing: the artist expresses himself in the immediacy, in the outburst of emotion.

In short, at the same time that FEITO placed his painting on the level usually adopted for drawing, he revealed himself through colour. What is expected of a confession? It reveals the nature of a man, and consequently the quality of his relationships. Relations between the different "selves" of which he is made up, and with the world. Therefore, FEITO's painting is essentially a painting of communication. It embodies the passing from a representative painting to a painting of communication. This is an ancestral dream from which the artist is ever awakened by the image, for an image is merely a chosen thing, generally too explicit, and sometimes a mere transfer onto canvas. Neither the expressed world, nor the man-author are present in their totality, their fundamental unity. An image expresses only a fragment of reality. What distinguishes a painting like one of FEITO's (and ultimately "abstract" painting as it is called) from a painting of the "figurative" type, is that FEITO's work constitutes a whole every time. And the so-called resemblance in an artist's canvasses is justified by the fact that in each one, everything is said. The only change may be in the perspective of this vision, the lighting, perhaps the creative conditions, or the temporary supremacy of some particular aspect of the artist's temperament. This entity is so vast that it can be grasped in different ways, under different aspects, but the entity can never really be different.

Moreover, the diversity in which certain artists take pride is a sign of frivolity; all is not said, there is a mere fishing out of details or fragments.

Some of Van Gogh's canvasses foreshadow the state of tension, the necessity which impregnates the entire work of FEITO. There is no coyness, no chattiness in this work which burns with a strange fire, which contorts in frightful spasms, and which, however, is draped in singular modesty. All of Spain is there. The cruel, superb, anxious, mystical Spain of El Greco. The one that is powerless to dissociate fundamentally the spiritual from the material, the eternal from the fleeting. In both cases there is the effort to surpass oneself, and at the same time to assert oneself. Beneath whatever aspect it is considered, FEITO's painting always enters into a paradoxical situation, which facilitates neither the relation with those who encounter it, nor its real meaning. Therefore, FEITO's painting could pass for being decora-

tive when it aims less to furnish than to strip away or erase, or more precisely, when it aims less to adorn than to affront. Normally, a painting by FEITO, because it is the "measure of an inner cry" should trouble, disturb, and disconcert the man who encounters it. Here even the subtlety is savage. In exciting exchange, prayer and blasphemy cross swords, and great silences are juxtaposed with earthquakes caught suddenly in the very measure by which eternity can provide a glimpse of the fleeting.

At the same time that painting stepped up to the easel, it reduced its field of vision, its spacial action; it enclosed the world, whereas in prehistoric murals and medieval or renaissance frescos it unfolded vast stretches where the multiplicity of perspective, the overlapping of points of vision presupposed the effort of not reducing the pictorial expression to the making of an object. It is one of the strengths of abstract painting to have substituted for this partial and parcelled vision of the world, a global understanding, in verifiable dimension, or more exactly in dimensions dictated by the imaginary. FEITO's conception of space in this regard is one of the richest in power of suggestion and of those which submits most easily to the personal conception of each viewer. FEITO's painting is really beyond dimension, beyond memory, in a completely new area because it does not seek to rediscover certain characteristics of landscape painting on the human scale (resilience of plant life, transparency of water) apt to plunge us into the soothing delights of a "Rousseauism" reviewed and corrected by the Orient, and because it supposes on the contrary, a nature in a state of great change, which excludes the presence of man or his participation (we cannot stroll about in one of FEITO's paintings without being burned).

No doubt there will be some reasons for wanting to relate this painting to certain esthetic (indeed moral) oriental concepts: the projection of a being to the bosom of reality, the temptation to suppress earthly limits. . . . But another (purely Spanish) element comes to obliterate this calm zen assurance. Yes, the gesture that imprints on the surface of the canvas this seething impetuosity, these flashes of black, red, and yellow sweeps the imagination away not to a nirvana, but to a tumultuous world beyond, perhaps towards hell.

This kind of painting is without a subject, thus without precise references, inaccessible to the ordinary, the haphazard, as awesome as the mast of a great vessel as it confronts and challenges the mind. How does the artist proceed?

He uses the coloured elements of the area according to the surface of the canvas. In his work the gesture knows its measure, but equally its field of action. Rarely are signs so precisely composed, so justly granted to the surface that receives them, and so masterfully dominated. A calm power dominates the storms. A sensation of taste and measure produces interest and enjoyment when it would have been so easy to lose our way in the turbulence and tumult. What distinguishes FEITO's painting from all of expressionist painting is that the latter is untidy, noisy, and sometimes vulgar (highly engaging no doubt, like the verbal display of an L. F. Celine, for example) whereas the cry in FEITO's work does not involve the miasma of the throat: the cry is naked and its roots are so deep that it even seems that man has made only a brief passage in time where he has not had the occasion to become anaemic or to become burdened with vain considerations. It is the cry of earth, the universal cry.

Moreover the harmony is so great, the canvas so well finished that it seems the artist has not intervened.

Here then is a painting which is at once completely, authentically, and desperately the totality of a man, and the man has so brutally detached himself from his work that it no longer seems to owe anything to him, that it appears to be an emanation of the world, beyond the dimensions of man. I see in this last paradox, an opening for the future of this painting which is undergoing at this very moment stupefying changes in structure, impact, and register: it is the equivalent if you will, of the change from adolescence to manhood, from suave brutality to dramatic fulfillment.

Today we dream of a painting which surpasses esthetic laws: that is anonymous, collective, impregnated with a universal conscience. And this dream strangely enough, generated the multiplication of mechanized painting reduced to weakened forms, to doubtful, poor, and feeble geometrics (all the undertakings of Buren, Parmentier Mosset and other "red guards" of an art that has gone astray). An attitude like FEITO's seems however to perfectly answer such an ambition and his work is in a position to assume such a mission.

As we must admit, because today truth comes to us from the Far East, and because the cultural revolution is an accomplished fact, the attitude of FEITO in his quality as an artist in 1968, deeply aware of his place in the world and the state of the latter, stands out as an example.

Because he has gone to the end of himself (but he will go further still for he is young) and since by totally asserting himself he has gone beyond himself, and since by penetrating his deepest self he has al-

ready reached the very conscience of universal matter, FEITO has shown the way to an art which will no longer depend on the accidental, the temporary, the particular, the individual, or a moral whatever (social moral included), and which will answer collective needs. An art that will be at once the portrait of you, your neighbour, or your ancestor, all landscapes and all feelings, in short, a painting truly at the heart of reality and conscience.

a painting by j. w. morrice

The "Sleigh" in the Musee de Lyon

BY RENÉ JULLIAN

Although J. W. Morrice accomplished the essential part of his work in Paris, he has not been widely represented in the French public collections, and the presence in the Musee des Beaux-Arts de Lyon of one of his works is all the more remarkable. *The Sleigh* — such is the title which may be given it — is an important work: it was acquired by the museum directly from the artist in 1906 for the price of 800 francs, on the occasion of the Salon of the National Fine Arts Society which was then located in Paris and where a delegation of the Lyon Museum Commission bought it.

The work is very engaging: a familiar Canadian winter scene, a horse-drawn sleigh advances on a great snowy road in the foreground, runners and hoofs marking the snow. A few houses indicate that perhaps there is a village close by, or in any case, the presence of man. The cart-like shape of the sleigh, the clothing of the driver suggest that this is a farmer on his way home. The work is executed with a fine perception of the atmosphere and a delicate feeling for the poetry of the moment.

Madeleine Vincent drawing up the catalogue of contemporary paintings in the Lyon Museum expertly analyzed the quality of this work, where the underlying impressionism, the art of mobility, is transformed into an art of immobility. The work is harmoniously composed, and the texture is glossy yet appears fleecy giving at once an impression of lightness and density.

Madeleine Vincent put forth the hypothesis that this painting, because of its Canadian subject, likely belongs to the period before 1890, since it was about that time that Morrice, then 25 years old, decided to devote himself entirely to painting and left for Europe. Though the painting is not dated, there are reasons to believe that it was painted more recently — perhaps, as D. W. Buchanan suggests, between 1900 and 1905 during the same period as the *Winter Scene in Quebec* (Toronto Art Gallery), and *The Entrance to a Village in Quebec* (collection Mrs. Thomas C. Darling, Montreal) where the sleigh is treated in much the same manner and other elements of the picture are similar.

When Morrice painted *The Sleigh* during a winter stay in Canada, he had been established for a long time in Paris, a scene of intense and diverse artistic activity: impressionism was in full bloom, and the "Nabis" were attracting attention, as were another group of younger artists, the "Fauvists".

Morrice was influenced by both older painters, most notably Whistler, and younger painters such as Matisse, but at the time of *The Sleigh* he has not yet begun to intensify his colour and is still closer to Whistler than to Matisse. The influence of "nabism" probably came from a Scottish painter, O'Connor, a friend of Morrice, who painted in the manner of Bonnard and Vuillard.

Thus the art of Morrice at the time of *The Sleigh* captures the spirit of Parisian art at the end of the 19th century. *The Sleigh* at the Lyon Museum appears as a witness of the artistic links which, still in the 20th century, unite Canada and France.

#### arts — events — exhibitions

Canadian art is travelling more and more. After Paris, and San Paulo, we find it from August 18th to September 7th at the *Edinburgh International Festival* in Scotland where the exhibition *Canada 101* presented a representative range of contemporary art — a collection of 75 works of 22 Canadian artists.

This important exhibition was organized under the auspices of the Canada Arts Council, and produced by Richard Demarco of Edinburgh, who had previously come to Canada in December and January to choose the artists.

A committee of three Canadians — Gilles Henault, curator of the Museum of Contemporary Art, Montreal, Doris Shadbolt, curator of the Vancouver Art Gallery, and William Withrow, director of the Art Gallery of Ontario, Toronto, chose the 75 works.

Since 1956 the *Guggenheim* Museum has organized five international exhibitions. The last one devoted exclusively to the modern

sculpture of 20 nations brings to light the intense vitality of a sculpture that corresponds to "the post-metaphysical time in which we live", according to Edward F. Fry associated curator of the museum, who spent two years visiting 30 countries to assemble his exhibition. After Toronto and Ottawa, Montreal's Musée des Beaux-Arts received the 100 works executed by 80 artists from 20 countries, illustrating the great period of activity of the 1960's.

The exhibition was chronologically divided and allowed one to trace the evolution of sculpture and situate in time the works exhibited; it was prepared by the museum director, Thomas M. Messer, and the Canadian tour was organized in conjunction with the National Gallery of Canada, the Ontario Art Gallery and the Beaux-Arts Museum in Montreal. A catalogue was published; besides the reproductions, it contains an important bibliography.

The director of the Ontario Art Gallery, Mr. W. J. Withrow in his preface to the exhibition of Henry Moore: *The Last Ten Years* specifies that this comparatively modest exhibition renders homage to one of the most influential living sculptors in Great Britain. The exhibition has toured Canada almost a year with extended visits in Toronto, Ottawa, Charlottetown, and St. Johns, among other cities. Mr. Withrow emphasizes that Canadian collectors are keenly interested in Moore and that in Toronto alone there are about fifty master works in collections.

*Soulages* was with us during the summer months at the Museum of Contemporary Art, and during early autumn at the Museum of Quebec — he is a robust painter, simple and direct.

This retrospective of his work, comprising 38 paintings, one tapestry, seven engravings, and two copper works, was organized in the framework of cultural exchanges with France — with the collaboration of the artist and the Knoedler Gallery of New York, and thanks to the generosity of foreign museums and collectors. A catalogue was prepared for the retrospect. The biographical notes take into account all exhibitions since 1947. The Museum of Contemporary Art purchased a 1964 canvas, 236 x 300.

The exhibition *Graphica '68*, presented in July and August at the Canada Design Centre at Place Bonaventure, under the auspices of the National Council of industrial esthetics and the Canadian Ministry of Industry, was an homage to the best newspaper and advertising layouts in Canada during the last year. The exhibition, prepared by the Graphica Club of Montreal and the *Art Directors' Club* of Toronto, saw 4,350 works submitted, of which 262 were retained for purposes of exhibition. Twelve were given gold medals.

Art exhibitions succeeded one another at the *Jeunesses Musicales Centre* in Orford during the summer — the open air sculpture display, the tapestries of Mariette Rousseau-Vermette, the bronze work of Suzor-Cote, Mario Merola and Louis Jaque. These exhibitions provide new inspiration and encouragement to young artists.

Arts Magazine — Summer 1968 — concerning an exhibition of Louis Jaque held at the Spectrum Gallery in New York in June '64, the following comment signed R. S. "a collection of paintings particularly remarkable for the unorthodox use of the breaking down of the solar spectrum. Usually when a ray crosses a prism we obtain as a result a scale of colours ranging from red to violet."

The Spectrum series of Louis Jaque explores a field of light which goes from blue to chestnut — from red to green — from orange to magenta.

These colours become generators of form — troubling forms and infinite spaces reminiscent of columns, of mazes, of labyrinths and corridors which go nowhere and are yet omnipresent.

This Canadian artist has made an exceptional contribution to esthetics and techniques that should not be ignored.

In July Louis Jaque and Mario Merola exhibited in the Rotunda of the Auditorium of the *Jeunesses Musicales Centre* of Arts and Music, Orford. From August 2nd to September 1st, Louis Jaque exhibited at the new gallery "L'Apogée", Saint-Sauveur-des-Monts.

#### JACOBY AUCTION

BY JACQUES DE ROUSSAN

A small auction held at Jacoby's in August featured a varied collection of Canadian paintings which were sold at satisfactory prices. The highest price, \$450, was paid for a landscape drawing by Suzor-Cote. A landscape in oils by Goodridge Roberts brought \$255 and a pastel, *Petite Fille*, by Berthe des Claves, went for \$250. Other artists in the Canadian collection were Ralph W. Burton, Paul Caron, Stanley Cosgrove, Georges Delfosse, Clarence Gagnon, Henri Hebert, Rita Mount, Graham Norwell and Sherriff Scott.

#### PRO MUSICA

BY CLAUDE GINGRAS

The Pro Musica Society was founded 20 years ago by Madame Constant Gendreau of Montreal who remains its director. The Society's basic aim is to make the entire range of chamber music accessible to the public at large. There was a very real need to allow more people to share in this "quintessence of music" in a city of over one million people, where such concerts were irregularly held by some societies — for example, the summer concerts of the Montreal Festivals, the afternoon concerts of the Ladies' Morning Musical Club, or the amateur concerts of certain local groups.

Madame Gendreau sought to present international artists, including Canadian artists of this quality (such as the then virtually unknown Glenn Gould), in concerts held at a time and place favouring more people. From the ballroom of the Ritz Carlton the concerts have, in the last two years, moved to Salle Port Royal at Place des Arts. Since 1960 the public has swelled: now Sunday concerts are also held on Saturday for students who had not previously had much opportunity to hear chamber music. These concerts have moved from La Comédie Canadienne to Salle Maisonneuve in Place des Arts. Besides regular concerts, Pro Musica has presented integrated programmes, next season it hopes to present violin and piano sonatas with Francescatti and Casadesu, old friends of Pro Musica.

The public has warmly welcomed Pro Musica. Its first season saw 750 subscribers (the Ritz seated 800), and for many seasons there were four or five hundred names on the waiting list. Pro Musica has formed a public seriously appreciative of chamber music, the "rules" published in the programme have accustomed people to behave in a most well-disciplined manner during concerts.

Madame Gendreau is a determined, energetic lady whose projects succeed. Pro Musica is one of the most important musical societies in Montreal. Its success has spawned numerous imitators in other cities. The list of works presented by Pro Musica is impressive: in all 700 of the most important works of chamber music. In principle every programme includes a contemporary work to maintain the important "sense of discovery". All the great artists from Fischer-Dieskau, who like several artists made his American debut here, to the Stuttgart Chamber Orchestra and the Amadeus and Julliard Quartets have performed for Pro Musica.

The Pro Musica Society has become vital to the life of music in Montreal, and in Canada.

#### NATIONAL FILM BOARD BOOK

BY JACQUES DE ROUSSAN

*Ces visages Qui Sont Un Pays*, published by the National Film Board of Canada, is an imposing album of photographs. The book, published this year in Ottawa, is a 240-page work which Rina Lasnier has divided into some three dozen chapters. The object of the book seems to have been to capture significant moments in Canada in pictures and some 40 photographers took part in the experiment.

#### PRIMITIVE ART IN ARTISTS' WORKSHOPS

BY GUY ROBERT

In 1967 the Musée de l'Homme in Paris, due to the efforts of the Friends of the Museum Society presented another outstanding exhibition — *Primitive Art in the Artists' Workshop*. Ably directed by Marcel Evrard, commissioner of the exhibit, and presided over by Mme Alix de Rothschild, the exhibition offered 158 works from the personal collection of 64 artists who included Picasso, Braque, Matisse, Ernst, and Soulages.

"Does the owner of an African mask or Mexican idol ever cease to wonder if the chosen companion of his daily life continues to enjoy a secret life?" is the question raised by M. Jacques Millot director of the Musée de l'Homme. French thinker Gaetan Picon sees the primitive work as a leaven, a seed, a food, a "condensed life" for the contemporary artist. Jean Laude in his preface emphasizes the role of primitive art as a stimulus, a provocation, an invitation to imaginings on form or the great rites of transmutations and metamorphosis. Gauguin said it well: "Since this work opens to you like the portico on the first step of a new road..."

The contemporary artist finds in a primitive work a source which murmurs the pulse of forms, which manifests the condensation of life, he finds in it "the freedom to overwhelm and renew the image of reality" as Antonio Saura concludes. The works are from British Columbia, New Guinea, Costa Rica, and the Ivory Coast, and they remain storehouses of energy, capable of inspiring for a long time to come the creative men who own them and who fall under their spell.