

La Tapisserie à Québec Tapestry in Quebec City

Michèle Bernatchez et Jean Tourangeau

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La Tapisserie à Québec

*Michèle Bernatchez
Jean Tourangeau*

La tapisserie connaît une grande popularité chez les créateurs québécois. Un artiste, Jean Bastien, étudie en 1949 à l'École des Gobelins, en France. A son retour, il devient l'initiateur de cette forme d'art à l'École des Beaux-Arts de Québec. Le premier métier de haute lice est construit sous sa direction selon les plans des métiers français. Thérèse Lafrance exécute la première tapisserie de haute lice à cette école.

Jeanne-d'Arc Corriveau, élève de Bastien, prend la relève et lui succède à l'atelier, qu'elle dirigera de 1954 à 1970. Elle y exécute avec brio des cartons d'Alfred Pellan, Bernard Drouin, Éliane Roy, Paul Lacroix, Raymond Gagnon. Ses propres créations furent accueillies avec admiration dans le monde artistique. Avec elle, la tapisserie de haute lice quitte la décoration et l'artisanat pour accéder à l'œuvre d'art autonome. Jeanne-d'Arc Corriveau a formé la relève au Québec; parmi ses élèves, on retrouve Monique Mercier, Luce Boutin, Michèle Bernatchez, Marcel Marois, Guy Lemieux, Edmonde Poirier et plusieurs autres. Ces jeunes artistes sont devenus des chefs de file.

GUY LEMIEUX

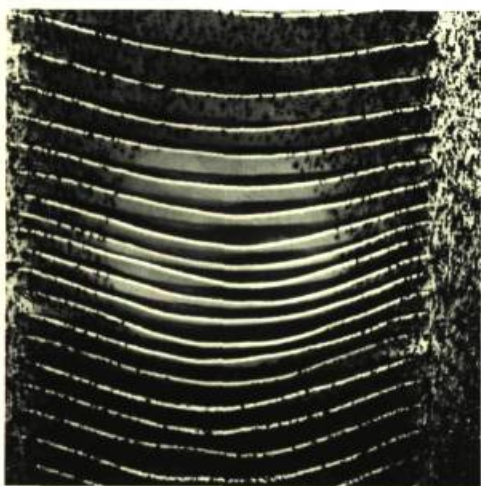
Il s'est surtout distingué par des représentations figuratives à l'intérieur de ses tapisseries. Son environnement familial est sa source d'inspiration. La technique traditionnelle de haute lice répond parfaitement à ses besoins.

Guy Lemieux a contribué à faire connaître la technique de la tapisserie par son enseignement dans les milieux sociaux-culturels.

1. Guy LEMIEUX
Sud-ouest, 1975.
99 cm x 99.
(Phot. Claire Morel)



Michèle Bernatchez prépare actuellement une monographie sur la tapisserie à Québec. Elle rend compte, ici, du développement historique de cet art dans cette ville et de ses praticiens actuels. Jean Tourangeau complète cette présentation en analysant la production de Michèle Bernatchez.



MICHÈLE BERNATCHEZ

Michèle Bernatchez trace un itinéraire imprévu comme si la tension des fils devait créer un climat physique où la nature et les gens se retrouvent, le soleil et le feu, les couleurs; l'artiste détendant chacune de ces relations, gratuité et authenticité, recomposant la laine vierge et dénudée.

Cet accord dans la matière s'éclaire à partir d'un premier plan chiné et d'un fond en dégradé ou monochrome, selon que les ouvertures — c'est là que réside la restitution de cet univers en mouvement — limitent la règle d'or ou, au contraire, la propagent, en proportionnant de nouveau la perspective du point de départ.

Les rapports simples entre les couleurs et la profondeur des volumes nouent ce double mo-

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dule, soudé en un cadre naturel qui soutient ces gradations et cette projection; les pans et l'épaisseur comme densité spatiale, la flexibilité et les ligatures voulant échapper à leur fixité.

Contre-jour, dans cette voie, développe un rayonnement central à partir de deux trames: le fond, un dégradé de l'orange au rouge vin, s'enchaînant, sous une toison blanche et noire en fondu, à des parties vides découpées dans celle-ci. Le blanc laisse l'ombre et la lumière passer en traversant les points, le relief. Le noir grenu immatérilise les coupes, le dessin linéaire se multipliant et se prolongeant hors de sa structure de base. Souplesse du tissu dont la basse lice par bandes provoque l'opacité et la gravitation, cette action dans l'espace devant engendrer la dégradation et la décomposition du cercle, les rythmes de cette gamme l'amplifiant.

Cette pièce, réalisée chez Pierre Daquin, à Paris, reprend les thèmes de l'immobilité et des modulations sculpturales que l'artiste avait découverts dans cet atelier au cours de stages effectués en 1970 et en 1973. La tapisserie, moyen d'expression d'abord, devait dynamiser, grâce à Jeanne-d'Arc Corriveau, un esprit tactique que des recherches rétinienne devaient conduire à des compositions à mi-chemin entre la géométrie et le lyrisme. Un stage d'études en Tchécoslovaquie, en 1970, entraîne une transformation harmonique, la dialectique se situant dorénavant au niveau de l'aire d'exposition, ses limites, et des palpitations sensibles rendues par la visibilité des fibres et des teintures.

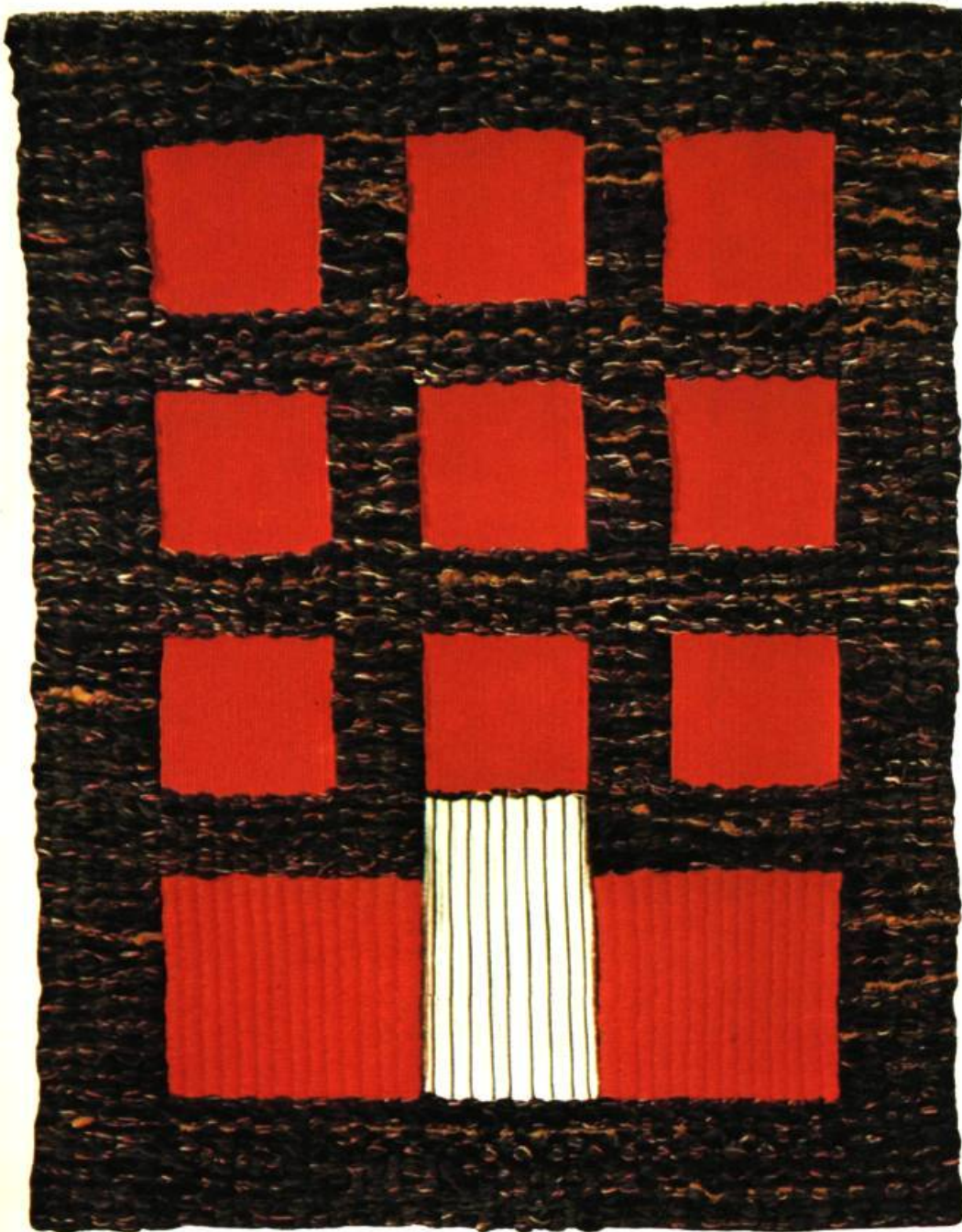
Le travail continu chez Daquin, l'enseignement à l'École des Arts Visuels de l'Université Laval, de 1970 à 1976, confirment cet inventaire formel, dont l'intensité et la réalité sont réunies dans *Tekakwitha* (au Musée du Québec), tapisserie de haute lice que les ligaments rouges centraux articulent, puisque des cordons de laine brute rejoignent l'extrémité initiale de ces liens, de ce cœur frontalier.

Une autre tapisserie, dans une veine identique, est accrochée aux cimaises du Musée d'Art Moderne de Liège. Or, c'est en voyant ses travaux sur les murs que Michèle Bernatchez en vint à fabriquer (pour l'auditorium de Fermont), une œuvre mobile, un rideau de scène qui complète un aménagement auquel elle a collaboré. Elle travaille d'ailleurs actuellement à la réalisation d'un plan d'eau à l'usine de filtration de Sainte-Foy, en jouant avec des textures, des contrastes et des matériaux translucides.

Sa dernière tapisserie, *Moins un, ou La Tourrière*, délimite un lieu ambiant non pas par le contenu mais par son encadrement. Cette composition en aplat sur un tissage, est bâtie à partir de la chaîne qui sert de base au métier, cette corde torsadée, entourée ici de lin et de fibres brutes (poil de chameau entre autres), venant en opposition avec le velours qui devient la dimension, le dessin. Le fond rouge uniforme est entrecoupé par cette surface cloisonnée, ces morcellements causant les effets cubiques par lesquels la travée centrale se termine, au bas, par un carré blanc fractionné par des fils noirs verticaux, au point d'où était parti le créateur.

Michèle Bernatchez veut, par sa trame colorée, lisser l'origine en intensifiant des effets de matière et de marges structurales qui, à l'heure actuelle, aboutissent à donner une texture à notre environnement.

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2. Michèle BERNATCHEZ
Contre-jour, 1933 (détail).
122 cm x 183.
Liège, Musée d'Art Moderne.
(Phot. Alain Desvergnès)

3. *Moins un ou La Tourière*, 1976.
152 cm x 122.
Coll. de l'artiste.

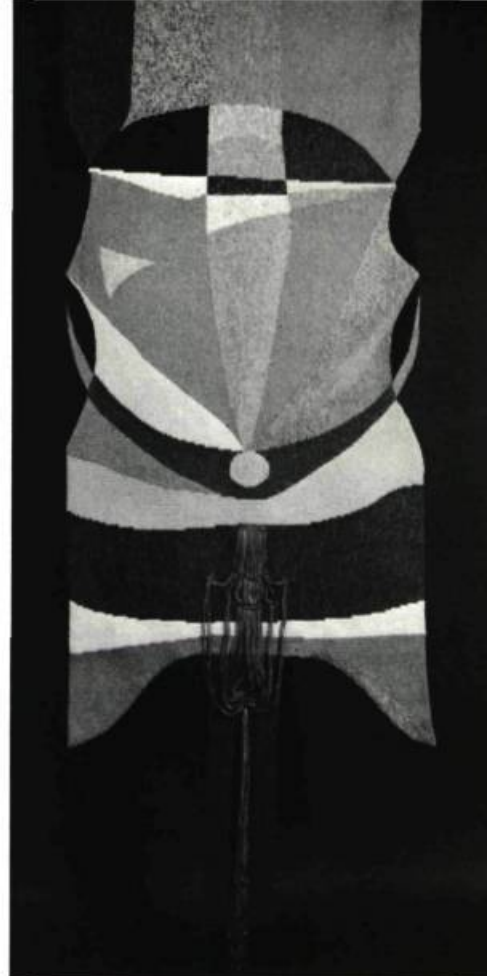
4. Anne PARÉ
Sans titre, 1975.
Laine nouée sur canevas; 190 cm 5 x 228,6.
Coll. part.

5. Luce BOUTIN
Étendard, 1974.
91 cm x 183.

LUCE BOUTIN

A partir de la technique traditionnelle, ses compositions abstraites sont parfaitement rendues. En employant les battages et les chinés, elle anime les surfaces et obtient divers degrés de couleur.

L'emploi des techniques plus actuelles, comme le crapaudage, le dédoublement en plan et l'arrondissement, vient compléter ses moyens et permet l'obtention du relief. La recherche qu'elle poursuit vise à modifier les contours classiques par des réalisations qui semblent symétriques. A partir du règne animal, l'organisation picturale crée des effets de mouvement et d'animation, alors qu'une composition trop symétrique donnerait une allure inerte à l'objet présenté.



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ANNE PARÉ

Peintre d'abord, elle est venue à la tapisserie en exécutant des collages à partir de tissus. Voyant que la texture donnait une dimension nouvelle à son art, elle fait exécuter ses cartons sur canevas. Anne Paré crée des œuvres dans le langage plastique de l'école de Québec. Les couleurs mises en jeu sont une joie pour l'œil.

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**EDMONDE POIRIER**

«Il y eut un long chemin pour que la tapisserie et moi devenions de bons amis. A l'école, j'avais choisi la discipline du tissage de haute lice, encore sous l'emprise de la prestigieuse maison des Gobelins, visitée en 1963. Pour moi, la technique était une montagne à franchir. Je ne sais pas si j'ai franchi la montagne mais la *gêne* des premières tapisseries est terminée; il reste le plaisir, le jeu.»

Pour Edmonde Poirier, une tapisserie, c'est le résultat d'une recherche qui commence avec une idée, mais qui évolue, se précise, se transforme en cours de route. Le plus gros de la recherche se fait après que les premiers coups de barre du début sont donnés. Elle aime sentir que les dés sont jetés, qu'il faut mener à bien son bateau, créer à l'intérieur des limites qu'elle-même s'est imposées.

Ce sont des moments de réflexion, de lutte où tout se passe. A l'écoute, à l'œuvre du matériau du métier et d'elle-même.

MARCEL MAROIS

Ses premières recherches sur la tapisserie datent de 1970. Elles se concentrent principalement sur la technique de haute lice. De plus en plus, il s'intéresse aux possibilités offertes par cette technique ancienne, qu'il utilise pour créer des textiles selon une manière nouvelle et personnelle.

Il associe des reliefs à ses formes car, selon ses recherches antérieures, il affirme que ce moyen technique est la méthode la plus efficace pour animer une tapisserie.

«La couleur, à mes yeux, devient symbolique et génératrice d'un climat.» Ainsi, laine, soie artificielle, velours, nylon, chaînette métallique et crin de cheval sont ordonnés dans une structure commandée par le carton, afin de projeter dans son environnement l'atmosphère désirée. «C'est ainsi qu'au fur et à mesure que ma recherche évolue, se développent le goût et le sens du monumental. De plus en plus, ma tapisserie exige d'être traduite en surfaces très grandes afin de créer un dialogue entre la matière, le mur, l'espace et l'environnement.»



6. Edmonde McCONNELL-POIRIER
Igloo, 1975.
198 cm x 168.

7. Marcel MAROIS
Pakakooses, 1974.
Haute lice; 265 cm x 292.
(Phot. Yves Martin)

La Minerve, lodged on Saint-Famille Hill right near the cathedral. In a restrained, discreet and mannered décor, this gallery organizes exhibitions by its own members and sometimes by other artists.

The **Galerie d'Art de Québec** is a rather special case, if not unique. Its aim is to give artists the opportunity to exhibit. This gallery, private and public at the same time, has no permanent exhibition hall or premises. It presents exhibitions in different places, among others in the vaults of the Quebec Seminary, in hospitals, in hotels or at conventions as well as at other public gatherings. In this different approach, this gallery offers us a new style; it will be interesting to watch.

At the **Grand-Théâtre de Québec**, the use of a polyvalent exhibition hall was provided for, capable of offering place for all kinds of showings. Among others, exhibitions of art books, costumes, theatre décor, and photography were presented; there were also some attempts at sculpture exhibitions. For lack of personnel and funds, the exhibitions are unfortunately too rare.

The **Town of Sainte-Foy** has made a praiseworthy effort in setting up, in its municipal library, a magnificent exhibition hall where various exhibitions are regularly held.

The **Town of Sillery**, its neighbour, not wishing to be outdone, has followed this example, installing in the city hall an exhibition room, the Beaulieu gallery, named in memory of a former mayor. This locale can also be transformed into a council room. The exhibitions regularly held there attract many persons.

The **City of Quebec**, through its Parks and Recreation Service, has organized more than two hundred exhibitions since 1969, thanks to the dynamism of Mme Claire Gagnon. A network of halls was instituted in the wards with the cooperation of the recreation centres, credit unions, Odeon theatres and the International Hostels Centre. Artists and amateurs can, therefore, present exhibitions at little cost, the greater part of the expenses being assumed by the city. So the City of Quebec plays to a considerable extent the rôle of patron of the arts, since if a sale occurs the artist receives the full amount.

These galleries are open by preference to artists of Quebec and the area, but they also welcome others. For a long time, the foyer of Montcalm Palace was the centre of this service's major activities. For several months the gallery has been established at Place Royale, behind Notre-Dame-des-Victoires Church, in the Maheu-Couillard House. This newly-renovated house is spacious; with its old beams, its floor of wide planks and its adequate lighting, it has an atmosphere of good taste and style.

The **Moulin des Arts**, a few miles from the Quebec bridge, on the south bank, is a very attractive spot. Painter Albert Rousseau has established his studios there and, with some other professors, teaches the rudiments of art to more than a hundred pupils: painting, engraving, ceramics, sculpture, tapestry, etc. The most advanced students present exhibitions quite regularly. Each summer for the last fifteen years, there has taken place the great **Country Fair**, which lasts three days. All the students show their works in booths outside the Moulin. This is a kind of display transformed into a festival, a sort of artists' rally.

We must not forget the **Centre d'Art Saint-Laurent** on the Island of Orleans which, established in a barn, has offered for more than ten years exhibitions of high quality and owns a diversified permanent collection.

Criticism has unfortunately been absent from Quebec for some years because critics claim that they do not wish to play the game of galleries. Though valid, this attitude should not prevent the stimulation of a more intense artistic life. Only criticism can play this rôle. The situation is hardly propitious for the galleries, whether they be private, commercial or municipal, and the loser in all this remains, as usual, the artist. He devotes long months to preparing an exhibition and must, besides, assume many expenses. Such is the condition of more than a hundred professional artists and more than two hundred amateur artists who work in the capital and find themselves facing the same problems. At the very least, since criticism is absent, it would be necessary to find means to inform the public concerning Quebec artistic activities.

(Translation by Mildred Grand)

TAPESTRY IN QUEBEC CITY

By Michèle BERNATCHEZ and
Jean TOURANGEAU

Michèle Bernatchez is now preparing a monograph on tapestry in Quebec City. Here she gives an account of the historical development of this art in the city and of present practitioners. Jean Tourangeau completes this presentation by analysing Michèle Bernatchez' production.

Tapestry enjoys great popularity among Quebec creators. An artist, Jean Bastien, studied in 1949 at the École des Gobelins in France. Upon his return to Canada he became the initiator of this form of art at the Quebec School of Fine Arts. The first loom for high-warp tapestry was built under his direction from plans of French looms. Thérèse Lafrance produced the first high-warp tapestry at this school.

Jeanne-d'Arc Corriveau, a pupil of Bastien's, took his place as professor and succeeded him at the studio, which she directed from 1954 to 1970... She brilliantly executed cartoons by Alfred Pellon, Bernard Drouin, Éliane Roy, Paul Lacroix and Raymond Gagnon. Her own creations were received with admiration in the artistic world. With her, high-warp tapestry left the fields of decoration and crafts to reach the status of autonomous work of art. Jeanne-d'Arc Corriveau set the pace in Quebec; among her pupils are Monique Mercier, Luce Boutin, Michèle Bernatchez, Marcel Marois, Guy Lemieux, Edmonde Poirier and many others. These young artists have become front rank leaders.

LUCE BOUTIN

Luce Boutin's abstract compositions are perfectly executed in traditional technique. Using two series of warp thread by means of the shuttle and mottled mixtures she animates her surfaces and obtains different ranges of colour.

The use of more contemporary techniques, such as covering many threads of the warp with a single shot of the shuttle, changes of level in texture and rounding of forms completes her methods and allows the creating of relief. Her research aims to modify classic contours through productions that seem symmetrical. From the animal kingdom, pictorial organization creates effects of movement and anima-

tion when too symmetrical a composition would give an inert appearance to the object presented.

GUY LEMIEUX

Guy Lemieux is distinguished especially by figurative representations in the interior of his tapestries. His personal environment is his source of inspiration. Traditional high-warp technique responds perfectly to his needs.

He has contributed to introducing tapestry technique through his teaching in socio-cultural milieus.

EDMONDE POIRIER

"There was a long road to be travelled so that tapestry and I could become friends. At school I had chosen the discipline of high-warp weaving, still under the domination of the prestigious house of the Gobelins, which I visited in 1963. For me, the technique was a mountain to be scaled. I do not know if I have climbed the mountain, but the *discomfort* of the first tapestries is over, and the pleasure and the game remain."

For Edmonde Poirier, a tapestry is the result of research that begins with an idea, but which evolves, becomes clear, is transformed on the way. The greatest part of the research is done after the first movements of the pick have been made. She likes to feel that the die is cast, that she must be "the only master of the vessel" (Lurçat) and create within the limits she herself has set.

These are moments of reflection and struggle, when everything happens. She must be alert to the work of the material of the loom and to herself.

ANNE PARÉ

A painter at first, Anne Paré came to tapestry when producing collages from fabrics. Seeing that texture gave a new dimension to her art, she had her cartoons produced on canvas. Anne Paré creates works in the plastic language of the Quebec school. The colours put into play are a joy for the eye.

MARCEL MAROIS

Marcel Marois' first research in tapestry took place in 1970. It is concentrated chiefly on high-warp technique. More and more he became interested in the possibilities offered by this ancient technique, which he uses to create textiles in a new and personal manner.

He incorporates reliefs into his forms because, following his previous research, he asserts that this technological means is the most efficient method of animating a tapestry.

"In my eyes, colour becomes symbolical and productive of a climate." Thus wool, artificial silk, velvet, nylon, fine metallic thread and horsehair are arranged in a structure ordered by the cartoon, in order to project the desired atmosphere in its environment. "This is how, as my research evolves, the taste and the sense of the monumental are developed. More and more, my tapestry demands to be translated into very large surfaces in order to create a dialogue between the material, the wall, the space and the environment."

MICHÈLE BERNATCHEZ

Michèle Bernatchez takes an unforeseen road as if the tension of threads must create a physical climate where nature and people, sun and fire, and colours meet; the artist relaxes each of these relationships, gratuitousness and authenticity, recombining cleaned virgin wool.

This harmony of material becomes clear from

a mottled foreground and a graduated or monochrome background according to which the openings — and it is here that resides the restitution of this universe in motion — limit the golden rule or, on the contrary, increase it, by again adapting the perspective of the point of departure.

The simple relationships between the colours and the depth of the volumes tie together this double module, fused in a natural frame which upholds these gradations and this projection; the edges and the thickness as spatial density, the flexibility and the bindings wishing to escape from their fixed quality.

Contre-jour, in this line, develops a central radiance coming from two woofs; the background, a shading from orange to wine red, tying itself together under a mellow white and black fleece with empty parts carved in it. The white allows shadow and light to pass, crossing the stitches and the relief. The grainy black renders the cuts unimportant, the linear design increasing and being prolonged outside the structure of its base. The suppleness of the fabric whose low-warp in bands produces opacity and gravitation, the action in space that tends to generate the fuzziness and distortion of the circle, the rhythms of this scale amplifying it.

This work, executed at Pierre Daquin's in Paris, recaptures the themes of immobility and sculptural modulations that the artist had discovered in this workshop during training courses taken in 1970 and 1973. At first a means of expression, tapestry, thanks to Jeanne-d'Arc Corriveau, would energize a tactile spirit that retinal research was to lead to compositions half-way between geometry and lyricism. A period of study in Czechoslovakia in 1970 led to a harmonic transformation, the dialectic being henceforth at the level of the surface of exhibition, its limits, and the tangible pulsations produced by the visual quality of the fibres and hues.

The continual work at Daquin's and the study at the Visual Arts School of Laval University from 1970 to 1976 confirmed this formal inventory whose intensity and reality are united in *Tekakwitha* (in the Quebec Museum), a high-warp tapestry articulated by central red ties, since strands of raw wool join the ends of these ties, of this bordering centre.

Another tapestry in the same vein is hung on the walls at the Liège Museum of Modern Art. Now, it was upon seeing her works exhibited that Michèle Bernatchez came to create for the Fermont auditorium a mobile work, a stage curtain, which completes an arrangement in which she collaborated. She is also working presently on a production for the water-filtration plant at Sainte-Foy, using textures, contrasts and translucent materials.

Her last tapestry, *Moins un, ou La Tourlière*, defines an area, not by its contents but by its framework. This composition appliqué on a woven material, is constructed from the warp used as the base of the loom, this twisted rope, surrounded here by linen yarn and raw fibres (camel hair among others), brought into opposition with the velvet that becomes the dimension and the design. The uniformly red background is interrupted by this partitioned surface, these fragmentations causing the cubic effects by which the central series ends, at the bottom, in a white square broken by vertical black threads, at the point from which the creator began.

By means of her coloured web, Michèle Bernatchez desires to weave the original warp by intensifying effects of material and of struc-

tural borders which at the present time result in giving a texture to our environment.

(Translation by Mildred Grand)

RICHARD PRINCE: A BREEZY OBSESSION

By Art PERRY

Artistic obsessions have always been intriguing. Both fantasy and horror can be created from deep within the recesses of the artist's personal mental meanderings — meanderings that often become idiosyncratic games. Yet in the case of Vancouver sculptor Richard Prince, personal obsessions lead to a direct confrontation with the very mechanics of nature.

Where most landscape artists deal with the formal problems of interpreting nature's visual physicality into their own terms, Prince views nature as a working force to be analysed from its intrinsic sources of motion — growth, tide variations, erosion, phototropism. Yet one natural motion stands as Prince's major obsession: wind.

Since his simple sculpture of 1973 entitled *How to Tell the Direction of the Prevailing Wind or Bending the Lilac*, Prince has utilized wind as the major motivation in his art. The lilac sculpture is merely a recreation of nature's invisible power system — the wind — in the tangible man-made structure of a fan. This fan blows its gusty current over a violently bent lilac twig imbedded deep into a sun-blached slab of yellow cedar. As the viewer activates the wooden fan by a switch he can only assume a breeze is created which bends the twig, for the whole activity takes place within a Plexiglas wind-proof box: Mystery constantly irks the viewer of Prince's works.

How to Tell . . ., now in the collection of the National Gallery of Canada, is a culmination of all Prince's interests up to that point. The aesthetics Prince imposes on nature are in truth far from an imposition. More correctly they are an incorporation. Above all else Prince respects the physical beauty of nature's own means, and he is the last one to tamper with any organic truth. For instance, *How to Tell . . .* and previous Prince sculptures become methods of reorganizing for the sake of clarifying nature's own systems. His intent is understanding, not disruption.

In *How to Tell . . .* wind becomes an electronic system and not the creation of some nebulous high and low pressure system in the sky. *Beach File*, a sculpture that closely preceded *How to Tell . . .*, systemized the colourless objects found on the beach. Capitalizing on the entropic bleaching effect of the sun's rays on natural colour, Prince organizes objects in wooden drawers: a drawer of white smooth pebbles, a drawer of silver-grey cedar driftwood and so forth. Again keeping his reverence to nature's own order, Prince merely heightens that order through his own rational arrangements.

More recently Prince's interest in nature's forces has led him headlong into a burst of wind-oriented works. Perhaps the earliest major work in these recent wind sculptures is *The Chinook*, 1975. A large work fashioned in a rounded Plexiglas tunnel, *The Chinook* introduced an aggressiveness new to Prince's art. Brass and plastic house the teeth-like workings of an ancient hair-drier that produces a warm wind that cascades over moulded mountains,

foot-hills and prairie flats. Where mystery prevailed in *How to Tell . . .*, *The Chinook* leans towards ominousness.

Equally threatening in appearance but based on a witty word-play is *In the Teeth of the Gale*, 1976. This work was the largest sculpture in Prince's April exhibition at the Isaacs Gallery, Toronto, and originated around a fan-produced wind hissing through large whale teeth. A massive set of beaten copper jaws have the same metallic harshness as the more mechanical *The Chinook*, yet the aura of primitive craftsmanship, and of hand pounded metal, dominates *In the Teeth of the Gale*.

The interlacing of related ideas is at the core of Prince's art. Nature, natural system of motion, primitive man's interaction with raw elements in ritual and functional ways, the beauty of nature's physicality, the poetics of nature's very being, a reverence of organic truth — all these elements form Prince's sculptural aesthetic. And nowhere does this aesthetic become more profoundly dominant than in his *Wind Machine*, 1975.

A major statement, *Wind Machine* is a two part electronic sculpture that rests in the living room and on the roof of Ian Davidson's West Vancouver home. Davidson, who for years has furnished his house with Judds and Flavins, his beach with an earthly Carl André, and his yard with a Smithson glass sculpture, has also collected the most progressive local art. His commission to Prince allowed the artist to fully expound his wind interest to majestic proportions. Prince worked out the elaborate electronics of *Wind Machine* with Michael Brnjar, yet the overall sensibility of the work is definitely part of Prince's breezy obsession.

The outer element of *Wind Machine* contains an anemometer (for wind speed) and a weather-vane (for wind direction) and is ready to face nature's worst wrath. Indoors, a single wooden propeller set into a rhythmically arched piece of sun-bleached cedar whirrs to the transmitted roof-top information. As the direction or speed of nature's breeze changes, so the small fan oscillates to nature's accord. With *Wind Machine* Prince has reached the height of his omniscience. He has understood, harnessed and controlled nature by his own system of rationale.

Since the completion of *Wind Machine*, Richard Prince has taken his breeze fixation to many ends. One of his more humorous endeavours is *On the Radio One Day I Heard an Old Indian Legend About a Cave in the North where All the Wind Comes From*, 1976, consisting of a two-hundred-pound rock that sports seven brass horns trumpeting out a noisy but mild whiff of air. Of his post-*Wind Machine* works, *A Breeze on the Southern Isle*, 1975, is an idyllic depiction of a large clam shell that slowly fans an isolated island. Basically the same structural format as *The Chinook*, *A Breeze . . .* becomes a relaxed narrative more than a dynamic natural drama.

Prince and the wind have also collaborated to produce a successful series of silver point and air-brush drawings based on his copper and bone sculpture *The Wind Catcher*, 1976. Fortunately the transfer from fact to image kept both the source and the obsession alive.

Richard Prince can be seen as a well directed and ingenious sculptor whose personal mental bends are full of intelligent wit and a concern for intrinsic truths. Underlying the many levels folded into Prince's art is a respect and glorification of nature's creative force: Prince merely adds his own artistic obsession in an attempt to control this force.