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HOW TO DISPOSE OF CULTURAL PROPERTY

By Andrée PARADIS

Here is some good news. For about a year, we have seen the collections of our museums and archives being enriched due to a new patron, a law that encourages important gifts and purchases and that forms a most unusual programme: the repatriation of Canadian objects of art and artifacts which, until recently and for lack of sufficient control, have left the country. These are, unfortunately, very well known facts! the dispersion of important collections, that of the Van Horne Collection among others; the sale of cultural and historical objects to foreign collectors; the embarrassing disappearance of numerous objects of art. A situation also shared by more than a hundred and thirty other countries which have decided to put a brake on the outflow of their national heritage.

Our own awakening goes back to the Quebec Cultural Property Act (1972); the federal government followed closely when, in high places, the necessity became clear of taking strong measures of control to protect the artistic, ethnographic and historical property of the country. Only a protecting law foreseeing restraints, to be sure, but also encouragement in the form of tax reductions, would increase interest in conservation and research. Ian Christie Clark, presently director of the National Museums of Canada, was one of the first to see, very wisely, the advantages of such a law and to work energetically toward its coming into force on September 6, 1977. Named chairman of the Canadian Cultural Property Export Review Board, created under the terms of the Act, he assumed direction of it until July, 1978.

The first report concerning the Cultural Property Export and Import Act, which came out recently at Ottawa, sets forth accomplishments achieved since September 1977. A positive record that informs on the functioning of a system still little known outside the groups involved, these being the personnel of the museums and archives, the representatives of professional associations of dealers, the collectors of cultural property and the experts. Upon close examination, we note that the established system fulfils the requirements of the act's double object: to control the movement of cultural properties within the country and to encourage their acquisition by museums or archives, if they are recognized as exceptional; on the other hand, to facilitate their return to Canada if, by chance, they had gone abroad and to prevent, besides, their going out of the country by refusing an export permit, while foreseeing that these properties might be bought by the Secretary of State or by other interested persons and donated to institutions.

The functions assigned to the Board by Article 17 consist, in the first place, of examining requests for permits within the four months following reception, except under special circumstances. The main point of the procedure lies in the manner in which the request for a permit is screened by the Board, which includes, besides a chairman, two members who represent the public interest, four who represent public establishments (museums, institutions, archives) and four others who represent dealers and private collectors. Upon examining the application for a permit, the Board determines if the object in question belongs to the criteria of Canadian cultural property under controlled import¹ which define seven classes of cultural properties more than fifty years old. These objects cannot leave Canada without a certificate. In order not to harm freedom of trade, contemporary works of art and other cultural properties less than fifty years old or whose creator is still living are not compelled to obtain a permit. The possibility of promoting the Canadian artist abroad also remains untouched. According to Article 8 of the Act, it is necessary, also, that the object involved present: (a) an exceptional significance by reason of i) its close connection with the history of Canada or Canadian society; ii) its aesthetic value; iii) its usefulness in the study of

arts and sciences; as well as an essential condition; (b) that it bear national importance such that its loss would gravely impoverish the national heritage. The programme is still not well known, but it is already possible to measure the interest presented by conserved objects, although it may seem on first sight that only a few institutions have availed themselves of their rights.

The first report of the Board states that in answer to its request the Secretary of State has paid, in conformity with Article 29 of the Act, thirteen grants with a total of \$687 000. Thus, for example, the National Gallery of Canada was able to obtain a landscape by Albert Cuyp, *A Herd of Cows with Herdsman and a Rider*, a painting by Gustave Courbet, *Nature morte aux fruits*, a silver snuff-box by a Montreal goldsmith of the beginning of the 19th century, a water-colour by Rindisbacher, *Two of the Companies Officers travelling in a canoe made of birchbark manned by Canadians*, which represent more than half of the sum of the grants. Honour to whom honour is due, but the Board can only acknowledge the problem of the split that is developing between the different institutions, some being in a better position than others to acquire objects of art. Its mandate does not go further. On this subject, it seems that the National Museums Board, concerned with assuring harmonious relations between Canadian museums while respecting their autonomy, should be enabled to study solutions of sharing and mutual aid which take different regional interests into account. It goes without saying that the Association of Canadian Museums and the different regional associations will have their share of responsibility in the evolution of the system.

Another significant aspect of the Act rests in the possibility of giving notice of appeal on the refusal of a permit. To do this, the author of a request must write to the Board within the thirty days that follow the mailing date of the notice of refusal. He is then invited to personally defend his point of view in front of the Board sitting as a review council.

One might also wonder what happens to a work or a precious object which has been lent to an institution by a non-resident and which must be returned to its country of origin. In this case, the immediate delivery of the permit is automatically authorized, since it is advisable to foster international cooperation as well as relations between museums for the demands of research or exhibitions. It is obvious that this law in no way seeks to establish a right of ownership on an object on loan.

The second function of the Board concerns the certification of the qualities of a cultural property for tax purposes. The incentives foreseen by the Act to counterbalance controls come in great part from amendments to the law on income tax, thanks to which the person who donates or sells a cultural property to a public or administrative establishment — which has been *designated* by the Minister — may, in conformity with Articles 26 and 27 of this Act, benefit from certain tax advantages, if the Board certifies by the granting of a certificate that the property answers the criteria of exceptional significance and national importance as defined by the Act.

In order for an institution to benefit from the *designation*, it is necessary for it to have the resources needed to preserve cultural property and to engage in classifying, conserving and maintaining those which might eventually become its responsibility. These establishments are placed in two categories: A, for an unlimited time, for general purposes; B, for an equally unlimited time, but relative to a particular cultural property that a person wishes to dispose of for profit. Only these establishments can obtain for the donors and sellers of cultural property worthy of a tax certificate the advantages set up by the amendments to the law on income tax. The certificate given by the Board to the establishment that requests it is, upon delivery of the object in question, sent to the former owner. The donor must therefore deal directly with the beneficiary and supply all the information and valuations required. The gift or the sale made under these conditions gives the right to an exemption on capital gains tax and, if it is a gift, it also assures the right to the 100 per cent deduction allowed by the law on income tax.

In Quebec, a project proposing regulations was adopted by the government in December 1978, which puts into force various clauses of the Quebec law on taxes concerning the disposal of cultural properties. Previously, in 1975, the government had ratified certain tax advantages of the federal law on the export and import of cultural property. The new ruling goes beyond the federal incentives, in the sense that it benefits both properties subject to the federal law and properties recognized or classified by virtue of the Act on Cultural Property (1972). And, an important fact to remember, the enactment of this clause is dated September 6, 1977. In the cultural sector, this is excellent news. We can foresee that, doubly encouraged, donors

of Quebec objects of art will become more and more numerous and that we are going to enter a golden age in the enrichment of the collection of our institutions. Already, within the framework of this programme, *La Parza*, 1957, a bronze by Henry Moore, has been donated to the Montreal Museum of Fine Arts and the *Portrait de Marguerite Vanasse*, c. 1809, by William Berczy, has been bought by the Quebec Museum.

At the time of disposing of a valuable property, it is strongly advisable, given the complexity of tax laws, to ask the advice of a professional accountant on the possibility of deducting from taxable income 100 per cent of the fair market value of the gift. Finally, it is important to examine thoroughly all the measures of protection and conservation of cultural property in order to better know the mechanisms that allow the display, in their place of origin, of these witnesses of the past that are the object of an act and a constant concern on the part of those who believe in the strength of their influence.

1. A Guide to the Cultural Property Export and Import Act is obtainable from the Secretary of State in Ottawa or from one of its regional offices.

(Translation by Mildred Grand)

A SUBWAY WITHOUT GRAFFITI

By René VIAU

Since September 1978 a new Montreal subway line has been serving the southwest portion of the city and has now reached its western limit, at La Salle. With the completion of this spur, the supervisors of the network, the Metropolitan Transport Commission, sees its international reputation confirmed once again. Previously, in 1977, on the occasion of the opening of the stations at the east end of this line (from *Préfontaine* to *Honoré-Beaugrand*) the American Institute of Architects termed the ensemble of the network and the stations an architectural production of the highest quality.

From the initial opening of the subway in 1966, Montrealers were impressed by the architectural excellence and the fine diversity to be observed in it. At the Peel station — created by architects Papi-neau, Gérin-Lajoie, Leblanc — the passenger was in the presence of an extremely interesting architectural concept. A concept that had required a great deal of planning, that of the integration of art into architecture, was expressed here in form and space. This is art which is not at all static, which has not been added but is well integrated. A subway station is a dynamic space that is lived, is discovered. The architects invited the collaboration of Jean-Paul Mousseau and ceramist Claude Vermette, who conceived circles of colour, unifying signs that accentuate the station's architectural unity.

Coming out of the Blockhouse

Not only at the Peel station but elsewhere also they showed through the use of colour, reliefs, murals, etc., that a subway station could be more than a concrete tunnel. After some groping, some more or less fortunate experiments (the *historical* stained glass windows of the Berri-Montigny and Place des Arts stations), they came around to making use of colour, movement and daylight as well as of glass, concrete and steel. At the Champ-de-Mars station, light was tamed. Marcelle Ferron's coloured glass captures the light and transforms it into coloured reflections that are transmitted to the levels of the platforms. The spaces daily crossed by thousands of persons come alive and emerge out of the greyness.

With the constructions of 1976 and still further with the last stations of the south-west line, architecture asserted itself more and more. Among the 1976 stations, beside the Radisson one, a wonderful architectural success where formal vocabulary is sufficient unto itself, the planners of the subway called upon several famous artists: Montpetit, Daudelin, Bonet and, naturally, Mousseau.

Architecture is also an art. Some stations, by reason of their *dramatic* character, by the evocative force of the volumes present, have no need of the visual support of other elements of composition. This is so in the Angrignon and Radisson stations. At Radisson, architects Papi-neau, Gérin-Lajoie, Leblanc have once more produced a striking space. They wished to materialize their almost-organic conception of the subway. For them, the subway can be

defined as an enormous collector tube allowing traffic at the interior of the city. This tube requires enlargements, stations... To retain the fluidity of the network, these enlarged areas must be considered as additions to the tube, fed by branch-lines that allow access or exit. The notion of movement, of intuitive and comprehensive travel, is predominant.

It was in this way that the Radisson space took shape around an immense staircase combining the passageways. The station is a huge concrete sculpture, this material being the casing. Ceramic by Claude Vermette covers the floor. Stainless steel forms a hand-rail, a guide, as does the lighting.

The Passage of Light

If this idea of the expansion of the tube, of *station-sculpture*, appears in some stations of the new line, like La Salle, others, Angrignon for example, express the completed concept in a different way. So Angrignon is truly the end of the line, the end of the tunnel, the terminus. The train, after a trip of forty-seven and a half minutes, comes back to the surface a little more than twenty-two kilometres from its starting point. The train enters a park, greenery and light. The exterior environment, a production by Jean-Louis Beaulieu, is astonishingly evident. This is the place where one changes means of transportation, assisted by a series of passageways covered in semi-cylindrical, transparent acrylic. These covered passages form the link between buses, cars, street and subway. This is an airy, exuberant station, where fantasy is omnipresent, as witnessed by the use of colour and the shape of the air vents.

This new extension of the Lionel-Groulx and Angrignon stations is visited daily by more than sixty thousand persons. The route was established with a view to best serving the population masses of this sector. Besides the Angrignon Park and La Salle stations, the others are those of Monk and Jolicoeur streets in former Ville-Émard (now the Saint-Paul ward) the one in Verdun, situated facing the Verdun city hall, those on de l'Église and Charlevoix streets and the Lionel-Groulx station. The last is a transfer station on two levels through which the extension of the Henri-Bourassa/Bonaventure line will pass. The eight new stations are noteworthy in the care taken in their maintenance.

This is a subway without graffiti, a subway where one feels good, where the light of day penetrates right to the bottom of the underground corridors when the demands of construction permit. Five of the new stations have inherited works of art: sculptures, stained glass, murals, colouring, ... works of art in front of which one does not stop, as one does in a museum. These works of art come one after another, animate the surfaces, share above all in the ambiance of the ensemble.

From Lionel-Groulx Station to La Salle Station

Determinative through the size and freedom of the existing volumes, the Lionel-Groulx station will be the hub of the future network. The concern for having light penetrate into the platform level is applied here too by the planners of the station, among whom was architect Yves Roy of the Transport Commission.

From this big building that houses two central platforms placed one upon the other, three shelters and a garage rise to the surface. In a district in full transformation, where dwellings will be encouraged, the exterior architecture does not try to integrate with the present environment, but rather to clearly express its own functions and particularly not to limit future developments which are still to be defined. The precast concrete of the shelters has been sand-blasted. Colours and skylights alternate.

In the interior, on the mezzanine level, one has an understanding of the whole volume of the station. The gaze can even take in the four tracks at one time. In this transfer area, passageways are particularly well defined and walking distance is lessened. In organizing the flow, they tried to reduce possible conflicts to the minimum by opting for genuine symmetry. In the station wide granite stairways adjoin floor covering in a pleasing colour in which orange predominates. Here nothing has been skimped. We are impressed by the placing of the beams, the play of the visible flagstones, the polished finish of the concrete, now smooth, now rough, the plasticity of walls faced in granite. The architect added two murals in stainless steel, a material also used in the making of the railings. On these brilliantly-finished murals there is a play of reflections and distortions.

The immediate area around which the Charlevoix station is built will also be revived. In the restrained space formed by the station there is, on the mezzanine, a directly lighted control room. Also profiting from natural light, two multicoloured glass-roofs, works by Mario Merola and glass-maker Pierre Osterath, will be placed at the centre of the stairways leading to the control room. A facing of

textured, glazed brick warms the station's walls. Red and orange predominate, unifying the passage, harmonizing with the tiling in glazed stoneware and, for the platforms, in pink granite.

An Homogeneous Ensemble

The Montreal firm, Gillon-Larouche, responsible for the La Salle station, wanted to produce an original conception that would express a great wish to make the spaces of the station interdependent upon each other. An oblique shelter, housing the user who is waiting for the bus, borders on a well of light equipped with skylights. These well-placed exterior volumes introduce the interior.

To unify the different levels, coloured masses are joined to the treatment of concrete volumes and create a link. From the entrance, the eye is caught and led to this spectacular sculpted passage — an ultra-dynamic focalizing element by Peter Gnass. This immense fold seems not at all crushed by the complexity and the abundance of the concrete volumes. Much to the contrary, the sculpture of stainless steel and aluminium glitters. The wall is occupied by a colouring almost kinetic due to the reflection of light, colours, and the movement of passersby who have become spectators and actors at the same time.

At the level of the platforms, the oblique volumes and the rhythmical ceilings are crossed by coloured masses going from one wall to the other, a creation of painter Michèle Tremblay-Gillon. Much more than a simple pursuit of animation, these masses punctuate the space and melt into the volume at the sculptured wall to create an homogeneous whole where the element of surprise occurs.

In harmony with the penetration of light, they wished to lessen in this way the impression of being in a tunnel. From the platforms one sees the suspended mezzanine and the sculpture. In 1976, even before being built, La Salle station was awarded one of the ten prizes for excellence from *Canadian Architects*.

The Other Stations

The Église station was conceived by the Lemay-Leclerc firm. The architects had to limit creative possibilities to the use of expressive materials on account of a particularly demanding technical situation. Let us describe the *fan-shaped* shelter that unfolds upon itself and from which the light meant for the interior creeps in. This is a successful construction that is perfectly integrated with the buildings of this shopping street. Claude Théberge incorporated concrete reliefs there, and Claude Vermette added ceramics whose designs bear the warm colours of autumn.

At Verdun a large, naturally-lit volume was set up, taking into account the depth of the station. Antoine Lamarche here created motifs in the concrete which are supported by graphic bands. Nonetheless, these assume the initial simplicity of the space.

From Monk station emanates a certain theatrical aspect accentuated by the treatment of the concrete dividers and the location of the mezzanine suspended above the platforms and by the fluidity of the passages. This is an impressive volume where humour is present in the shape of a sculpture by Germain Bergeron representing in stylized form the workmen who built the subway. The architects of this aerial volume unfortunately spoiled by a certain affectedness are Blais et Bélanger.

For the Jolicoeur St. station the architect created a glass entrance whose roof is supported by visible tubular steel girders. This entrance also covers part of the platform level where, as elsewhere, the space is well lit. The same holds true at Angrignon station, where the subway emerges under transparent, baroque arches.

At the Metropolitan Transportation Commission, directed by architect Jean Dumontier, the work is far from finished. A new line is being completed where artists De Tonnancour, Besner, Dernet and others will be found beside the architects.

(Translation by Mildred Grand)

SCULPTURES BY ALFRED LALIBERTÉ IN THE NATIONAL GALLERY OF CANADA

By Robert DEROME

The centenary of the birth of Alfred Laliberté (1878-1953) was the occasion of many events¹, among which the National Gallery paid homage to him by exhibiting the ten sculptures in its collection.

These offer many aspects, some of which are less known, of the artist's evolution between 1905 and 1934. Laliberté produced more than nine hundred twenty-five sculptures and five hundred canvases. The quality of his work resides more in the intensity of the emotion that it conveys than on stylistic homogeneity. Indeed, the artist borrowed from all schools without seeking to develop a personal style. What gives him his strength and originality is the fact that he handed down to posterity varied aspects of his era, like a faithful interpreter. The work and the man deserve respect and admiration.

After studying at Montreal under Dyonnet, Saint-Charles and Carli, professors at the Arts and Manufactures Council, Laliberté devoted his talents to representing in busts the faces of his wealthy compatriots, several of whom were influential persons. With their help, and after he won honours in competitions, *La Presse* promoted a subscription campaign that gave him the opportunity of going to Paris in 1902 to further his art. *Jeunes Indiens chassant* brought the young artist an honorable mention from the Salon des Artistes Français in 1905, as well as laudatory criticism. A Parisian publisher even printed a postcard of the subject. This lifelike, vibrant group of two Indian youths reveals the spirit of the young sculptor by its suppleness and its movement. It was acquired in 1906 by the National Gallery. This great honour increased the reputation of the artist in the country.

Returning in 1907 with more than four hundred sculptures, almost half his production, Laliberté had no difficulty in obtaining a position as professor at the Arts and Manufactures Council. Also, he lost no time in securing varied commissions for public monuments. From then his name was seen among those of prominent artists, with those of Philippe and Henri Hébert, George W. Hill, Coeur-de-Lion McCarthy or, later, Émile Brunet. The peak of his career in monumental sculpture occurred between 1910 and 1926. The most successful work through its aesthetic balance was the simple fountain at the Maisonneuve market. The most popular was the statue of *Dollard* at LaFontaine Park. With the very fine *Louis Hébert* at Québec, these are his three best productions. His imagination and his advantage were compromised by the unfavorable conditions created by juries that influenced the content of the works. He would always have a bitter memory of the funerary monument to Sir Wilfrid Laurier in the Notre-Dame cemetery at Ottawa and of the monument to the Patriots at Pied-du-Courant at Montreal².

The National Gallery owns half of a plaster model for Laurier's funerary monument. A studio photograph proves to us the existence of another model in larger dimensions. In each of these two versions the poses and the gestures of the female figures which represent the nine Canadian provinces differ in several details from the actual bronze monument. The politicians and the members of the committee interfered a great deal in the creation and the production of this work. At first they demanded that the sculptors' plans should be presented in water-colour instead of as traditional models. Then, they humiliated Laliberté by obliging him to submit his project to a French artist for approval. This anecdote reveals a scornful attitude toward Canadian art and artists, who were considered a by-product of French art. Finally, they forced Laliberté to modify the figure of Ontario, under the pretext that it appeared more arrogant than that of Quebec.

The erection of the monument to the Patriots is a typical example of the patriotic manifestations so popular at the turn of the 20th century. The initial project, as illustrated by the model at the National Gallery, was reduced in the part concerning the effigies of the three patriots. They replaced the full-length figures by a simple medallion, a much more economical solution, no doubt. The patriotism expressed by this work remains rather defeatist. The upper figure is titled *Les Ailes brisées*. Laliberté described it as "a winged young man falling morally and physically". This pessimism also forms a counterpoint to the avowed nostalgic and revengeful impotence inscribed on the base: "Conquered in war, they triumphed in history". This programme does not succeed in inciting the enthusiasm of crowds. In addition, the heavy, antipathetic architecture of the monuments to Laurier and the Patriots visually destroys the bronzes instead of enhancing them.

From the same period Laliberté has left us an excellent psychological portrait of a haughty aristocrat, proud and penetrating: Louvigny de Montigny, a great patron of the arts. We note a clear stylistic divergence in the self-portrait that is very revealing of the intense spiritual life of the humble artist whose gaze is pointed toward the ground. This last work was presented in 1923 as a diploma piece at the Royal Canadian Academy, of which Laliberté had been a member since 1919. *Buste d'Alfred Laliberté par lui-même* and *Muse* bear out an avowed admiration for Rodin. The sensual approach of this marble by Laliberté brings to mind the similar efforts of Suzor-Coté. These two friends succeeded in introducing

the female nude into Canadian art, a daring subject in the view of their contemporaries.

The year 1926 marked a turning point in the artist's career. After producing several monuments, he came to a philosophic and literary interval. He began two manuscripts, *Pensées et réflexions* and *Les Artistes de mon temps*, in which he revalued his concepts and accomplished a return to his past. Two years later, he undertook his most ambitious project: the two hundred fifteen bronzes of the *Légendes, coutumes et métiers d'autrefois* series for the Quebec Museum, completed in 1933¹. What is most striking in this collection is the richness of popular French-Canadian imagination as re-interpreted by Laliberté, a skilful and inexhaustible narrator. It is no longer the sculptor who produces his work, but the emotional, visceral man who gives us a faithful portrait of his society, its traditions, its phantasms and its psychology. This exercise in creation has led to the exorcising of a good many of the collective fears conveyed by legends and certain customs. At the same time, this series embodies a whole ideology of conservation which aims to preserve for future generations the crafts and customs of a bygone age. In this regard, the sculptor worked more as an ethnographer or a folklorist. From the aesthetic point of view, Laliberté successfully brought about the synthesis between French style and Canadian content so much attempted by the artists of that period. In this case it is not a matter of an art of *creation*, but one of French-Canadian *interpretation*. *Le Repas du veau* admirably illustrates this vein.

L'Ère de la mécanique, a work that emits a strange power, was presented at the Spring Show of 1934 at Montreal. It denounces the invasion of the machine that pitilessly pounds a man and a woman. The latter utters a pathetic cry of despair and fright, while the man, who already bends his spine, seems to beg for mercy. In a rather discerning manner, however, the art critics of the time between the two wars perceived in this symbolic work the overwhelming industrial and technological superiority of Germany and the United States. The steel of the mechanical parts of the robot, its head in the form of an electric bulb, the eagle poised on an open book all refer to these two great powers. In another connection, this sculpture embodies the artist's bitterness toward the evolution of art² and his pessimism regarding the future of civilization. *L'Ère de la mécanique* was used in the newspapers in 1947 at the time of an advertising campaign against the construction of parking lots instead of public parks in Montreal.

The last two works in the National Gallery's collection, although they are only rough models, are no less attractive. Neither, however, can be dated accurately. *L'Allégorie de la mort*, in very fine movement, shows us the old man with his sickle who cuts off the lives of the tiny figures around him. Its style is akin to that of a terra-cotta piece by Rude, now at the Dijon Museum, that represents the prophet Jeremy. The bas-relief of *L'Allégorie de la guerre* makes us feel the tactile vibration of the work being built under the sculptor's fingers. An animated group is headed toward a goal indicated by the helmeted figure that dominates them, probably Mars, the god of war. This relief seems to be a study for a monument project.

Although it is as yet too early to form a judgment on his rôle in our art history, we can still say that Laliberté remains one of the most important sculptors of the beginning of the 20th century. Indeed, he brought a renewal into the evolution of Canadian sculpture by introducing a great variety of styles and subjects which had not existed before him. Several aspects would merit our devoting more attention to them. For instance, a better knowledge of all the activity linked to the studio on Sainte-Famille St., where Laliberté welcomed many artists, would doubtless add an interesting view on the history of Montreal art between 1915 and 1930. The unfortunate destruction of this studio, which Laliberté had intended to turn into a museum, led to the dispersal of the works, collections and records, and temporarily impeded interest in the artist. Let us hope that the celebration of the centenary of his birth, the publication of his manuscripts and the various exhibitions held in 1978 will stimulate interest and lead to a thorough study of the man and his work³.

1. Many exhibitions honouring Alfred Laliberté have been held at the following locations: Galerie L'Art Français, Montreal (February-March); Musée Laurier, Arthabaska (May); National Gallery at Ottawa (May-June); Quebec Museum, Quebec (July-August); Joliette Museum (August); Art Gallery of the University of Quebec at Montreal (September); National Library of Quebec (September); Montreal Museum of Fine Arts (October). Odette Legendre has published one of Laliberté's manuscripts, *Mes Souvenirs*, at Éditions du Boréal Express. Several lectures have been delivered and many programmes have been broadcast on radio and television.

2. In this connection, see *Mes Souvenirs*, pp. 88-97.

3. All these works have been reproduced in *Les Bronzes d'Alfred Laliberté du Musée du Québec — Légendes, coutumes, métiers*, Quebec Museum, Quebec, 1978.

4. "Mechanics is also the cause which nearly overthrew art by seeking another form more appropriate to the modern mentality, which leads us to wonder of

art itself is going to disappear. This is even a thing which is already almost accomplished." *Mes Souvenirs*, p. 196.

5. The author wishes to thank Odette Legendre for graciously allowing him access to Laliberté's records and manuscripts.

(Translation by Mildred Grand)

THE STELLAR SPACE OF JEAN-JACQUES TREMBLAY

By Jean-Pierre DUQUETTE

Having been born in 1926, why would Jean-Jacques Tremblay have had his first solo exhibition only in 1976, at Galerie Libre? This is because he has really devoted himself to his work as a painter only since the beginning of the seventies, after being chiefly an illustrator. He therefore comes to painting after a long detour, from the School of Fine Arts, where he took courses with Pellan and Cosgrove and the Museum School on Sherbrooke St., where he worked in engraving.

At first sight, the production of these eight years does not show any great changes; and yet, a closer look can disclose three great stages in Tremblay's work, during the course of which, little by little, figuration would tend to be almost totally removed from the picture, at the same time as the architectural support would disappear to give way to a more and more open space where drifting bodies float, in another life, in arrested time, suspended. From the beginning, faithful in general to the same square shape (a little less than a metre on a side), the painter found this dimension comfortable, without the horizontal or the vertical prevailing in it directly and imposing on the composition a development or a direction he would consider artificial. The surface presents an effect of mellowness, fluidity and velvetiness in colour (Tremblay uses acrylic that allows retouching), again increased by a final pulverization of transparent acrylic.

These pictures, profoundly *silent*, are inscribed in a new representation that immobilizes figures, curving them in a thoughtful (or crushed) attitude, as in *Abri* and *Waiting for Captain Jack*, fixing them in theatrical poses (*Voyage d'automne*, *Procession*, *Escalé*), or, yet again, laying them at the seaside or at the edge of the sky (*Les Oiseaux de mer*, *Family*, *Spectacle*).

But one detail soon attracts attention: these figures have no face, whether we see them from the back or whether the head is hidden behind a futuristic helmet (*Escalé*) or is simply missing (*Interlude*, *Spectacle*). In only one picture, *White Cap*, appears a girl's face, but it is deformed in the manner of images produced by an anamorphic vision. Questioned on this curious phenomenon, Tremblay answered that the face — the adult face at least — holds the attention too much and limits the gaze: he gave up painting faces because he felt an uneasiness in reproducing the features that express (while suppressing it) the mystery of the individual. The *transparency* and the *truth* of children's faces are still usable; but the adult look hides and suppresses too many things, or else it accuses, it rejects. The psychoanalyst would speak here of censorship from on high, in the mechanism of opposites (the top taken for the bottom). But, as well, never do the naked bodies reveal their sex here: the obliteration is complete and at the same time opens the way to an icy eroticism (naked back, arm, thighs or legs, in a centring that displays different parts of the body one after another). And so here we are invited to become voyeurs, our gaze never supposed to go farther; but, at the same time, we are actually looking at these bodies without their knowledge, since without faces their immobility outside of time is presented without risk as well as without concessions. Sometimes the draping of the garments increases the feeling of uneasiness: fabrics that are an integral part of the body, cleverly concealing what could not be seen without danger.

These floating bodies, hanging between two atmospheres, occupy space in an airy fashion, beyond any problem of gravity. The figures and the architectural elements never weigh on any solid support: Tremblay's painting refers to the display of a musical phrase in extreme slow motion ("Perhaps I am a frustrated musician..."), sketching the figures in an immobile ballet. As the work progresses from 1970 to to-day, the space (moonscape, futuristic place, sea-shore) tends to lose all precise connotation; the references disappear one by one, so that the 1978 pictures such as *Spectacle* show figures (or what remains of them) adrift in the atmosphere, in a slow, dreamy drifting.

By Laurent LAMY

I have spoken of three main stages in Tremblay's work. The first is marked by a certain surrealism: *Fetish* (some English titles reveal Jean-Jacques Tremblay's American birth and his early childhood spent at Thunder Bay in Ontario; his family moved to Montreal when he was seven years old) opens the perspective of a double archway which lengthens on the diagonal; in that of the second background, on the right, an opening shows a mannequin like those of feminine lingerie counters, without a head, naturally, and without legs, clad in a brassière for an ample bosom and a little pantie; the whole is treated in dark tones, only the columns of the first archway being lighted, and the three openings of the second one, where stands out — quite reduced in proportion, as a matter of fact — the torso-mannequin that explains the title of the picture. *Les Oiseaux de mer* shows in the foreground a tangle of bodies, arms and legs (the only close face is more than half hidden under a parasol); farther away, other nude bodies, almost indistinct in the strong sunlight reflected by the sand and, at the very back, at the edge of the dunes, a tiny red beacon that rises at the skyline. In *Voyage d'automne*, a mysterious figure — or rather only the folds of his white garment, like a long robe made of draped material — is seated, occupying the whole centre of the picture and standing out on the orange brown background; the head is represented by a spherical white form. On the right of the canvas, there is the end of a central heating radiator, completely unexpected.

The second period is chiefly marked by the invasion of white pipes that build networks taking on almost as much importance as the figures. This is the time of advanced technology and the voyage into space (*Cruise, Cruise deux, Co., Ltd., Trio, Prospectus*). In *Escale*, two Touaregs of the 21st century in full green or blue garments with orange yellow scarves fluttering in the desert wind are wearing white helmets (from diving-suits or space-suits); they are scanning the horizon in profile, back to back. *Promenade* presents a discreet but clear image of sexual desire, contrary to what one usually finds in Tremblay and in spite of the tame appearance of the scene which takes place in a garden (the size of the picture is equally unusual: horizontally 61 cm by 91). In the foreground a woman in dark clothing, whose legs are outside the frame, is walking toward the left; two strollers face each other, occupying the whole centre of the picture. We see from the back a woman in a light coat, her right arm without a hand stretched at her side; a dark spot in place of a head. Facing her there is a man dressed in the same colour as the walker's coat, his left arm bent toward the collar of his jacket, a tiny dark headspot. His trousers reveal an incongruous turgidity... In the distance, behind the man, there is a suggestion of other human forms. A silent and disturbing confrontation that actually paralyzes the two protagonists, fixing them one in front of the other for eternity in the immobility and the tension of desire or apprehension.

Among the most recent pictures (a series titled *Couples*), *Spectacle* and *Interlude* well illustrate the progressive movement toward an abstraction in which, however, there still exists the disjointed form of a body. In *Spectacle*, on a fleecy background of encroaching clouds, a diagonal crosses the canvas: a reclining girl, her body covered with a pleated white fabric (her dress?), her hands joined on her chest, her face invisible; the lengthening of the diagonal allows us to make out the nude torso of a man, arms stretched above his head beyond the field of the picture. The same theme and a similar treatment are to be found in *Interlude*: in the foreground, a girl in a yellow dress, bare arms and legs bent; an area of gray clouds completely hides her head. Behind her, almost entirely hidden, the nude body of a boy; his arms carry an object to his face (binoculars? camera?), as in *Cruise* and *Cruise deux*.

Jean-Jacques Tremblay produces disturbing work that silently questions an impassive world where doubtless there are no answers, in any case. "But then, what is the question?", one might ask. The questioning is not anxious or febrile, but as if in accord with a profound throbbing like that of a cosmic breath. Tremblay himself quotes a text by George B. Leonard, in *The Transformation*, which perfectly describes his purpose as a painter: "There is a rhythm in the incredibly melodic sound of the heart of the atom, an iridescence, a precise pulsation of alpha rays in the brain of an ant and a human being (the echo of a weak vibration in the sun), the beating of the heart and the sea, the waxing and waning of the tides, the cyclic predator-prey movement of the forests, the wide spaces, the water courses and the sea, the return of the seasons, the elliptical balance of the planets, of the stars, the rhythmical journey of the galaxies and, above time and space, the expansion and contraction of the universe itself." A fragment of this great whole aliveness, Jean-Jacques Tremblay's works vibrate with this bountiful, almost imperceptible breath that animates worlds still unknown.

(Translation by Mildred Grand)

What became evident in the Charles Gagnon exhibition at the Montreal Museum of Fine Arts¹ was his uninterrupted development, displayed by the one hundred fifty-seven works presented (among which were sixty photographs), from the 1956 canvases to the most recent works. Without being termed a retrospective by Philip Fry, who assembled the elements of the exhibition, the ensemble indicated the place occupied by Gagnon in Canadian painting.

His lengthy stay in New York (from 1950 to 1955) seemed determinant to him, action painting unquestionably attracted him and the canvases of the beginning, by their drips, are distantly related to the works of Sam Francis. But the pictures quickly became more dynamic, with the violence of the colours and with the gestural forms that literally slash the painting by stripes, chevrons, circles, circumferences, letters, figures, combined with sure strokes.

A whole series of canvases vibrant in their somber flecks and contrasting with the edgy graffiti was followed in 1961-1962 by an ensemble of boxes in which were piled up spoons, photos, buttons, mirrors, cans, advertising material, ... fragments of our everyday life promoted to the rank of works of art. What Charles Gagnon was alluding to then, while isolating these parts of our world, was the accurate observation and the intimate knowledge of our environment rather than the appreciation of these objects on the plastic level.

From 1962 on, the fleck dominates and the crudeness of the pictures becomes visible, particularly in the green previously mentioned by Normand Thériault². Then windows appear. Redundance of the square in the enclosing, included square or of the coloured rectangle reproducing in reduced proportions the first rectangle of the picture. Although Gagnon's art is in no way related to geometric painting, there is, in the structure of his canvases, a *geometricization*, as perceptible in the photographs as it is in the pictures. A canvas like *La Trouée* has its equivalent and its counterpart in several photos: *Exit-Montréal* and *Sans titre Montréal* showing doors on walls. Furthermore, Gagnon recognizes the primacy of the photograph in his pictorial adventure: "I am convinced that the photograph has had a more important effect on my painting than the other way round"³. . . The compositions of the canvases and the photos are closely twinned. The *framing* of the picture interrupts the reading of the canvas' surface, just as the camera's view-finder limits and takes out of context the image chosen by the artist. A series of paintings from the middle and the end of the sixties, in a black frame like a mat or a passe-partout frame bears witness to this.

In the very accurate catalogue of the exhibition, Philip Fry comments at length upon the importance of the window in Gagnon's canvases, in those he calls the "Gap Paintings". The anecdotal details of the boxes are set aside while all that makes a *hole* (window, door, opening of any kind, . . .) is displayed. Often the right-angled shapes are placed parallel with the contours of the canvas itself. They can also be floating, although defined. The colours, widely spread out, sometimes span from one surface to the other, creating an ambiguity in the reading: a continuity of level on the one hand and a depth of field on the other, through contrasts of shades and colours.

We shall find this ambiguity of reading right through Gagnon's work, as between two orders of demands. The canvases framed in black including one or more strongly or lightly textured surfaces set up a double frame — a window within the window that is the canvas. In some of the pictures of 1965 to 1970, we pass from a window to a window to a window to a window, . . . Like so many interior trap-doors, the whole giving a spatial quality to the canvas, very quickly denied, however, by the trickles or spatters that reaffirm the fact that this is a plane surface. It is as though the viewer is called to order in his spatial reading and involved, caught up in the process lived by the painter. More or less accentuated, this redundance is always present, as if one picture were hiding another which, in its turn, were concealing a third, and so on, but there is also a changing of background, now without texture, now very much textured, as in the canvas titled *Espace/Écran blanc* where the surface is of brushed aluminium.

In most of the works produced between 1970 and 1978 and especially in those of the last years, the black framing has disappeared but still remains, as hidden or underlying, the frame in the canvas. Instead of *windows*, a series of canvases presents horizontal bands painted in identical fashion, with broad brush-strokes, in grayed colours swept with a decisive vigour. The picture is not centred, each zone is autonomous, limited by the following one. But

although lines restrict each horizontal band and although they cut the brush-strokes and stop the coloured flows, the ambiguity of the surface persists, since the band located above or below these lines is of the same significance as much in colour as in texture. The eye loses the zone that it had defined: it glides into the next one or advances upon it in spite of the visual stop indicated by the demarcation between the horizontal zones.

In the *Cassation* series of recent years, the same principle of surfaces painted in identical fashion is continued, but this time marked out by a horizontal line and two vertical ones (like a wide door cut into a wall). The structure that divides the canvas into different zones which are nevertheless similar in colour and texture creates for the viewer a visual floating between what is included and what includes. The image as such is framed on three sides by the same image, leaving the lower part of the canvas open. Repetition in the reading plays with the reversibility of the front and the back, with the depth of what is framed and what frames.

The interest of Gagnon's works arises not only from the composition of his canvases but from the determinant rôle in the structure of the colouring and the painter's manner. Both are élan and lyricism. We inevitably think of seascapes, mountains, a fleecy sky, water vapour in suspension . . .

More than a complement, the photographs are part and parcel of the painted work. It is certainly the same artist who paints and photographs! The interest of the photos is not in the subjects chosen but in the point of view assumed. Gray neuter urban landscapes, deserted streets, immobile figures, masses of concrete, so many elements selected, not for their aesthetic qualities but for their triteness. Gagnon accentuates this anonymity by the centring of the photo which never tries to be technical skill but a nominalist view, a close copy that reaffirms the existence of the square in the square.

Another interesting aspect of this exhibition is the hanging of the works. Exhibitions which display so clear a concern for presentation are unusual. A picture is placed in a space which must be given some importance and in relation to those that surround it. (Sometimes this is forgotten.) A designer, Gagnon has been completely successful in the hanging of his photographs and his pictures arranged in greatly accurate relationship. For instance, in one hall we could see a canvas that contained a potential theme, beside one where the theme was taken up again but refined. Gagnon and Fry achieved the objective they had set for themselves, this being "that the works collected in this exhibition should annotate each other"¹.

Considering our environment, the shapes of things and their surface, I retain from this exhibition the idea of a journey, a journey involving a stay at the interior of the canvases and the world. Very logical with an artist who is a devotee of Zen, and therefore of contemplation and tranquillity.

1. From September 22 to October 22, 1978.

2. Normand Thériault, *Charles Gagnon*, in *Vie des Arts*, Vol. XIII, No. 53 (Winter 1968-69), pp. 28-33.

3. Quoted by Philip Fry in *Catalogue de l'exposition Charles Gagnon*, Montreal Museum of Fine Arts, 1978, p. 24.

4. *Ibid.*, p. 26.

(Translation by Mildred Grand)

GORDON SMITH

By Peter MALKIN

In the early part of 1978, Gordon Smith had two one-man shows; one in Toronto (Mira Godard Gallery) and the other in Vancouver (Bau-Xi Gallery). They were separated by 3000 miles, but it would have been instructive to have combined both exhibitions, for such a juxtaposition would have revealed those basic factors which have been the motivating forces of Smith's work. The Toronto show included paintings and water-colours from the latest *Sea and Sky* series, in which the landscape had been reduced to abstract patterns, horizontal stripes which overlapped and blended with each other. The effect was that of light seen through a haze. The Vancouver show was comprised solely of water-colours, several of the *Sea and Sky* series and, in complete contrast, ten or so water-colours from the summer of 1977 while the artist was at Banff. These latter pieces, highly naturalistic, stylistically refer back to his work of the late

1940's and early 1950's and reflect Smith's concern for English painting, especially the tradition of landscape painting. Combining these two exhibitions would have revealed as the central concerns of Smith's work the influence of the landscape, the primacy of colour and the singular importance of the act of painting.

Gordon Smith is a painter; a statement about the artist at once as simple as it is complex and revealing. Living on the West Coast of Canada for the past thirty years, Smith has devoted himself to the act of painting, to the myriad concerns attached to the manipulation of pigment. During this same period, he has also maintained a career as a teacher and is to-day a professor in the faculty of education at the University of British Columbia. As both artist and teacher, Smith has been a central figure in the development of the visual arts in Vancouver.

In 1955, Smith's *Structure with Red Sun*, was awarded first prize at the First Biennial of Canadian Painting, and brought him national attention. Reviewing the exhibition, J.-R. Ostiguy observed: "Gordon Smith belongs to the best tradition of non-representational painters. His *Structure with Red Sun* evinces plastic qualities, shining with golden tones, reinforced with black ones. Curves and counter curves, horizontals and verticals, piled up in broad flat tints create an effective illusion of depth that has nothing to do with virtuosity or worn-out recipes. In his painting, Gordon Smith reveals to us, with freshness and spontaneity, the feeling of the proud play of branches of the lofty British Columbia fir tree."¹ In these observations, Ostiguy touched on the salient characteristics of the painting: the fluid handling of the medium, the successive layerings of colour to arrive at a final resolution, and the presence of the landscape. These three characteristics remain key elements in Smith's career as a painter.

Born in England in 1919, Smith was the second son of William and Daisy Smith. A grocer by trade, Smith's father was an artist by avocation. He soon involved his sons with his passion both for the English countryside and its depiction, as exemplified in the works of J. M. W. Turner, John Constable and Samuel Palmer, which were often the objects of Sunday visits to the Tate and National Galleries. He also introduced the boys to water-colour painting. While Gordon evinced an ability and interest in art, which he pursued at school, he had not mapped out for himself the career of an artist. The events leading to this were set in motion in Winnipeg in 1937.

In 1934, Smith's mother separated from her husband and took her sons with her to Winnipeg, where members of her family had already immigrated. It was an extremely difficult period, adjusting to Winnipeg and surviving financially during the Depression. Eventually, Smith had to drop out of high school to find a job: "During the Depression, I only thought of survival, of getting some sort of job. Art was something I had had presented to me in an attractive way by my father; I seemed to have some talent in that line; and without actually formulating any very precise or clear ambition, I was working towards a job in some field connected with art: commercial perhaps, or in teaching."²

Smith's academic training started in 1937 when he enrolled at the Winnipeg School of Art, then under the direction of Lionel Le Moine FitzGerald. At the same time, and equally important to his development, was his obtaining of a part-time job at the commercial art firm Brigden's of Winnipeg, which was de facto, an art centre where most of the leading artists of Winnipeg were to be found. From 1937 to 1940, Smith's training was at once both academic and practical.

The limitations of the situation in Winnipeg were made all the more apparent by a trip to San Francisco in the summer of 1939 to visit the Golden Gate International Exposition (a trip made possible by Brigden's advanced policy of financially supporting its artists during slack business periods). For the first time, at the age of twenty, Smith made contact with significant examples of work by major twentieth-century painters such as Matisse, Picasso, and Duchamp, the last represented by the *Nude Descending the Staircase*.

The outbreak of war in September 1939 unexpectedly proved beneficial to Smith's future. Enlisting with the Princess Patricia's Canadian Light Infantry Corps in 1940, Smith was posted overseas in the spring of 1942. While billeted in England, Smith became a good friend of the war artist posted to his unit, Will Ogilvie, who previously had been director of the Art School of the Montreal Museum of Fine Arts. Ogilvie and Smith went on sketching trips in London and later in Scotland: "I learned a great deal from Will — especially in terms of looking and getting away from the wash technique of W. J. Phillips and the Winnipeg tradition of landscape and watercolour . . . Ogilvie exposed to me the fact that you could do anything you wanted in order to get the desired effect. . . It was a great experience for me — a liberating experience and the beginning of my breaking away from the tight and controlled training I had had in Winnipeg . . ."³

Severely wounded in the leg during the Sicilian campaign in June 1943, Smith spent several months recuperating in Tunisia, where he had time to consider his future career. Working with Ogilvie had spurred him in his desire to paint, but the possibility of living from the sale of his paintings was unrealistic. He decided upon the career of art teacher, a profession which would involve him in issues central to his concern for painting as well as permit him time to work on his own. In late December, he sailed from London and rejoined his wife, Marion, in Vancouver on January 10, 1944, when he began the process of readjusting to civilian life.

In January 1945, Smith embarked on an eighteen-month educational programme to obtain the necessary qualifications for art teaching. In the first months, he attended night school and day school simultaneously, and later, from September 1945 to June 1946, he completed his art school training at the Vancouver School of Art (now the Emily Carr College of Art). In September 1946, he joined the staff of the Vancouver School of Art as the instructor for graphic arts and commercial design.

After 1946, while teaching, Smith continued his painting. For him as well as for Vancouver in general, it was a time for assimilating much of the pictorial developments of the twentieth century, and in particular, for Smith, dealing with the essential two-dimensional nature of a canvas: "At that point, I was concerned with my awareness of the space, or the flatness of the canvas. I know that to-day this sounds like a very obvious thing, but at that time it was a major concern of mine."⁴

Still Life of 1948/9 is representative of Smith's work at the time and reveals several of the concerns and influences with which Smith was dealing. The tilt-top table and the altered perspective of the flower pot allude to his concern for the flatness of the canvas, but also allude more specifically to a general interest in contemporary British painting and its considerable debt to the School of Paris. In Vancouver this strong interest in contemporary British painting manifested itself in three major exhibitions of British work, as well as several other smaller ones between 1946-54. That much of this work dealt with the landscape fostered an interest in an abstract landscape as being the dominant artistic expression. For Smith, it was a restatement and reinforcement of his earlier experiences in England.

When Smith attended the California School of Fine Arts in the summer of 1950, this emphasis on landscape-oriented work collided with the experience of Abstract Expressionism. Here he was introduced to and spent the summer executing non-objective gestural paintings, canvases much larger than the small easel works he had done previously: "It became for me an exciting experience just manipulating paint. It was the best damn thing that happened, it was a real shock treatment. We got into the act of painting. That was our subject matter and that's what we did."⁵

Returning to Vancouver, he continued for a while to paint as he had learned in San Francisco but found very little appreciation or encouragement for this work. The Abstract Expressionist mode was considered a flash in the pan⁶. In addition, however, there was his own need for an "image" which led him away from purely gestural work: "I continued to paint freely and gesturally for a while, but found that I was attracted to some sort of image . . ."⁷

The image which back into Smith's paintings was that of the landscape, but transformed by the experience of San Francisco. The paintings of the early 1950's express the merging of the contemporary English painting in the choice of landscape imagery, with the freedom of painterly expression as learned through the experience of Abstract Expressionism. The process occurred between the years 1951 to 1955, and marks the first sustained statement by Smith as a mature artist, culminating in *Structure with Red Sun*. Equally important, this period of stylistic "dialectic" revealed the basic working process of the artist, a pattern which has remained constant.

In looking at the work of a prolonged period, the pattern of development which emerges is one where Smith, having a basic idea or image, sets out to explore it, moving from initial works which are tight, controlled and architectonic to works which are larger, looser and comparatively more abstract, and where the original impulse or image has become subsidiary to the act of painting.

This ongoing developmental pattern evident in Smith's work has most recently been expressed in a series of works done over the past few years, starting in 1970 and which have dealt with the artist's response to the stimulus of the West Coast. *Sea Edge* is a closely structured work which reflects both Smith's moving away from his hard edge paintings of the late sixties and his first attempts at dealing with a new theme, an image related to the underlying geometrical nature of the coastal area. The work is sustained by the tension created between the painterliness of the pastel tones of blues, greys and pinks being restricted within small rectangular and triangular areas

compressed within a basic rectilinear grid. While working on similar pieces over the next couple of years, he was also experimenting with much freer works which emphasized the atmospheric nature of the coastal area, of which *Long Beach R8* is representative. Here the meeting of sea and sky has become a richly scumbled surface of various blues and purples emerging through an overlayer of muted greys and whites tinged with pink.

The constructive aspects of *Sea Edge* and the painterly aspects of *Long Beach R8* merged in the works of the West Coast series of 1975-6. Larger in size, the works of this series, such as *West Coast R4*, start with the general idea of a geometrized coast scene, the final image emerging through the process of the painting, and with the emphasis of the piece on the richly coloured and freely brushed surface of the canvas. The importance of the act of painting fully manifests itself in *West Coast R2*, where landscape references remain essentially in the horizontal nature of the work and where the painting is an abstract pattern of parallel bands of colour evoking a response to light and atmosphere.

Most recently Smith's work has undergone a major change moving away from a coastal image to an interpretation of his experiences of a recent and past trips to Egypt. In his studio are paintings, water-colours, and an extended series of concisely worked, highly gestural drawings developed from the seminal idea of the pyramidal form; an assembly which will be exhibited in Vancouver this Spring. A radical change from the series of coastal images of the 1970's, this volte-face is, in fact, central to the change and renewal integral to Smith's work. As Smith noted when talking about the development of his work: "As far as I am concerned, painting is an ongoing process, one of change and experimentation — it's what keeps me going . . . what really stays in my mind is the sense that the primary force is what is on my mind right now, what I'm doing right now and the painting I am going to be doing to-morrow."⁸

1. J.-R. Ostiguy, *The First Biennial of Canadian Painting*, in *Canadian Art*, XII (Summer 1955), p. 159.

2. Anthony Emery, *Gordon Smith*, in *Artscanada*, XXIII (July 1966), p. 36.

3. Gordon Smith, quoted in: *Gordon Smith*, Vancouver Art Gallery, 1976, p. 12.

4. Conversation with the artist, July 19, 1974.

5. Gordon Smith, quoted in: *Gordon Smith*, Vancouver Art Gallery, 1976, p. 22.

6. Conversation with the artist, August 19, 1974.

7. Conversation with the artist, August 29, 1974.

8. Gordon Smith, quoted in *Gordon Smith*, Vancouver Art Gallery, 1976, p. 27.

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