

Summaries of the Articles

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SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

hemisphere exhibition

BY DAVID G. CARTER

The Artist and the New World, a panoramic view of painting in the two Americas from 1564 to the birth of Canadian Confederation, was proclaimed to be the first exhibition of a whole hemisphere. The show included examples of common trends on the two continents. But the spotlight was intended for Canada and the elements that molded it into a nation. The catalogue included 357 entries, 90 of them appearing for the first time. There was a multitude of well-known works and a few surprises, culled from the richest collections and from little-known ones as well. One of the oldest and rarest pieces (1564) was a gouache, *Laudonnière et le Chef Athore à la Colonne de Ribault*, whose origins go back to the school of Fontainebleau.

museum of contemporary art

BY GILLES HÉNAULT

An exhibition that is made up of works of undisputed quality and that excites and informs the public and fills it with enthusiasm is indeed a success. Such an exhibition was held at the Museum of Contemporary Art of the Quebec Department of Cultural Affairs in Montreal from the end of August to the beginning of October. The show, entitled *Art and Movement*, was an event of considerable importance since it was the first of its kind to be held in Canada. Only in Montreal could the exhibition be seen in its entirety. Some 60 works by 45 artists were grouped together in an effort to underline the evolution of art since abstract geometrics.

The purpose was not to reveal all the sources of the kinetic arts but rather to pinpoint one of the principal branches of the art by referring to such people as Agam, Cruz-Diez, Soto, Aliviani and showing the importance of Vasarely, Herbin, Albers, Sonia Delaunay and Mondrian. The real movement is to be found not only in nature but also in the art of the marionettes and the automats and, more recently, in the works of the Russian constructivists of the revolutionary period or in that of the masters of the Bauhaus.

The Museum of Contemporary Art wanted to show how certain works gave birth to the kinetic arts. To the inexperienced eye, the works of such people as Mondrian, Albers, Herbin, Mortensen or Max Bill may appear as static. But a closer look reveals a dynamism in color, a certain rhythm of construction and an internal movement. This is perhaps evident with Sonia Delaunay. With Vasarely, there is an optic movement underlining the construction, as there is with Fruhtrunk, Lohne and Oehm.

religious sculpture in french canada

BY JEAN TRUDEL

When one considers the question of wood sculpture in French Canada, one is tempted to ask, "What esthetic value does this art have?" One wants to know what position traditional Quebec sculpture holds in the history of modern art and one generally commits the error of comparing it to French sculpture as it was practiced in Paris or at Versailles in the 17th, 18th and 19th centuries because it is the only one we know. The esthetic value of a sculpture differs only according to the taste and background of the viewer. Religious sculpture on wood is neither worse nor better in Quebec than it is in Europe or Mexico in the same period. It is the reflection of a past that is ours. It is the work of honest artisans who wrote the story of a civilization in wood.

Les Enfants Jesus au Globe is a recurring theme in old Quebec sculpture. Since the 17th Century, there have been numerous cases of the Child in the arms of various Virgins. What is more rare is to find an isolated Child Jesus. Of the six Infant Jesuses we know, only one is true to the European model — the one at la Jeune Lorette. It is the smallest of the six and the only one which shows a foot crushing a snake. The origin of this sculpture is a mystery. According to Ernest Mayrand, it was brought from France by the Jesuit, Paul Le Jeune, in 1632. Marius Barbeau rejects this theory

saying that this Infant Jesus, like all the others, was sculpted by the Ursulines of Quebec at the turn of the 18th century.

Admitting that it is a Quebec work, the question is what sculptor could have created it and what model inspired him? There are two possibilities. The first is that a European sculptor did a work from memory. The second is that a sculptor from Europe was asked to reproduce a certain work.

We are faced with a series of work which cover three centuries. They present us with all the problems of traditional sculpture in Quebec. It is only by grouping works and by analyzing styles that we may hope to reach serious conclusions on the importance of the art in the traditional civilization of Quebec.

esthetics and design

BY LAURENT LAMY

What a mass of mediocre, if not frightful, objects the twentieth century has produced. During the past 50 years, most of us have been surrounded by objects best described as banal: tables, chairs and lighting fixtures which are pretentious and in poor taste. One has only to remember the bed in which he slept for 10 or 20 years, or the flowery paper of the child's room, or his grandmother's living room rug to realize the mediocrity.

It was timidly that industrial esthetics and design made their appearances but gradually they have introduced some degree of order in the world and a new beauty has been born of the machine. It is a spontaneous kind of beauty when it stems directly from function as in the case of aircraft. The eye dwells on the pure lines of the fuselage as surely as it would on *l'Oiseau dans l'Espace* of Brancusi.

"Form follows function," Sullivan made clear in his famous formula and no one would contest this today. Functional art has provided industry with valuable esthetic results. It must be remembered, of course, that what is functional is not necessarily beautiful. Olivetti machines, Finnish furniture and Citroen cars are the result of precise manufacturing processes but the esthetic qualities are there as well.

We have indeed succeeded in the field of industrial esthetics. One has only to go from a station built at the turn of the century to a recent airport to realize what is meant by modern art and industrial esthetics. Nevertheless, there is a hiatus between furnishings conceived for industrial life and those designed for our homes. A man who likes his metal base chair at the office will allow his wife to furnish her living room in Italian provincial.

In Quebec, several artists have worked on interiors and have produced some interesting things but this kind of initiative is still rare. With people like Mousseau, Daudelin, Vaillancourt, Micheline Beauchemin, Marcelle Ferron, Jordi Bonet and others, Quebec can boast of some inventive artists. It is important that the artist be allowed to work with full freedom. The work of the artists is a part of the industrial esthetic. It is not opposed to it.

venetian restaurant

BY ANTONIO MARANZI

In the heart of Venice, within the confines of the cosmopolitan city, La Colomba ignores the tourists and preserves its aristocratic atmosphere in its postcard setting. The sign, restaurant, beckons the tourist to stop over on his tourist travels around the city. But to really know La Colomba and to savor its *ambiance*, it is necessary to visit them when Venice is at its best — when it is unfrequented by tourists.

It would be well to examine the photographs and the canvasses which already cover the walls of the restaurant and the staircases and the walls of the adjoining rooms of Arturo Deana, the restaurateur. It would be necessary, too, to relive the Bohemian Venice of the 1930s and 1940s, when La Colomba was its focal point.

La Colomba is today a restaurant of international reputation but in 1926, when Arturo Deana took possession, it was an *osteria* where gondoliers and workmen in general came to drink wine and make merry. In a very few years, the *osteria* became a *trattoria* and then a *ristorante*. The restaurateur was as interested in art as he was in gastronomy and he acquired many canvasses. His collection has come to include such important names in Italian painting as Carra, Tosi, Morandi, De Pisis, Cesetti, Rosai, Guidi, Martini, Guttuso, Sironi, De Chirico, Casorati, Campigli. His collection also includes such international works as those of Chagall, Picasso, Kokoshka, Leger and Utrillo.

architecture in quebec

BY M-MADELEINE AZARD-MALAUROIE

If an early Quebecer were to have a look at the city of today, he would hardly recognize the old capital of New France. The towering silhouettes of the Chateau Frontenac and the modern office buildings have completely upset the old order of things.

An anonymous drawing of the 18th century shows the panoramic view of the St. Lawrence which the contemporaries of Vaudreuil saw. There is a feeling of harmony in the long lines of public buildings, paralleling the river without obscuring the horizon. The city's function was two-fold. It served as a capital and as a fortress and all of its construction was conditioned by this function. Today only vestiges of old France remain in such places as the Bishop's Palace, the cathedral and the Ursuline Convent.

If little is left of the actual construction, however, there are the old plans, kept by the Colonial Department in Paris. They were sent to Paris at the turn of the 18th century by the man who made them, Chaussegros de Lery, who was King's engineer in New France from 1716 to 1751, the year of his death. For 40 years this man guided the physical aspects of Quebec and his plans involve forts, chateaux, churches and other buildings. The buildings are highly varied but what impresses one immediately is the unity and harmony of the collection. A contemporary once said of Chaussegros that he was a designer more than an engineer. Curiously enough, Chaussegros' drawings are virtually all that we have left of his work.

henri guerin

BY NORMAN PAGÉ

I have often watched Henri Guerin in the early mornings, working in his garden with a black pen in his hand, recording his impressions of life and nature with its clouds and trees and leaves. He is fascinated by movement, whether in shadow or light. Sometimes, too, he paints in little detached spots or figures, somewhat like musical notes, gouaches with a luminous inner emotion.

Henri Guerin, widely-known as a glass painter, was born in 1929

at St. Prix (Seine and Oise) on the Ile de France and once wrote poetry. He gave up writing, however, for painting and in 1954 got his first big assignment at the church of Carlus. Since that time, he has devoted his efforts to window work and tapestries. He now lives in the village of Plaisance-du-Touch, near Toulouse.

The plans for the chapel at the Seminary of Ottawa were modest in concept but Guerin was not one to be overly-modest. He had been fascinated by too many projects, since the restoration of the Roman church of Rotournac. The project at Ottawa was unique and a challenge for the artist. There were six large windows of eight by 20 feet and four of eight by 10. And he knew that the bigger the surfaces he would be working on the important it became to start out with small basic designs. Guerin expressed himself particularly well in his vertical constructions, some of them deliberately static and others strongly vibrant. In all of his compositions, as in the big work in the Salle des Amities Franco-Canadiennes at Expo's French Pavilion, there is that feeling of space between the subjects, a space so often emphasized by Le Corbusier.

archaeology

BY JEAN DES GAGNIERS

We may be justly satisfied with the results of the work undertaken in Turkey in 1961, having come across, among other things, a beautiful statue of Isis whose dimensions were happily within range of our modest means. However, we cannot expect to go on finding works which are tailored to our particular requirements and we must bear in mind that discovery of one of those colossal sites of the Greeks or the Romans would involve the hiring of hundreds of workers. Realizing that it would not be practical, we turned our thoughts to Greece, only to find that the best we could hope for was a secondary site.

About this time (in 1963), the director of the Department of Antiquities of Cyprus offered us a Greek site of first importance on the northwest coast of the island of Soloi, or Soli. According to Plutarch, Soli was founded in the first half of the sixth century before Christ. In any case our research to date indicates that the city of Soli had become one of importance in the sixth century. We opened up three separate field areas, one at the base of the hill between the sea and the theatre; the second to the east of the site; and the third on the other side of the Acropolis in a southeast direction.

Under the debris of the Byzantine era in the first area at the lower end of the city appeared the foundations of Roman buildings, one of which, because of the many pieces of glass and vases found, would seem to have been a glass-making workshop. Work in the second area is proceeding on the site of a very large building, a Christian basilica, the first part of which may date back to the end of the fourth century of our present era. The necropolis where we were searching occupies the flank of a large, flattened hill. During the 1967 program, we had the good fortune of discovering a particularly interesting tomb, the entrance to which is fairly deep in the ground. A large skeleton was found but there were no objects with it, thus making it impossible to determine what period was involved. One tomb, dug in the fourth or third centuries before Christ, contained two skeletons, fairly well preserved, some 15 undecorated vases and three beautifully-decorated vases of extremely rare variety.

The first results of Laval University's research have encouraged us to continue the work and we have already begun to retrieve important examples of architecture. Some of the objects we have found are most valuable.

roland dinel

BY DENYS CHEVALIER

The day an artist discovers his own particular plastic means of expression, and thus finds himself, is one of the moving moments of his career. For the sculptor Roland Diné, it would appear that this privileged, and decisive, moment occurred very recently.

My first visit to his workshop filled me with a feeling of discovery but, more than that, it afforded me a sort of guarantee. His older works and his newer ones stood side by side and nowhere was there a trace of amateurishness. Instead there were all the characteristics of an imperious vocation, often the subject of contradiction but finally triumphant.

In his figurative period, the first traces appear of Roussil's influence. With patience and humility, however, he pursued his work, waiting for the *raison d'être* of the influence to disappear by

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themselves. Now Dinel enters a period of transition, aware that form can be lost in the gouge marks. Formerly, the imprint of his tools was necessary. Today he sees that an old system is being replaced by a newer one and, bit by bit, he relies less on the gouge.

My last visit with Dinel took place this year (1967) in his atelier at St. Roch de l'Achigan where I took particular note of his recent works. There was an undoubted authority about them and a certain maturity and they resembled nothing that had been done by any of his confreres. They were, in a word, entirely personal.

I take this opportunity of expressing my astonishment that he was one of the few Quebec sculptors not commissioned for Expo 67. If anyone deserved to be represented in the Man and His World theme, it was indeed he. It is certainly regrettable that he was not invited to create a large-scale work for the international exhibition. However, it is not the artist who is the loser. The loss belongs to those who deprived their city of his work.

With Dinel, the problem was never to find out what he had to say. Rather it was a question of finding out how he could express it. In effect, if one has nothing to say, why bother trying to speak out? Dinel does not speak without having something to say.

galerie hervé

BY CLAUDE-LYSE GAGNON

Jean Lurçat, whose artistic efforts gave tapestry a new popularity in this century, was paid special tribute in an exhibition held this summer and fall at the Galerie Hervé on Sherbrooke street. The show, which closed November 5, also included works by such pasteboard makers as Jean Picart le Doux, Dom Robert, Prassinos, Marc Saint-Saëns, Pomey B. Borderie, Jullien, Wogensky and Tourlière. These names, along with that of Lurçat, are among the famous of Aubusson, the heartland of French tapestry-making.

ernestine tahedl

BY C.-L. G.

An exhibition of screens and glass panels by Ernestine Tahedl was

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presented at the Galerie des Artisans. There was no question of finding biblical scenes painted on glass. This was a show which emphasized the materials of the century used in the abstract.

Ernestine Tahedl studied at the Vienna Academy of Fine Arts before working with her father, Professor Heinrich Tahedl, and before settling in Canada. The most interesting subjects of the show are undoubtedly the concrete screens in three parts.

benoit east

BY MICHEL CHAMPAGNE

The Galerie Zanettin opened the season at the beginning of October with the long-awaited exhibition of painter Benoit East. Born in St. Augustin in 1915, he won Quebec's first Grand Prix in 1946. He is a professor at the Ecole des Beaux Arts in Quebec. His landscapes are full of secret poetic color and he gives the Quebec countryside a fluid dimension. He has the wisdom and the talent of an old master. The painting of Benoit East has an internal resonance. From his canvasses springs a kind of enthusiasm which comes only from a love of painting and a desire to create.

three hundred years of canadian art

BY RENÉE PROULX

In celebration of the Canadian centennial, the National Gallery presented an exhibition entitled Three Hundred Years of Canadian Art. The show took up three floors and included painting, sculpture, jewelry, embroidery and furniture. The exhibition was an excellent presentation which allowed viewers to follow the story of art in Canada as it evolved through various movements and styles. The exhibition included early works of the French and English colonies, works done after confederation and some examples of 20th century art.

ottawa retrospectives

BY R.P.

Two important retrospectives were presented in Ottawa in September. The Robertson Gallery featured the drawings and water colors of David Milne and LeMoine FitzGerald. Milne, who started painting in 1904, lived and worked since 1928 at Palgrave, Ont. FitzGerald, who died in 1956, spent most of his life in Winnipeg. The second retrospective featured the works of Ann Robertson and was held at the Lofthouse Gallery. An active member of the Ottawa art scene, she died in 1965.

david samila

BY LUKE ROMBOUT

A recent arrival in the Maritimes, David Samila's work adds to the fabric of Maritime art — in bits and pieces, so to speak. His paintings are canvas-covered pieces of plywood, fitting together like a sophisticated jigsaw puzzle. In his one-man show at the Owens Art Gallery at Mount Allison University, a volume of his work pointed to experimentation and a delight in seeing and seizing new possibilities. His paintings from the last two or three years evolve from whimsical cutouts to a more controlled harnessing of his ideas in his larger, more impressive canvasses of more recent date.

centennial exhibition

BY L. R.

The Art Gallery of Moncton University recently opened an exhibition entitled Selection 67, representing nine French-speaking Canadians in New Brunswick, with six works each. Both Claude Roussel, gallery director, and Ghislain Clermont, curator, make a strong plea for the "creative vitality" of the Acadian artists, an aspect hardly evident in the exhibition. With the exception of the work of sculptor Claude Roussel and the graphics of Georges Goguen, the works in this exhibition were constipated for ideas, vigor and originality.

ruSSian art

BY M.-MADELEINE AZARD-MALAUURIE

The Grand Palais of Paris has turned the spotlight on the little known field of Russian art by holding an exhibition of 1,000 works, selected to show the wide-ranging efforts of the Russians in the pictorial arts. The exhibition opened on October 20 and closes on January 20. Russian literature, music and dance is known by everyone and loved by many. But how many people are aware that before the time of Pericles the Scythes had developed a fine form of sculpture, carvings in gold in which the animals of the steppes appear in familiar stylization? The art of the Sarmates, the bronzes of the Caucasians and, closer to home, the mosaics of Kiev and the icons of the 15th century — what do we know about them?

During the Middle Ages in Moscow and Novgorod, there were many artists busy translating in a very personal, very Russian, way a deep religious sensibility that Occidentals knew little about. The Russian pictorial world was a closed one and thus free of outside influence. With Peter the Great, however, the doors opened on another world. French and Italian baroque made their appearance, along with the classical work of Versailles and suddenly painting, sculpture and even life took on a European flair.

In the 20th century there was another rupture, a violent one caused by the emergence of Bolchevism and artists were no longer able to follow the old artistic rules. Art became a matter of social doctrine. It had to be educational and please the masses. The Greeks had this desire to educate the people and some master works resulted. Modern Russian art is simply what it is. It draws its substance from life and humanity itself.

bernard vanier

BY M-FRANCE O'LEARY

Every period in time has its schools of art which allow young painters to get their start and which give them the opportunity of deciding what is their particular method of expression. Some of them, like Bernard Vanier, work quietly isolated and succeed. An exhibition of his works will be held in Paris this winter.

"A canvas is an area in which anything is possible," he says in an interview with Marie-France O'Leary. "At the outset, I have no exact idea. I am involved in an adventure like the poet. There is a kind of progressive development . . . and I try to find a homogeneity. Otherwise, I must stop."

Vanier thinks that pop art is a reaction against the excessive aesthetics of the abstract and the effects of the reaction may be good. He says that he is not personally concerned with the pop, op and geometric movements but he admits that there are interesting possibilities in every area. Why, for example, should color tubes not be replaced by electric color phials.

Vanier says he is not a landscape artist but admits that his work is rooted in the Quebec landscape. The artist, who says he went to Paris when he was 18 years of age, is still deeply attached to the Quebec soil.

temple gallery

BY MARIE RAYMOND

The Temple Gallery, on Yoman's Row in London, is directed by a man who is a collector of icons from all over the world. He buys from dealers and sometimes make his own purchases directly. When a current collection is large enough, the gallery presents an exhibition. For the first time this year, the collection was sent on tour, visiting Chester, York and Scotland. The first icons came from old Constantinople and some of them have been regarded as master works.

arts theatre

BY M. R.

Normand Fillion's first London exhibition was held in the Green Room of the Arts Theatre. The theatre is the headquarters of the Unicorn Theatre Club which encourages not only dramatics but all sorts of artistic development among young people. Fillion has

had one-man exhibitions in Montreal at the Galerie Agnes Lefort and at the Galerie Zanettin. A recent sojourn in Italy left him with a feeling for antique figures. Two of his enamels, *Les Eumenides* and *Les Chorephores*, are particularly successful.

amsterdam

BY LUKE ROMBOUT

An exhibition of the works of the 17th century Dutch print-maker Hercules Seghers, held at the Rijksmuseum in Amsterdam last summer, aroused international attention. Not really discovered until the start of the last century, Seghers has since emerged as a graphic artist who was genuinely unique in both his time and ours. The body of his work consists of but 75 prints, almost all of them in the collection of the Rijksmuseum. He stands apart from his contemporaries because of his extremely personal vision. He prints not only on paper but also on canvas to heighten textural effects already inherent in the graphic process.

rené magritte

BY JULES VAN AVERMAET

The Belgian art world is mourning the death last August 15 of René Magritte. "I choose not to look for a reason for painting," he said recently in a television interview. "No more than I would seek a reason for living or for dying." He was one of the great men of art and much was written and said about him. It was generally conceded that, as a man, he was simple, affable and modest, even self-effacing at times. For him, painting was never an end result but rather a matter of continuing communication.

canaletto

BY JULES BAZIN

Giovanni Antonio Canale, better known as Canaletto (1697-1768) is best remembered for his paintings. But between 1740 and 1744, he amused himself by making etchings, some of them of actual landscapes, others of imagined real estate. This particular portion of the artist's production is the subject of a book called *The Etchings of Canaletto*, published by The Smithsonian Press, Washington, 1967. The 20-page book, with 44 illustrations in black and white, is by Jacob Kainen, the well known American artist and writer who is a specialist in the graphic arts.

portrait of a period

BY JULES BAZIN

Edited by J. Russell Harper and Stanley Triggs, with an introduction by Edgar Andrew Collard, this magnificent album contains a portrait of William Notman, 174 photographs, 39 figures and one coloured plate. It is divided into four sections: *The People*, *The Cities*, *The Sea* and *The Countryside*, and all parts of Canada are represented. There is a good historical account of the Notman firm and a learned description of the various photographic processes used by Notman who assiduously kept up with the times. For his composite groups — a genre in which he achieved great success — he employed many well-known artists of his day. The variety of the selection is excellent as, besides some artistic photographs, there are many which have much historical value. In short, a vivid image of our country in the Victorian era.

louis riel

BY CLAUDE GINGRAS

Louis Riel, presented in the closing days of the World Festival of Entertainment at Expo 67 by the Canadian Opera Company of Toronto, is probably the first opera which is entirely Canadian (it was written by Canadians about a Canadian) and, generally speaking, it may be classed as a success. It is above all a musical work, being the product of one of our most interesting, and most listenable, composers, Harry Somers. The bilingual book is by Mavor Moore and Jacques Languirand.