

Osaka Quebec, Land of Opportunity

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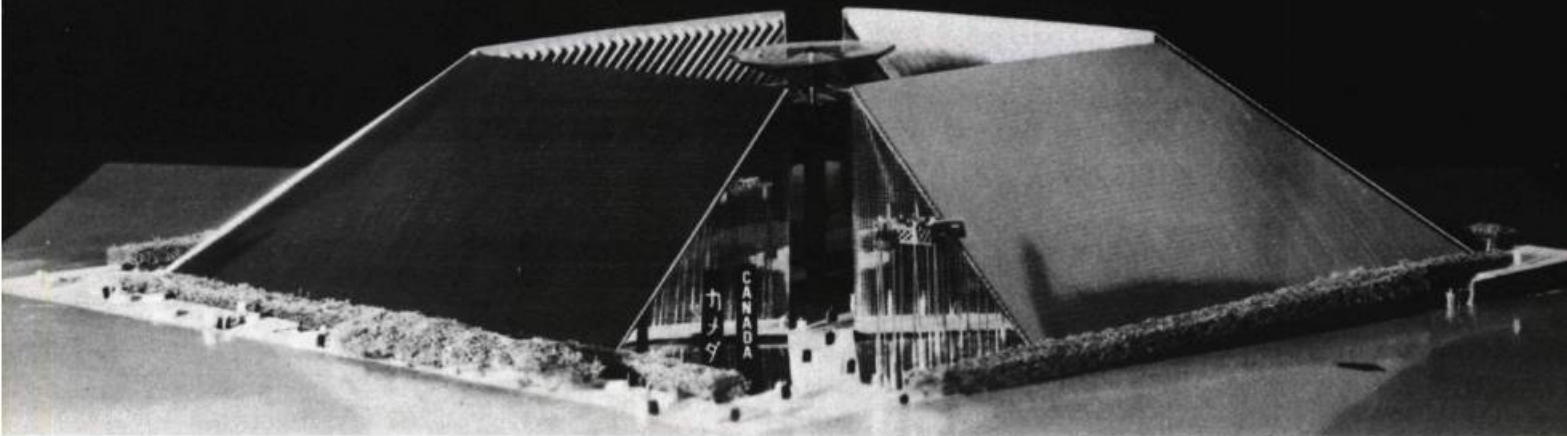
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DISCOVERY... CANADIAN STYLE

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OSAKA

QUEBEC, LAND OF OPPORTUNITY



Does Quebec make a good show-
 wing at Osaka? Many returning vis-
 itors say "No".

But by examining material avail-
 able from this side of the Pacific as
 well as by talking to those who have
 been on the site, we find that the
 well designed Pavilion has been
 saved from boredom by the work of
 the artists and artisans of Quebec,
 whose well executed commissions
 have been imaginatively placed
 within the structure.

"We learned what made a suc-
 cessful pavilion here in 1967" says
 Jean-Pierre Lacoste, "... a combi-
 nation of content with structure."
 Lacoste, an industrial designer who
 worked on the Canadian and the
 Quebec Pavilions both in Canada
 and on the site in Osaka feels that
 too often architects and designers
 end up in a "contest of wills" in-
 stead of working together from the
 beginning. But his description of the
 batiks and tapestries hanging in the
 stair-wells, the photo-murals on the
 street-level floor and the well in-
 stalled wall murals below ground

"An absolute masterpiece of national presentation" says John Canaday, New York Times art critic, adding his accolade to the sweeping praise of many who have seen the Canadian Pavilion at Osaka.

And he adds that his own nation's Pavilion could be cleared of everything but the moon rock to good effect.

But the theme co-ordinator, Mai Ruth Hodge, who returned recently after seeing the results of her three-year labor, assessed public reaction in Japan in more modest terms. "Its either loved or hated", she told me. "The young people swing with it but the traditional Jap-

anese are often put off by its pace and fast movement. Its all so unexpected."

Asked about visual art contributions, Mrs. Hodge laughed, "Its all visual, the fastest moving most exciting environment of visual art you can imagine, tied to theme music but with very little spoken word."

One of the few commissioned "works of art", the revolving discs of Gordon Smith of Vancouver, which rise between the spectacular sloping mirrored walls of the Erickson-Massey building, was not mentioned in the article of praise by the eminent New York Times critic.

Neither was "the largest Eskimo

mural in existence", by Kenojuak and Johnniebo, or the carvers in soapstone from the north who work below it.

For what grips the visitor to the Canadian Pavilion at Osaka is the amplification of the theme "discovery" which has been so well co-ordinated with film, display and artifacts that no one is aware of any attempt to put across a message or to prove a boast.

The now famous psychedelic painted school bus, which actually travelled Canada taking films of our way of life without pretense, and which was put on ship to tour Japan before Expo 70 opening day, is still

1. The Canadian Pavilion. General view of the model. Erickson & Massey, architects (Vancouver).

2. The Quebec Pavilion. Partial view. Jacques de Blois, architect (Quebec).

3. Inside the Quebec Pavilion. La Famille, cor-ten sculpture welded by Lewis Pagé; in the background, part of the Louis Jaque mural.

prove that "content and structure" came together here for Quebec.

Jacques de Blois, Quebec Provincial architect, studied the small site at Osaka carefully before he planned the two glass sided triangles raised on pillars which make up the Pavilion for Quebec.

With an open walk-through at ground level, staircases rise to a floor which joins the two triangles and it is above them that the tapestries and batiks, the work of nine Quebec artists, hang. Since they were designed specifically for the area and to be seen from all sides, they make a ceiling of lightness which effectively uses the natural light between the two shafts by day and artificial light by night.

The sixteen medallions by Mireille Morency turn like coins, "L'hiver", a weaving of white wool and plastic prism-like beads by Micheline Beauchemin suggests our cold climate while Mariette Rousseau-Vermette shows the four seasons in a group of narrow hanging panels woven with rods so that they can also turn



a part of the picture in the Pavilion.

The light-hearted use of an ordinary necessary machine, a part of modern life in Canada, has caught the imagination of everyone who has seen or read about her. She will go down in our folk-history as something to remember with pride. The brave little automobile ties the theme "discovery" to our way of life as nothing else could have done.

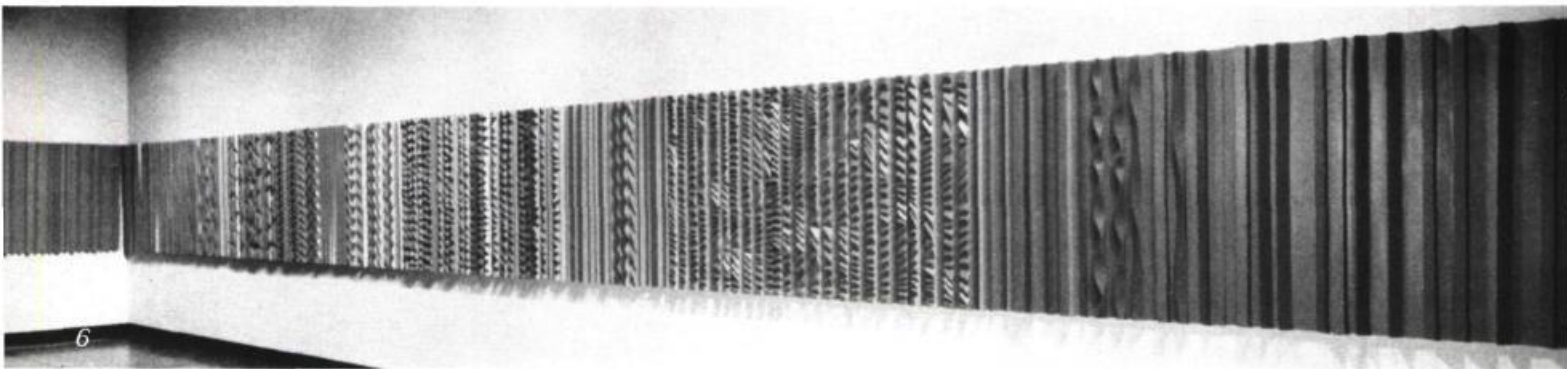
But with all its fast moving film light displays and Maple forest environments, the Canadian Pavilion is one without concentration on the visual arts as such.

It has been created by industrial designers, photographers and filmmakers; but it shows the way for future exhibition pavilions to follow, the sure route to success.

On the other hand the Canadian Government has not neglected to show the world the work of its artists this year in Japan. Exhibitions

of the paintings, graphics and sculpture of individuals and groups have been arranged in Tokyo and Osaka to coincide with the year of the big fair. The Ambassador for Canada and Mrs. Morin have filled the Embassy with the works of Canadians from coast to coast, Borduas, Roberts, the Group of 7, and Micheline Beauchemin are among those who can be found there. The reception rooms of the Pavilion also have paintings and sculpture and so have the official residences for Expo 70 staff.

In these Quebec is represented by Molinari, Savoie, Claude Tousignant among others. And in the New Generation section of the Pavilion itself, as part of the display, is a three-piece sculpture of François Dalleuret and Jean Noël's "Over expansible red". And Roger Vilder's "Pulsation" helps the Industry section to come alive.



with air-currents. Tib Beament's batik abstraction as well as one by Gail Lamarche called "Quebec Hills" are transparent to catch light which must enhance their color.

Some of these were seen in an exhibition at Musée d'Art Contemporain before they were sent to Osaka and they include as well Fernand Daudelin's hooked wool tapestry, close to figurative, with fine texture and relief, "Village under the snow", a tapestry by Madeleine Arbour, Thérèse Guité's descriptive "Jack Monoloy was in love with a white girl" and a tapestry showing the foliage of Quebec by Denise Beaudin.

An inner court has been created below street level by walls on four sides surrounding the administration offices and in the centre fountains of water play.

It is from this level that the four great pylons rise to support the glass triangles of the main structure. On three walls of the court, overlooked from a railed mezzanine walk, is the 76-foot long mural of Louis Jaque, almost 12 feet high, designed to carry the eye along in a sweeping forward movement of undulating horizontal thrusts.

Designed to allow for the forms of the supporting pillars, which front its line of vision, the gigantic rhythmic work in its clear and vibrant color can be seen without any disturbance of moving crowds and it is easy to call it the Pavilion's most exciting single display.

On both ends of the interior court, flanking the Jaque mural, are the two painted wood relief murals of Mario Merola. They face each other on the patio walls, one in red and

the other in blue monochrome, the color saturating the wood.

The movement of the visitor who goes past on the railed walk was taken into account by Merola when he designed these latest of his wood relief panels. Color as well as form make a changing pattern as the eye passes.

Merola, who has been using this form of cutting and splicing wood for many years now has reached a peak of achievement in this commission.

The photographic murals of Jean-Pierre Beaudin, which are placed above ground and in the bar-salon are impressive works according to Lacoste, who was there to see them installed. One of them takes up the whole surface of the pavilion's sloping side, is more than 70 feet long and shows in montage



4. *Mirrored walls and main entrance of the Canadian Pavilion leading to the inside court.*
5. *Sculpture among flags near the entrance of the Canadian Pavilion.*

..... CANADA
 QUÉBEC

6. *Mural by Mario Merola in the Quebec Pavilion.*
7. *Inside view of the Quebec Pavilion showing metal structure.*



form, aspects of life in Quebec. Starting at the second level it rises on an angle of 45 degrees above the heads of visitors. Another shows the Manic five Dam created as a puzzle picture, made from 72 sections which are lighted separately and progressively to give the symbol of electric power.

And Edmondo Chiodini has created puppets, masks, and a complete Esquimo village in miniature.

Both Chiodini and Beaudin worked with Julien Hébert's industrial designers who, with him, are responsible for much good visual design throughout the pavilion.

One example is placed outside the entrance, a three-dimensional Quebec flag made from eight plexiglas cubes and lighted from inside. The flag can be seen from four sides, the central cross is created by the separation of the cubes.

A cor-ten sculpture by Lewis Pagé of Quebec, a symbolic representation of family unity, most probably has been placed in the patio court which has a fountain, but at this time it is not possible to be certain. The work was part of the display of pieces made for exhibition at Osaka which were seen at Musée d'Art Contemporain last year.

(Traduction française, p. 83)