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TEXTS IN ENGLISH

Art at Banff :
The other side of the mountain
By Andrée PARADIS

Banff evokes Alpback and Arthur Koestler, the two Koestlers. The amphitheatre of green mountain pastures was the place where the author of *Zero and Infinity* on one hand and *The Sleepwalkers* on the other, those two attitudes of the same thinking, those two sides of the same peak, preferred to reflect; and so Banff, our own amphitheatre with white crests radiating the colours of the prism on this chinook day, was the meeting place of nearly one hundred delegates who had come from all parts of Canada and abroad to study the inherent problems of the other aspect of art — not the one dealing with art's creation, expression or interpretation, but rather with its diffusion and its administrative problems.

The Director of the Banff Centre, David Leighton, and his associates noted the potential of the Centre which, in one of the most beautiful sites in the world, is the home of a Fine Arts School founded nearly forty years ago, as well as schools of music and dance which organize an annual festival attended by many enthusiasts, and which is reknown for its course in administration intended for the training of managerial personnel. And all that is a short distance from Calgary — in the very shadow of its university. How can maximum use be made in capitalizing on all these elements so that they would form specific courses intended for the formation of administrators in the field of the arts, and respond to a need created by the development of Canadian culture ?

Koestler also thinks that human evolution is a labyrinth with no end. Man and his culture have rather the same nature. Progressing in discussions which must consider requirements as different as directors for opera, concert, and theatre companies, persons responsible for associations, publications, persons who will teach art, and others who will attempt to diffuse what art teaches, animators with the fervour of neophytes who can provide efficient administration, all these considerations engaged us in the labyrinth of acting forces and once more gave Duncan Cameron, the expert moderator of debates, the occasion to show that he has not lost the connecting thread in this maze and that he can find at least a temporary outcome in recommendations.

A key person attending the conference was André Fortier, assistant minister to the Secretary of State, whose department controls the future of the arts. Increasingly subsidized, the arts in general are feeling the force of controls that must be established. A good number of administrators recognize the basic soundness of "certain controls", but are hardly ready to abdicate freedom, which might impede valid forms of expression. This is a new face of an old conflict. In such a case the government must advance cautiously, forsee the elements that it will have to coordinate, and reflect before becoming involved.

As a result of the open attitude in the midst of a collective reflection, it seems that the Banff Centre will have a course in the administration of art which will be presented in two forms : 1) a twelve-month training course open to ten or twelve applicants; 2) a two week enrichment course intended for administrators already working in the field of art.

And so in Banff as in Alpback, there was an awareness of helping to resolve a problem that concerns us all. The science of art has taken a step forward. When will it take the next one ? Goodbye to Banff for now.

(Translation by Yvonne Kirbyson)

Marcel Barbeau and the
fascination of immediacy
By Henry GALY-CARLES

One cannot understand the past and present work of Marcel Barbeau without knowing of his deep inner motivation; it casts a light on the work and gives it its dimension and true meaning.

Thus, it is necessary to go back to his adolescence, to the years of apprenticeship at the School of Furnishing in Montreal, under the direction of Paul-Émile Borduas. During this period he came to understand the fundamental difference between the aestheticism required for the design of a furnishing or a cup, and truly creative art which calls for a human authenticity, an originality, which can make a society or a group rethink essential questions.

From the time of this discovery, the work of Barbeau — one of the first Automatists — was directed by inner requirements. Moreover, the numerous discussions of art and sociology which took place in the home of Paul-Émile Borduas around 1943, a crucial period, drew him irresistibly to the desire, revealed by Surrealism, André Breton, and Freud, to transmit the subconscious universe that existed in him through his work. He had first a direct awareness of the unique reality of volition, the fugitive moment in which human sensitivity undergoes a whole series of different states, the action of internal as well as external events, secondly he perceived a subconscious world that could practically not be grasped : This was capital.

From the basis of these two fundamental facts, his entire work was done in a spirit of successive inner changes and unlimited openings, reflecting an ever more deeply anguished search for identity, from the senses to the spirit, with a consciousness that was certainly fleeting, but in which the artist explored his innermost self, directly translating on canvas the immediate moment he was experiencing; man evolves around his basic self as time passes irremediably.

This deep feeling of the ephemereal nature of the *instant* that is life, heightened in Barbeau the feeling that he was in a perpetual state of becoming and should live for the present moment without any plans for a future which, for him, was materialized only in creation, rejecting every pre-conceived style, without any desire for pre-established aesthetic organization of the liberating creative cry. Thus each of his works is one and indivisible; the first and last one at the same time.

A knowledge of the permanent evolution of man, of his multiple possibilities of being and creating explains the successive pictorial metamorphoses of Marcel Barbeau and his styles that appear contradictory, beginning with the Automatist canvases, in which he was already liberating himself from all restraining limitations, instinctively refusing all traditional values of structural equilibrium and organization of the canvas that he no longer believed in as they were confining to the extreme point where gesture became informal — which, moreover, Borduas could not accept — and then going to great white surfaces, animated by only a few black signs, or on the contrary, white signs on a black background. His return to drawing from a live model which led to pure calligraphy and which he considered destroyed the third dimension, permitted him to explore the unlimited resources of the line; then, in the execution of practically geometric forms that stressed the importance of masses, he rediscovered the world of pure colour, at the time of his first visit to Paris. This led him as far as kinetic art, to veritable optical pictures which, during his visit to New York, would become simple lines creating oscillations of waves on the surface, made up of convex and concave bands which, quite naturally, gave way afterwards, to a sort of programming of simplified effects. But these works always obeyed the same inner laws which, as time went by, and he gained in clear-sightedness and *knowledge* of the world and of himself, were rediscovered indelibly included in the canvas. Marcel Barbeau's approach developed towards a profound equilibrium between feeling and spirit, the senses, and intelligence. And if he then returned to immediate creation, in which gesture springs out spontaneously, it was indeed with *full knowledge*.

In his present works, only the colours to be used are determined in advance, in order to focus the subconscious attention on a few simple and primordial elements, reflection of the specific return to basics by the artist, who always tends towards the greatest simplification of feeling, in order to translate to the canvas, with a maximum of cosmic tension, an immediate sensation, in a spontaneous creation, arising out of a state of hypnosis and a heightened concentration that favours this projection, and to which there is added an underlying knowledge, intelligence, lucidity, apart from any aestheticism or intent of the plastician, Barbeau refusing the *picture* itself, going so far as to deny it.

Today the white background that animates his canvases is nothing else than an abstract space, not the unlimited one of our cosmic universe, but still more, a light-space in terms of its harmony of colours : yellow and violet, green and red, green and black, black and red, etc. by free choice; they become signs on the canvas, and luminous forces, dynamic, illuminating this light-space with their irradiations. Abstract, unique, irremediable, inimitable, sure, the harmony synthesizes the instantaneous projection of the psychism of the artist, the manifestation of

his dream or of his hallucination. Charged with the past and the present at the same time, they engender a moving state of becoming, because they are always open, fragile, and cannot be grasped. Thus the works of Marcel Barbeau are exemplary, lucid, sensitive, refined, vibrant, secretive, poetic, authentic, making no concessions, because they live a fascinating adventure, dangerously and courageously, constantly questioning.

(Translation by Yvonne Kirbyson)

Roy Robel, image chemistry

By André CORBOZ

For almost a century photography and painting have been engaged in a neighbourly relationship that was often based on misunderstanding. For a time mutual fear and disdain prevailed, then they sought to define their respective fields to make a deeper study of their nature. Not that there is unanimity today concerning their aesthetic status : a short time ago André Lhote thought that reality was "absurdly circumscribed by the objective", whereas Cesare Brandi, with more subtlety, recently wrote that photography, which is certainly able to *constitute an object* cannot manage to *formulate an image*.

Yet, from the time of Surrealism and the Bauhaus' experiments, artists had begun to explore the limits between the two forms. Freed from the burden of being literal, painting conquered new areas of sensitivity, and photography, whose mission, it was thought at first, was to elaborate the duplication of a "reality" reduced to the visible level, became emancipated in turn. Finally, the distinction between the two forms disappeared; on the level of the works themselves this allowed a great deal of latitude in the vague definitions established by theoreticians.

A puritan sensual

The originality of Roy Robel's research is based on the hypothesis that there is continuity between painting and photography; continuity that he intends to use for a mutual evaluation of the two media. Instead of opposing them, he is working with what they have in common by systematically transferring the properties of one into the methods of the other. And he is not doing this as would some amateur who would evoke banal photographic techniques with the means of painting, or vice versa; but his research is based on an increasingly wider knowledge of the means of photography.

In the spring of 1971, during the collective exhibition "Photo/Gravure/Synthesis" organized at the National Library of Quebec, in Montreal, a very fine group of Robel's silkscreens made from photogrammes were on display. The main interest of these works was that they were presented as finished works, as the result of a process of which no trace remained in the work. The quality of these works confirmed that Robel does not manipulate techniques or potter about with unusual objects, but he has a refined appreciation of forms; a joyous and secretive person, he expresses his enigmatic sensual-puritan nature through them.

Other exhibiting artists had attempted various types of superimposition of media, where the mixed techniques could still be seen as such; this gave the effect of a sort of collage, the vagueness of which was sometimes fascinating, but it attested to a traditional approach, and in contrast, Robel's work appeared all the more innovative.

Photogrammes as an open process

Robel begins with photogrammes, that is to say photos obtained without using a lens. He gave his complete attention to this process for several years. He places twigs, onion skins, bark, petals, leaves, bits of natural objects that are visually interesting onto photographic paper, and once the image is composed, he exposes it to the light, then sets the objects up differently, and takes several more exposures, each one different.

The process of multiple exposures is not lacking in clear intent; Robel "previsualizes" a final image towards which he guides the process; chance and technical knowledge both play their part. The process offers a free interplay between the natural materials used and the method which presents unknown factors — the length of the pose, the previous or successive arrangements. As multiple exposures cannot be entirely controlled, the element of chance causes some deviation from "previsualization". Moreover, the artist must recall previous groupings in arranging successive ones; the process is exacting.

That is not all, the image that is developed is related to daily visual reality. There is an almost didactic intention in this, the final image should permit whoever contemplates it to see the natural object from which a particular fragment was drawn in a completely new way. As abstract as some seem to be, they remain readable, because there is already a "code" inscribed in the material.

Going from one medium to another

But photogrammes are lacking something — colour. As early as the Bauhaus' experiments, Moholy-Nagy saw "the greatest promise for the future" in the abandoning of black and white; he thought the conquest of colour would surely be brought about by progress in photographic techniques. However, even today, the emulsions that are available behave very erratically. But this is not an insurmountable problem for Robel; instead of continuing to look for an improbable or premature solution in strictly photographic means, and in spite of the instability of the paper, he changes techniques at a certain stage in the process and goes from sensitive paper to the silk-screen process.

Having produced an image on the silk with the initial photogramme, he then gets a series of polychromatic variants, in which he can now control all relationships in tone. The new medium also corrects one of the biggest problems with photogrammes, uniqueness. To quote Robel, "the new image has thus acquired a quality that did not exist in the original photograph or in traditional silkscreen; this synthesis produces a new image from which emanates a new sensitivity."

The experiment furthers his project to monumentalize and simplify form. Although the form is "natural" in the beginning, it develops in a way that sustains its originally exciting state. Poles of tension, structural bars, bands that emerge into view or remain concealed, the rejection of the poetics of a precise squared area, such plastic means re-echo the *Point-Line-Surface* of Kandinsky. The execution is precise. Robel takes care not to miss any stages, and to use the restrictions and the properties of each medium. It is not rash to see an appreciation for work that is well done, in his denial of the spectacular gesture, and in his deliberate approach; this is a characteristically Germanic trait that Robel owes to his Austrian ancestors.

On to new experiments

At the beginning of his career, the artist took care not to choose among painting, sculpture, and photography. He thought all the media seemed to be so many foundations for experiments that were reducible to the same visual denominator. Then he decided in favour of the photo and its techniques; his complex intentions began to produce results. On one hand, he will no doubt continue and amplify the back and forth movement from one medium to another, which has proved so effective to this point. On the other hand, the lessons he draws from this serve another field of interest, that of visual perception. His master's thesis, *A Search for Significant Forms*, defended at the University of Guanajuato (Mexico) and the four experimental screens he installed in the perception pavilion of Man and His World, prove his desire to pursue theoretical reflection and plastic research at the same time; his interests prove mutually helpful. In this respect, nothing appears more desirable to him than the creation of centres like the Vasarely Foundation where artists, psychologists, industrialists, architects, and theoreticians of aesthetics could meet, and where the experimenters could have all the means necessary for applied research at their disposal.

Every stage undergoes an intensely technical phase. In the summer of 1971, Robel participated in a seminar at the Visual Studies Workshop in Rochester, which investigated some fantastic procedures involving normal paper sensitized for slower developing, gum-arabic, ammonia or potassium, pigments... What use will he make of this? Perhaps new procedures for multiple editions. For the time being, he is working with sequences of "premounted" photos, every exposure being thought out in terms of other images in the series — and it is the final image that counts; this is a new aspect of the "previsualization" step used in photogrammes. He also wants to combine the silk-screen process and superimposed negatives, with a view to a new type of collage...

This is the beginning of an adventure that is proving to be rich in discoveries.

(Translation by Yvonne Kirbyson)

An American Painter in Montreal, in 1820

By Jules BAZIN

The portrait painter Dunlap, from New York, disembarked at Montreal on August 13, 1820 (fig. 1). His stay in our city, broken by a short excursion to Quebec, lasted until October 19 (1).

A painter, businessman, theatre administrator and dramatist, critic, novelist and historian, William Dunlap (1776-1839) was deeply involved in the artistic movement of his country and was familiar with most of the leading personalities of the young Republic. Considered an American Vasari, he published,

in 1832 and 1834, *A History of the American Theatre* and *History of the Rise and Progress of the Arts of Design in the United States*, the last book was re-issued in 1918 and 1965. During almost all his life, he kept a diary, the conserved part of which was published in three volumes by the New York Historical Society in 1930. The trip to Montreal is part of *Memoirs 26* (2).

Born in Perth Amboy, New Jersey, William Dunlap had a very eventful career. When he was very young, he intended to become a painter. In 1784, he went to London to study with Benjamin West. He was a bad pupil because of his sense of false shame which prevented him from asking for advice; later he corrected this. However, he considered West to be the greatest painter of his time and all his life he held him in a veneration that was almost as much for the Quaker as the artist. On his return to the United States, in 1787, Dunlap first took up portrait painting but the lack of commissions and his feelings of inadequacy in the craft quickly lead him to abandon painting to look after a porcelain and hardware shop his father owned. His father died a short time later. Then, for about fifteen years Dunlap watched over the fortunes of the New York Theatre. The theatre having gone into bankruptcy in 1805, Dunlap again took up portraits and miniatures to make a living — he thereafter returned to the theatre twice. In 1815 he was offered the position of assistant paymaster for the New York State militia, and for two years, he visited the territory for which he was responsible. During his travels he made about fifty topographical watercolours. When he left the army, he decided to become an itinerant painter and, until about 1830, he travelled in this capacity to several cities in the American East.

As commissions were few and far between in New York, Dunlap decided to try his luck in Lower Canada. It seems that in Montreal the only people he knew were the engraver William S. Leney (3) and colonel John Finlay, deputy assistant commissary-general, stationed in Lachine. Perhaps he had already done the portrait of one of the numerous Americans who periodically came to Montreal and Quebec. However that may be, the day following his arrival, he mastered to present letters of recommendation to the president of the Bank of Canada, Thomas Alliston Turner, and to Doctor Martyn Paine, who later removed to New York and became a leading physician there.

The pages of the *Diary* pertaining to Canada are doubly interesting: on one hand, Dunlap informs us of his pictural activities in Montreal and his comments make us wonder about local works of art and artists; on the other hand, as a clear-sighted visitor, he did not fail to make pertinent observations about the country and its inhabitants. In the present article, I shall be content to report what pertains to art and artists.

Let us first follow the professional activities of Dunlap during his stay in our city. Upon arriving, he had stopped off at the City Tavern on Saint Paul street. He had some difficulty finding a studio and had to take lodgings in Mansion House, a splendid hotel set up by John Molson in the vast dwelling built by Sir John Johnson on the site previously occupied by the château de Vaudreuil. He stayed there until September 12, paying $13 per week, then he moved to the home of William Annesley, a frame maker and dealer in mirrors and engravings on Notre Dame street, at the corner of rue de la Fabrique (the west side of place Jacques Cartier), where the rent was only $5. Ten days after his arrival, the painter ran the following announcement in the *Canadian Courant*: "Wm. Dunlap, portrait painter from New York, will exercise his profession for a few weeks in Montreal. Specimens of his painting may be seen at the Mansion House Hotel, from 9 o'Clock until three". In the same newspaper as well as in the *Montreal Herald* he informed the public of his moving.

His first client was Samuel Barrett, a hardware dealer from Saint Paul street, presented to him by Doctor Paine. The night before, however, he had begun a portrait of George IV, who had just ascended the throne (4). The portrait of Barrett which was started on August 23rd was finished on the 31st; it aroused the greatest admiration in all those who saw it, and Doctor Paine was almost in raptures. As Barrett and his wife had become his good friends the painter was satisfied with £25. As for the portrait of the king, Joseph Bouchette, visiting Montreal, had bought it, no doubt in a surge of loyalty. During his trip to Quebec, when Dunlap brought him the picture, after much coaxing, Bouchette agreed to give him $16, a copy of *Description Topographique*, and a few maps (5). A second portrait of George IV, hung in the reading room at the bookseller Henry H. Cunningham's, on Saint Paul street, brought in $50. This same Cunningham presented a new client to Dunlap in the person of Robert Griffin, the cashier — an important position at the time — at the Bank of Montreal (6). This time, it was a matter of a miniature, painted for the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (8). There were already several families of this name in our city, but I believe this was Robert McKenzie, who died on December 15, 1819, at the age of 56. A wealthy merchant, he lived in a vast stone house on Saint Antoine street, the most fashionable one in Montreal at the time. Finally, in the latter part of September, Dunlap painted the portrait of the Reverend John Bethune, the Anglican pastor of Christ Church, on Notre Dame street for £30 (9).

I have not been able to find the paintings mentioned so far but the last work Dunlap made in Montreal is now a part of the collection of the McCord Museum (fig.2). It is a portrait of the McGillivray family that J. Russell Harper, former curator of the museum, attributed in all probability — but with justifiable hesitation — to William von Moll Berczy (10). Originally the picture represented William McGillivray (11) returned from hunting with his dog. His wife, seated on a rustic bench, holds on her lap a small child reaching out for a plover (?) that his father is holding out to him; a small dog completes the composition (12). Dunlap's description leaves no doubts. His work consisted in removing McGillivray's figure and repainting it in a sitting position. To measure the extent of the modifications made to the canvas and the further repainting, it would be necessary to X-ray the picture, but, as Dunlap wanted $120 for his work, — which, moreover, he did not obtain without some bargaining —, it may be supposed that the retouching was considerable. The work was skillfully done, for, even knowing about it, it is impossible to find the repainted areas. It is also suitabl to add that even McGillivray's face is don in Berczy's style.

Three of Dunlap's visitors who had led hir to understand they would give him som work were: the son of Samuel Hedge, hard ware dealer, who wanted the portrait of hi father done; Jean-Roch Rolland, lawyer, tha of his father, magistrate François Rollanc and finally Samuel Gerrard, of the Richardsor Forsyth & Co. firm, his own portrait. Bu nothing came of these projects. In spite c the loss of these potential earnings, Dunla made about $500 during his two month sta in Canada. He had made some good friend and some very useful contacts. Thus, it i not surprising that in his autobiography h expressed the wish — which was never to b fulfilled — to return to Montreal.

The people Dunlap spent most time wit during his stay were Dr. Paine, the Barrett and Annesley, and he was a frequent visito to the establishment of Henry H. Cunninghar stationer and bookseller on Saint Paul Stree who also had a library and reading room. A great walker, Dunlap took lengthy strolls notably with William Thomson, of the Inten dent's office, who was a good sketcher an knowledgeable about art. In his Diary Dunla says that Thomson displayed the keenes admiration for the *Young Bull* by Paul Potte in The Hague Museum, and took the troubl to transcribe the list of the castings of th Elgin marbles that he had told him about including the cost and even the price o crating. He also saw a Miss Smith, a youn convert to Catholicism who was in charg of a large girls' school and was an amateu painter, "clever copies of poor pictures", a well as Madame Chartier de Lotbinière, wh invited him to come and see her paintings about which he remained silent, unfortunately William McGillivray showed him a fine por trait of himself by Gilbert Stuart (13), portrait of his brother Simon painted in 181 by Sir Martin Archer Shee (14), pictures repre senting an *Angel* and *Saint Cecilia accom panied by angels*. The evening before hi departure, he went to the home of people h does not name to see a crayon picture b Copley (15) representing the head of a lad painted with great breadth and simplicity.

During his stay in Canada, Dunlap visite several churches and Hôtel-Dieu in Montreal Impressive, Notre Dame contains only ba paintings and the decoration of the vault which Dulongpré had painted and which ha been greatly admired, is not even mentioned The Anglican church is a neat and handsom building (Berczy had planned it); the preache (John Bethune ?) is rather good, the organ excellent, and the organist (William W. An drews, junior), good, the congregation, thin In the church of Laprairie, he rediscovere the same bad paintings and statues as a Notre-Dame, the same tawdry decorations In the cathedral in Quebec, a painting of th *Annunciation* is worthy of comment (it cam from the Desjardins collection and was attri buted to Jean II Restout, 1692-1798). With large party, Dunlap went to Hôtel-Dieu, wher the nuns, the "Black Nuns", besides carin for the sick, made work baskets, pincushion and other toys. All the paintings in the chape are quite bad (are they those of Pierre L Ber ?), with the exception of a *Crowning o the Virgin* (no doubt the *Assumption* attri buted to Jean Jouvenet by Gérard Morisset) which Dunlap found very skilled, and tapestry representing the *Nativity*. Still con

cerning these religious paintings, Dunlap says that he went to see "some miserable paintings sent from France to sell to the churches here". This short sentence brings in something new. The paintings in question no doubt belonged to the Desjardins collection (16) and were probably exhibited at the Seminary, for abbé Joseph Desjardins was in close correspondence with M. Michel Le Saulnier, the parish priest. As the sale of the collection had been going on for three years and the best paintings had been taken, it must be a question of those unsold paintings, unless, this is not certain, these "miserable paintings" were part of a second group — that of 1820 — the contents of which are unknown.

In the entry for September 20, the Diary contains the following notation: "De Lampré & Berzy are the painters who have preceded me here, the first has been to see me, he now declines painting portraits, & paints large Historical pictures for the R.C. Churches at 100 dollars a piece, the other who had some merit as a painter is dead. There are two others here beneath notice." This statement, a startling abridgment of the state of painting in Montreal at this time, also gives us a date *ante quem* for the activities of Louis Dulongpré as portrait painter (17). Most of his portraits are not dated but a few were surely painted after 1820, il only, among others, those of master Antoine Girouard, founder of the Saint-Hyacinthe Collège, which date from 1826. In other respects, it is very amusing to learn that Dulongpré, like Légaré, Plamondon and others, after having made copies of some of the paintings in the Desjardins collection, painted religious tableaux from engravings, and we may wonder whether *The Election of Saint Mathias*, painted in 1811 for the church bearing the same name, should be still considered an original composition.

It is a pity that Dunlap does not name the two painters beneath notice. According to our present knowledge, we can only guess. Joseph Morand, a former apprentice of Dulongpré — and his wife's nephew, I believe — died in 1816. Among the known painters there remain only Louis Dulongpré junior (1794-1833) and Yves Tessier (1801-1847), since Jean-Baptiste Roy-Audy came to Montreal only in 1821. Unless it is a question of foreign painters passing through our city.

An amusing note on which to finish. During Dunlap's visit to Montreal, another itinerant American artist came here, the miniaturist Anson Dickinson (18), who had been in the country since 1818. On September 23 the following announcement appeared in the *Canadian Courant*: "Miniature Painting. — A. Dickinson, from New York, will pursue his profession a short time in Montreal. Specimens of Painting to be seen at Mrs. Babuty's, St. Jean Baptiste-Street". Dickinson was even honoured with an article in the editorial page of the *Montreal Herald* of September 26, where it is stated that "several persons acquainted with that art pronounce them (the miniatures) to be well executed" and that "any person wishing to see his Paintings, will be gratified with a sight of them". It is not possible that Dunlap could not have known of the presence of his rival in Montreal, but he made absolutely no mention of him. Yet he knew him well, because in the notice he later devoted to him in his book, he says that in 1811 he was the best miniaturist in New York but that since then, "he has led a wandering, irregular life, without credit to himself of his profession". This is quite in keeping with Dunlap's thinking, as he considered that the artist should always conduct himself according to his talent or genious.

(Translation by Yvonne Kirbyson)

NOTES

For Notes, see original text.

Hugh Barret
Interview by Marie-France O'LEARY

Q. — Mr. Barret why have you come to Percé to paint this year?

A. — I began to paint in the Gaspé region. I want to return to my origins to be assured that nature is still there. In fact, in many centres, people are insecure about this; it is important to appreciate what nature there is left.

Q. — You taught for several years, what does that experience mean to you?

A. — For eleven years, I enjoyed teaching those who wanted to learn. A teacher must dispel the insecurity of pupils who withdraw into themselves and tend to be mistrustful.

Q. — What kind of training did you have?

A. — Not having received any training in the plastic arts affected me greatly. I learned through trial and error. I think I was fortunate not to have had any teaching at all because I developed a form of expression that is personal. I feel very attached to Jean Dallaire whose graphic work was most revealing for me. Also my contact with the Indians was helpful: they taught me that I was a living creature. This apprenticeship in life has nothing to do with formal scholarship. However, individuals are increasingly moving towards action. I am pleased about this, for I worked mainly towards that direction in teaching: people do not really see things, they look, but do not really observe.

Q. — What do you think of the schools of plastic arts now?

A. — They have become would-be factories, putting the students in a position of such false hopes that I cannot bear them. I have not believed in them for six years. Teaching has become sophisticated because it is a factor in the race for a degree.

Q. — And what about the painter?

A. — The painter is an individual who transcribes an image out of love, and not as a job, or for a social purpose. Now, the entire system works contrary to this gratuitous gesture. I would like to be rid of social contingencies as soon as possible. I do not care for people who want to succeed, who become consumer products. Nothing is forbidden the child when the adult believes in the superior possibilities he wishes to bring about. A plant needs only to breathe. I need only a blade of grass to paint for four or five months, but society is structured in such a way that even when one wants to be free of it, one still feels divided. We must learn to adapt to this earth. That is what I think about when I paint.

Q. — Also, in your paintings, one can feel that you are very close to nature...

A. — I cannot bear for any part of nature to be harmed. The Indians who live in the forest are in harmony with their surroundings. We created needs to make ourselves feel secure. We became banal and stupid. Daily life is only an often involuntary destruction of what surrounds us. We want to create an importance for ourselves. When I paint, nature is still present: let us stop destroying it. A painting is a form of politics, but in a long-term way, like Rembrandt for example. It has a permanence that we do not realize at the time. I am accused of being an old academician, but with a bit of paper and a pencil I can make anyone look at an image.

Q. — What painters are close to you?

A. — I feel close to Modigliani, Gauguin, the group opposed to the Dadaists. At a certain time, kinetic art interested me but now it is too late. I am a child-adult excited by one colour for months.

Q. — Is there a reason why you have never travelled?

A. — Quebec will do for me. If I wander over every beach and mountain, I'll have enough for several lifetimes. I consider travelling a waste of time. I have never felt the need to go anywhere. The important thing for me is to paint a few good pictures. This has become vital to me. Painting is very exhausting; I give everything I have each time I paint. That is why my production is not immense.

Q. — Do you attach a great deal of importance to your canvases?

A. — If the paintings remain, the painter has no rights over his production. But what myths surround the painter and the poet! Museums are full of paintings and no one looks at them except for a few canvases in front of which one cannot remain indifferent. Now painters, like poets, are politicians because theirs is a constant revolt. Wherever I worked, I always attempted to give a different vision to others. I admire the solitude of the first pioneers: I think it was extraordinary. Compared to it, painting is banal, but it is the only medium I know and in which I am involved. Painting is in some way a legal revolt.

Q. — Would you paint in total solitude?

A. — It is impossible to paint well and live alone. On one hand, I am a physical being, and on the other too conditioned or too lucid to be able to accept mentally a complete solitude.

Q. — The light in your paintings is very beautiful and is one of your main concerns...

A. — The light is exciting and becomes so powerful that I want to shout it out, and it arouses violent feelings. This light is extraordinary in the province of Quebec. On the Gaspé coast it is so strong that no one could fail to notice.

Q. — What do you intend doing now?

A. — All I want is to continue. This need corresponds to my love of simple things. I am not at all interested in receiving any financial or political aid. When I look at the sea, I do not feel like going ahead or going back. I believe in the instability of the image. Remaining conscientious in my art is essential to me. It is technically easy to toy with feelings...

(Translation by Yvonne Kirbyson)

The Embarcadero Plaza Fountain in San Francisco
By Jane RIGBY

On Wednesday, April 21, 1971, at more or less 11:45 A.M., the Vaillancourt fountain was turned on, both figuratively and in reality. An elaborate programme had been arranged, in-

cluding a drill team, a brass quartet, a poetry reading, a barbershop quartet, and two rock bands, the Funky Fusion, and Hot Tuna. Between these groups, the master of ceremonies Justin Herman, the Executive Director of the San Francisco Redevelopment Agency that commissioned the fountain, announced the speakers and made appropriately glowing comments about the work. Among the knowledgeable speakers were Lawrence Halprin, chairman of Joint Venture Architects, Peter Selz, Director of the University Art Museum, University of California at Berkeley, and Thomas P. F. Hoving, Director of the Metropolitan Museum of Art in New York. Mr. Hoving seemed to genuinely feel the work a success. He spoke of the fountain in terms of "powerful", "burgeoning strength", and "the very sacredness of the symbolism of the fountain, in that water is the very essence of life".

In spite of a great amount of public opposition to the initial design, and derisive comments about the finished work, the fountain is a qualified success. I use the word 'qualified' for many reasons; reasons not exclusively pertaining to the sculpture itself, but also to circumstances surrounding it.

When the city of San Francisco chose Vaillancourt's design, and published it, there was a great furor. This situation, four years later, after its completion, has not diminished through the efforts of several local columnists, in particular, who have kept the embers fanned with such comments as, "fifteen on the richter scale", "collision on Clay Street", "If there's an earthquake will it fall into a building?", and "In Memoriam - 1906". (The latter refers to the earthquake and fire of 1906 that destroyed San Francisco.) My own personal view is that the local populace has not had the experience of an Expo '67, or the atmosphere might have been more tolerant.

The fountain itself, I feel, is quite successful. What other type of work would fit so well among the high rise buildings, freeway, parking lots and docks of the area? But, there are several flaws in the design. For example, the two staircases to the two upper look out areas are completely open to view, and mar the effect of the back wall. However, this and other flaws may have been the result of lack of funds. I understand that Vaillancourt and the City Fathers did not see eye to eye in the financial area, and that compromises had to be made on both sides. Vaillancourt felt he had been so badly treated, that he jumped into the water surrounding the fountain during it's dedication, shouting abuse and obscenities, and proceeded to paint slogans on it. He had been included in the programme to 'say a few words', but he chose this rather unorthodox way of making his feeling known.

Although it is, perhaps, not a perfect work, the fountain stands in a unique position in the history and development of modern urban planning. The idea of a fountain in a square, relating to the surrounding area, is not new. The many works of the Italian Renaissance and Baroque come to mind, in particular. But within the 20th century framework, this is a somewhat revolutionary idea. The problems of relating a sculpture to the macrocosmic concepts of the space age; how to relate a sculpture to a stark fifty storey or larger building made of steel and glass; how to relate to a freeway; how to relate to the speed and sophistication of the modern way of life and its implications of functionalism, dependability, and impersonality. Modern architecture, as embodied in the skyscraper, has nearly always been seen as sheer function. It is stripped down to the bare essentials to do its task best. The idea of parks and plazas within the framework of these modern buildings suggests, perhaps, a softening of the functions idea. People not only work and produce in these areas, but might also play and relax there.

The Embarcadero Plaza with the fountain has the flavour of an Italian piazza. In the latter, the life of the neighbourhood is reflected: children play, mothers gossip, fathers work in shops near by, old men sit in the sun or read newspapers. All is pulsating with every day life centred on the fountain. Is this because of the water supply alone? Or are there other things to take into consideration? Man is a social animal, and likes beauty. Perhaps this is why the people pause in the sun, and make a pleasant occasion out of a simple and everyday task like the drawing of water. The interrelationship of people to the fountain and its location is a complex one.

The Vaillancourt fountain, although the microcosm has become much larger and the way of life much more sophisticated, has become a centre too; a place where people can come and be refreshed. It is a place where 'lunch-baggers' can munch in the sun and gossip away from their offices or docks; a place where mothers with their small children can get out of their apartments for a while. During the summer months, the local craft guild set up shops in the plaza, giving the whole area a carnival atmosphere.

Once one forgets the 'what is it' syndrome, the abstract, powerful cement forms are pleasing. Their writhing shapes contrast with the upright blocks of the Embarcadero buildings and the dark X construction of the Alcoa building, while its grayish tones harmonize with the horizontal freeway. Nor is it just a sedentary sculpture. From the plaza one can see the water flowing out of the sculpture into the pool below, the people walking around and climbing inside the fountain, and the traffic whizzing by above on the freeway. The fountain sits in its plaza as the world of San Francisco swirls around it. But, at the same time, by the inherent movement of the water, and the cement tentacles, the fountain seems to draw the surroundings toward itself. This is not just a sculpture one looks at and walks around. It is at once an environment unto itself where one can wander inside and view San Francisco through gushing, dripping water, and yet, it reflects the life of the San Francisco environment upon which it was superimposed and is now a part.

Fernand Léger:
The industrial age and the city
By Guy WEELEN

At a recent meeting organized by the International Association of Art Critics, Professor G. C. Argan stated: "If Art is ailing, it is because the city is too." A startling proposal perhaps, but it demonstrates to what extent the fates of art and the city are intertwined.

After having honoured Picasso, Matisse, Chagall, Rouault, Max Ernst, and others, Paris is currently offering a vast retrospective of the work of Fernand Léger. It is imposing.

Fernand Léger observed his times with great lucidity and no less great enthusiasm: the industrial age whose beginning he nearly witnessed, the city whose successive transformations he noted. Before the city was stricken with fever, he had imagined it. As certain painters want to bring peace to the world through their works, Fernand Léger wanted his painting to give a form that would permit men to live better in the city, whose appearance is ever to be refashioned, and which is so often ravaged.

A collection of his writings: "Fonctions de la peinture" (The functions of Painting) has appeared. The quotations which follow are from these texts which compose a sort of collage in themselves. They attempt to position his work, which exalts technical civilization, and his painting in relation to mechanism and architecture.

As early as 1913 Fernand Léger remarked that: "Life today (is) more fragmented, more rapid than preceding times"[1].

"In the area of the means of expression of humanity, I wish to point out that modern mechanical production such as colour photography, cinematography, the profusion of more or less popular novels, the popularization of theatres, effectively replace and in future render the development of the visual subject, sentimental, representative, and popular, perfectly needless in pictorial art"[2].

"As means of expression are multiplied the plastic arts should logically be limited to their goal: the realism of conception"[3].

As may be surmised, the endeavours of Fernand Léger upset the opinions of many in 1914. He had to defend himself, and he asserts: "The current pictorial production constitutes the resultant of the modern mentality and is closely linked to the visual aspect of exterior things which prove creative and necessary to the artist... A work of art should be significant in its time, as every other intellectual manifestation whatever it may be... Every pictorial work should comprise this momentary and eternal value which makes it last beyond the time in which it was created"[4].

In this way the problem of realism and its evolution throughout the conturies is set. The transformation of the data of reality, thus of reality as a category, or aesthetic quality, was the object of a violent polemic in the U.S.S.R. just a few years ago.

In 1914 Fernand Léger turned to current pictorial production. He noted: "Modern man registers a hundred times more impressions than the eighteenth-century artist; to the extent, for example, that our language is full of diminutives and abbreviations. The condensation of the modern picture, its variety, the breakup of its forms is the resultant of all that. Certainly the evolution of methods of locomotion and their speed have something to do with this 'visual newness' "[5].

"The examples of breakup and change that occur in visual registering are innumerable. I shall mention the most striking ones as examples. The bill-board composed by modern needs, which brutally cuts a landscape, is one of the things that has done the most to enrage people said to have... good taste"[6].

"And yet, this red or yellow sign, screaming in the timid landscape, is the most beau-

tiful of the new pictorial reasons there are; it tears down the whole sentimental and literary concept and it announces the advent of the plastic contrast"[7].

In 1914, he could still be struck by the attraction of breakups and contrasts, at this time he could still speak ironically to society of the protection of landscapes: "Do we know of anything more ridiculous than this Areopagus of worthy people who bear the onus of solemnly decreeing that such and such a thing well suits a landscape and some other does not? In that case it would be preferable to do away immediately with telephone poles, and houses and leave only the trees, the sweet harmony of trees ..."[8].

If "the poster is a modern fixture, which painters have immediately been able to use"[9] even in forms that Léger had certainly not expected, today, under its threatening and ever renewed flood, the poster is an integral part of our environment. It can glorify it or spoil it as it waits, perhaps to transform the environment into chaos before destroying it. Its multiplication poses a problem. The protection of sites involves not only the breakup brought about by advertising posters!

The mechanical element was discovered by Léger during the war. He explains it in 1923: "The relationship of volumes, lines, and colours requires an absolute orchestration and order. All those values are indisputably prevailing and widespread in modern objects like airplanes, automobiles, farm machinery..."[10].

"But why this uproar when I touched on the mechanical element a few years ago? Let us see how painting began. I think people discovered a blue sky with white clouds in it, and then the trees under, and then houses were built, the houses were painted, then came roads and telephone poles, and all that was painted, and then modern industry created machines, so why at that point in human evolution should people say: Hold on, you don't have the right to paint that, to use that? It's absurd.

"Art is subjective, of course, but it is a controlled subjectivity which depends on an 'objective' first material, that is my decided opinion"[11].

"The mechanical element like all the rest is only a means not a goal.

But if we wish to make a strong, firm work with plastic intensity, if we wish to make an organic work, if we wish to create and obtain the equivalence to the "beautiful object" that modern industry sometimes produces, it is very tempting to use those materials as a first material.

A picture organized, orchestrated like a score has geometric needs absolutely similar to every objective human creation (industrial or commercial production).

There is the weight of volumes, the relationship of lines, the equilibrium of colours. All things that require absolute order. All those values prevail in the current commercialized object — sometimes (rarely) in plastic realities. In that case, there is no more to be done than to admire and fold one's arm. But most of the time, these values appear infrequently, as in a landscape or a still life. Thus, the contribution of the painter emerges and he organizes, he imposes his order on disorder. He creates, he arrives at the equivalence.

At the present time the situation is rather tragic. The artist is "in competition" with the useful object which is sometimes beautiful. Or at least upsetting. He must do as well, or better. Geometric relationships, volumes, lines and coloured surfaces (airplanes, automobiles, farm machinery, all commercial objects, etc.) can be beautiful, it is absolutely indisputable.

If they always were so, the artist's role would no longer have reason to exist: there are some absolutely perfect displays, modern arrangements in windows that are impossible to use; they are no longer first material, but finished. That becomes a question of number, for if this production responded to human request, there would no longer be anything to be done. A need is answered and art is debitted"[12].

Starting from this observation: "Modern man lives increasingly in a preponderant geometric order. Every mechanical and industrial human creation depends on geometric Control"[13]; in 1924, Fernand Léger is led to ponder the question of beauty and usefulness. Can one destroy the other? Since that time beauty in utility has made some progress.

"The question becomes more delicate when one confronts mechanical creation with all its consequences, that is to say, its goal. If the goal of preceding monumental architectures were beauty dominating usefulness, it is undeniable that, in the mechanical order, the predominant goal is usefulness, strict usefulness. Everything leads to utility with as much severity as possible. The pressure towards utility does not thus prevent the advent of a state of beauty.

The case of the evolution of the shape of the automobile is a troubling example of what I advance; it is even curious because, the more the car approached its useful purposes, the more beautiful it became.

These observations of the relationship between beauty and utility in the car do not infer that perfection in utility should lead to perfection in beauty, I deny this until I am shown differently"[14].

But soon he wondered about the relationships between his painting and architecture. Similar concerns appeared at this time and in 1925 he wrote a test entitled: The Aesthetics of the Machine — The Geometric and the True Order: "Pure tone implies absolute frankness and sincerity. One can not make tricks with it. At most, a neutral tone, if it is adjoining in one of my canvases, is reborn under the influence of a pure tone. As I am seeking in my canvases to give the impression of movement, I oppose, to the plane surfaces, volumes which will make them move. I have collaborated in architectural patterns, then I was satisfied to be ornamental, the volumes being given by architecture and the figures evolving around. I was sacrificing volume to the surface, the painter to the architect, being only an illuminator of neutral surfaces. There is no question, in works of this kind, of hypnotizing through colour, but of purifying surfaces, of giving to the building, to the city, a physiognomy of joy".

"I conceive two means of plastic expression: 1. The art object (picture, sculpture, machine, object) a rigorous value in itself, made of concentration and intensity, antidecorative, the opposite of a wall. Coordination of all the plastic means possible, grouping of contrasting elements, multiplication in variety, radiance, light, perfecting, life-intensity, all this blocked up in a frame, isolated, personified; 2. Ornamental art, depending on an architecture, strictly relative value (tradition almost) bending to the needs of the area, respecting the animated surfaces and acting only as the destruction of neutral surfaces. (Production in flat, coloured, abstract surfaces, the volume being given by the architectural masses.)[15]

And he does not hesitate to ask this question which today has special repercussions: "Could the street be considered in the area of fine arts?", nor does he hesitate to imagine that the human body might be considered as an object: "The object in present day modern painting was to become the main character and dethrone the subject. Thus, if in turn, the character, the figure, and the human body become objects, a considerable liberty is afforded the modern artist"[16].

In a text entitled: Colour in the World, written in 1938, he gives a notable place to colour: "Colour is a vital necessity. It is a prime material, indispensible to life as are water and fire. We cannot imagine man's life without a coloured environment"[17].

In his angry text: The Wall, The Architect, The Painter, dated 1933, Léger explains himself to modern architecture and addresses himself to "my lords, the architects". "Modern architecture also has exaggerated in its magnificent endeavour of clearing away by emptying. It had to do it... They have magically made the feeling of weights, of volumes that we have always had disappear. Intoxicated with empty space, revolution... The revolution which consists in destroying and clearing away is over. We are going to build, we are going to attack the average man, the crowd which until now surrounded itself with odds and ends and hangings and lived in a decorative complex. In this new bareness a gigantic unknown construction that we had thought past is being resurrected. Modern architects have run man to the wall, to the extent that furnishings themselves are pushed into the wall. It swallows them and closes; the surface again becomes smooth... "Nature hates a vacuum". The average man is lost before the great neutral surface, he gropes, and seeks to steady himself, he feels dizzy, he is not prepared. He finds he is the average man, one of the great number before this merciless reality that is the modern wall... We could reach some understanding about this wall, my lords the architects. You wish to forget that painters are put on earth to destroy neutral surfaces, to make them habitable, to avoid too absolute architectural positions... My lord the painter, you will say in a rather lofty way, I would like 3m. 50 by 1m. 25 of lively colours here. Well, my lord the architect, would he modestly reply, we will do that for you. A three way agreement has to be reached among the wall, the architect, and the painter.

In 1949 in another text entitled: A New Space in Architecture, concerning an experiment carried out in 1925 with the architect Mallet-Stevens, *Fernand Léger remarks*: "The white wall accepted being partially destroyed by applications of colour; naturally, there was a choice of colours to be established. That was done and the fixed habitable rectangle became an elastic rectangle. I say elastic because every colour applied even in a soft tone has a mobile action. The visual distances became relative. The rectangle disappeared, attacked in its limits and depth. The free colour had found its

application. The modern individual thus is in an entirely renewed vital apparatus. The psychological action is self-starting. An inner evolution is slowly and unconsciously produced"[18].

An article written in 1924 entitled: The Light-Show, Colour, Mobile Image, Object Show indicates how lucid was Léger's view: "Let us take a good look at present day life which goes on, moves and overflows beside us. Let us try to stem it, to channel it, to organize it with plastic means. An enormous, yet possible task. The hypertension of present day life, its daily irritation is due, at least forty per cent of it, to the too dynamic exterior in which we are forced to live. The visual world of a large modern city, this enormous display... is badly orchestrated, if it is orchestrated at all. The intensity of the street in nerve-wracking and maddening. Let us take the problem in its scope, organize the exterior display. It is no more or less than creating from the start a "polychrome architecture" taking in all the manifestations of current advertising. If the display is intensity, a street, a city, a factory, should bring an evident plastic serenity. Let us organize exterior life in its domain: form, colour, light"[19].

This collage shows Fernand Léger's clear thinking and gives a general idea of his attempts in painting. Certainly since the publication of these texts some time has passed and it is easy for us to proceed to these extrapolations which Fernand Léger would certainly not have envisaged. But, like everything else, an idea, an intuition, an option must start as a seed. And if we notice through these lines that the work and thought of Fernand Léger contain at once the seed and the execution, it proves the works are contemporary creations. This was shown in the retrospective, and it was not the least rich aspect presented.

Note:
Readers may consult notes following the French text for exact footnote references of "The Functions of Painting".

(Translation by Yvonne Kirbyson)

Art and the courts:
France and England from 1259 to 1328
By René ROZON

From April 28th until July 2nd, 1972, the National Gallery of Canada, in Ottawa, will present an important exhibition, *Art and the Courts: France and England from 1259 to 1328*, organized with the assistance of two advisors, Mr. Peter Brieger and M. Philippe Verdier, and a consulting committee composed of experts from London, Paris, and New York. Mr. Brieger, a former professor of art at the University of Toronto and author of *English Art, 1206-1307* is in charge of the selection of manuscripts for the exhibition. Mr. Verdier, titular professor of history of art at the University of Montreal and also the author of a book on mediaeval art, *The International Style: The Arts in Europe around 1400*, is directing the selection of sculpture, stained glass windows, and sumptuous arts for the exhibition. To mark this event in a memorable way, an impressive catalogue will be published in French and in English by our two advisors, and an international conference gathering the greatest specialists will permit an appreciation of the most recent developments in the study of mediaeval thought. By way of introduction to this exhibition, Mr. Verdier has kindly consented to have this conversation with us.

Q. — Since 1960, tremendous exhibitions have been devoted to Gothic art in major European and American museums, notably *International Art* (Baltimore and Vienna, 1962), *Treasures of Mediaeval Art* (Cleveland, 1967), *Gothic Europe, XIIth - XIVth centuries* (Paris, 1968), *The Year 1200* (New York, 1970) and *Saint Louis* (Paris, 1970). What makes *Art and the Courts: France and England from 1259 to 1328* original as compared to these previous exhibitions?

A. — An exhibition is always either monographic (Jordaens, Rembrandt), or thematic (Art Nouveau, Fauvists). In this instance, we considered a third possibility: a *comparative* exhibition, something that had never been done. This choice, moreover, is in keeping with the bicultural nature of a country that includes an English and a French culture, and which has witnessed an art common to the two nations of Canadian origin. An exhibition, in sum, which only a country like Canada could produce. But there is something else. Canadian universities, whether English or French speaking, have research centres recognized even by scholars from abroad, notably the Pontifical Institute and the Centre of Mediaeval Studies in Toronto, and the Mediaeval Institute in Montreal, which has published truly scientific works. By means of the exhibition, we sought to emphasize to the general Canadian and foreign public, the importance of mediaeval studies in Canada. In fact, if *Art and the Courts: France and England from 1259 to 1328* is the seventh large exhibition of an international scope organized in Canada — after *Delacroix, Picasso,* and *Mondrian* in Toronto, the *International Art exhibition of Expo '67* in Montreal, and *Jordaens* and *Pages of Canada's History* in Ottawa — it is none the less the first one in this country devoted to Gothic art.

Q. — The objects gathered include several techniques. How are they distributed throughout the exhibition?

A. — There will be a great many manuscripts, perhaps as many as one third of the exhibits, including the Peterborough Psalter. In this way, illuminated books will permit one to trace the evolution of the art of the time. On the other hand, apart from the bas-reliefs, there will be few sculptures, since these objects are not easily transported and this sort of risk is being taken less and less. In other respects, we have stressed one of the principal aspects of the art of the Middle Ages: precious and decorative art in the most splendid categories. So there will be embroidery of silk and gold and silver thread of which only some 80 examples remain in the world today, translucent enamels, one of the most sumptuous of mediaeval arts, and the goldsmith's craft for which they were made, including the only pyxis existing in England, the "Swinburne", from the Victoria and Albert Museum in London; some magnificent ceramics; some large reliquaries including the reliquary of the Blood of Christ from Boulogne-sur-Mer; and some ivories devoted to courtly love, therefore secular works including two diptychs for the Abbey of Saint-Denis. Finally, there will also be stained glass windows, including two French stained glass windows from the Chapel of the Virgin of Rouen Cathedral that came from the custody of the Fine Arts Museum... of Montreal!

Q. — What were the outstanding difficulties which had to be overcome in the preparation of this exhibition?

A. — A certain lassitude is attached to exhibitions which makes it increasingly difficult to organize them. For the institutions have a crushing work load, particularly in Europe where the necessary personnel is lacking. Agreements, research and discussion, insurance, packaging and shipping, require a great effort on the part of many people. And time is the great factor with which we are always struggling. We are constantly confronting the imperatives of the synchronization of all these elements. There is also the difficulty of obtaining certain objects because of the risk of transporting them; the fragility of certain irreplaceable pieces makes them inaccessible *ipso facto* to us. And we must not forget that the objects are usually on permanent exhibit in museums and that every loan deprives the nationals of their heritage for a certain time and temporarily holds up scholarly research. An exhibition of the scope of *Art and the Courts: France and England from 1259 to 1328* indicates a direction that will stimulate future research and favour historical knowledge. And every effort expended is profitable and justified: undeniably, it contributes to a greater awareness of international understanding.

Q. — Indeed, the historical aspect of the exhibition is hardly negligeable. Exactly why was the mediaeval period from 1259 to 1328 chosen?

A. — The beginning and end of an era are always fairly well known. But the intervening time is often passed over. The year 1259 witnessed the official settlement of the reconciliation between France and England which was to last for more than two generations. One of those rare periods of peace and prosperity thus, between France and England, but also for the entire European continent. It was also a particularly privileged period in the field of artistic creation. The building of monumental art was slowing down. The conquering and militaristic society of the crusades gave way to a very refined aristocratic society. From this time on art was created for an elite, as opposed to the popular art of the great cathedrals. This brought about incessant voyages and exchanges of painters and craftsmen to the various centres of artistic production. But the great store of the de luxe arts was Paris, which drew the entire world for the acquisition of works. We should note that at the time England was not insular, but European. The English aristocracy spoke French. A great number of French abbeys had vast holdings in England; and conversely, the English nobility had infiltrated the west of France. This interaction was not without consequence in the area of art. Except in architecture, where differences are evident, there is no period in which national attributions are more difficult to establish, so great is the closeness in style between the two nations. In brief, the period from 1259 to 1328 gave birth to a decanted art which expressed a conception of the beauty of life in a period of prosperity. We are convinced that in turn, the general public will be greatly impressed.

(Translation by Yvonne Kirbyson)

Marcelin Cardinal
By Christian ALLÈGRE

All during lunch, I looked across the table at a large acrylic canvas painted since his return to Canada. We talked about everything, his childhood in Saskatchewan, his beginnings as an artist, Montreal as it was 25 years ago, his numerous cruises from Cannes to New York and back, and about Provence, French gendarmes and over-running *stops*, the Forville market, Rainer Maria Rilke and the revelation the great poet made to him, we even spoke about chemistry, but not for a moment did I really forget this great YELLOW canvas with a large bright red band beginning on the left that takes the eye almost imperceptibly to the centre of the canvas up to a vertical royal blue rectangle. This royal blue seems shaded compared to the dazzling light of the sunny yellow.

Excerpt from a letter from Roseline to Odette — October 29, 1971 : "The play of colours is always rich and if, sometimes, the forms are rather geometric, they are never severe and difficult to look at. His material is so beautiful that it looks as if along with the colour he mixes light, love, and life..." Roseline is Madame Cardinal.

This proves that a critic should only speak of the things he loves. Roseline proposes "analyst" to replace "critic". Marcelin recalls New York and the warring among critics : "You will see that art historians will replace artists", he tells me. Conceptual art ? What a bore ! "Analyzing life, what a nuisance !"; "painting should lead to meditation, to contemplation." (Rilke ?)

Great areas of colour. *Macrochromy.* Would it help to be familiar with the sunlight of Provence to understand Cardinal ? Yes, perhaps, as being familiar with Quebec would help in grasping Lemieux. But let us go back.

1930 — Makwa (Peace River), in Northern Saskatchewan, or the experience of total freedom. Or rather solitude, perhaps, for at the age of ten does one know one is free ? Three years without having to go to school, spending all day walking along the moors, steppes, or forests around his parents' farm with his two dogs, the only curb on his freedom being his mother's order to appear for dinner. "A painter, free, and nomadic", he says now : obviously. Later he will go harvesting in the south, making drawings from reaping-machines, ecological art we call it today, thinking it is new, and he will begin to be elated by large spatial areas. He loves the sea, not surprisingly. He becomes aware, he *understands* volumes by doing undersea diving.

Solid volumes in liquid space, this is the feature of rather almost all his art : plastic liquid *wax* which he pours onto a background on which there are fixed one or several metallic elements, pieces of wood, glass, in every kind of interesting colour and form, all of this set in a frame adequate for the casting. Whether this is some sort of polyester resin or not does not much matter, the artist skillfully eludes any questions concerning this; let us accept his secretiveness and be content to know that the *wax* or *resin* is chemically hardened, the hardness, malleability, final brilliance, and of course colour, as well as several other parameters, are controllable with a great deal of technical subltety.

In fact, the possibilities of the material in question are vast : it belongs to the world of hyalotechnics; it is possible either to superimpose layers of colours and obtain one or several colours by transparency, thus creating a *landscape* with a variable depth to contemplate, or else to impose relatively clear limits to the material at the time of the casting, and define the areas where the extent will become the variable, a function, of course, of the colour used. It appears that each work requires no less than from three to four weeks. With the "reliefs", the small sized "works of shaped and coloured plastic", which no doubt it would be interesting to see on the scale of a mural, or perhaps used in creating a luminous environment, Cardinal uses all sorts of textures : smooth, sparkling, flat, heavy and sensual, or else rough and still sensual. It reminds one of enamels, but it is much *warmer;* the plastic becomes a rich, noble material. Once the liquid plastic material is poured it seals everything, forms and roughness, it makes one think this gesture holds the measure of Cardinal's need to capture the things in his life.

Squares of colour superimposed on an angle, rod-like cells under a microscope, reliefs, in short, in which "colour which has always been very beautiful in Marcel's work since he is a colourist, takes precedence over form which becomes secondary", Roseline Cardinal goes on to write. Since his return to Montreal, he has begun to work with acrylics and a certain form of collage : on a canvas he glues almost rectangular or square pieces of canvas that overlap, and centres this on an axis that cuts the tableau from top to bottom into two equal parts. The work is monochromatic, I should say tone on tone; for example, the background is of a purplish-blue red, whereas the collages are of a more orange red, but there is an imperceptible difference between the warm red of the centre and the cold red that surrounds it. This work illustrates the artist's perfect success in leading to meditation. Once or twice I thought of Mark Rothko.

Just who is Marcelin Cardinal ? A painter, a hyalotechnician, a poet, a nomad, a free man. Enough to be a man, in short.

(Translation by Yvonne Kirbyson)

The new space of music
By Danièle SIMPSON

It is the ear that is interested in music, and yet when we wish to analyze it, we turn to scores. Thus to the written or visual part of the music and much less to the sonorous material, which is, however, its concrete manifestation, without which all the scores in the world would not be music.

All this works well when dealing with traditional music, and even there, when one has only to rediscover what all musicologists have always rediscovered in traditional music.

The problem arises when one has to confront contemporary music, too complex to be annoted in the usual way : instead of *notes, there are strokes, numbers,* tape recordings for which no scores exist.

Sonorous objects

How does one grasp that music ? Methods of traditional analysis do not work. Pitch, timber, and the duration do not entirely correspond to the work. Or else the manner of composition was conceived in a scientific way and it is impossible to retrace all the mathematical steps that preceded the moment noted on the score.

Thus for a long time musicians have been composing according to other sonorous parameters than those accepted until the present.

That the traditional analysis of music has not been exhausted was one fact which the French composer, Pierre Schaeffer sought to underline in his "Traité des objets musicaux" (Treatise on musical objects) which was published by Éditions du Seuil in 1966.

This book is the outcome of research in which he attempted to study music beginning with the smallest sonorous object, that is to say, the smallest audible element. With a group of musicians, he wished to set up the inventory of all sonorous objects, then find a typology which would permit their being classified according to new parameters, mass, relief, grain, etc... This new method of analysis had the advantage of being based on listening and thus on the reality of music, sound. But it also presented the disadvantage of decorticating sound and becoming theoretical at the same time : we rarely hear the smallest musical objects, what we most often hear is a group of sounds.

These researchers, for the most part composers, thought that at the end of their period of study they might bring forth an infinite source of inspiration. But, on the contrary, this research into the smallest sonorous objects only hindered their inspiration. At least that was the impression left after a meeting Pierre Schaeffer had with a group at the Faculty of Music during his visit to Montreal in 1969.

The sonorous event

"In fact, Pierre Schaeffer was not dealing with music; one does not necessarily reach a better perception because one hears the smallest sonorous object."

The person thus criticizing Schaeffer's process is a composer herself; Ginette Bellavance is 24 and she is a teacher at the Faculty of Music at the University of Montreal.

"It seems to me that Schaeffer was right to analyze music beginning with hearing. But when I think of music heard, I think of moments or of sonorous events."

Ginette Bellavance and Hélène Prévost, then also a teacher in the Music Faculty at the University of Montreal, worked for two years on sonorous montages that permitted the illustrating of different sonorous parameters several of which had been inspired by Pierre Schaeffer, but only in their name. The definitions are not the same. Schaeffer's parameters are applicable to the smallest sonorous object : the concept is thus fixed, whereas the work heard, the mass for example, varies constantly. Instead of talking of the parameter of mass, Ginette Bellavance and Hélène Prévost speak of the profile of the masses, which is a mobile concept and more appropriate to the very nature of music, mobile in essence.

To understand clearly the difference between this way of analyzing music and the one which musicians are used to, we have to look back : classical music was analyzed by means of the score, and the forms discovered in it could equally be perceived in hearing it. The sonata form, for example, was inscribed in the unfolding of the work. The structure of musical works was thus easily discernible. And whoever discovered the structure thought he had understood the work. Today, unless

one hears the composer analyzing his work himself, it is very difficult to grasp its structure, since it is not evident in the unfolding. Moreover, this analysis may be so complex that it gives no real sonorous indication : the music heard seems to have no relation to its structure.

It is thus logical to analyze what we hear.

Hearing a sonorous space

After two years of research a few tapes were ready to be heard. Ginette Bellavance tried the experiment with two groups of students from the Faculty. In the beginning there was confusion : excerpts of Bach, Boulez, the Rolling Stones, Indian, Japanese, and electronic music were back to back. The divisions were solid : to get something out of the experiment, it was necessary to somehow make the music "anonymous". To forget the sonatas in B flat, the 2-4 measures, in short all technical knowledge and to open one's ears.

One group managed easily enough. To the astonishment of almost everyone, correspondences were established. The definitions proposed belonged to the vocabulary of the architect. That is, the students perceived a sonorous space (mass, grain, texture), they *heard* the silences and the durations.

A discussion arose about the silences : for some, the silences in Bach were only pauses, which cut the musical respiration as it were, while in Boulez silence is an integral part of the sonorous world : to hear only the sounds in Boulez is not to understand the work. On the contrary, the others had the impression that Bach uses silences as do our contemporaries, that he gives them all their importance. But if there was not complete accord on the conclusions of this experiment, it still remains that the perception of sonorous space is the same for all of us.

An objective perception

"What I feared the most was that the tapes set up by Helen and me would reflect only our perception and that very few people would recognize what we heard. But that is not what happened at all."

In short, perception is an objective phenomenon, it is the poetic or emotional interpretation which is subjective.

Those who benefited the most from this course in auditory perception are the composers and students who intend to teach music. They themselves are experimenting with a concrete approach to music, which allows them to understand better the situation of a child discovering the musical world. Presently, in the schools, instruction begins by teaching the child to play on an imaginary keyboard (a desk, a table) to round his fingers, to read notes. May those who underwent forced piano lessons remember this.

As for the composers, the discovery of new sonorous parameters permits them to hear better what they are writing and to have thereafter greater concern with the global sonorous result. They think music before thinking paper.

This experiment, which sought to discover the correspondences between very different forms of music, and treat music like a sonorous material and not like a duration to analyze, could cause many upsets in musical training. We have always spoken of *a* music, western music called classical, but never of Music. If we cease searching for precise musical forms, we became almost automatically open to other musics : "beautiful" music and others (which are not beautiful ?) no longer stand in opposition. For this experiment is useful not only to musicians who have come to no longer hear music, as this teacher who prided himself on being able to reconstitute mentally the score of the work to which he was listening, it can also prove useful to music lovers who withdraw into "beautiful" music and are not much interested, if at all, in precise musical forms, or even to those who "would really like" to understand contemporary music, pop or otherwise, but cannot manage to do so.

New listening

It is listening as though the musical event were a material which is evolving in a two or three dimensional world. Hearing it as though looking at an object : it is light or dense, long or short, thick or thin, seeing it evolve and vary in density, pitch, thickness, situating it among other sonorous events as though on some stage, perceiving the sonorous planes, their mobility, their transparency. Contemporary music lends itself well to this new listening.

The advantage is that we learn to listen actively : the musical "action" is not fixed : it is not a question of discovering a theme, but of following a "story" that is unfolding in time, whose every moment is necessary and which only the ear can perceive.

This way of participating in the execution of a work opens the door (of the ear) to a sonorous world that does not exist only in the concert hall because of precise instruments, but is everywhere. "Everything is music", concluded a student who took the course, thus coming to the Canadian composer, Murray Shafer's concept of a sonorous environment.

It is up to every person to decide for himself where music stops and sounds, or even noises begin. But by listening rather than by prejudice.

(Translation by Yvonne Kirbyson)

The Record Museum
By Claude GINGRAS

In the last few years the re-release of recordings has been one of the most important areas of the recording industry. This lets record lovers rediscover some great interpretations which have not been available for a long time — some have never been equalled — and get them not only at a fairly good price (the producing companies generally place them among their economy series) but also in a form that is generally intact due to modern techniques of recording that free them of distortion, incidental noises, etc., which were to be deplored in the original recording. In short, a kind of "Record Museum" is constituted by these historic re-releases.

Most of these recordings date back before the advent of stereo and even high-fidelity, and a few, very old ones, do show their age. Nevertheless, in most cases, serious producers avoid making the original cuts over into stereo, as they are aware that it is the interpretation and not the sound itself which interests the fans of re-releases. And when these companies do permit themselves to touch up electronically the original recordings, they do so with a good deal of caution and taste.

Seraphim, the economy label of Angel, regularly offers the greatest choice of important re-releases, closely followed by Helidor, the economy label of Deutsche Grammophon. In the last few months, Seraphim has re-released the complete works for piano by Mozart recorded in 1953 by Walter Gieseking (the eleven records constituting this incomparable set are now divided into three L.P.'s.) as well as two great sets of Beethoven : the 32 Sonatas for piano played by Artur Schnabel with an authority that makes one forget the technical faults (the recording was spread out from 1932 to 1937) as well as the nine Symphonies played by the Berlin Philharmonic under the authentically "German" direction of the Belgian conductor André Cluytens. An exception, this set is in stereo and the sound is excellent.

Other Seraphim re-releases to be noted include : the famous recording of Beethoven's 9th Symphony, performed at the reopening of the Bayreuth Festival in 1951, under the direction of Wilhelm Furtwaengler, which includes Schwarzkopf, Hoengen, Hopf, and Edelmann as soloists; a record composed of excerpts of the no less celebrated "Tristan und Isolde" recorded by Furtwaengler in 1952 with Flagstad, Suthaus, Fisher-Dieskau and Thebom in the leading roles; a recital of lieder of Hugo Wolf, with Schwarzkopf, and Furtwaengler at the piano, recorded at the Salzbourg festival in 1953; works for piano by Stravinsky ("Capriccio", "Serenade in A", etc.) recorded by the composer himself between 1930 and 1934; the second recording of the "Fantastic Symphony" of Berlioz by the Orchestre National de la Radiodiffusion Française directed by Beecham (this stereo recording, made in 1958, should not be confused with the one the same leader and orchestra made in mono in 1957; until now, only the 1957 recording was available in America, but this second interpretation, a bit slower, more stressed, is more interesting; the unique sonata of Liszt in its most fulgurating execution, Horowitz's, recorded in 1932; three recitals of celebrated tenors : Jussi Bjoerling (17 airs from operas, oratorios and lieder), Benjamin Gigli (12 clasical Italian airs) and Giuseppe di Stefano (14 airs taken from his complete operatic work); three recordings of airs from operas and lieder by the celebrated Russian bass Alexander Kipnis; a record of Wagner including long duets from "Die Walküre" and "Der Fliegende Hollaender" ("The Flying Dutchman") that joined Hans Hotter and Birgit Nilsson (first appearing in 1959, this is one of Nilsson's first records); two piano Concertos by Shostakovitch recorded by the composer in 1957; and, the very last recording of Dennis Brain, the "poet of the horn", that was made fourteen days before his death (1957), and which notably grouped works of Mozart and Jacques Ibert.

Furtwaengler, no doubt the most controversial and important orchestra leader in the history of music, who died in 1954, appears on many re-releases of several record companies. As well as the Seraphim releases already mentioned, there are those of Helidor. These records, which Helidor placed in its "Historisch" collection, and which were all recorded with the Berlin Philharmonic between 1942 and 1953, bring the tremendous personality of Furtwaengler

back to life in the famous symphonies: Beethoven's 5th, Schumann's 4th, Mozart's 39th, Haydn's 88th, Schubert's 9th, Bruckner's 9th, and the light works of Johann Strauss, Rossini, Weber, and others.

The London company, under its economy label Stereo Treasury Series, has re-released (in stereo) two of Furtwaengler's recordings: Frank's Symphony in D minor (with the London Philharmonic) and Brahm's 2nd Symphony (with the London Philharmonic). Each of these records offers additional interest, being completed by a re-release of the great European contralto Kathleen Ferrier: three of the five "Ruckert Lieder" by Mahler, with Bruno Walter as orchestra leader, complete Frank's Symphony, whereas Brahms' "Rhapsody for alto" with Clemens Krauss as leader complete the Brahms recording. In the same collection, London has re-released "Das Lied von der Erde" ("The Song of the Earth") by Mahler in its best version to this day, that of Ferrier and Patzak and the Vienna Philharmonic directed by Bruno Walter, who had created the work in 1911 (and this time, the recording, which formerly took three records, required but one). Another London re-release is the gripping "Flying Dutchman" performed in Bayreuth in 1955 with Astrid Varney, Hermann Uhde and Ludwig Weber, under the direction of Keilberth.

Other companies, like Turnabout and Everest, have also re-released interpretations by Furtwaengler (for example, another Beethoven's "Ninth", of 1942, and available under these two labels simultaneously), but in general these recordings are marked by a certain distortion and even fluctuations of diapason.

Helidor has also put back on the market a certain number of recordings by Richard Strauss which permit us to listen to the famous composer as orchestra leader directing his own works ("Ein Heldenleben", "Till Eulenspiegel", the "Dance of the Seven Veils" from "Salome", the waltzes from "Rosenkavalier") and those of other composers (Mozart's Symphonies numbers 39 and 40, the overtures and preludes from operas by Mozart, Gluck, Weber, Wagner). Strauss, conducting different orchestras displays an impressive craftmanship, and these recordings, in spite of their age (they were made between 1926 and 1941), constitute priceless documents.

Also to be heard on Helidor: an extraordinary Beethoven's "Ninth" recorded in 1950 by Fritz Busch, the Orchestra and Chorus of the Danish Radio and Scandanavian soloists; Bach recitals by Gieseking (Partitas, Inventions, "Italian Concerto", etc. — four records; a Schubert-Strauss recital by the great German baritone Heinrich Schlusnus; the second concerto of Brahms by the German pianist Elly Ney; and a recital by the Canadian contralto, Maureen Forrester, including Brahms' "Rhapsody for alto" and the five "Rückert Lieder" by Mahler in interpretations quite comparable to those of Ferrier already mentioned.

Odyssey, Columbia's economy label, also makes certain great interpretations available again, the last six Mozart Symphonies directed by Beecham, the 24 Preludes by Debussy played by Gieseking, the old recording of Beethoven's six Quatuors op. 18 by the Budapest, works for violoncello and piano of Beethoven by Casals and Serkin, works of Beethoven, Brahms, and Mahler by Bruno Walter. However, lately, Odyssey has offered re-releases of more recent interpretations which, although generally excellent (done by Szell, Ormandy, Gould, Fleisher, Oïstrakh), cannot yet be classed as "legendary" and thus cannot yet feature in our "Record Museum"...

As for RCA, it has recently re-released in its economy collection Victrola, a good number of recordings of famous pianists (Rachmaninov, Schnabel, Horowitz, Lhévinne, Kapell, Hofmann) but these records, according to the information supplied by Canadian distributors of RCA, are not yet available here. For the time being, RCA Canada is more interested in re-releases of Mario Lanza... However, I wish to point out — and this is the exception that justifies the rule — a very interesting Victrola record entitled "Golden Age Aida", which groups excerpts from Verdi's most famous opera, recorded between 1909 and 1913 by four greats of the past: Enrico Caruso, Johanna Gadski, Louise Homer, and Pasquale Amato.

(Translation by Yvonne Kirbyson)

Molinari: an intransigent formal purity
By Laurent LAMY

As opposed to instinctive creators like Riopelle or Hurtubise who do not much elaborate the theory that subtends their work, other painters like Borduas and Molinari feel the need to be just as involved in reflection upon the work as in the work itself. Molinari is a theoretician to such an extent that it is difficult to grasp in his work the perceptible divergence between intention and realization. Which does not mean that Molinari confuses the awareness of the work with its creation and exhausts it. It anticipates it in part, is exercised at the moment of execution, and intervenes also after the work is completed.

Few painters here have reflected as much as Molinari on the problems of art and know XXth century European painting and American painting of the last twenty five years as well as he does. He thinks reflection and creation sustain each other, in a demanding and constant dialectic which allows him to refend his work brilliantly and proudly.

It may be said that his whole approach is situated around research into the structure of the painted surface, in a project of discovering "all that can happen" on a given surface.

I think an understanding of Molinari's painting can come only from a deeper knowledge of the development of his work. Known especially for his recent canvases with vertical bands, he reached this stage by a lengthy research into construction, simplification of the surface itself, and by a work based on the dynamism of pure colour. His work of the last 15 years has always been founded on two elements, colour and surface, which constitute the fundamental structure of his canvases, beginning with the disappearance of the object, whatever it may be. The canvas refers to itself and nothing else.

A methodical itinerary

"Making the canvas the area for energetic events which condition a new spatiality... I have always attempted a structural 'revolution', first through graphism and reversibility, then by chromatic mutation and the serialization of plastic events", wrote Molinari in 1970.

How did he arrive at this conception? Let us follow him! In associating with the Automatists at the beginning of the 50's and after reading Breton, he got the idea to paint in the dark. According to him, this way of proceeding respected Breton's concept of Automatism more than Quebec Automatism did. Molinari then created with pure gesture, paintings no doubt related to Automatist canvases, but already without an object floating in space. For the "true" Automatists, these experiments "were not painting". In any case, they constituted a reaction against their dogmatism. The Automatist movement had led to a non-figurative painting because it did not "figure" anything known, but it retained no less the idea of an object in a lyrical space. As opposed to the fashion of the day, Molinari went on to abstraction by eliminating not only the object, but also the notions of depth and forms on a background.

In the canvases of 52-53 we note an already increasing ambiguity of background, but one in which the elements are inscribed in a relatively flat space. In 53-54, the canvases with geometric forms close to the square and rectangle conserve important traces of material and paste, for the colours are applied with a palette knife in a spontaneous way in dabs or blocks, according to a quasi-serialization that will reappear in a systematic way later on. Thus, 53-54 corresponds to a period of very abstract research in which the colours are pure, the great coloured planes gain in importance, and the contrasts are violent.

A trip to New York in 54 provided Molinari with the opportunity to try some "dripping", but this painting in which chance is so important does not suit his temperament.

Even if the material is still present, it is in 55-56 that verticality appears as structure, while at the same time the contact between the coloured planes has become clear. These canvases include all the elements of Molinari's research in a more or less explicit way.

In a parallel with his work, from 54 to 57, Molinari was a director of the "Actuelle" Galery. He presented the first exhibitions of painters relatively unknown at the time like Letendre, Comtois, Tousignant, and others already known like McEwen, Leduc, and Borduas. It was in his own gallery that he exhibited his first canvases made by using masking tape which, like his canvases painted in the dark, created something of a scandal. Once again, painters said "it is not painting, much less art".

With obstinacy, in 56-57 he painted canvases in black and white that confirmed his geometrist opinion. The canvases of 57-58 are based on oblique structure where the phenomenon of the reversibility of figure-ground, or positive-negative appeared. There followed paintings where there exists a relationship between open and closed spaces which accentuate the notion of surface. He then posed the problem of the integration of verticality into a geometric universe.

Beginning in 63, in a series of paintings with very large, unequal vertical bands, playing on parallelism *(Black parallels, Red parallels)*, he undertook a methodical research of colour. He realized for example, that colours create an ambiguity when acting as ground: they have an attenuated rythmic role in relation to other colours that dominate

them. A colour can serve as a support to others and thus lose the integrality of a veritable verticality.

Eliminating the vertical-horizontal opposition forming a grill that Mondrian had conserved and which resulted in closed spaces, Molinari conserved only verticality and because of this, everything became colour.

A research carried to conclusion

Molinari pursued the evolution begun by Delaunay, Malévitch and Mondrian who "abstracted" painting by removing the object, but also by capitalizing on the notion of the surface and coloured geomatric planes and on the inter-relationship of these planes. But in Mondrian's paintings there still existed a structure with angles that Molinari had used first, but that he gradually eliminated by the suppression of the horizontal and the re-erecting of the oblique to the vertical. In his work the time no longer exists. The line is actually only the limit of colours. Form disappears, for the repeated bands destroy one another as forms. It is no longer a matter of coloured rectangles on a surface, but of chromatic mutations and rythmic sequences.

He suppresses the difference in the width of the bands, still giving the illusion of a field, for example when a narrow band is placed near a large band or when a band is wedged between two bands of the same colour. The rythmic properties of colour are exploited to the utmost and Molinari obtains a new complexity by colour alone, by repeating the sequences. This serialization causes certain colours to become the dominant ones that provide proportion to the canvas.

The visual intensity becomes dazzling, the juxtapositions of colours being sharp, almost savage (I am thinking of those yellow-green-reds in the strident compositions). In other paintings, the colour is luminously modulated, vibrating with inflexions and almost solemn harmony.

The ten years from 59 to 69 thus constitute the determinant stage in Molinari's pictorial adventure in the course of which his theory of structure and colour is clarified. By the simplification of structure, he is able to reach a great complexity in colour. When he has the impression of "possessing" the surface, the space, he is interested strictly in colour which he then uses to reset the problem of surface. There is established almost a basic plan, a structure-colour cycle. His extremely tightened approach seems sometimes to resist but succeeds always, for he remains ready to rethink his system. This was shown during his last exhibition at Waddington, in October 71 where he presented canvases of the last two years.

In the canvases of 70, the squared construction establishes a multiplicity of structural relationships. The reading is done according to a relationship of 4, or 6, or 9 or even 16 surfaces, horizontally as well as vertically or diagonally. The exchanges are dynamic; the viewer searches, is upset, loses his security, finds it again with certain colours that forms a grill of warm colours which suddenly gives way to a grill of cold colours dominating the composition in turn. In fact, these works, simple in construction (squares juxtaposed in height and breadth) are rather more complex in their structure and appearance.

From this research of the square, Molinari comes to cutting a given surface with the diagonal, a research quickly exhausted for it permits him to work with only two colours.

A period of synthesis

In fact Molinari is ready to work at a synthesis beginning with the elements that until now have been the very bases of his research : verticals resulting in parallel bands, diagonals resulting in oblique parallel bands and in triangles. Each of these elements circulates in a new spatiality. We are brought to an interplay of reversibility and variants in the reading. By the composition in rectangle-bands cut by diagonals, triangles with inverted points seem to float like flags. But the plurality of the colours makes the backgrounds move and the rectangular bands withdraw behind the triangles which themselves play hide-and-seek behind the oblique bands which... and so on... The spatial voyage on which Molinari takes us is practically unlimited and impossible to translate into words. He has not established a universe with 2 or 3 dimensions, but an infinite number of dimensional possibilities.

Perhaps more inventive than Vasarely who works only with the idea of tones in the same colour and who proceeds by traditional ranges of colour to divide or swell his canvas, Molinari creates a new spatiality with only a contrast of pure colours.

His strictly intellectual approach which refuses picturesqueness with intransigence contains no less an emotional, poetic charge. His work seems to be addressed only to the retina. This is a reproach currently being made of painters like Molinari who exploit the interrelationships of colours, and who are working with the process of perception. But the retina is a part of man. And as usual in the case of a career marked by important works, this is a spiritual itinerary wich does not purport to give us a vision of the world, but which participates in the eleboration of a new vision.

(Translation by Yvonne Kirbyson)

Warkov

By Ian G. LUMSDEN

If one were asked to capsulize Canadian painting in one word, the choice would have to be "ascetic". There are, of course, the obvious geographical factors to assist in explaining the austerity of Canadian art; the intemperate climate, the premium on sunlight and the relative isolation of the country's inhabitants. But these are auxiliary issues which support the predicament of the Canadian aesthetic, namely the over-riding Calvinism of its early settlers which still forms, albeit in diffferent guises, a good part of the Canadian make-up today.

To appreciate the overwhelming apprehension these pioneers must have experienced when confronted with a vast and rugged country virtually untouched by man, is to understand the roots of Calvinism in Canada. That it has been such a moving force in the moulding of the Canadian aesthetic is exhibited in the rigid classicism of many of this country's art forms.

Baroque movementation is conspicuously absent in most Canadian painting. It is supplanted by a linear format in which the planarity of the canvas is usually always acknowledged. This flat, sombre and very orderly presentation may have a certain cerebral or rational appeal but it lacks the compassionate, turbulent involvement evident in French, Italian or Spanish painting.

The avoidance of the frankly sensuous and sensual in painting becomes crucial in the Canadian artist's attempt to deal with the nude. In Canada the nude as a subject in itself, was rarely seen before the 20th century, other than the slightly provocative semi-nude, "Portrait of a Negress", executed by François Beaucourt in the late 18th century, a few Brymner nudes and several late 19th century genre paintings with nude children romping around the perimeter. Although the treatment of the nude in the 20th century by such artists as Holgate, Colville, Goodridge Roberts, Cosgrove, Snow, Fox or even Dennis Burton may have some intellectual raison d'être, the hedonistic appeal is strictly limited which often reduces the status of the work to little more than an academic exercise. Even a potentially highly charged subject like Graham Coughtry's "Two Figures" series with its Baconesque acknowledgments and precisely-ordered drippings has been refined (and disguished) to the point of pure stasis. Out of the multitude of nudes executed in Canada in the last 50 years, one would be hard pressed to find a couple of frankly naked presentations.

Although the Protestant ethic is a moving force in Canada from coast to coast, there is an intensification of this God-fearing attitude when one reaches the Prairies which manifests itself in the creative output of this region. The ethnic richness of this area makes the survival of this puritan mentality all the more astonishing. It is this self-righteous piety that is the propelling force behind the work of Esther Warkov, a Winnipeg painter of immigrant Ukrainian Jewish parentage. Warkov's legacy consists of the first school of pure abstract painting in Canada which developed in Winnipeg between the two world wars and comprised such local artists as L. L. FitzGerald, Bertram Brooker and Fritz Brandtner. It seems appropriate that the sober, rational nature of prairie life should lead to the systematic analysis and breakdown of form to its basic components by the artistic community. Warkov's vehicle of expression is of this same reductive nature although instead of carrying this simplification of subject to its most basic geometric elements, she stops at the flat silhouette and thereby retains the figurative factor in her painting.

The dynamism in Warkov's painting emerges from an acute polarization of style and content. The sobriety of the medium clashes and hence reinforces the often laconic and occasionally stabbing diatribes against society contained in the pictorial elements of her paintings. The ails of Warkov's immediate environment are a microcosm of a universal malaise.

Warkov understands the inherent strength in keeping her medium "cool". To present the unleashing of one's furies in a controlled and systematic manner is difficult. The immediacy and therapeutic value of venting one's frustrations in the abstract expressionist idiom, a De Kooning for instance, are obvious. Warkov has opted for a low-keyed irony in the presentation of multiple pop images drawn from the mass media. It is the surrealistic juxtaposition of these images

which endows her work with its potency. The surrealism in Warkov's work is, however, not that of Dali or De Chirico.

Warkov's painting is not a manifestation of the double-barreled coda of the 1920's surrealist movement in Paris which tried to establish that the ultimate reality, "super-realism", lay in the subconscious and had nothing to do with the appearances and its corollary that only unreason could produce great art. The original surrealists were super-annuated by modern psycotherapy on the first issue and by the more contemporary "automatiste" movement on the latter.

The imagery in Warkov's oeuvre is not derived from an other-wordly dream realm but consists of very real figures and objects which inhabit or have inhabited this realm. The manipulation of these everyday icons on the multi-component canvas is the means by which Warkov makes her moving indictment of society. It is the social statement of Warkov's paintings as evidenced in such canvases as "Noon Hour Target Practice at the Funny Farm" and "A Rose-Covered Cannon is Still a Cannon", which possibly allies her work more closely with the American Pop school of the 1960's, in particular Robert Indiana, than with the Parisian surrealist movement of the 1920's. The flat two-dimensionality of the elements in Warkov's composition attained through her reliance upon the silhouette further strengthens this comparison. However, the elusiveness of many of the best Pop works with the artists' disclaimer of any social intent, far outstrip Warkov's often pedantic statements which have become shopworn through media over-exposure.

Warkov copes with the cliché by a stylistic dilution of the vitrolic sentiment behind her presentations, in effect a type of satire. The very Canadian classicism, carried to the point of sterility furthers this end as does the intense, surreal light which bleaches her compositions and can also be found in the work of magic-realists, Alex Colville and Christopher Pratt, and many other Canadian painters. A decorative schema of patently innocuous objects also serves to diminish the blatancy and hence indirectly reinforces the potency of her work.

The sobriety of Warkov's "Stonewallian's Lament — Oh Lord We've Got the Devil in our Souls" is an attempt to belie the emotionally volatile impetus which conceived the work. The incongruity between the transcendental purity of presentation and the almost savagely satirical intent is also mirrored in Grant Wood's "Daughters of Revolution". Both Warkov and Wood use caricature to convey their respective disgust of the excesses of religious fanaticism and ultra nationalism symptomatic of the "Bible Belt" mentality. The obvious self-righteousness of the personages in both paintings enhanced by the rigid, frontal posturings of the figures surmise the artists' disgust with the pleasure-denying, Protestant ethic of North American man.

In such paintings as "Coffee Break", "A Rose-Covered Cannon is Still a Cannon", "Noon Hour Target Practice at the Funny Farm", and "The Dilemma of Being a Professional Gambler", Warkov's incisive social conscience explodes the war/violence exploitation industry incorporating all the communications media. The type of satire Warkov uses to make this doublefold indictment, namely of those who exploit the horrors of war and violence for monetary gain and those who succomb to this tawdry type of exploitation, is very close to that employed by Richard Lester in his 1967 film "How I Won the War".

"Coffee Break" becomes a denunciation of the advertising industry in its attempt to foist its produce on the public by the equation of maleness with the ability to kill. A commando with paisley-patterned helmet and hand, totting a "filter-tip" cigarette in one hand and a rifle, directed toward a naked, black man bearing a wind-up key in his back, in the other hand summarizes this cheap glamorization of war. The attempt to render benign the machinery of war is evidenced in the overtly moralistic painting, "A Rose-Covered Cannon is Still a Cannon".

Warkov's restrained, "objective" manner of laying down a painting which mitigates the didacticism in these social commentary works despite their often preachy titles, also saves the nostalgic recollections of times passed in other paintings from descending to pure bathos. These canvases trade in melancholy transcriptions of faded old photographs from the family album, evocations of dead lovers and images of identity-less children, all of which make excessive demands on the artist. The monochromatic use of colour furthers the austere, existential quality of these works.

The iconography employed by Warkov; the Magritte-like floating fruit and flowers, the detached wings, and the suspended, cotton-batting clouds, serve an analogous rôle to Proust's "madedeine" in "A la recherche du temps perdu" in that they all conjure up memories of fondly-savoured, less complicated days of an idealized past. The mirror motif and the images of past loved ones it distills, act as a medium through which the living communicate with the dead, a form of wish fulfillment. Vignettes of the past are also afforded the viewer through the circular, key-hole perspective adjuncts to the main body of the canvas. Their detached state contributing the feeling of suspension in a timeless realm.

The extensive employment of Christian iconography in many of her paintings is a testament to the over-riding importance of the life of the spirit to the Canadian pioneer. Heraldic angels, disembodied wings and halos, and doves of peace animate Warkov's compositions together with a host of tombstones and pristine, white, clapboard church spires. The richness of her own Ukrainian Jewish heritage has been replaced by the almost life-denying religiosity of the Canadian prairie. Occasionally Warkov will jar this introspective, self-satisfied piety through the exposition of the hypocrisy behind it. Racial intolerance illuminates "Vision of a Senior Citizen" in which the crucified Christ-figure is black.

The imagery bears an interesting polarity; that of life-affirming symbols in contrast to images of death. Manifestly fecund females are juxtaposed to rifles and revolvers, an apple tree sprouts from the helmet of a rifle-carrying soldier, a rifle shoots flowers instead of bullets, and two brides are separated by a cabinet full of elusively-familiar effigies neatly arranged on its shelves. This uncanny and somewhat inexplicable assemblage of disparate images underlies the existential quality of almost all her works. Warkov's commitment to humanism is immediately apparent in her portrayal of racial inequality, the plight of the aged and the loneliness of the loveless. Warkov's humanism speaks of a fellowship among mankind.

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