Volume ~~XX~~ IX January 11, 1947

mw. 7 sajta
compl

finished

Gazette January 11th. 1947

Massey Gift to Canada On Exhibition Here

Collection of English Paintings At Art Association of Montreal Galleries

There is plenty to interest the picture-lover and the student in the works that form the Massey Collection of English Paintings on view in two of the upper galleries of the Art Association of Montreal. The group, totalling 75, which has been presented by the Massey Foundation to the National Gallery of Canada, Ottawa, constitutes a handsome gift of great value to those who would survey the period in English painting when the relatively younger artists, showing a greater measure of independence and going their own ways, viewed the established art bodies with anything but awe. It was a lively era when often old things were being seen and painted in a newer, fresher manner and the spirit of reasonable experimentation was allied with marked individuality. Here eight works represent Augustus John—a striking self portrait, portraits of a Canadian soldier and of Col. T. E. Lawrence, an Equihen fishergirl, a portrait of a young Negress and a confident painting of a girl in a straw hat to mention some, not forgetting "Cyclamen" which is reproduced on this page. These reveal his qualities as a draughtsman and a painter which have won him high place. Like gifts are evident in the painting by Orpen, also reproduced, who makes a fine thing of a young woman engaged in a very mundane chore. Wilson Steer, too, is well represented by works of impressionist flavor — the impressive Severn Valley, a sun-drenched landscape solidly set down; "The Limekiln", spontaneous and complete in essential statement; "The Artist's Model", whose lack of comeliness is overlooked in the breadth and authority of the brushwork, and the atmospheric "Gathering Seaweed, Harwich" and "The Thames at Chelsea". Strong in drawing and generally less engaging in color are the three examples by Walter Sickert, "Rue Notre Dame, Dieppe", "Cafe des Tribuneaux", with sunlight flushing the top of the cafe and a building at the end of the street, and "The New Bedford", with a glimpse of the audience in the "gods" of the music hall. Skill in the management of subtle values marks the works by Sir William Nicholson—"The Blue Gloves" being a fine example of sound arrangement and delicate color. "Still Life", with a carrot, potato, onion and a marrow is in a higher key and "Glass and Fruit" was obviously harder to paint than its simplicity suggests. The Still Life, with vegetables, by Vanessa Bell is an accomplished performance. "The Huntsman", by Sir Alfred Munnings, with its horseman and hounds is a work of life and movement and his gift as a painter of landscape is clear in the summary handling of the distant trees. "Girl in a Red Coat", is a striking and characteristic work by Ambrose McEvoy, and more precise in treatment is the portrait of Harold Jones by Sir William Rothenstein. Individual and crisp in treatment are the two landscapes by J. D. Innes and "The Blue Pool" by Derwent Lees, all of which have more than a slight savor of John. Charles Conder is represented by a characteristic beach scene and a portrait of Mrs.

CYCLAMEN, painted by Augustus John, R.A., O.M.

Aikins, and by Walter Greaves is "A Street in Chelsea" in which the age of the buildings is well suggested. F. Spencer Gore in "Landscape with Lake" shows a boy watching the progress of a toy sailboat, and Eve Kirk has good light and atmosphere in "Parliament Hill Fields". By C. R. W. Nevinson is an echo of the first World War, in his manner of that day, called "Returning to the Trenches, 1914", and of the last war is "Dunkirk Beaches, May, 1940, by Richard Eurich, in which there is plenty happening. Spacious in feeling is "View of the Thames from Whitehall Court" from the brush of Lord Methuen, and William Coldstream, rather depressing in the factory buildings of "Bolton", sounds a more cheerful note in his portrait of Miss Anrep. There are characteristic works by John and Paul Nash, the latter, who died last year, being represented by eight examples. High finish characterizes "The Deserted Factory" by Algernon Newton, like attention to detail being present in the three works by Tristram Hillier. Breadth, rich color and abandon mark the work of Matthew Smith in a seated woman, reclining nude, tulips, a landscape and a still life, and the four works by Stanley Spencer are characteristic.

Also shown are paintings by Lawrence Gowing, Ivon Hitchens, Frances Hodgkins, David Jones, Edward Le Bas, Cedric Lockwood Morris, Victor Pasmore, John Piper, Sidney Starr, Graham Sutherland, Edward Wadsworth, Dame Ethel Walker and Christopher Wood.

LOTTIE OF PARADISE WALK, by the late Sir William Orpen, R.A.

To assure Montreal of an adequate Art Gallery the capital funds of the Art Association must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to the Art Association of Montreal the sum of ——— dollars."

Gazette Jan.11,1947

ART ASSOCIATION OF MONTREAL

MUSEUM OF FINE ARTS

1379 SHERBROOKE STREET WEST

EXHIBITION — ENGLISH PAINTING OF THE TWENTIETH CENTURY

JAN. 10th TO FEB. 10th

The Collection of English Painting, presented to the Nation by the Hon. Vincent Massey, C.H.

LECTURE MONDAY, JAN. 13th, 5.00 P.M.

By Dr. R. H. HUBBARD on English Painting. Admission free.

Gallery hours: 10 to 5 Daily.

Sundays—2 to 5 p.m. ...... General admission 25c.

FREE DAYS: WED., SAT. AND SUNDAYS.

Painting Talk Today

Arthur Lismer, R.C.A., will talk on the English Tradition in Painting today at 4 p.m. at a meeting of the Art Association of Montreal to be held in the gallery, 1379 Sherbrooke west. The public has been invited and there is no admission charge.

GAZETTE HAN.17/47

Star Jan 14/47

Young Musicians At Art Gallery

A pianist and a singer, both quite new, and a violinist were the performers in Monday night's Sarah Fischer concert at the Art Association of Montreal. Doreen Schecter, the pianist and much the youngest of the three showed herself to be a player of very much promise, with good technique and evident musical taste as well. The best of her playing came in the smoothness of two of Mendelsshon's Songs without Words and in the light and shade of some of Schumann's "Children's Scenes"; there was also some admirable playing in a sonata by Scarlatti. Her playing of Schumann's "Arabesque" and of a Mazurka by Chopin was not yet as good as it will be.

The good qualities of Rejane Cardinal's mezzo-soprano voice came out best in an aria by Marcello and in two Russian songs, by Rachmaninoff and Moussorgsky. In Purcell's "When I am laid in earth" and in the "Amour viens aider" of Saint-Saens' Dalilah there was feeling but a want of control, particularly of the upper part of the scale. Gisele de Blois, the violinist, did clear and accurate playing, but without much expression, in a sonata by Handel and, after that in some of Kreisler's arrangements of old composers and in movements by Pugnani and Fiocco. Edna Marie Hawkin was the accompanist and gave singer and violinist valuable support.

Miss Fischer announced that a third scholarship of $100, for string players, in addition to those for piano and singing, will be given in the Spring in connection with these concerts.

Star Jan.13,1947

OUR ART TREASURES

MONTREAL is at present enjoying a sight of the splendid collection of modern British paintings bought by Mr. and Mrs. Vincent Massey during their years in England,—a collection they have now presented to the nation. It is one of the greatest of the many gifts Canada has received at their hands and it will be enjoyed by generations of Canadians as the years roll on.

The gift, however, raises very sharply one of the questions for which it seems to be strangely impossible for the nation to find an answer. We have a magnificent national art collection which grows steadily better. But we have, at about the same time, run out of places in which to house it or of money with which adequately to support it. Many fine pictures are now stacked up in Ottawa for lack of a proper gallery to hang them in; and the situation across the country is even worse. Local art associations and art galleries, generally speaking, have no funds with the result that, apart from those living in a few of the larger centres, the people of Canada cannot see what they own.

The present appropriation for the national gallery costs the people of Canada annually the vast sum of one cent apiece for every man, woman and child. Yet we doubt not that, in the hungry search for possible economies, there would be members of the House of Commons mean enough to try and cut it down. If the appropriation, on the other hand, were raised even to two cents per capita, the national gallery would be in relative clover. This is an idea for us to think about and to support. It seems a shame that treasures so rich should be thus hidden and that so few of us can enjoy a national possession.

Star - Jan.-23,1947

Asks Greater Chance For Canada's Artists

Sir,—In your columns recently a a correspondent signing as "Just an Amateur" remarked that the British Art Exhibition, now at the Art Gallery contained only ten pictures up to the standard of the Permanent collection, and inquiring if the fault lay in his untrained perception?

There appears to be one good portrait, "Negress" by John; and a second "Portrait of a Lady" after Renoir, which just misses greatness by its too-solid Prussian blue background; against which the lady fights a losing battle. However, Pussian blue not being entirely permanent, in time the lady should win out. None of the other works appear great, and few are good, as "Amateur" states, not up to our standard.

By comparison the works of our J. W. Morrice and some other Canadians, appear of much greater worth. The recent more prominent grouping of Morrice's works being an improvement—proof that solid worth is ultimately recognized. Those interested in this great Montreal artist should read Arnold Bennett's novel in which 'Priam Fari" is reputedly Morrice. These great pictures should be reproduced in color and distributed throughout Canada to museums, schools, etc.

This object lesson that Canadian art is superior, may even be learnt by our great transportative systems, and commissions given to Canadians for decorating our new ships, instead of this always being done by inferior outside artists.

John R. Spendlove.

Firm Leaves Building After 110 Years

January 7/47

ONE of the oldest landmarks in downtown Montreal will shortly disappear when the name-plate of Gibb & Co., is removed from the [illegible]ade of its ancient building [illegible] 148 St. James street west, where it has remained for the last 110 years, to be placed on new premises.

The oldest family firm in the Dominion, and second only to the Hudson's Bay Company in years of operation Gibb & Co., was founded as a firm of tailors and haberdashers 171 years ago, nearly 100 years before Canada became a Dominion, and when western Canada was largely an unexplored mystery.

Actually, the firm was started in London in 1755 by Benaiah Gibb who was located next to the Bull Tavern in Seven Star Alley. In 1775 he moved to Sorel, Que., and later in [illegible] year to Montreal. Since then [illegible] firm has been carried on by [illegible] same family, and is now h[illegible] by John Lachlan [illegible] grandson of [illegible] [illegible]ied in [illegible] Lachlan Gibb d[illegible] 1922.

* * *

WHILE little change is [illegible] noted in the firm's me[illegible] of tailoring in the long y[illegible] since its founding, other cha[illegible] are to be found. For insta[illegible] in its early days of operat[illegible] pounds, shillings and pence w[illegible] the currency of the country, [illegible] barter was an accepted meth[illegible] of trade. It was quite usual [illegible] to receive so much in cash a[illegible] the remainder in such article[illegible] nails, flour and rum.

The firm has held a Royal [illegible]pointment since the reign [illegible] George III and has serv[illegible] numerous Governors - Gener[illegible] and public figures, including S[illegible] Wilfrid Laurier.

With Montreal's commerci[illegible] centre ever pressing northwar[illegible] it was finally decided to mov[illegible] from the old [illegible] to a [illegible] establishment [illegible] 708 Mo[illegible] street.

1A
2

Gazette-Jan. - 18,1947

SELF PORTRAIT, by Augustus John, R.A., O.M., in the Massey Collection of British Painting on view in the galleries of the Art Association of Montreal, is a good example of this artist's individual manner and vigorous brushwork. Gazette Jan.18/47

DUNKIRK REACHES, MAY, 1940, is a conscientious work of record by Richard Eurich, A.R.A., the Yorkshire artist, who dealt with another aspect of this historic action in a painting which was shown here in the Britain at War exhibition. It is a spacious canvas depicting a number of incidents and is dramatic in mood. This painting is in the Massey Collection of English Painting, presented to the National Gallery of Canada by the Massey Foundation, being shown in the galleries of the Art Association of Montreal. The close of Sunday afternoon will mark the end of the exhibition here.

AN EQUIHEN FISHERGIRL, by Augustus John, R.A., O.M., an item in the Massey Collection of English Painting, now on view at the Art Gallery of Toronto, which for the past few weeks was shown in the galleries of the Art Association of Montreal. This collection has been presented to the National Gallery of Canada.

Massey Collection Lauded by Director

Toronto, February 7.—(CP)—The Massey collection of modern British paintings, which tonight opened a month's showing at the Art Gallery of Toronto, was described by H. O. McCurry, director of the National Art Gallery in Ottawa, as "the richest single gift the national gallery has ever received."

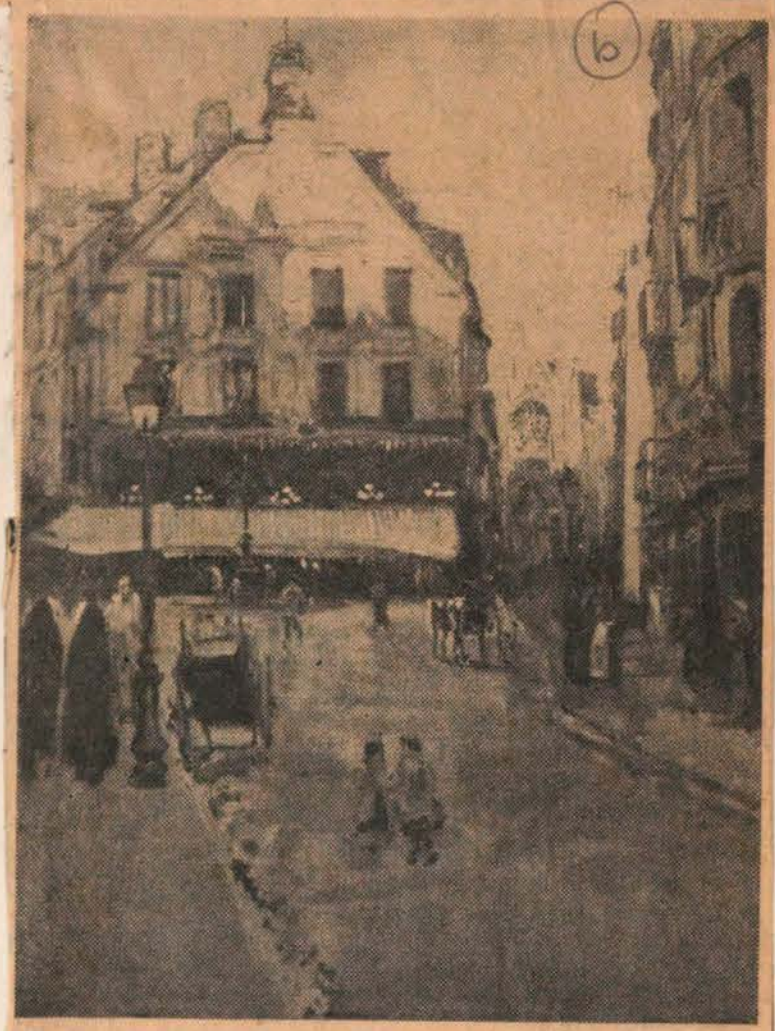
The collection—75 paintings from the brushes of 38 modern British masters, most of whom are contemporary—has been exhibited in both Ottawa and Montreal.

Mr. McCurry said in opening the exhibition that he wanted "to take issue" with those who tended to disparage Canadian achievements in the world of art.

"Even the depression years made their contribution in that they turned the attention of the people to more enduring values."

He said the growing number of art galleries in the country needed more trained workers who would keep them abreast of the time. "Before the war the National Gallery made an attempt to establish fellowships for graduate students, but this fell through during the war years." He felt the "old" hands, the Montreal, Toronto and Ottawa galleries, might cooperate to produce a new scheme.

Mr. McCurry paid tribute to Vincent Massey who, during his 10 years as Canadian High Commissioner in London, built the collection. ~~Gazette Feb.8/47~~



CAFE des TRIBUNEAUX, by the late Walter Sickert, is one of the three works representing this painter in the Massey Collection of English Painting, presented by the Massey Foundation to the National Gallery of Canada, Ottawa, being exhibited in the galleries of the Art Association of Montreal. Today and Sunday afternoon will be the last opportunities of viewing the 76 paintings.

ART ASSOCIATION OF MONTREAL

1379 Sherbrooke St. West

The Annual Meeting of the Art Association will be held on Thursday the 13th February, 1947, at five o'clock, at the Gallery, for the reception of the Annual Reports, the election of Officers and Council for 1947 and for other business. All members are requested to attend.

VERA J. PAIGE,
Secretary.

This meeting will be adjourned to a later date, notice of which will be given to each member.

Star Feb. 7, 1947

Gazette Feb.7.1947

Massey Collection Show Nearing End

Works by English Painters Attract Attention—Spring Exhibition Conditions Given

Today and tomorrow are the last chances to view the Massey Collection of English Painting, now by gift a possession of the National Gallery of Canada, which for some weeks has occupied two galleries of the Art Association of Montreal. The paintings by well known artists have drawn a good attendance. Items by many of these men and women have on occasion been viewed here, especially during the war years when works from the Tate and other British galleries, safer on this side of the ocean, took in Montreal in the course of their tours. The next announced exhibition will deal with the Arts of French Canada.

Announcement was made this week of conditions for the 64th Annual Spring Exhibition of the Art Association of Montreal which will be opened by the Governor-General Viscount Alexander, with a special preview for members and exhibitors only, on March 20, the show being open to the general public from the following day until April 20.

As in the past few years there will be two juries — No. 1 being composed of Ernest Fosbery, P.R.C.A., Franklin Arbuckle, R.C.A., Harold Beament, R.C.A., and a representative of the Art Association; and No. 2 being formed of John Lyman, Gordon Webber, Paul E. Borduas and Association representative. Prizes of $100 each are offered for the best oil painting and the best watercolor in each group. Other judges are Architectural designs, John Bland, A.R.I.B.A., and Sculpture, Miss Sybil Kennedy. Artists may designate before which of the two juries they wish to submit their works.

Oils must not be smaller than 16" by 20", actual picture size, and watercolors must be at least 16" by 20" including mat. Artists may submit three oils and one of any of the other classes which comprise watercolors, pastels, etchings, engravings and drawings.

Application forms and exhibitis must be in on or before March 1, after which date no exhibits will be accepted. Shipments must be prepaid and addressed to the Art Association of Montreal, 1379 Sherbrooke street west, Montreal.

Le dessin au service d'un but humanitaire

M. Jean-Henri Michel s'est donné pour mission de prévenir les conflits en rapprochant les peuples au moyen d'échanges artistiques. C'est dans ce but qu'il a fondé le "Groupe Résurrection". Comme d'autres après la guerre de 1914-1918, il insiste sur les horreurs de celle qui vient de finir pour tenir l'opinion en alerte, la prémunir contre le danger.

M. Michel expose donc jusqu'à dimanche soir, en la salle de conférences de l'Art Association, 1379, rue Sherbrooke ouest, une série de dessins inspirés des scènes attristantes qu'il a eues sous les yeux pendant sa captivité. Les Montréalais curieux de connaître les idées de M. Michel sur le relèvement de l'Europe et la collaboration internationale pourront l'entendre les exposer tous les après-midi, à 3 h., au milieu des dessins qui illustrent pour ainsi dire son texte.

La Presse - 14 fév. 1947

Montreal Standard, January 28th, 1947

(1)

Standard—Sperling.

STUDENT VETERANS are shown at the School of Art and Design of the Art Association of Montreal where about 60 returned men and women are studying under the DVA plan. In the upper right corner, bending with hands on his hips, is Arthur Lismer, noted Canadian artist, who heads the school. A young French-Italian girl, an artist herself, is modelling for the veterans.

Veterans Studying Art Win Principal's Praise (a)

By JUNE McFEELY

Veterans, turning to art as a career and enrolled in art schools across the country have changed what used to be a daytime, mainly female, occupation into a more serious male business.

Evidence of this is the School of Art and Design of the Art Association of Montreal, where about 60 ex-servicemen, taking advantage of their DVA maintenance allowance and free tuition, attend night and day classes.

Addition of the veterans has been an excellent thing for art education in Canada, Arthur Lismer, principal and educational supervisor of the Art Association, told The Standard. "If only the government would maintain this practice through the peace years," he said.

Veterans, for the most part, he says, have had a good effect on the schools and on other students. For the first time all the art schools in the country are occupied through the new pupils. There is still, however, a need for good art teachers.

These boys, he adds, are making the most of their opportunity, one which, normally, many of them would have missed, probably for financial reasons. Last year it was the vets who headed the class and were the honor students.

They have come, mainly, from tough overseas service and, "it was interesting to see their response," Lismer declared. "They opened up —well, I was going to say like flowers."

At the Montreal school, vets from the Maritimes, Ontario, the West and Pacific Coast, as well as local residents are enrolled.

Allowance Inadequate

"Unfortunately, though," said one art student, ex-Capt. George Swinton, of the Army Intelligence, who is also secretary of the National Council of Student Veterans, "some of the boys, generally married, have been forced to quit the school because they found it impossible to live on the $60 or $90 monthly living allowance provided by the government".

"It's unfortunate, because these boys were serious, hard-working students," Lismer added.

(b)

Courses for the veterans include a fine arts course, that is, drawing, painting, sculpture, design, etc.; a design course, including basic design, modelling, drawing, museum study; and commercial art, including drawing, design, color, illustration, lettering, etc.

To turn out a commercial artist, takes about two years of study, Lismer explained.

Most of the boys, and the few women vets enrolled, have had no previous training in art. They have turned to it for a number of reasons. Some because, now, for the first time, it is accessible to them; some following military psychology tests who were told their bent was creative and are finding out; some because they found their bent in earlier school work and are now continuing.

To suit these new students, the school has had to synthesize all its educational processes for their benefit. The veteran is a more serious student and has more pressing need to complete his studies and become actively engaged in whatever future art occupation he follows. Consequently, Lismer added, he either responds to his work or he gives up. Few, however, have dropped out for this reason.

Main difficulty, he finds, at the moment is the overcrowding. Four years ago, for example, the school had 50 pupils. Today it has nearly 500 in addition to classes for children.

2
3

(2)

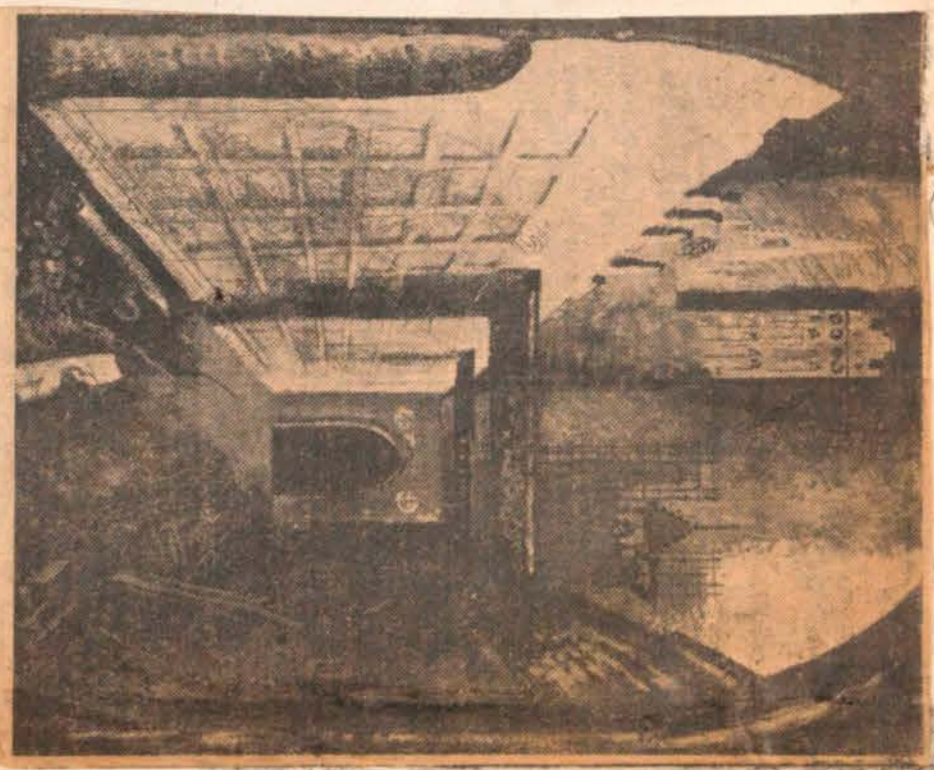
(a)

CANADIAN SOLDIER by Augustus John, R.A., O.M., is one of the nine works by this artist in the Massey Collection of English Painting on view in the galleries of the Art Association of Montreal.

4 Gazette Jan.25/1947 **ART** THE

(b)

THE HUNTSMAN by Sir Alfred Munnings, P.R.A., is a spirited painting of rider and hounds done in a broad manner. Munnings, versatile as to subject but best known for his hunting subjects, painted for the Canadian War Memorials, 1917-18, while attached to the Canadian Cavalry Brigade and the Canadian Forestry Corps in France. This work, in the Massey Collection of English Painting, presented by the Massey Foundation to the National Gallery of Canada, is at the Art Association of Montreal.



(c)

HOUSE OF COMMONS, 1941, AYE CHAMBER, by John Piper, which was among the few items of more modernistic trend in the Massey Collection of English Painting that, after several weeks showing in the galleries of the Art Association of Montreal, has gone to the Art Gallery of Toronto. This collection was presented by the Massey Foundation to the National Gallery of Canada.

2A
4

Coming Events At Art Gallery

(1)

Three exhibitions are to be opened next week at the Art Association of Montreal, and they will be followed in March by the Association's annual Spring Exhibition.

An important exhibition illustrating the Arts of French Canada has been shown in Detroit and Cleveland and is now to be shown in Montreal. It contains work of many kinds by Canadian artists and craftsmen, from the seventeenth to the nineteenth century, and includes furniture, textiles, silversmith's work and sculpture, selected for exhibition from many Canadian collections.

At the same time the Art Gallery will have an exhibition of contemporary art of old France, which comprises works of applied art, ceramics, engravings and other forms as well as paintings.

The third exhibition is of reproductions of some of the best miniatures from famous illuminated manuscripts.

* * *

Works to be shown in the Spring Exhibition, which will be open from March 21st to April 20th, must be sent in to the Art Association on or before March 1st. Every artist may send in four works of any description, of which only three may be oil paintings. these must be accompanied by forms and labels, to be obtained from the Art Association, and each exhibitor of work other than in sculpture or architecture must designate the jury to which the work shall be submitted. There are two juries: the members of Jury No. 1 are Franklin Arbuckle, R.C.A., Harold Beament, R.C.A., and Ernest Fosbery, R.C.A.; the members of Jury No. 2 are John Lyman, Gordon Webber and Paul Borduas; with the addition in each case of a representative of the Art Association.

Star February 12th 1947

Star Feb. 18, 1946

(3)

French Canada In Art-Crafts

Old Quebec Revived At Art Association

THE taste and skill of the people of this province in its earlier days are well shown in the exhibition of The Arts of French Canada, which is opened today at the Art Association of Montreal. The collection which is being shown was put together for exhibition at Detroit and other places in the United States and has now come here to stay for a few weeks. The objects in it have been lent by churches and monasteries, as well as by public museums and private owners, mostly of course of this province.

* * *

ARTS and crafts of many kinds are represented in the exhibition, and work in wood naturally has an important place; and wood was used as much as a material for sculpture as for making furniture. A remarkable collection of wood carvings is here, including a number of figures, some of life size, from Quebec churches. Most of them are in pine or other soft woods, and some of them still have their original colour or gilding. There is admirable work of the 17th and early 18th centuries among them, striking examples being the statue of the Virgin and Child from the Provincial Museum and one from the National Gallery of Canada. There is also simpler skill, with fine feeling, in some early pieces and in some of the 19th century, such as two figureheads from ships.

Standard February 15, 1947

(2)

French Canadian Exhibit Arrives

At the Art Association, workers are busy nailing up carved wooden angels, tacking table cloths on walls and polishing old silver for the Arts of French Canada exhibition which opens on the 19th. Brought together from museums, monasteries, churches and private collections, it is one of the most important of its kind ever shown here.

As you walk among the ladders and showcases, you have an impression of extraordinary gayety and freshness. The white bedspreads with their pine motif in bright red, yellow or orange show how well the vegetable dyes of our early Canadian weavers have lasted. The embroidery is also well preserved, although more delicate in shading. One of the most unusual pieces is a black table cloth embroidered in dyed elk's hair, probably done by a Huron around 1840. There are also exquisite stoles and altar frontals embroidered by the Ursulines with gold and silver threads mingled with peach, moss green and iris. The colors have scarcely faded after more than 200 years.

The "habitant' style furniture includes sturdy pine linen chests and two-tiered cupboards with diamond designs. Old rocking chairs lean against the walls.

Among the silverware are early Canadian wine cups and a porringer belonging to Roderick Mackenzie, one of the members of the Northwest Company. Other amusing pieces are a stew spoon 15 inches long and a set of silver kidney skewers made for James McGill.

The Arts of French Canada exhibition was organized by Dr. E.P. Richardson, Director of the Detroit Museum of Fine Arts in cooperation with Dr. Marius Barbeau of the National Museum, Ottawa. It has already travelled from Detroit, where it opened in September, to Cleveland and Albany, will proceed from here to Ottawa and close in Quebec in June.

Gazette Feb 15/47

Star - Feb. 13. 1947 (4)

The opening for members only of two exhibitions will take place at the Art Association of Montreal on Tuesday evening, February 18, at half-past eight o'clock. The evening will be informal and refreshments will be served. The exhibitions will be The Arts of French Canada (1613-1870) and Graphic and Applied Arts of Contemporary France. These will be open to the public the following day and will continue until March 10.

Gazette Feb.15/47

10

(5)

French Canada Arts On Exhibition Here

Show Covers 1613-1870 Period; Collection of French Work Also on View

Opening with a preview on Tuesday evening in the galleries of the Art Association of Montreal will be a loan exhibition of the Arts of French Canada (1613-1870) which has been shown in the Detroit Institute of Arts, the Cleveland Museum of Art and the Albany Institute of History and Art. After the showing here it will go to the National Gallery of Canada, Ottawa, and then to the Quebec Provincial Museum where it will close.

In conjunction with this offering there will be an exhibition of Graphic and Applied Arts of Contemporary France, which has been arranged by Robert Bonfils, French artist and craftsman, in collaboration with the French Department of External Affairs. This show, also opening with a preview for members Tuesday night, is under the joint sponsorship of the French Government and of the Quebec provincial government.

The Arts of French Canada show has been warmly received wherever displayed and the catalogue, with a preface by E. P. Richardson, Director of the Detroit Institute of Arts, chairman of the consultative committee, and a survey of the arts of French Canada by Marius Barbeau, is precise in detailing the items shown and is embellished with excellent halftone illustrations of some of the main features.

Painting plays a relatively small part—Ex-Voto, Portrait of Madame Riverin and her four children at prayer, 1703; Ex-Voto, Shipwreck, views of Quebec and Montreal; five other portraits, including one of Theophile Hamel by himself, two Krieghoffs, one being the fine "Winter Landscape" from the National Gallery of Canada, and two paintings by Pere Arthur Guindon complete this section.

Particularly rich and rare is the collection of sculpture in wood of the early Quebec School, the inspiration being religious—the Virgin and Child and many saints figure here and also in the items by the School of Montreal, 18th Century and also the early 19th Century. This is also the main theme of the School of Quebec, 1780-1850 though there is variety in a pulpit with relief of Christ Blessing; vases of flowers, chalice with doves and fruit and flowers. The same school after 1850 features the work of Jean-Baptiste Cote and Louis Jobin. In the Folk Sculpture, in addition to works of religious theme, are a figurehead of Napoleon; a woman and a tin weathercock. There is more variety in the decorative sculpture — scrollwork, grillage, acanthus leaves, Corinthian capitals, vine and grapes, vase or flowers and bird and nest. Domestic furniture "Town" style is represented, as is furniture "Habitant" style and also a group of church furniture. Ecclesiastical and domestic silver is varied in range and contains many treasures, a generous lender to this section being Louis Carrier, while other items have come from Paul Gouin, the late Cardinal Villeneuve, Congregation of Notre Dame, Montreal; archives of the Province of Quebec, Basilica of Notre Dame, Quebec, the Art Association of Montreal and F. Cleveland Morgan. The embroidery is ecclesiastical, as is the item of leatherwork and the examples of metal work. The pottery is not, nor is the weaving, the latier being represented by various types of bedspreads and sashes.

Gazette - March 1/47

Women's Art Society Show Opening Today

Opening this afternoon and lasting until March 9, the Women's Art Society is holding an exhibition of paintings by its members at the Art Association of Montreal. Landscapes, flowers, portraits and still life are the offerings and those contributing to the show are Louise Ashby, Lorna Babbage, Mildred Brisbane, Beryl Butler, Evelyn Cunningham, Margaret Cousins, Mrs. T. H. Brown, Mabel Emmett Dingle, Mildred Fairfield, Norah Fergusson, Gwendolyn Fuller, Beryl Forbes, Edith Glen, Viva R. Graham, Ethelwyn Holland, Ruth Henshaw, Elsie Hartnell, Emily Jacobs, Maude Hewton, Lillian Hingston, Jane C. Luke, Irene Lynch, Kathleen Chipman Liebich, Winnifred D. Lewis, Beatrice M. Long, Inez Murray, Winnifred Parker, Mary Robinson, Mary Schell, Frances B. Sweeney, Mary Mullally, Rosamond W. Tiedemann, Margaret C. Thompson, C. D. Tweedie, Amy E. Wylie, Mrs. Charles W. Williams and Helen S. Wickenden.

(6)

Star Feb. 17, 1947

Architect Dead

(7)

Hugh Griffith Jones

Hugh G. Jones Dies at Home

Well-Known Architect Former C.P.R. Designer

Hugh Griffith Jones, R.C.A., F.R.I.B.A., well known architect and painter, died at his home, 1227 Sherbrooke Street West, yesterday afternoon. He was in his 74th year.

Born at Randolph, Wis., U.S.A., he received his education at the University of Minnesota and his early architectural training in Minneapolis. Before coming to Canada in 1908 he gained experience in private practice in Chicago and New York.

He joined the C.P.R. as designer and in 1909 was appointed assistant chief architect.

In 1911 he became a naturalized British subject and in the same year began independent practice in Montreal. Included in the works executed by him were several projects for Sir William Van Horne, St. Johns Church, Moncton; Fulford Memorial Home, Brockville; Toronto Union Station; C.P.R. station and office buildings in Moose Jaw, Sask. and the Dominion Douglas Church, Montreal.

Engaged By C.N.R.

In 1923 he was engaged by the C.N.R. to study town planning phases of the Montreal Terminal development. He continued on this work as a partner of the Technical Architects and Engineers from 1929 until the work was suspended in 1932.

He was a well-known artist in water colors and oils and he held several exhibitions in Montreal and Toronto. His work was frequently shown by the Royal Canadian Academy and the New York Water Color Club.

He was an academician of the Royal Canadian Academy and for some years treasurer of that society. He was also a Fellow of the Royal Institute of British Architects, the Pen and Pencil Club, the Arts Club and the Canadian Club.

He is survived by his wife, the former Harriette Elisabeth MacConnell. A private funeral is being held this afternoon.

French Artists Exhibit Again

Star Feb. 22/47

(8)

An exhibition opened this week at the Art Association of Montreal is given the name of French Graphic Arts, but it contains more than is covered by that name. Prints of many kinds make up the greater part of the collection; they are chiefly etchings, but there are also lithographs, wood engravings and prints of other kinds and there is much admirable work among them. In addition to these, however, there are exhibits which show how far applied arts and crafts have recovered in France since its liberation. There are in addition to other prints some excellent examples of typography in recently published books, both in black and white and in color. Other crafts are also shown and the collection of pottery and glass contains some striking pieces. There are fine examples of decorative bookbinding, and a quite small collection of metal work includes a few medals. Even better than these are the textiles, which are few but exceptionally good in their designs and colors, and some of these pieces, as also of the pottery, are made from designs of well known French painters.

Interesting Works At Art Association

Gazette Feb.22,1947

Contemporary Graphic and Applied Arts of France Show Comprehensive in Scope

There is much that is interesting in the exhibition of Contemporary Graphic and Applied Arts of France which occupies two of the upper galleries of the Art Association of Montreal. Engravings, examples of illustrated pages of fine books, ceramics, glass, metal, photographs of furniture, textiles and book binding are among the items shown and the arrangement has been well done. The black and white work is up to the usual standard — etchings, lithographs, woodcuts and engravings making a good section and containing examples by Beurdeley, Robert Bonfils, De Coster, Frelaut, Jacquemin, Laboureur, Marie Laurencin, Lurcat, Picasso, Renoir, Rouault, Toulouse-Lautrec, Utrillo and Vlaminck to mention a few. The pages from fine books are particularly attractive both as regards letterpress and the placing of the illustrations, the work shown including that of Mariano Andreu, embellishing Gay's The Beggar's Opera; Robert Bonfils, Pierre Bonnard—lithographs for a work by Pierre Louys, Daranges, Louise Hervieux, Jean-Paul, Leon Masson, illustrating Wuthering Heights; Picasso and Sylvain Sauvage, the work of the latter being the essence of grace. Good form and engaging color mark the examples in the ceramic section. The bookbinding by Bonfils is especially rich, and what will intrigue the student is the display of tools, plates, blocks and stones used for the production of wood engravings, etchings and lithographs, displayed with proofs.

MARIUS BARBEAU, LL.D., author and lecturer and an anthropologist and folk-lorist for the federal government, who at the Art Association of Montreal on Monday at 8.30 p.m., will give an illustrated address on Art and Life in Ancient French Canada.

Barbeau Speaks Of Old Canada

Star February 25, 1947

Marius Barbeau's lecture at the Art Association of Montreal on Monday evening, given in connection with the exhibition of the Arts of French Canada, had to be changed at short notice, owing to the non-arrival of lantern slides which were to have illustrated it. Mr. Barbeau, however, from the depth and breadth of his knowledge of his own people, kept his audience keenly interested for about an hour, beginning with Canadian legends and folklore. His main subject was the artistic sense of people who, though many of them were illiterate, were by no means ignorant but filled with a variety of knowledge. Their tastes are shown by the songs as well as by their arts and crafts. Mr. Barbeau went on to describe how crafts, brought originally from France were handed on and developed in Canada, and how the Indian girls, trained by nuns to embroider with gold and silver thread, carried on their work with porcupine quills and dyed moose hair.

Illustrations to the address came at its end, when most of the audience moved to the upper galleries, where Mr. Barbeau, who had a large share in making the present collection of Canadian art, explained many of the chief exhibits

Star Feb.22,1947

ART ASSOCIATION OF MONTREAL

Museum of Fine Arts

EXHIBITIONS

"THE ARTS OF FRENCH CANADA" (1618-1870)
and GRAPHIC & APPLIED ARTS OF CONTEMPORARY FRANCE

OPENED FEB. 19th . . . CONTINUE UNTIL MARCH 10

LECTURE (illustrated) MARIUS BARBEAU, LL.O.

MONDAY EVENING, FEB. 24th, 8.30 P.M. admission free.

"ART & LIFE IN ANCIENT FRENCH CANADA"

Open Each Day 10 to 5. Mondays, Sundays—2 to 5 p.m.—Admission 25c

WED., SAT. & SUNDAYS — FREE

1379 SHERBROOKE STREET WEST

Art Group Widens Scope

Star Mar.1, 1947

New Building Added To Present Quarters

The Montreal Art Association has long since outgrown its premises at Sherbrooke street and Ontario avenue and now expects to spread out into more extensive accommodation, by taking in a building it owns nearby, at 3430 Ontario avenue. The Association intends housing in this building its new art school and will set up shops and lecture rooms there.

The Association is faced with one difficulty, which is expects to see smoothed out during the course of next week. The bylaws of the city forbid any but residential occupation on Ontario avenue. Three-fourths of the property owners on the avenue, however, have signed a petition favoring a change in the by-law to permit of this educational activity at No. 3430, and all the councillors for the district have expressed themselves in favor of the proposal.

A draft amendment to the zoning by-laws covering that district will therefore be submitted to the City Council during the coming week which, if adopted, will leave the Art Association free to use its building for the purposes named. It is not anticipated that any objection will be raised in the City Council.

Women Artists Have Exhibition

Star March 3, 1947

The annual exhibition of the Women's Art Society, which is held again this year at the Art Association of Montreal, brings together works in water color, oil and pastel by thirty-seven painters. There is a kind of anonymity about the display, since the exhibits are not labelled and many of them are not signed.

Landscapes are, as usual, the subjects of a majority of these pictures, and there are some remarkably good flower pictures, among which one of peonies and a decorative arrangement of magnolias are conspicuous. Portrait studies are fewer than usual, but one of a Negro girl is outstanding.

The exhibiting painters are:—Louise Ashby, Lorna Babbage, Mildred Brisbane, Beryl Butler, Mrs. T. H. Brown, Margaret Cousins, Evelyn Cunningham, Mable E. Dingle, Mildred Fairfield, Norah Ferguson, Gwen Fuller, Beryl Forbes, Edith Glen, Viva Graham, Ethelwyn Holland, Ruth Henshaw, Elsie Hartnell, Emily Jacobs, Maude Hewton, Lillian Hingston, Jane C. Luke, Irene Lynch, Kathleen Liebich, Winifred D. Lewis, Beatrice Long, Inez Murry, Winifred Parker, Mary Robinson, Mary Schell, Frances B. Sweeny, Mary Mullaly, R. H. Tiedemann, Margrit S. Thompson, L. Tweedie, Amy E. Wylie, Mrs. Chas. W. Williams, Helen S. Wickenden.

Old Paintings At Art Gallery

Star Mar.3 1947

A book of illuminated miniatures, reproduced in colour, will be shown in the Library of the Art Association, Sherbrooke Street, from tomorrow, Tuesday, March 4th to Sunday, March 9th, inclusive.

These miniatures have been brought to this country by Father Bernard de Chabanne; they represent illustrations of religious subjects from paintings of the 15th century, and individual copies of these will be on exhibition.

Gazette March 8th. 1947

10

Women's Art Society Has Interesting Show

Characteristic Offerings Numbering 86 on View in Art Association Gallery

There is evidence of considerable industry in the exhibition of the Women's Art Society which occupies the walls and some screens in one of the upper galleries of the Art Association of Montreal. As usual the offerings have variety and while oils predominate there has been no neglect of watercolor and pastel. Portraiture has its followers but landscape and flower pieces remain strong favorites. Lorna Babbage introduces still life into her "Lilac Time", and Mildred Brisbane reveals understanding of her subjects in "Flowers in August" and "Daffodils". Beryl Butler in her contributions shows "Phlox" and also "View from Hotel Window, Vancouver". Mabel Dingle shows taste for flowers in her work called "In a Westmount Garden", while, besides "Sweet Peas", the brush of Norah Ferguson has been occupied with two scenes done at Ste. Anne des Monts. E. M. Glen has a well handled "Flower Piece", among her portraits being one of Kathleen Liebich. "Roses in Jug" comes from Maude Newton, as does the study of an old house on Mansfield street, and Lillian Hingston in addition to "March Landscape" has a well arranged "Decorative Flower Panel". Emily Jacobs sends "Peonies", and Kathleen Liebich is characteristically varied in her floral choices — "Mixed Flowers", "Marigolds", "Cornflowers", and "Flowers in a Glass" and reveals another angle of her skill in a spirited sketch of Mrs. A. B. Hawthorne. Jane C. Luke shows good arrangement in "Magnolias" and is direct and convincing in her snow scene called "March Morning, Val Morin". Frances B. Sweeney in addition to a Scotch scene shows "Toronto Skyline from Centre Island" and "The Venetian Vase" which contains roses. C. D. Tweedie confines herself to flowers—"Lily of the Valley" and "Delphinium and Pyrethrum".

Evelyn Cunningham shows "Mrs. Milton", "Inspiration" and "Nymarks", while she paints an interesting Montreal bit in "Bonsecours Market", as seen across Jacques Cartier Square at St. Paul street. Old houses at St. Laurent and at Ste. Therese attracted Mildred Fairfield, and Beryl R. Forbes has caught the character of the country in "Late Winter, Ste. Adele", with its hills, bush, open water and snowy banks. Viva Graham has a straightforward effort in "The Old Farm, Ayr, Ont.", and the inclusion of a solitary figure in the landscape adds interest to "The Early Bather" by Elsie Hartnell. Ruth Henshaw sends four characteristic works, there being crisp, direct treatment in "Harvest Time", with grain in stook, a glimpse of distant lake and a spacious sky with clouds. Ethelwyn Holland paints the sea and some convincingly solid, lofty rocks in "Grand Manan, N.B.", while Irene Lynch shows "Along the Gaspe Coast". Mary Mullally gets plenty of character into her buildings in "Winter Symphony", and Mary G. Robinson, besides a winter mountain scene called "Les Pitons", also shows "Rapids at Mont Rolland", and "Old Paper Mill at St. Andre". Mary H. Schell finds a good lake scene near St. Donat, and succeeds with the impression of autumn yellows in "Birches on Mount Royal". Margaret C. Thompson suggests wide travel in her landscapes—"Near the Fisheries, Tadoussac", "Saguenay", "Spring, Lake Memphremagog" and "Rocks, South Shore, Bermuda". Rosamond Tiedemann shows individuality in her treatment of "February in Quebec" and "La Vieille Maison", and Helen S. Wickenden besides a Still Life is effective in "Midsummer" and "Sunnyside Gardens" with two children. Beatrice M. Long has a good portrait in "Barbara", and a portrait is among the offerings of Winnifred Parker. Louise C. Ashby shows "Early Snow in the Laurentians". "Joyce in Blue" is by G. N. Fuller", Amy G. Wylie contributes "Early Autumn", C. W. Williams is represented by "View Across the St. Lawrence", "Evening" and "Winter" are by Inez Murray. W. H. Brown sends "Dorothea", Winifred W. Lewis has "Low Tide" and Margaret Cousins paints "Sunset on the River", "The Bow River Valley" and "In Old Edinburgh".

Gazette March 8, 1947

Hubbard to Be Named Canadian Art Curator

Ottawa, March 7. — (CP) — Dr. Robert H. Hubbard, 30, of Hamilton, fine art lecturer at the University of Toronto, has been declared the successful candidate in the Dominion-wide competition for the post of curator of Canadian Art on the staff of the National Gallery here, the Civil Service Commission announced today.

Dr. Hubbard is well known in art circles in Canada and the United States as a lecturer and frequent contributor to art journals. From 1942 to 1944 he was on the faculty of the University of Kansas City, and in the summers of 1944 and 1945 taught at McMaster University.

He graduated from McMaster in 1937, and subsequently studied at Paris and in Belgium on scholarships awarded by the Institute of International Education and the Belgian American Educational Foundation. Completing his academic work at the University of Wisconsin, he won an M.A. degree in 1940 for a thesis on Canadian art and a Ph.D. in 1942 for a thesis entitled "Colonial Tradition in French Canadian Sculpture."

Art Preview Arranged

Star March 7,1947

Governor-General To Open Exhibition

VISCOUNT Alexander, Governor-General of Canada, at a preview for members and exhibitors only, will open the annual spring exhibition at the Montreal Art Association on Thursday night, March 20, at a quarter past nine o'clock.

His Excellency will be accompanied by Her Excellency and prior to the opening Viscount and Viscountess Alexander will be entertained by the members of the council of the Art Association at dinner at the Mount Royal Club.

La Presse

Enluminure et prière

March 3, 1947

Exposition de belles oeuvres tirées des livres d'heures du 15ième siècle.

Quel aspect présentait l'illustration d'un beau livre de prières du quinzième siècle, à l'époque où l'enluminure enrichissait le trésor des églises et des grandes maisons? A qui veut s'en faire une idée, conseillons de visiter la petite exposition que présente Dom Bernard de Chabannes, O.S.B., jusqu'à dimanche soir, à la bibliothèque de l'Art Association, 1379 ouest, rue Sherbrooke.

Elle se compose de reproductions d'enluminures éditées par l'abbaye bénédictine d'En-Calcat et tirées de livres d'heures exécutés pour les archevêques de Paris et de Troyes, la maison de Rohan. Les personnages sacrés y sont vêtus à la mode des contemporains de l'artiste; certaines scènes sont dépeintes avec un réalisme vigoureux, qui nous éloigne fort des styles adoucis, affadis qui ont prévalu par la suite chez beaucoup d'artistes religieux.

Malgré sa naiveté, l'art des enlumineurs ne laisse pas d'être aussi très savant; on remarquera l'ingéniosité avec laquelle ils réussissent à grouper dans un espace très restreint de nombreux détails, sans pourtant que le spectateur ait l'impression d'une trop grande abondance. On admirera aussi leur prodigieux talent de coloristes.

Des peintres aux visions familières

March 3, 1947

La Women's Art Society tient son exposition annuelle à l'Art Association, 1379 ouest, rue Sherbrooke, jusqu'au 9 du mois. Comme toujours y figurent de nombreux bouquets peints avec beaucoup d'application. Parmi les coins de ville les plus réussis, notons les maisons que Mme Vipond a représentées à l'aquarelle avec un grand souci du détail, de même que Mme Mary Mullally.

C'est la campagne qui évidemment retient davantage les artistes de cette société, qui sont près de quarante. Les portraits sont rares; citons pourtant celui d'une jeune fille à l'abondante chevelure, et celui d'une dame coiffée d'un chapeau dont le peintre a minutieusement décrit les fleurs. Les membres du groupe semblent vouloir surtout se rapprocher de la conception populaire du paysage; elles ne surprennent pas aucune audace de coloris ni de dessin.

Star - March 13/47

Dress To Be Formal or Informal at Art Opening

For the 64th annual spring exhibition of the Art Association of Montreal which is to be opened by the Governor-General on Thursday night, March 20, dress may be either formal with black tie or informal. Viscount Alexander will be accompanied by Viscountess Alexander.

The private view that night is for invited guests, members and exhibitors only.

The exhibition will open to the public the following day and will remain open until April 20.

Février 19 1947

L'Art Association offre aux curieux d'histoire un tour chez les premiers artistes du Canada. (A gauche) Cette Vierge sculptée en bois, maintenant au musée de Toronto, est attribuée par ce dernier à PAUL LABROSSE (1697-1760), artiste montréalais. (A droite) Cette nappe brodée de poil d'orignal fut tissée vers 1840; on l'attribue à un Huron. Les visiteurs de l'exposition y verront d'autres étoffes ornées avec beaucoup de couleur et de fantaisie.

Débuts de notre art

(13)

(A)

L'Art Association en montre quelques exemples intéressants.

Les ouvrages d'antiquaires comm. MM. Marius Barbeau et Gérard Morisset ont attiré l'attention du public, depuis quelques années, sur les premiers artistes de notre pays. Les curieux seront d'autant plus heureux de l'exposition présentée à l'Art Association jusqu'au 10 mars, que nous possédons peu d'oeuvres de ces artistes; beaucoup ont probablement péri dans les incendies.

Dans la section de sculpture, les Vierges du dix-septième siècle sont probablement les statues qui retiendront davantage le spectateur; elles sont les plus élégantes, sans mièvrerie ni fadeur. Elles ont des traits nobles, sans air prétentieux. Les portraits de saints offrent en général des traits plus gros, plus familiers. Ce ne sont pas les artistes anciens qui sont les plus naïfs; c'est plutôt en se rapprochant de nous, dirait-on, au siècle dernier, que nos sculpteurs religieux semblent quitter le grand style pour se montrer des figures plus communes.

Les bouquets sculptés de François Baillargé témoignent de la grande sûreté de main de cet artiste, mais restent forcément impersonnels. Les armoires valent surtout par la beauté des proportions.

L'argenterie

C'est aussi ce qui fait le mérite des vases d'église et de l'argenterie de table dont, grâce à M. Louis Carrier, l'exposition a pu présenter de nombreux échantillons. Nos orfèvres se montraient en général sobres d'ornements, mais savaient donner à leurs pièces une solidité sans lourdeur.

Les tissus

Les travailleurs de notre époque apprendront avec bonheur qu'il y eut une époque où une couverture de lit brodée s'appelait une "paresse boutonnée". On en trouvera à l'exposition de fort belles, brodées de

A SUIVRE SUR LA PAGE 5

Deux siècles et demi d'art dans notre pays

(14)

February 15, 1947

Deux importantes expositions ouvriront mardi soir prochain à l'Art Association, 1379 ouest, rue Sherbrooke. La première est celle des arts au Canada français, de 1613 à 1870. Réunie par M. E.-P. Richardson, directeur de l'Institut of Arts de Détroit, avec la collaboration de M. Marius Barbeau de notre Musée national, elle remporte un très grand succès à Détroit, puis à Cleveland et à Albany.

L'exposition des arts graphiques et appliqués de la France actuelle se termine demain à l'université de Montréal, mais pour reprendre mardi à l'Art Association, où elle se prolongera jusqu'au 10 mars, de même que l'exposition du Canada français.

L'Art Association présente aussi plusieurs conférences: lundi soir à 5 h., sur l'art chinois, par Mme Vandien Nicolas, professeur de philosophie orientale à l'université de Montréal; vendredi soir 21 février à 4 h., par M. Louis Carrier, sur l'argenterie canadienne; lundi soir 24 février à 8 h. 30, par M. Marius Barbeau, sur l'art et la vie d'autrefois au Canada français.

Débuts de notre art

SUITE DE LA PAGE 4

vives couleurs, des Eboulements, des îles aux Coudres et d'Orléans.

Le trésor de l'église Notre-Dame de Montréal et des églises de Québec ont fourni à l'exposition des nappes d'autel dont le temps a un peu terni l'éclat mais permet encore d'admirer le travail.

B

La peinture

L'exposition renferme peu de tableaux, mais plusieurs sont d'un travail achevé, ainsi les délicates vues de Montréal et de Québec peintes au dix-huitième siècle par Dominique Serres, le portrait de religieuse par Antoine Plamondon, surtout celui de Théophile Hamel par lui-même, où les traits sont si fins, le décor traité avec tant de largeur et d'élégance.

On regrette qu'il n'y ait pas plus de faïence du Cap Rouge, aux couleurs si vives et si gaies; c'est probablement que les plus belles faïences se brisent, et qu'un très petit nombre seulement survit aux déménagements. Ce qui reste du Cap Rouge à l'exposition prouve que nos potiers savaient être simples sans être frustes ni lourds.

Le catalogue de l'exposition forme comme une histoire sommaire des arts chez nous, sauf l'architecture, de 1613 à 1870; l'examen des pièces et la lecture des articles du catalogue permet ainsi au visiteur de se faire en assez peu de temps l'idée de la place qu'occupaient autrefois les artistes dans notre vie.

L'exposition des arts appliqués de France a été transportée de l'université de Montréal à l'Art Association, 1379 ouest, rue Sherbrooke. Elle y séjournera jusqu'au 10 mars.

3A

(6)

(1)

Art Association Spring Exhibit Is Opened by Governor-General

Gazette March 21st, 1947

Two Oil Paintings by His Excellency Viscount Alexander in Collection of Varied Works Totalling 345 Which Overflow Five Galleries

Interest is added to the Spring Exhibition of the Art Association of Montreal by the inclusion of two paintings from the brush of Viscount Alexander of Tunis who, at a preview for exhibitors and members, opened the show last night. His Excellency's works in oil are of two lands—"The Norfolk Broads, England" and "Twin Isles, B.C.", the Governor General in the former revealing decisive freedom in the handling of the windmill, incidental buildings and, in the stream, a craft that suggests a dredge, these objects being silhouetted against a spacious sky which threatens unpleasant weather, his second effort, in calmer vein and simpler in its elements, showing a stretch of water and spruces rising above the opposite rocky shore, touches of lovely blue playing their part in the shadowed water beneath the bank.

As almost seems customary, landscapes are in the majority and there is evidence of open-mindedness as to seasons. Richard Jack, R.A., R.C.A., invests with crisp, cool air his "Spring Day in the Laurentians", with a tree in blossom, rich green trees about buildings, and rolling land which rises to hills in the distance. His other offering is a characteristic deftly painted still life of effective arrangement and values. R. W. Pilot, R.C.A., has gone to Piedmont for his subjects, a work of good tone being the typical country houses backed by a wooded ridge called "Falling Snow", and "Spring Break-up", showing a bend in the North River with ice-edged water, snow-patched banks and wooded hills in the distance. Franklin Arbuckle, R.C.A., sends a spacious atmospheric interpretation of "March Break-up", with ducks in the air, house, snow-patched land, water and ice and distant shore, and "Sunday Afternoon", showing a collection of carriages and figures outside a house in hilly country. Harold Beament, R.C.A., paints a massive building in a country setting in "Orphanage in the Hills", suggests wintry weather in his painting of snow-patched cliffs and vessel as seen from a height in "Entrance to St. John's" and shows a mass of moored destroyers in "Showery Day, Londonderry". Calm and warmth is suggested by "Shadow in the Valley", by Wilfred M. Barnes, R.C.A., who paints houses beneath hills, while clement weather marks the well composed "Panorama of Bic, Que.", by Thomas Garside, A.R.C.A., whose other work is "Late Afternoon", a winter scene with house and outbuildings and a horse and sleigh in a yard. Hal Ross Perrigard, A.R.C.A., sends "Snow Blanket", a spacious landscape with deep snow, a glimpse of a brook, a distant house and rocks beyond, and "Near the docks, Gloucester", with overturned boats and figures in a narrow street. Lorne H. Bouchard, A.R.C.A., shows "Shipbuilding, Lower St. Lawrence" with a horse hauling timber, men at work and beyond ice breaking up on the river. Arthur Lismer, R.C.A., has some rich color in "Reflections, Georgian Bay", and Thurstan Topham, A.R.C.A., in "Shadows in the Bush" shows bright foliage screened by dark trees in the foreground. Snow and blue shadows play effective parts in the two items by Eric Riordon—"Evening in March" and "January Afternoon, St. Sauveur". Its frame appropriately topped by two sprays of palm, the painting called "Road in Ragusa, Dalmatia", represents the art of Hugh G. Jones, R.C.A., treasurer of the Royal Canadian Academy of Arts and long a contributor to the annual Spring Exhibitions, who died a few weeks ago.

Hills, barns and stream are the pictorial elements of "Laurentian Farm" by Mona Barry, and Perce Rock has attracted Eric Goldberg. C. S. Hilder paints "Fishing Stages, Poucuh Cove, Newfoundland", and in "Winter Street Scene", Lillian Hingston shows figures clearing the approaches to homes. Mabel Lockerby contributes "A Waterfall", and Kathleen M. Morris, A.R.C.A., is represented by a work in grey tones called "March in the Laurentians" and a painting of cows outside buildings. Louis Muhlstock has a spirited painting of trees and pathway, called "Autumn on Mount Royal", and Gordon E. Pfeiffer is successful with his painting of oxen hauling a wagon, figures, stretch of water and distant hills, called "Hauling Shore Grass, Island of Orleans". Anne Savage contributes "Canoe Fantasy", and Frederick B. Taylor shows children at play in the snow in "Back Galleries, St. Antoine street, Montreal". Originally treated is "Bonsecours Church, Montreal," by Alfred Whitehead, while work on larger scale is "Mountain Solitude" by Peter Whyte of Banff. Joseph Giunta paints about the Chateau de Ramezay in "A Bit of Old Montreal", and Joseph B. Ryan, of Mont Tremblant Lodge, has in "Beauvallon" a well arranged and sincerely painted landscape with hills.

Adrien Hebert, R.C.A. in "Le Port," shows grain elevators and the stern of a steamer beneath a stormy sky, and Peter Ewart has two spirited marines—"Surf, Spider Island, B.C." with plenty of action in the breaking waves, and "Early Morning, Spider Island", rocks and sea, and a lonely gull on the watch for food. Frank Denton sends "Gloucester Pier", and James McCorkindale paints buildings on wharves, figures and a schooner in a cold light in "A Grey Dawn", and does "Pidgeon Cove," with curving shore and buildings seen from above, under the strong light of summer sun. Rita Mount, A.R.C.A., paints typical fishing boats in her two Gaspe scenes, and Robert Abbott contributes "Freighter and Tugs".

There are a fair number of portraits. Adam Sherriff Scott, R.C.A., being represented by a painting of George G. Hodges, and a portrait of Brigadier H. M. Elder, C.B.E., D.S.O., E.D., M.D., C.M., F.A.C.S., in uniform. Lilias Torrance Newton, R.C.A., has a striking portrait of Margaret Morrison in a sweater, her other capitally painted subjects being Peter Dobell and "Nick". L. P. Panneton paints Jeannine Doiron against a blue background, and Beatrice J. Maltby contributes "Negress in a White Blouse". Geraldine Major has Charmian, daughter of Lt. Gen. E. W. Sansom, C.B., D.S.O., as a subject, and T. R. Macdonald paints "Man in Black Overcoat" in a finished manner. A portrait of Hugh MacLennan is by John Lyman, and Lorna Lomer Macaulay invests with grace Miss Truda Morrison in a filmy green dress. Aline Myles Banting sends "Girl in White Blouse", and Jane Billaux is represented by "Seated Girl". By K. W. B. Carswell-Simpson is a seated dark girl in rose, and Sybil Dobell has characteristic portraits in Mrs. C. E. Ford Jones and "My Daughter Sally". Oscar De Lail, A.R.C.A., sends three examples, "Habitant of St. Mathias", "Portrait of Bee", and a portrait of Mrs. L. MacKay Smith. "Afternoon of Life", a seated couple, is by Francesco Iacurto, A.R.C.A. There are a number of other interesting works.

Flowers and still life have their place, a striking example being "South Window" by Frances-Anne Johnston. Paul Andrew shows a still life of fruit, Sara Dickinson "Mums", Claire Fauteux a bowl of peaches, Ethelwyn Holland a graceful painting of cosmos and asters. "White Cyclamen" is from the brush of Betty Jaques, while Kathleen Chipman Liebich contributes two versions of pansies. P. Moreland May sends a well painted study of peonies, and V. R. Mustard is successful with the painting of gladioli.

There is a good showing of water-colors. Walter J. Phillips, R.C.A., of Calgary, sending three typical examples of his precise, clean finish. Sulphur Mountain, fronted by young poplars, being good in arrangement and color. Kent de Conde in "Winter Vigil" shows a man keeping a watchful eye on the fishing lines through the ice. John Collins has a broad and spontaneous painting of the white four-masted training ship the Almirante, Saldanha, which visited this port some time ago, and paints leafy trees, building and pedestrian in the work called "September Shadows, Terrebonne, Que." P. Roy Wilson, A.R.C.A., in "Temple of the snow-gods" shows skiers making good time against a background of lofty mountains. "Shore Road, The Lower St. Lawrence", with the sun-lit roofs of homes, trees casting shadows across the road, a pier and water, is the offering of John Humphries. Lawrence Wilfred Powe paints "The Inlet, P.E.I.", and Fred H. Brigden deals with rugged scenery in "Wonder Pass". By Leslie Coppold are three in characteristic detailed vein—a broken rain water barrel in deep snow; a shed interior with wagons, and a wooden building, strip of water and lofty green hill in rainy weather. "The Gorge, Rouge River" and "Night Workers" are from the brush of Henry J. Simpkins, A.R.C.A., and R. Vincelette has a forceful pastel in the mountain scene called "Lac Millette Road". Geraldine Major paints figures and old houses at Caughnawaga, and Marc-Aurele Fortin, A.R.C.A., shows three typical examples done at Baie St. Paul and at Port au Persil. "Birches on Mount Royal" is a crisp study by Tom Hall. A. G. Fleming is effective in "Barns in Winter", and H. Leslie Smith shows "Country Road" and "Studio Interior". James Dichmont, of Calgary, is effective in "The Old Cottonwood Tree", shown in autumn leaf. This section has plenty to interest and admire.

There are some pretty curious things in the galleries devoted to the works submitted to Jury 2, but "Lynched Man and Mourners" by Goodridge Roberts can hardly be counted a successful departure.

Others exhibiting are Geo. C. Adams, Elizabeth Amess, William Walton Armstrong, Paul Aro, Marian Aronson, Leo Ayotte, Edwin D. Baker, Marcel Barbeau, Julia Barnard, Leon Bellefleur, Bruno J. Bobak, Paul-Emile Borduas, Marie-Cecile Bouchard, Hesill Boultbee, F. Brandtner, Rita Briansky, Leo Brisset, St. George Burgoyne, E. Allen Burton, Ghitta Caiserman, D. M. Carlile, Dorothy Francis Carter, Nan Lawson Cheney, Paraskeva Clark, Alex Colville, Chas. E. Desautels, Ruth Marion Dingle, Maurice Domingue, John Ellison, Anita Elkin, Jean S. Eyden, Mary Fergie, Marcelle Ferron-Hamelin, S. Field, Mary Harris Filer, Emme Frankenberg, Louis Gadbois, Pierre Garneau, Pierre Gauvreau, H. G. Glyde, A. Goldberg, John E. Goodall, Hortense M. Gordon, William J. Grant, Jack Gray, Walter C. Grayson, Anne Greenstein, Eldon B. Grier, Ignace Grossman, Bess Harris, Lawren Harris, Herman Heimlich, Barbara Heward, Gunter Heymann, D. de Holesch, Kenneth H. Holmden, W. Hovermann, A. P. Hunter, V. Mathews Irving, Maud M. Jemmett, N. J. Kelemen, Leonard E. Kelsey, Ronald Kerr, Z. Kozlowski, Jean Langlois, Henry T. Langston, J. Douglas Lawley, Maurice Le Bel, Jean Leonard, Hattie Lightstone, Ian Graham Lindsay, John Little, J. W. G. Macdonald, Audrey M. MacDermot, Stella Mackie, Jean M. Maclean, Hazel A. MacLeod, I. Malamud, Jack Markell, Margo Martel, C. W. Martucci, Severe Masse, A. E. May, A. D. S. McDermott, Christian McKiel, Ethel P. McNaughton, Nancy Sebag Montefiore, Jean-Paul Mousseau, W. C. Mulcaster, Alex. J. Musgrove, S. Alison Newton, Georges-Hector de Niverville, J. Delisle Parker, George Paterson, David G. Partridge, Francoise Picard, David Raymond Pollock, Paul Rand, Torquil Reed, Jeanne Rheaume, Harry E. G. Ricketts, Madelyn D. Robinson, R. Rosemarin, Ruske Lloyd Rowat, Meyer Ryshpan, Mary Hallman Schell, Charles H. Scott, A.R.C.A., J. L. Shadbolt, Roberts Sharps, James B. Shearer, Valentin Shebaeff, Freda Pemberton Smith, Fern Stanton, Ruth Starr, Bruce Stoecker, Gordon Stranks, Maurice Thomas, Leslie G. Tibbles, G. Tondino, G. Eward Tremble, Charles Wakefield, Vivian Walker, J. S Walsh, Gordon Webber, A. Webster, Wm. P. Weston, A.R.C.A., Peter Whalley, Georgie Wilcox, Catharine M. Williamson, Paul Wilson, Ruth T. Wilson, Faith Wood, Tom Wood, John N. Yamamoto.

Etchings, Drawings and Designs: Paul Ard, John J. Barry, Elizabeth L. Cann, W. H. Cripps, Roger Fauteux, Betty R. Goodwin, Ronald W. Klinck, Denyse Lavallee, Jean Leonard, Arthur Lismer, R.C.A., I. Mackinnon-Pearson, C.P.E., Luc Martel, Alfred Martin, Ethel P. McNaughton, Nancy Sebag Montefiore, Louis Muhlstock, Georges-Hector de Niverville, Charles Playfair, David Raymond Pollock, M. Reinblatt, Thos. Simpson, W. J. Wood.

Architecture: Fetherstonhaugh Durnford Bolton & Chadwick; Leslie A. Perry.

Sculpture: Marcel Choquette, Peggy Anderson Doernbach, Marie Zoe Greene, Henri Hebert, R.C.A., F.R.S.A., D. de Holesch, Anne Kahane, Sybil Kennedy, Bezalel Malchi, Herbert M. Miller, A.R.C.A., Harold Pfeiffer, Robert Roussil, Stuart Wilson, Marjorie S. Winslow.

(3)

Gazette March 21st, 1947

Governor-General Opens Exhibit Which Includes His Own Paintings

An artist whose works are hung in the 64th Spring Exhibition of the Art Association of Montreal, of which a preview was held last night, had the privilege of opening the affair when Viscount Alexander of Tunis, Canada's Governor-General, officiated at the galleries on Sherbrooke street west.

His Excellency and Viscountess Alexander were welcomed at the east door of the galleries by Dr. C. F. Martin, president of the association, and Mrs. Martin and escorted to the head of the grand staircase where a special dais had been erected.

Dr. Martin welcomed Lord Alexander not only as the patron of the association but "as one of us, a painter who is willing to offer his work to a critical jury." Speaking "in confidence," Dr. Martin told the crowded gallery that he was amazed that one so encumbered with the cares of war and peace could have put brush to canvas with such charming results.

In thanking His Excellency, the president mentioned that the exhibit exceeded all previous ones in respect to pictures submitted — some 1,200. He then requested the Governor-General to declare the exhibit open.

His Excellency first thanked Dr. Martin, the association and all those present for the warm welcome and after mentioning his pleasure at opening and attending the exhibition, set the visitors chuckling with:

"I am proud to have had two of my pictures selected and passed by the committee. (Applause.) Ladies and gentlemen, you are most kind to applaud that fact, but — you haven't seen the pictures yet! Having already inflicted two pictures on you it is therefore not fair to also inflict a speech upon you, but I cannot close without wishing the exhibit every success and I now declare it open."

Their Excellencies, Lady Alexander in a gown of red crepe with a V-neckline, short sleeves and a draped skirt and wearing a string of pearls, a diamond brooch with earrings and bracelet to match, were escorted along the galleries to examine the large number of successful entries.

Their Excellencies later returned to their special railway cars at Windsor Station where they are staying during their Montreal visit.

Canadian Art On Display for City Visitors

Jul. 5th. 1947 Standard

Many tourists who visit Montreal are lovers of fine art according to attendants at the Art Gallery. Each year increasing number of visitors flock to the Museum of Fine Arts on Sherbrooke Street to view the Canadian exhibits in the galleries.

Chief attraction, say gallery officials, is the collection of national paintings. This week the permanent collection by Canadian artists has again been hung for the benefit of visitors.

The exhibit of contemporary paintings depicts scenes of Canada, its people and customs. It is one of the finest exhibits of its kind in the country, and contains modern and impressionistic art as well as academic works of well known Canadian painters.

The colorful painting "In the North Land" by Tom Thompson, OSA, is one of the finest examples of Canadian scenery in the collection. Strong representative pictures of Quebec life are "Autumn, St. Sauveur" by Robert Pilot, RCA and "Street in Quebec" by A. Y. Jackson. Richard Jack, RA, RCA is represented in the collection with his painting "The Green Bottle".

Early Canadian painters such as Cornelius Krieghoff, Sheriff A. Scott, Edmond Dyonnet and Suzor-Cote are represented in their individual style by works in another gallery. Also in this collection is the painting "On the Westlynch's Farm" by R. C. Lougheed, an American artist commissioned to paint in Canada during the war.

Of primary interest to tourists is the collection of the well known artist, J. W. Morrice, which occupies an entire gallery on the second floor. In another gallery is a collection of mezzotints and lithographs donated by the late John W. Cook.

(4)

March 22nd, 1947

Exhibition Opening

Their Excellencies At Art Gallery

OVER eleven hundred members, guests and exhibitors, attended the preview of the 64th annual spring exhibition at the Montreal Art Association last night, which was honored by the presence of Viscount Alexander, Governor-General of Canada, and Viscountess Alexander. Her Excellency was wearing a gown of dark brick red crepe with a necklace of pearls and brooch, earrings and bracelet of diamonds. Miss Jennifer Bevan, lady-in-waiting, wore a pale blue crepe frock with pearl necklace and a diamond brooch.

Spring flowers surrounded the dais erected in the main hallway at the top of the grand stairway, where His Excellency in a short address declared the exhibition open.

Pink and white carnations with snap dragon and daffodils were arranged on the long table in gallery No. 12, where a buffet supper was served.

Prior to the preview Their Excellencies attended by Miss Jennifer Bevan, lady-in-waiting; Capt. F. A. Price, R.C.N., honorary A.D.C., and Capt. David Lloyd-Thomas, A.D.C., took dinner with the members of the Council of the Art Association at the Mount Royal Club.

Dr. C. F. Martin, the president of the Art Association and Mrs. Martin received Their Excellencies and later presented the following guests: His Worship the Mayor of Montreal, Camillien Houde, Mr. A. A. Browning, Mr. Huntly Drummond, Mr. J. W. McConnell, Mr. and Mrs. R. P. Jellett, Mrs. D. Forbes Angus, Mr. Gordon W. MacDougall, K.C., and Mrs. MacDougall, Mr. and Mrs. A. Sidney Dawes, Mr. Edouard Cholette, Mr. and Mrs. Mostyn Lewis, Miss Mabel Hickson and Miss Elizabeth Fisher.

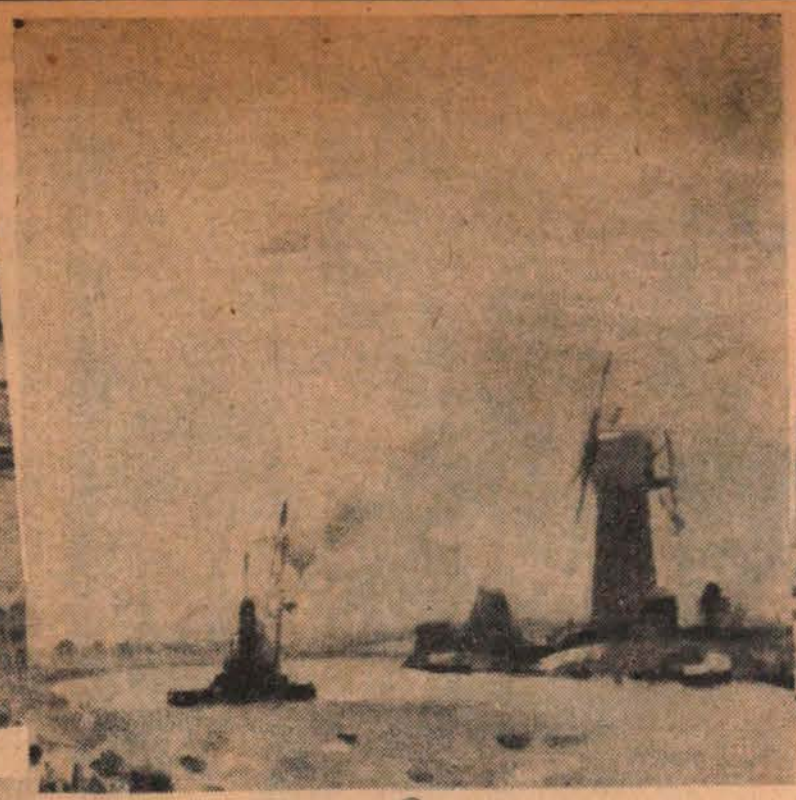
In the Viceregal party were also the following honorary A.D.C.'s: Major-Gen. A. E. Walford, C.B., C.B.E., M.M., and Brigadier Guy Gauvreau, D.S.O.

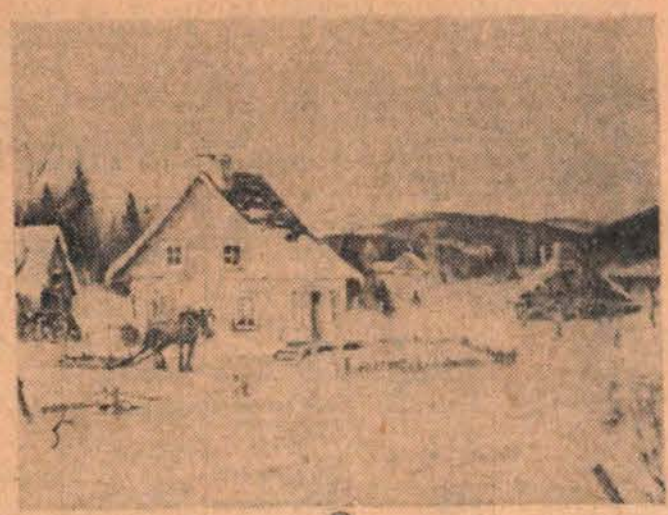
(5)

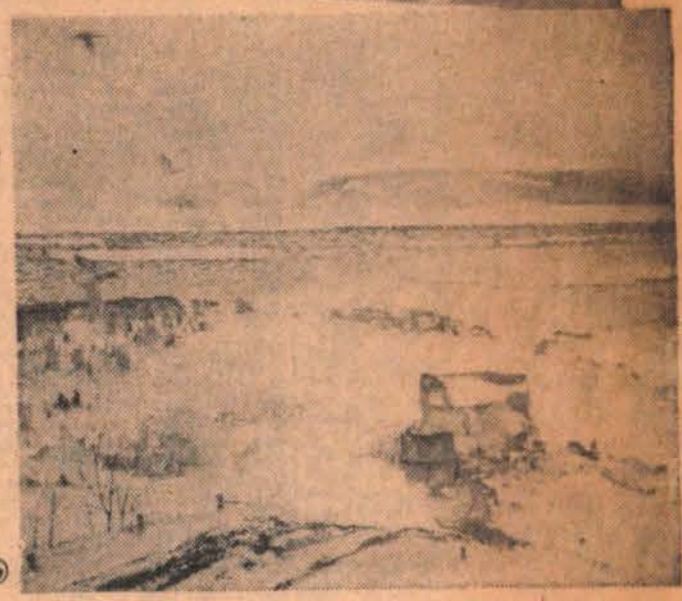
Gazette Mar. 21/ 47

(2)

Their Excellencies the Governor-General and the Viscountess Alexander of Tunis, attended by Miss Jennifer Bevan, lady-in-waiting; Capt. F. A. Price, R.C.N., honorary A.D.C., and Capt. David Lloyd-Thomas, A.D.C., took dinner last evening with the members of the Council of the Art Association of Montreal, at the Mount Royal Club, prior to attending the preview of the Spring Exhibition in the Galleries of the Association, which Viscount Alexander declared officially open. Dr. C. F. Martin, the president of the Art Association and Mrs. Martin received Their Excellencies and later presented the following guests: His Worship the Mayor of Montreal, Camillien Houde, Mr. A. A. Browning, Mr. Huntly Drummond, Mr. J. W. McConnell, Mr. and Mrs. R. P. Jellett, Mrs. D. Forbes Angus, Mr. Gordon W. MacDougall, K.C., and Mrs. MacDougall, Mr. and Mrs. A. Sidney Dawes, Mr. Edouard Cholette, Mr. and Mrs. Mostyn Lewis, Miss Mabel Hickson and Miss Elizabeth Fisher.







Top row: 1—"Twin Isles, B.C."; 2—"The Norfolk Broads, England", two oils by His Excellency Viscount Alexander; 3—"Spring Day in the Laurentians", by Richard Jack, R.A., R.C.A.. Bottom row: 4—"Spring Break-up, Piedmont, P.Q.", by Robert W. Pilot, R.C.A.; 5—"Late Afternoon", by Thomas Garside, A.R.C.A.; 6—"March Break-up", by Franklin Arbuckle, R.C.A.

(1)

March 21st, 1947 THE GAZETTE, MONTREAL

SPRING EXHIBITION OPENED: Their Excellencies, the **Governor-General** and **Viscountess Alexander**, last night attended the preview of the 64th Spring Exhibition of the Art Association of Montreal which His Excellency, who is also an exhibitor with two of his pictures being hung, officially opened. Above are seen **Their Excellencies**, with **Capt. F. A. Price**, R.C.N., aide-de-camp, (second from right) being welcomed by **Dr. C. F. Martin**, president of the association.

(2)

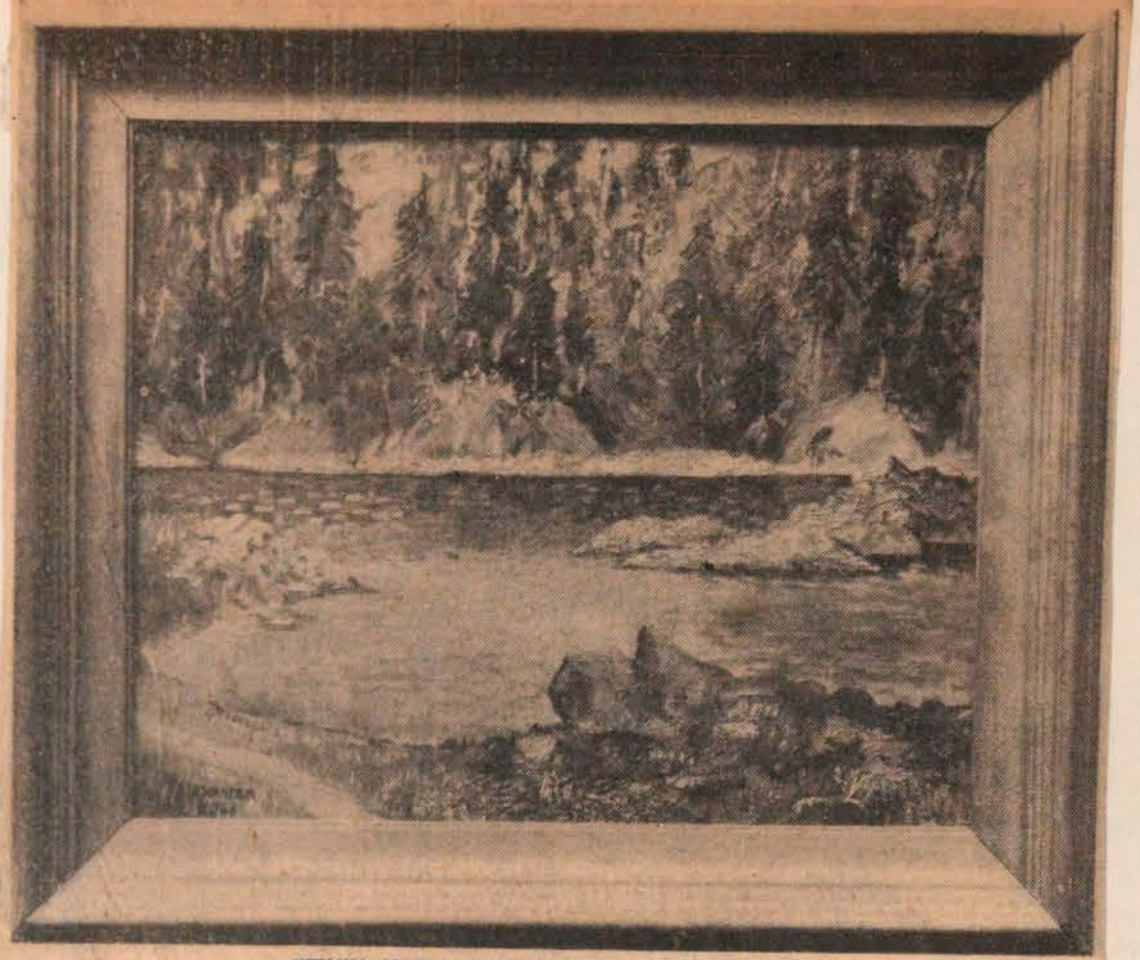
Gazette
MONTREAL, FRIDAY, MARCH 21, 1947

(Gazette Photo by Davidson.)

AT ART EXHIBITION OPENING: His Excellency Viscount Alexander of Tunis, Canada's Governor-General, officially opens the 64th Spring Exhibition of the Art Association of Montreal at the galleries last night. At the right of His Excellency, who is an exhibitor in the show with two pictures hung, is **Lady Alexander**, who sat with him on the dais during the opening ceremonies which were conducted by Dr. C. F. Martin, president of the association.

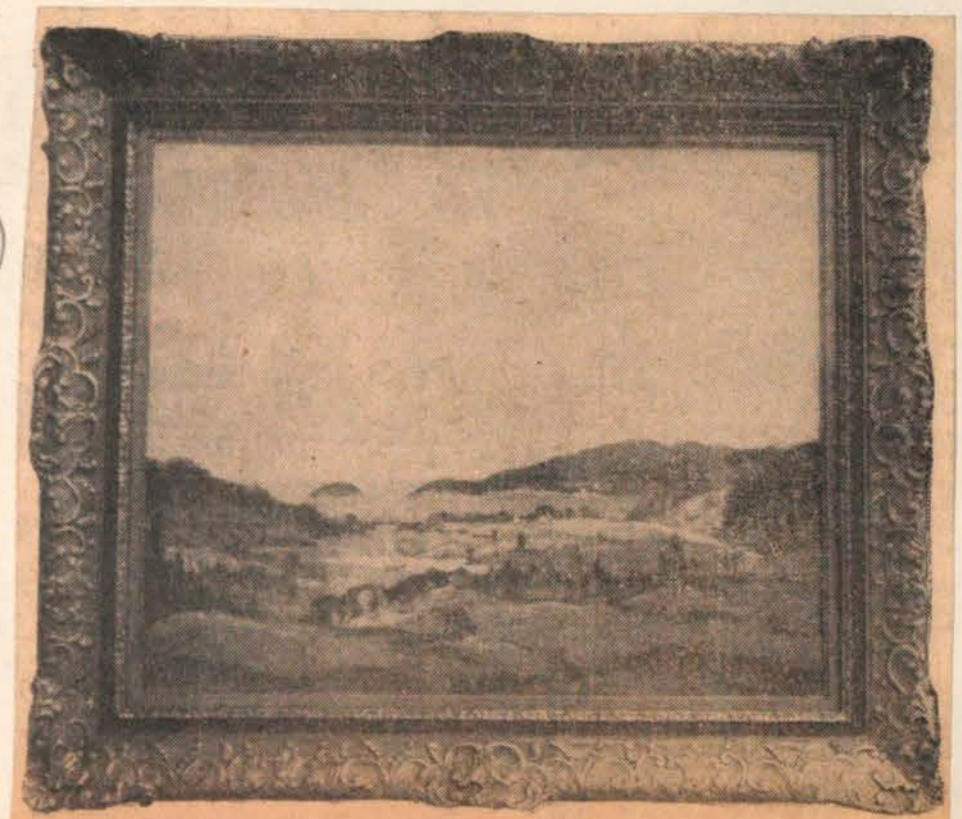
(3)

A Galaxy of Notable Talent



"TWIN ISLES, B.C." BY VISCOUNT ALEXANDER

"AFTERNOON OF LIFE." BY FRANCESCO IACURTO



"PANORAMA OF BIC." BY THOMAS GARSIDE

The Montreal Daily Star.

MONTREAL, FRIDAY, MARCH 21, 1947

Wide Range of Styles Marks Spring Display of Paintings at Art Gallery

64th Annual Show Opened by Viscount Alexander Whose Two Works Are on View

THE sixty-fourth Spring Exhibition of the Art Association of Montreal, which was opened by His Excellency the Governor-General on Thursday night, resembles the displays of the last few years in the fact that its pictures have been chosen by two juries of widely different opinions, and in containing a number of good pictures of a normal kind, and some others which may be considered experimental, or perhaps accidental. The exhibition is, however, distinguished from all others in containing two pictures by His Excellency the Viscount Alexander; it is probably the first time that a Governor-General has ever shown his work in a Canadian art exhibition. They are a sketch, full of rich color, "Twin Isles, B.C.," and an excellent study in greys of sky and atmosphere on the Norfolk Broads, and they hold their own well with their professional neighbors.

* * *

LANDSCAPES again make up a great part of this exhibition. Some of the more notable of these are a Laurentian scene by Richard Jack, R.A., R.C.A., a view of Bic, and a snow scene by Thomas Garside, A.R.C.A.; a view of a farmhouse with a background of dark brown hills, and a river picture by Franklin Arbuckle, R.C.A., and a view in Dalmatia by the late Hugh Jones, R.C.A. Two pictures of warships and a mountain scene are by Harold Beament, R.C.A.; a striking composition of mountains is by Peter Whyte, a picture of sunlight and shadows in woods by Thurston Topham, A.R.C.A., one of a St. Lawrence shipyard by Lorne Bouchard, A.R.C.A., and two vivid sea pictures of the British Columbia coast by Peter Ewart. Other successful landscapes are by R. W. Pilot, R.C.A., James McCorkindale, Henry T. Langston, Hal Rose Perrigard, A.R.C.A., Rita Mount, A.R.C.A., Eric Riordon, A. E. May, Mrs. Ruth T. Wilson, Arthur Lismer, A.R.C.A., Gordon Stranks, Leslie G. Tibbles, Wilfred M. Barnes, R.C.A., and Gordon E. Pfeiffer.

* * *

THERE are this year only few portraits of a formal kind, but there are a number of excellent portrait sketches and studies. Among the best of these are three by Mrs. L. Torrance Newton, R.C.A., one of Brigadier H. M. Elder by Adam Sherriff Scott, R.C.A., a portrait of a lady by Oscar de Lall, R.C.A., John Lyman's well drawn portrait of Hugh MacLennan, one by Gunter Heymann, a study of a Negress by Audrey M. MacDermott, and the happy picture of an old couple by Francesco Iacurto, A.R.C.A. Interesting portraits and studies are also shown by Freda Pemberton Smith, Mrs. Stella Mackie, A. Goldberg, A. Webster, Mrs. Beatrice J. Maltby, Geraldine Major, T. R. MacDonald, Robert Sharps, George Paterson, Leo Ayotte, and L. P. Panneton.

Among pictures in which figures have a principal part is a clever and witty one of a ladies' meeting by Irving Matthews, and similar humor is to be seen in John Little's crowded street on Saturday afternoon. Meyer Ryshpan has a good effect of lighting in a picture of a girl at a piano.

* * *

STILL life and, in a few cases, flowers are the subjects of a characteristic picture by Richard Jack and an excellent picture by Frances Anne Johnston; and others of note by Claire Fauteux, Margo Martel, Paul Andrew, V. R. Mustard and C. W. Martucci.

Other contributors of works in oil and pastel are Robert Abbott, Geo. C. Adams, W. Walton Armstrong, Paul Aro, Marion Aronson, Mrs. Aline Myles Banting, A.O.C.A., Mrs. Marcel Barbeau, Mrs. Julia Barnard, Mrs. Mona Barry, Leon Bellefleur, Jane Billaux, Paul Emile Borduas, Marie Cecile Bouchard, Mrs. Hesill Boultbee, F. Brandtner, Rita Brianksky, Mrs. Leo Brisset, St. George Burgoyne, E. Allen Burton, Mrs. Ghita Caiserman, Mrs. K. W. B. Carswell-Simpson, Mrs. Nan Lawson Cheney, Frank Denton, Chas. E. Desautels, Mrs. Sarah Dickinson, Mrs. Sybil Dobell, Anita Elkin, Mary Fergie, Mrs. Ferron-Hamelin, Mrs. Emma Frankenberg, Louise Gadbois, Pierre Garneau, Pierre Gauvreau, Joseph Guinta, H. G. Glyde, Eric Goldberg, Mrs. Hortense M. Gordon, A.R.C.A., William J. Grant, Mrs. Anne Greenstein, Eldon B. Grier, Ignace Grossman, Lawren Harris, Adrien Hebert, A.R.C.A., Herman Heimlich, Barbara Heward, C. S. Hilder, Mrs. Irene Hinchcliffe, Bess Harris, Mrs. Lillian Hingston, D. de Holesch, Mrs. Ethelwyn Holland, Kenneth H. Holmden, W. Hovermann, N. J. Kelemen, Ronald Kerr, Jean Langlois, J. Douglas Lawley, Jean Leonard, Mrs. Hattie Lightstone, Mable Lockerby, Mrs. Lorna Lomer Macaulay, Mrs. Jean M. Maclean, Mrs. Hazel MacLeod, I. Malamud, Bezalel Malchi, Jack Markell, Severe Masse, Mrs. Christian McKiel, Ethel P. McNaughton, Nancy Sebag Montefiore, Kathleen M. Morris, A.R.C.A., Louis Muhlstock, Miss W. C. Mulcaster, Alex J. Musgrove, C. H. de Niverville, J. Delisle Parker, David G. Partridge, Francoise Picard, David Raymond Pollock, Paul Rand, Torquil Reed, Goodridge Roberts, Miss R. Rosemarin, Joseph B. Ryan, Anne Savage, Mrs. M. Hallman Schell, J. L. Shadoolt, James R. Shearer, Mrs. Fern Stanton, Ruth Starr, Frederick B. Taylor, G. Tondino, G. Edward Trenble, R. Vincelette, Charles Wakefield, Mrs. Vivian Walker, W. P. Weston, A.R.C.A., Peter Whalley, Alfred Whitehead, Mrs. Georgie Wilcox, Mrs. Catherine Williamson, Faith Wood, Tom Wood, and Jeanne Rheaume.

* * *

SOME of the outstanding water colours are of a big, dark green hill by Leslie Coppold, of a purple hill by W. J. Phillips, R.C.A., three characteristic works by Marc Aurele Fortin, A.R.C.A., one of a ship by John Collins, a snow scene by P. Roy Wilson, A.R.C.A., a group of figures in silhouette and view of a river gorge by Henry J. Simpkins, A.R.C.A., a study of mixed lighting by Leonard Kelsey, a drawing of a brown tree by James Dichmont, a scene on the St. Lawrence by John Humphries, a flower picture by P. Moreland May, and sea shore scenes by Mrs. Carswell Simpson and Lawrence W. Powe. Other water colour and tempera paintings, of much variety, are by H. Leslie Smith, Ruske Lloyd Rowat, John N. Yamamoto, Ruth M. Dingle, Mrs. Elizabeth Amess, Edwin D. Baker, Bruno J. Bobak, Fred H. Brigden, D. M. Carlile, Mrs. Dorothy F. Carter, Mrs. Paraskeva Clark, Alex. Colville, Kent de Conde, Maurice Domingue, John Ellison, Mrs. Jean S. Eyden, S. J eld, Mary Harris Filer, A. G. Fleming, John E. Goodall, Jack Gray, Walter C. Grayson, Tom Hall, A. P. Hunter, Betty Jaques, Maud M. Jemmett, Maurice LeBel, Kat' leen Chipman Liebich, Ian Graham Lindsay, J. W. G. Macdonald, A. D. S. McDermott, Jean Paul Mousseau, Herry E. G. Ricketts, Madelyn D. Robinson, Charles H. Scott, A.R.C.A., Valentin Shebaeff, Bruce Stoecker, Maurice Thomas J. S. Walsh, Gordon Webber, Paul Wilson.

* * *

A STRIKING drawing of a dog is by Mrs. Thomas Simpson and other drawings in variety of media are by Arthur Lismer, R.C.A., Louis Muhlstock, Elizabeth L. Cann, Paul Aro, Mrs. Denyse Lavallee, Alfred Martin, Charles Playfair, Nancy Sebag Montefiore, Roger Fauteux, Jean Leonard, Miss Luc Martel, Mrs. Betty R. Goodwin, Ethel P. McNaughton.

Prints, mostly etchings or drypoints are by W. J. Wood, M. Reinblatt, John J. Barry, I. Mackinnon-Pearson, David Raymond Pollock, Georges H. de Niverville, and a woodcut by W. H. Cripps. There are also illuminations and decorative letterings by Mrs. Ronald Klinck, and a ceramic plaque by Valentin Shebaeff.

In the small collection of sculpture there are admirable busts by Henri Hebert, R.C.A., Herbert M. Miller, A.R.C.A., Bezalel Malchi and D. de Holesch, and an amusing little group of figures is by Mrs. Marjorie S. Winslow. Other works in plaster, bronze and wood are by Harold Pfeiffer, Anne Kahane, Mrs. Marie Zoe Greene, Sybil Kennedy, Robert Roussil, Marcel Choquette and Mrs. Peggy Anderson Doernbach. This section also includes a "Doodle Box" in wood by Stuart Wilson.

The only architectural exhibits are by A. Leslie Perry and Fetherstonhaugh, Durnford, Bolton and Chadwick.

Accompanied by **DR. C. F. MARTIN**, president of the Art Association of Montreal, **VISCOUNT** and **VISCOUNTESS ALEXANDER** are shown during a tour of the Gallery. From left to right are: **R. P. JELLETT**, His Excellency the Governor-General, Viscountess Alexander and Dr. Martin.

ART March 22nd, 1947 THE GAZETTE, MONTRE

SURF, SPIDER ISLAND, B.C., by Peter Ewart, of Montreal, who convincingly suggests weight in the rocks and movement in the water in this spirited impression of the Pacific on a sunny day. This work is in the Spring Exhibition of the Art Association of Montreal which was opened by the Governor-General on Thursday night. (Photo by Courtesy of the Stevens Art Gallery.)

5A

(10)

La Presse — *Le pittoresque des villes* — March 21/47

Si la majorité des peintres représentés au Salon du printemps ne peuvent se détacher de la campagne, quelques-uns se mêlent aux citadins et tirent leur art de l'animation des villes. (Haut) M. LEO AYOTTE peint un méconnu qui noie son amertume dans la bière, tandis que ses voisins discutent avec chaleur. (Bas) M. JOHN LITTLE nous rend la vie grouillante d'un quartier populaire de New-York, le samedi après-midi; de nombreux coins de Montréal nous offrent les mêmes spectacles. L'exposition reste ouverte jusqu'au 20 avril, à l'Art Association. — (clichés LA PRESSE).

(1)

La fin des divisions tranchées

March 21, 1947

Modernes et traditionnalistes se rapprochent, au Salon du printemps

Hier soir s'est ouvert le soixante-quatrième Salon du printemps de l'Art Association, au no 1379 ouest de la rue Sherbrooke, sous la présidence du gouverneur général du Canada, Son Excellence le vicomte Alexander, qui s'adonne à la peinture dans ses loisirs, et expose une vue des plaines de Norfolk.

Cette année encore il y avait deux jurys de peinture, mais on remarquera combien les sections se rapprochent. En effet, nombre de paysages classés comme "modernes" pourraient figurer de l'autre côté, chez les "traditionnalistes", et réciproquement. On ne peut que s'en féliciter; cela prouve que les juges se sont efforcés de se dégager des partis pris. Les habitués du salon reconnaîtront beaucoup de vieilles connaissances; dans ce qui va suivre, nous tâcherons d'insister sur les nouveaux, du moins sur ceux qui n'ont jusqu'ici pas été nommés, ou presque pas.

Quelques portraits de jeunes filles

Mlle Jane Billaux nous peint en tons assez sombres, bien qu'assez nuancés, une jeune fille aux cheveux de lin; Mlle Anita Elkin joue sur les bruns roux dans un autre portrait. M. Hugh Jones dispose harmonieusement les couleurs claires d'une route de Raguse, en Dalmatie. Mme Vivian Walker sait exprimer la "Perplexité" d'une femme au moyen de violets, de gris, de roses mats; Mlle Rita Briansky, la "Tristesse", avec des tons plus voyants de jaune et de brun. D'autres peintres nous présentent les traditionnelles blondes aux joues roses, à l'expression sans mystère et sans inquiétude.

La "Femme et l'enfant", de M. Jean Léonard, ne rappellent l'humanité que par leurs visages; pour le reste du corps, le peintre a préféré refaire une architecture de courbes géométriques. M. Alex Colville nous montre un paysage plein d'une atmosphère étrange, où le vert rejoint doucement, par des nuances, le gris du ciel. M. de Holesch peint son "Violoneux" d'une touche rude et emportée.

Parmi les paysages d'hiver, citons une scène du "Lac Supérieur", par M. Saint-George Burgoyne; les cours de maisons de la rue Saint-Antoine par un peintre qui s'est spécialisé dans la description d'usines, M. Frederick-B. Taylor. Il y en a beaucoup d'autres, mais le lecteur saura les retrouver; il en connaît les auteurs, qui reviennent chaque année au salon.

Les natures mortes

Des natures mortes, retenons les "Fleurs sauvages" de Mlle Marie-Cécile Bouchard, d'un coloris si fin et si original; un tableau aux jaunes vifs de M. Georges de Niverville; un autre de Mlle Françoise Picard. Arrêtons-nous un instant devant un joli portrait d'enfant aux yeux fermés, de Mme E.-Irene Hinchcliffe.

Si l'on regarde les aquarelles, il faut bien citer le nom déjà si connu de M. Marc-Aurèle Fortin, tant ses paysages ressortent au milieu des oeuvres qui les entourent.

Tendances diverses chez les sculpteurs

Parmi les eaux-fortes, on aimera le pittoresque d'une "Cour romaine" de M. John-J. Barry, la "Vieille maison" de M. David-Raymond Pollock. Chez les sculpteurs, Mlle Anne Kahane nous présente le corps "abstrait", réduit à quelques lignes schématiques, d'un "Affamé"; Mlle Sybil Kennedy refait, dans un autre style mais toujours en modifiant la nature, un "Violoncelliste". M. Herbert-M. Miller se tient près de la représentation lorsqu'il sculpte la tête de "Malinche".

La section d'architecture ne renferme que 3 envois, dont le plus original semble être la photo d'une maquette pour un temple destiné à la ville de Mont-Royal.

Le compte rendu qui précède est nécessairement incomplet; il y manque quelques-unes des meilleures oeuvres du Salon. Si nous n'en avons pas parlé, c'est que leurs auteurs sont connus, ont leurs fidèles, qui les suivent à travers toutes les galeries. Le salon reste ouvert jusqu'au 2 avril.

(6)

STAR

A Laughing Lion Here in Montreal

Sir,—Montrealers who will visit the splendid 64th Annual Spring Exhibition, now current at the Art Association of Montreal (1379 Sherbrooke Street West) ought to make it a point, also, to spend some spare "super-seconds" in the museum division on the ground floor. I direct their attention, at this time, to the art object labelled: "Carved Stone Lion's Head, Athenian, 6th Century B.C., Purchased 1937." In profile it is a dramatically ferocious roaring lion; but face to face it is, apparently, believe it or not, a "grinning, laughing lion!"

Your readers may rest assured, I never before have seen a "laughing lion" in all my travels, really, but right here in Montreal, we have the genuine thing, Ripley!

At all events, a trip up-town to the "Athenian lion" would serve as a grand and glorious excuse for the almost tens of thousands of Montreal citizenry, who have never, ere this, done so, to step inside one of the most beautifully designed smaller art galleries of the entire art world!

1947 A. Jacob Livingston.

(5)

Invitation du Camera Club aux photographes

March 22 1947

Le sixième salon international de photographie de Montréal sera ouvert du 3 au 25 mai, au musée de l'Art Association, 1379 ouest, rue Sherbrooke. Comme les précédents, il se tient sous les auspices du Montreal Camera Club.

Les envois seront reçus jusqu'au 9 avril. Le jury se compose de Mme Blossom Caron, de Montréal; M. Yousuf Karsh; M. Arthur-M. Underwood, de Rochester, New-York. Pour tous renseignements, les photographes vouront bien s'adresser au secrétaire, M. Frank-H. Hopkins, fils, 4295 avenue Montrose, Westmount.

(3)

Salon du printemps

C'est à 9 h. 15 vendredi soir prochain, 20 du mois, que Son Excellence le maréchal vicomte Alexander de Tunis, gouverneur général du Canada, ouvrira le soixante-quatrième Salon du printemps de l'Art Association, au musée, 1379 ouest, rue Sherbrooke. Le public sera ensuite admis au salon jusqu'à la fin d'avril.

March 15, 1947

(2)

Le plaisir des objets

Ce tableau que Mlle MARGOT MARTEL intitule "les Poissons rouges" retient le spectateur par l'emploi très décoratif des couleurs. Il figure parmi plusieurs autres natures mortes au Salon du printemps, qui permet au public montréalais de voir en quelques instants les tendances si diverses qui se partagent les peintres de notre ville. —(cliché LA PRESSE)

March 22, 1947

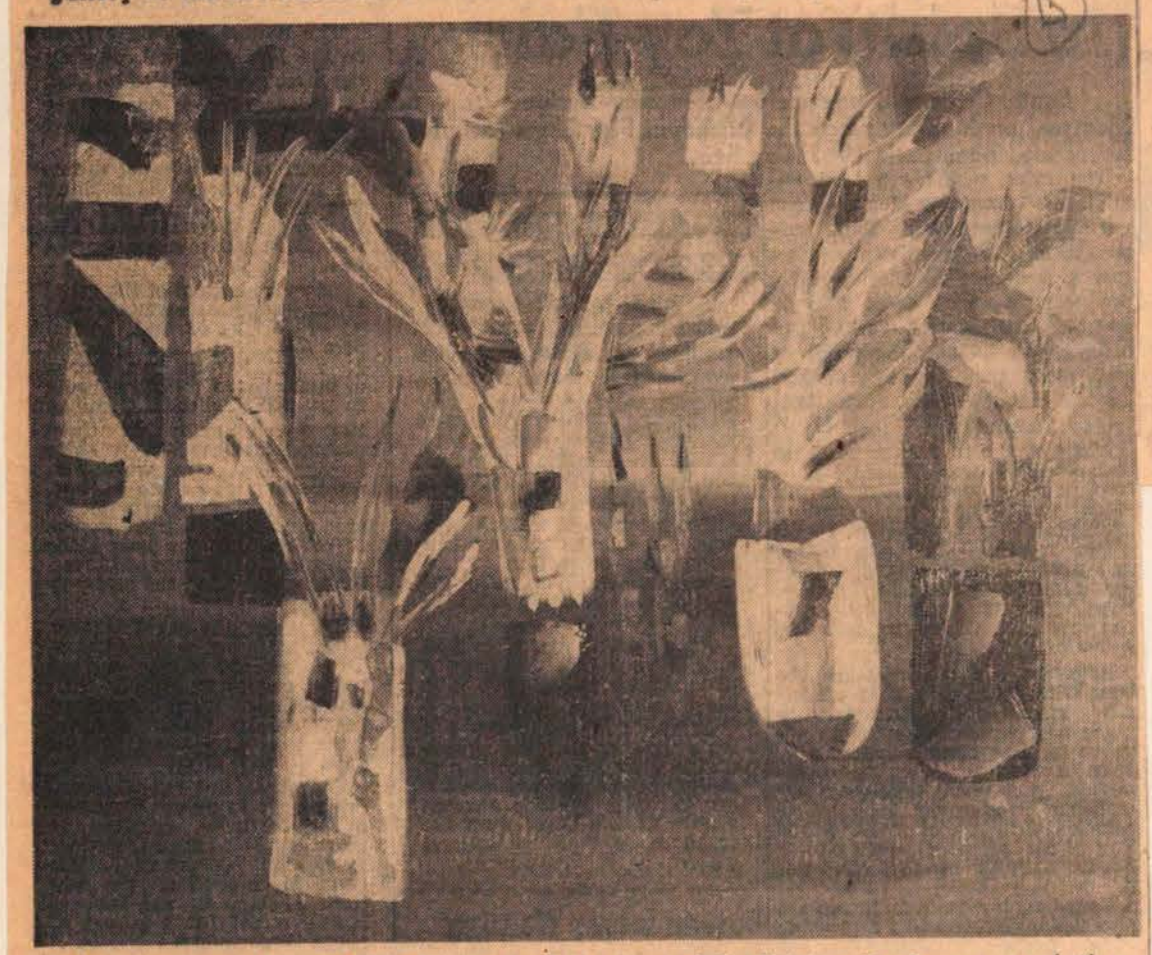
(4)

L'artiste Prudence Heward est morte

Los Angeles, Californie, 20.—Hier est morte ici Mlle Eva-Prudence Heward, peintre de Montréal. Cette artiste avait fait ses études à l'Art Association et à l'académie Colarossi de Paris. Des tableaux d'elle figurent au Musée national du Canada, aux musées de Montréal et de Toronto, et dans plusieurs collections particulières. Mlle Heward était membre du Canadian Group of Painters, et connue comme portraitiste.

Standard—Graetz

PORTRAIT OF HUGH MacLENNAN, one of the portraits at the spring exhibition at the gallery of the Art Association of Montreal. The painting is by John Lyman.



PARACHUTING VEGETATION—By Paul Borduas of St. Hilaire, Quebec, one of the province's leading abstractionists. This is one of two entries, the other is known as Carquois Fleuris.

348 WORKS OF ART ON VIEW AT SHOW

More than 1,100 paintings and sculptures were submitted for the Montreal Art Association's Spring Exhibition this year. Everything from abstract and non-objective painting to 19th century landscapes in the grand style came pouring in from all parts of the country. To be chosen for the spring show is more than a matter of prestige for the Canadian artist—it is also a chance to display his wares to a public which can afford to buy them.

The job of whittling the 1,100 down to a reasonable number was in the hands of two juries made up of prominent local artists. They pondered for more than a week over such things as a "Doodle-Box in Balsa Wood" and "Parachuting Vegetation" (both accepted) and the final count of accepted work was 348.

The jury which handled the more modern art included John Lyman; MacLennan, shown above; Gordon Weber, the instructor of design and color in McGill University's school of architecture; and Paul E. Borduas, the noted non-objective painter.

Handling the more academic work was a jury made up of Franklin Arbuckle, RCA, well known for his covers on Maclean's Magazine; Harold Beament, RCA, and Ernest Fesberry, RCA. Architectural designs were judged by John Bland, director of McGill's school of architecture. Sybil Kennedy judged the sculpture.

Of special interest to first nighters were the two paintings by the Governor-General which were borrowed for the show. Viscount and Lady Alexander opened the show on Thursday evening after a dinner at the Mount Royal Club given by the members of the association's council.

Represented in the show are such well known artists as William Armstrong, Fritz Brandtner, Pierre Gauvreau, Eldon Grier, Herman Heimlich, Arthur Lismer, Jean-Paul Mousseau, Goodridge Roberts, Sherriff Scott and others.

E. D. M.

Art Association Announces Winners

Star Mar. 28/47

The four prizes awarded in connection with the Spring Exhibition at the galleries of the Art Association of Montreal, were announced today. Jury No. 1 awarded the Jessie Dow prize for oils to Franklin Arbuckle, R.C.A., for his "March break-up." That for water colors was warded to H. L. Smith for "Country Roads."

Jury No. 2 awarded the Art Association prize for oils to W. W. Armstrong, for "Seated Girl" and for water colors to J. B. Shearer for "Light Mill Road."

March 27, 1947 Star

MRS. ASTRID ANGSTROM will discuss Swedish Arts and crafts at 4 p.m. tomorrow at the Art Association of Montreal, 1379 Sherbrooke street west.

Art Protection Story to Be Told

Star Apr 1/47

The fascinating story of what happened to Europe's art treasures during the late war and how they were protected and ultimately salvaged, will be told at the Art Gallery of the Art Association of Montreal at 5 p.m. tomorrow. Lamont Moore, curator of education at the National Gallery at Washington D.C., will give an illustrated lecture on "The Wartime story of Europe's displaced Art".

Mr. Moore was the assistant secretary of the American Commission for the protection and salvage of works of art and supervised the final report of the Commission. He was appointed by the art museums in Europe and England, and has recently completed this assignment.

Salon of Photography Adjudicators Named

Three personalities in the world of photography, each outstanding in their own particular field, are to act as judges of the Montreal International Salon of Photography, sponsored by the Montreal Camera Club, to be held May 3 to 25, in the galleries of the Art Association of Montreal.

The salon jury this year will consist of Yousuf Karsh, F.R.P.S., A.P.S.A., of Ottawa; Arthur M. Underwood, A.P.S.A., of Rochester, N.Y., and Mrs. Blossom Caron, A.E.P.S., A.P.S.A., Westmount, a member of the Montreal Camera Club, and of the Royal Photographic Society of London, England.

The salon committee is under the chairmanship of Oswald Markham, assisted by Frank H. Hopkins, jr., secretary, K. Barton, M. Garand and Dr. L. J. Notkin.

ART Gazette April 5, 1947 THE

MARGARET MORRISON is the title of this portrait by Lilias Torrance Newton, R.C.A., which is one of the three works from her brush on view at the 64th annual Spring Exhibition at the Art Association of Montreal.

Two Additions to Oils By Governor - General

Gatineau Lake and Italian River Scene New Items; Art Prizes Awarded

Interest in the paintings by Viscount Alexander of Tunis in the 64th annual Spring Exhibition of the Art Association of Montreal has been keen and since opening night, when the show was inaugurated by His Excellency, a change has been made in the arrangement of his oils and two additional works have been hung. The group occupies the north-west wall of the central gallery which is centred by a Montreal harbor scene by Adrien Hebert, R.C.A. Besides "The Norfolk Broads, England" and "Twin Isles, B.C." the Governor-General is represented by examples of smaller scale. "Gatineau Lake, near Ottawa" shows rocks in the foreground, a curving rocky, wooded shore and rising country in the distance. Autumn is the season and the trees displaying the varicolored hues of the fall of the year make a harmonious contrast with the blue of the water. His other work, "The Volturno River, near Naples", is of a country with which not very long ago he, as a soldier, was very vitally concerned. In this compact painting he views the winding tree-edged stream backed by a range of mountains beneath a blue sky with clouds.

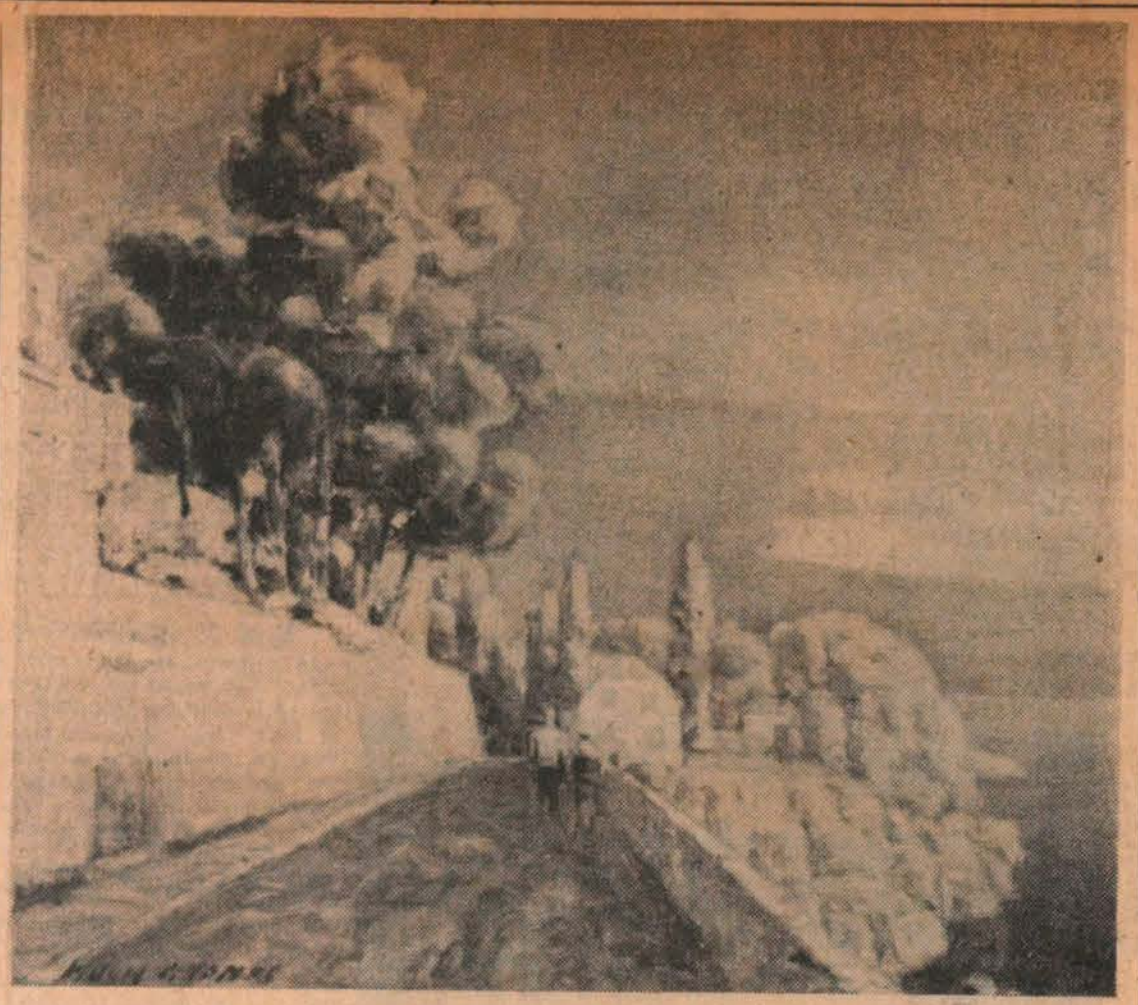
Announcement was made yesterday of the awards of the Jessie Dow Prize for oils and watercolors which went before Jury 1, and also the Art Association Prize for works in those media which went before Jury 2.

Jessie Dow Prize: Oils, Franklin Arbuckle, R.C.A., of Montreal, for his painting "March Break-Up" which shows thinning snow, house and barn, open water and ice floes, distant headlands and three ducks overhead. Arbuckle also won this award for oils in March, 1946.

Watercolors: H. Leslie Smith, of Montreal, for "Country Road"—a fenced thoroughfare, big barn, horse and cart and a distant house. This painter was accorded this award in 1940.

Art Association Prize: Oils, William Walton Armstrong, of Montreal, for "Seated Girl," the resting figure, in an embroidered blouse, enjoying leisure near a pot of red blooms on a blue plate.

Watercolors: James B. Shearer Ste. Agathe des Monts, Que., for "Light Mill Road," showing moderately angular wooded hills, zig zag road and telegraph poles, a work washed in with freedom.



A ROAD IN RAGUSA—DALMATIA, by Hugh G. Jones, R.C.A., of Montreal, who died a few weeks ago, is an oil showing a thoroughfare above the sea with two promenaders. A mellow golden tone pervades this work which is broadly handled and effective in composition. This painting is on view in the 64th annual Spring Exhibition of the Art Association of Montreal.

Gazette April 12. 1947

REFLECTIONS, GEORGIAN BAY, by Arthur Lismer, R.C.A., is a colorful interpretation of rugged country by a Montreal artist who has found much congenial material in that region. This oil, handled in his characteristic direct manner, is in the 64th annual Spring Exhibition of the Art Association of Montreal.

Nature's Color In Photography

Some striking examples of the immense advances which have been made in recent years with the photography of color were shown to an audience at the Art Gallery by Arthur M. Underwood, A.P.S.A., who is one of the three judges of the Montreal International Salon of photography, arranged by the Montreal Camera Club. This exhibition will open at the Art Gallery on May 3rd.

Mr. Underwood gave many interesting facts and experiences about methods and conditions of color photography, but his photographs, shown as lantern slides, were even more remarkable. They included many admirable photographs, taken at different times of day, in different lights, with extraordinary truth to nature. There were also a number of excellent marine studies of the light and atmosphere of the great lakes, and some sunsets with astonishing but exact effects of color.

Star April 14/47

Prof. A. H. S. Gillson F.C.A. National Head

Prof. A. H. S. Gillson, O.B.E., vice principal of Dawson College, McGill University, has been elected national president of the Federation of Canadian Artists, succeeding Lawren Harris, the painter of Vancouver. At the national meeting,

PROF. A. H. S. GILLSON

held in Toronto and attended by representatives from every province except Prince Edward Island, the other officers elected were: National vice president, Charles H. Scott, director of the Vancouver School of Art; national executive secretary, Mrs. Alison Palmer, Montreal; national treasurer, D. W. Stewart, Montreal; national executive members: Lawren Harris, H. Illingworth Kerr and Mrs. J. L. Shadbolt, Vancouver; H. Garnard Kettle, retiring national secretary, Toronto, and Harry Mayerovitch, Montreal.

Prof. Gillson has been chairman of the Quebec region of the Federation for two years.

Coronation Painting By Salisbury Shown

Now on view in the Lecture Hall of the Art Association of Montreal is the huge painting by Frank O. Salisbury, C.V.O., of the Coronation of Their Majesties King George VI and Queen Elizabeth in Westminister Abbey, May 12, 1937, a work that was presented to Their Majesties as a token of loyalty and affection by Canada, Australia, New Zealand and the Union of South Africa. The painter has caught an impressive moment in the solemn ceremonial in the sun-lit Abbey and reveals his usual skill in recording such historical scenes. The rich and elaborate vestments of the clergy—the Archbishop of Canterbury, the Bishop of Bath and Wells and the Bishop of Durham among them, those worn by His Majesty on his Throne with the Queen apart, and the uniforms of those in immediate attendance on him, give the artist many opportunities to display his marked gifts. There are galleries occupied by members of the Royal Family and the nobility while, in the background, there are glimpses of the stained glass windows. The key to the painting indicates the location of Queen Mary, the Princess Royal, Princess Elizabeth, Princess Margaret Rose, the Earl and Countess of Strathmore, Duchess of Kent, Lord Baldwin and the Premiers of South Africa, New Zealand, Australia and Canada to mention a few.

Gazette May 10, 1947

Art Exhibition

The Montreal Amateur Art Cl will hold an exhibition of paintin and sculpture at Victoria Ha Westmount, from Monday, April 2 to Saturday, May 3, it was annou ced today. The exhibit will be op daily from 11 a.m. to 9 p.m.

Herald April 7 1947

Gazette

10 April 5, 1957

Exhibit of French Art Opening Here In May

Works by Contemporary Painters and Sculptors Coming to Art Association

Contemporary French Art is to be the subject of an exhibition which is to come to the galleries of the Art Association of Montreal through the courtesy of the National Gallery of Canada, Ottawa. This show, to be on view here from May 8 to 25, is sponsored by the French government and is based on a collection exhibited in Paris at the Musee du Luxembourg during the conference of the United Nations last summer. It was organized by the Association Francaise de l'Action Artistique with the co-operation of the other leading art organizations in France.

In a preface to the catalogue Louis Cheronnet writes, in part: ". . . To France belongs the distinction of having been the first country to recognize self-expression as the painter's prime responsibility and to make him feel free to consider his art as an end in itself. Thus he may create his own universe of forms and colors and build it to his own desire. Such a revolutionary attitude, following upon centuries of attachment to natural appearances, might well have resulted in the wildest anarchy in art and finally in disaster and utter sterility. But it is to France's credit that this never happened and that her art could retain its humanism and its respect for man's love of beauty, avoiding blasphemy and the denial of basic spiritual realities. . . . In short, the French artist knows how much exaggeration his means of expression can stand. The 'subjectivists' and the 'neo-humanists' as well as those who are disposed to return to reality know very well how much they can borrow and adapt from traditional art. Finally, the traditionalists themselves are not slow to rejuvenate their art by tasting of the joys of angular stylization, unorthodox perspective and intense color harmonies. . ."

The catalogue lists the following painters: Yves Alix, Jean Aujame, Gaston Balande, Georges Barat-Levraux, Andre Bauchant, Marcel Belle, Jean Bersier, Pierre Bonnard, Francisco Bores, Jean Bouchaud, Andre Bouey, Georges Braque, Yves Brayer, Georges Capon, Jules Cavailles, Edmond Ceria, Auguste Chabaud, Jean Chapin, Gustave Corlin, Louis-Alfred Courmes, Jean Couty, Georges Delplanque, Germain Delatousche, Rene Demeurisse, Francois Desnoyer, Erik Dettlhow, Raoul Dufy, Rene Durey, Lucien Fontanarosa, Charles Fouqueray, Andre Foy, Georges Giraud, Edouard Goerg, Gabriel Goulinat, Francis Gruber, Pierre Guastalla, Edmond Heuze, Robert Humblot, Tristan Klingsor, Charles Lacoste, Pierre Ladureau, Constant Le Breton, Jules Lefranc, Fernand Leger, Jean Le Moal, Andre Lhote, Roger Limouse, Bernard Lorjou, Robert Lotiron, Lucien Madrassi, Alfred Manessier, Andre Marchand, Albert Marquet, Henri Marret, Henri Matisse, Pierre Montagnac, Pierre Montezin, Louis Neillot, Rogert Nivelt, Pablo Picasso, Edouard Pignon, Andre Planson, Paul Poulain, Bertrand Py, Francois Quelvee, Lean-Alphonse Quizet, Roger Reboussin, Marcel Roche, Georges Rohner, Georges Rouault, Maurice Savin, Maurice Savreux, Edmond Sigrist, Gustave Singier, Francis Taulleux, Pierre Tal Coat, Charles Tchernaiwski, Alexandre Urbain, Maurice Utrillo, Willem Van Hasselt, Claude Venard, Henri Verge-Sarrat, Charles Walch, Henri de Waroquier and Paul Welsch.

The sculptors are Emmanuel Auricoste, Paul Cornet, Robert Couturier, Marcel Gimond, Raoul Lamourdedieu, Jacques Lipschitz, Raymond Martin, Francois-Paul Niclausse, Jean Osouf, Germaine Richier, Georges Saupique and Ossip Zadkine.

Gazette - April 5, 1947

Photographic Salon Entries Close April 9

Montreal Camera Club, sponsors of the Montreal International Salon of Photography, announces that entries for the Salon will be accepted up to April 9. Judging takes place April 12. Entry forms and information can be obtained from the Salon secretary, Frank Hopkins, jr., 4295 Montrose avenue, Westmount.

The Salon, open to the public from May 3 to 25, will be held in the galleries of the Art Association of Montreal. Salon jury comprises —Yousuf Karsh, F.R.P.S., A.P.S.A., Ottawa; Arthur M. Underwood, A.P.S.A., Rochester, N.Y.; and Mrs. Blossom Caron, A.E.P.S., A.P.S.A., Westmount.

Mr. Underwood, of Rochester, one of the three judges, will lecture in the Art Gallery on Monday, April 14, on color appreciation. His talk will be illustrated with slides and prints.

Past president of the Rochester Salon and the Rochester Camera Club, he is a high ranking exhibitor and specializes in marine prints. He is the originator of the color slide salons which have grown to large proportions in the United States and in Canada. All camera clubs and the public interested in photography and art are invited to attend.

GAZETTE
MONTREAL, MONDAY, APRIL 14, 1947

ART ASSOCIATION SCHOOL ENDS TERM

H. O. McCurry, of National Gallery of Canada, Presents Awards to Students

Closing ceremonies marking the end of the winter session of the School of Art and Design of the Art Association of Montreal were held Saturday afternoon before a large audience of students, Association members and interested citizens in the Lecture Hall of the Sherbrooke street building. Arthur Lismer, R.C.A., principal of the school, presented the members for their awards and scholarships and, in outlining the work of the year, stated that more than 500 students, both day and evening, had attended the school for classes, lectures and extension courses. Included in the student enrolment were more than 50 veterans of the Second World War, many of whom carried off prizes, scholarships or gained high standings. The awards were presented by H. O. McCurry, director of the National Gallery of Canada, Ottawa.

In his remarks prior to declaring the exhibition of students' work open, Mr. McCurry outlined the work of the National Gallery in establishing the idea of Canadian art in the minds of the people of this country and abroad. Before the war Canadian painting had been well known abroad—in Paris, Belgium and London, and during the war it had been through the National Gallery that the Canadian war artists had been selected, their work organized and subsequently through the same agency their work had been exhibited in Canada and in the United States. The National Gallery, too, had conceived the idea of the silk screen prints, and had supervised the production of these colorful decorations which had brightened camps and hostels at home and abroad to points as distant as India. The Ottawa institution was also responsible for the exhibition of Canadian paintings in Paris under the auspices of UNESCO.

Results Posted

Results are as follows:

Advanced Year: Top student, highest standing, Peter Douet.

Painting: Elizabeth Inwood, William Brymner Prize.

First in Drawing: Margaret Foster, Robert Wood Scholarship.

First in Design: Delores Sceerey, Art Association Scholarship.

In Painting Techniques: Laurette Spector, Karl Rix (equal), Art Association Scholarships.

In Fresco Painting: George de Niverville, Robt. Reford Scholarship.

First in Modelling: Robert Roussil, Agnes Lauterman Scholarship.

Third Year: Top student, hors concours, high standing in painting and fresco, Mary Fergie, Art Association Scholarship.

Outstanding honors in all subjects advance years: Alexa Macleod, Special Continuation Scholarship.

Honors in Advanced Year: David Pollock, Richard Lambert, Moe Reinblatt, Alfred Pinsky, George deNiverville, Vincent Thomas, Margaret Foster, Delores Sceerey, Bart Pragnell, Laurett Spector, Karl Rix, George Swinton, Peter Douet, Alexa Macleod and Douglas Heath.

Elementary year: Top standing with three firsts and three honor subjects—

Drawing and design: Andrew Zadorozney, Martha Martin Prize, Art Association Scholarship.

Commercial art: Arthur Peberdy.

Lettering: E. Y. Small.

Illustration: Maurice Toupin.

Modelling: Louise Cass, Agnes Lauterman Scholarship; Rosemary Palin, Art Association Scholarship.

Design: Lise Clerk.

Honors: Gesner Clarke, Guy Forget, Douglas Heath, Marcel Huard, Donald McBride, Forrest McCarthy, Laurence MacLaughlin, Arthur Peberdy, W. L. Rowat, E. Y. Small, Normand Turgeon, Ann Acer, Louise Cass, Lise Clerk, Shirley Harrison, Jean Leveillee, Louise Marler, Jacqueline Mesnet, Rosemary Palin, Maurice Toupin.

High standing in all subjects and for consistent progress and distinction in drawing: Jacqueline Mesnet, Principal's Prize and Art Association Scholarship.

Evening courses: Firsts in commercial art, Gordon Kneen, Florence Oddie, Art Association scholarship; Kenneth MacPherson, scholarship.

Lettering: Denzil Melville, scholarship.

Design: Anthony Starkauckas (2nd year), Margaret Russel (1st year), scholarships.

Elementary drawing: Bruce Hulley, Art Association Scholarship.

Drawing from life: Ethel MacNaughton, Art Association Scholarship; Dorothy Robertson, Art Association Scholarship.

Graphic arts: Moe Reinblatt, Art Association Scholarship.

Modelling: Helene Zadorozny, Art Association Scholarship.

Design and drawing from life: High standing in advanced year: Stuart Wilson, Art Association Scholarship.

Honors: John Fox, Raymonde Boussil, Alice Rawstron.

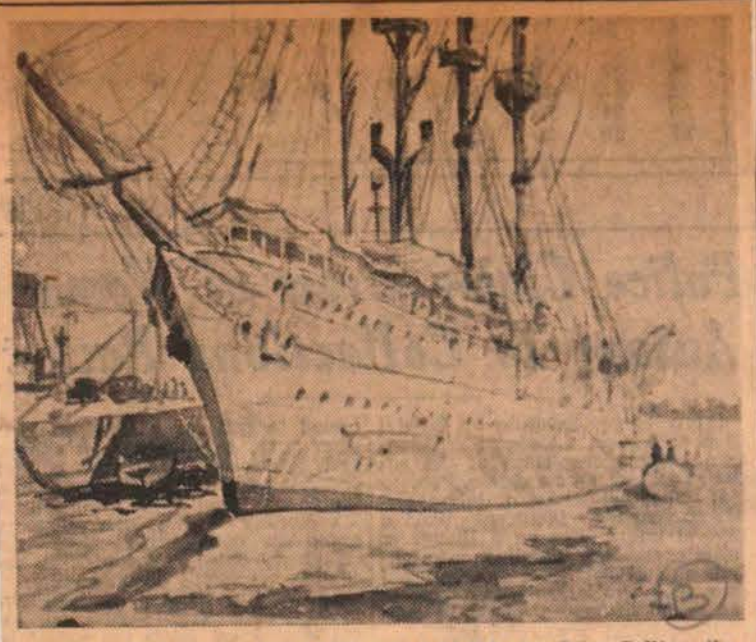
Junior Courses: Junior Two—Top standing in drawing, Janine Roch, St. Philomene School, and prize. Modelling, Russell Edge, Town of Mount Royal High School, prize.

Design, Mary Byers, Town of Mount Royal High School.

Marian Mill, D'Arcy McGee High School, scholarship.

Junior One: Top Standing, Audrey Capel, Lachine High School, and prize.

Scholarships, Audrey Capel, Lachine High School; Paul Desloover, St. Antonin's High School; Gisela Lachapelle, St. Augustine's; Babette Radley, Westmount Senior High School; Hazel Appleton, Montreal West High School.



TRAINING SHIP ALMIRANTE SALDANHA, by John Collins, the Montreal cartoonist, illustrator and painter, is a broadly-handled spontaneous watercolor of the Brazilian vessel which visited the port of Montreal last summer. The sun-lit white hull of the ship, the reflections in the moving water and the wharf are brushed in with vigor and confidence. This is one of the two watercolors by Collins in the 64th Spring Exhibition of the Art Association of Montreal which closes with the showing on Sunday afternoon.

Star- April 14 1947
6

Art Students Given Awards At Ceremony

Over 500 Rewarded For Achievements In Special Courses

More than 500 both day and evening students who attended the School of Art and Design of the Art Association of Montreal for classes, lectures and extension courses, gathered on Saturday afternoon in the Museum of Fine Arts with friends, to view the exhibition of their work and hear the citations for awards and scholarships. These were presented by H. O. McCurry, director of the National Gallery of Canada, Ottawa.

Arthur Lismer, R.C.A., principal of the school, in presenting the students for their awards, mentioned that more than 50 of them were the veterans of the last war, and many of them had gained scholarships and honors.

The task accomplished by the National Gallery to make the work of Canadian artists more widely known was explained by Mr. McCurry, who mentioned that the Gallery had selected the artists whose paintings during the war had ben exhibited in Canada and the United States, and had been responsible for producing the silk screen prints that decorated hostels and camps of Canadian troops all over the world.

List of Awards

The awards were announced as follows:

Advanced Year: Top student, highest standing, Peter Douet.

Painting: Elizabeth Inwood, William Brymner Prize.

First in Drawing: Margaret Foster, Robert Wood Scholarship.

First in Design: Delores Sceerey, Art Association Scholarship.

In Painting Techniques: Laurette Spector, Karl Rix (equal), Art Association Scholarships.

In Fresco Painting: George de Niverville, Robert Reford Scholarship.

First in Modelling: Robert Roussil, Dinah and Lily Lauterman Scholarship.

Third Year: Top student, hors concours, high standing in painting and fresco, Mary Fergie, Art Association Scholarship.

Outstanding honors in all subjects advance years: Alexa Macleod, Special Continuation Scholarship.

Honors in Advanced Year: David Pollock, Richard Lambert, Moe Reinblatt, Alfred Pinsky, George deNiverville, Vincent Thomas, Margaret Foster, Delores Sceerey, Bart Pragnell, Laurett Spector, Karl Rix, George Swinton, Peter Douet, Alexa Macleod and Douglas Heath.

Elementary year: Top standing with three firsts and three honor subjects—

Drawing and design: Andrew Zadorozney, Martha Martin Prize, Art Association Scholarship.

Commercial art: Arthur Peberdy.

Lettering: E. Y. Small.

Illustration: Maurice Toupin.

Modelling: Louise Cass, Dinah and Lily Lauterman Scholarship; Rosemary Palin, Art Association Scholarship.

Design: Lise Clerk.

Honors: Gesner Clarke, Guy Forget, Douglas Heath, Marcel Huard, Donald McBride, Forrest McCarthy, Laurence MacLaughlin, Arthur Peberdy, W. L. Rowat, E. Y. Small, Normand Turgeon, Ann Acer, Louise Cass, Lise Clerk, Shirley Harrison, Jean Leveillee, Louise Marler, Jacqueline Mesnet, Rosemary Palin, Maurice Toupin.

High standing in all subjects and for consistent progress and distinction in drawing: Jacqueline Mesnet, Principal's Prize and Art Association Scholarship.

Evening courses: Firsts in commercial art, Gordon Kneen, Florence Oddie, Art Association scholarship; Kenneth MacPherson, scholarship.

Lettering: Denzil Melville, scholarship.

Design: Anthony Starkauckas (2nd year), Margaret Russel (1st year), scholarship.

Elementary drawing: Bruce Hulley, Art Association Scholarship.

Drawing from life: Ethel MacNaughton, and Dorothy Robertson, Art Association Scholarships.

Graphic arts: Moe Reinblatt, Art Association Scholarship.

Modelling: Helene Zadorozny, Art Association Scholarship.

Design and drawing from life: High standing in advanced year: Stuart Wilson, Art Association Scholarship.

Honors: John Fox, Raymonde Boussil, Alice Rawstron.

Junior Courses: Junior Two—Top standing in drawing, Janine Roch, St. Philomene School, and prize. Modelling, Russell Edge, Town of Mount Royal High School, prize.

Design, Mary Byers, Town of Mount Royal High School, scholarship.

Marian Mill, D'Arcy McGee High School, scholarship.

Junior One: Top Standing, Audrey Capel, Lachine High School, and prize.

Scholarships, Audrey Capel, Lachine High School; Paul Desloover, St. Antonin's High School; Gisela Lachapelle, St. Augustine's; Babette Radley, Westmount Senior High School; Hazel Appleton, Montreal West High School.

Gazette April 19th.1947 TH

Picture Exhibition Terminates Sunday

Annual Spring Show of the Art Association Has Been Well Attended

Closing of the galleries at 5 p.m. on Sunday will mark the termination of the 64th annual Spring Exhibition of the Art Association of Montreal, an event that was graced by the showing of four oils painted by His Excellency Viscount Alexander of Tunis. The exhibition which opened on March 21 has been well attended and some works have been sold. Soon after its opening, which was performed by the Governor-General, eligible works on view were surveyed and the following awards were made: Jessie Dow Prize for oils went to Franklin Arbuckle, R.C.A., of Montreal, and for watercolors to H. Leslie Smith of Montreal. The Art Association Prize for oils was awarded to William Walton Armstrong, and for watercolors to James B. Shearer of Ste. Agathe des Monts. In the first instance the choices were made from entries which went before Jury 1, works generally academic in manner, while in the second instance selections were made from those appraised and accepted by Jury 2 which dealt with entries which included abstract designs and other experimental types.

Now on view in the Lecture Hall is the exhibition of work done by the students of the School of Art and Design of the Association and there is no lack of interesting items in the murals, and the departments of painting, illustration, graphic art, life drawing, modelling, commercial art and the group displaying the basic elements of design.

Four Artists Exhibit At Art Association

Gazette—May 3rd

Oils, Watercolors, Wash Drawings and Etchings Are Placed on View

Four artists are showing their work in the east gallery of the Art Association of Montreal and there is variety in subject matter and also in the media employed.

There is a good group of oils by A. Webster, who reveals considerable versatility in her selection of material. The Laurentians have proved fruitful with a summer scene of hills at St. Sauveur, while "Homeward Trek" shows hilly country under snow, both handled with breadth and effectiveness. "Autumn—St. Margarets" has a glimpse of water, hills and trees in Fall tinery, the odd spruce furnishing tonal contrasts. Of this province, too, are "A Grey Day—Metis Beach", with rocks at low tide, and "The French Village — Metis Beach", which shows a row of characteristic houses, curving beach and blue water. Bermuda has been her sketching ground as shown by "After a Gale", with effectively indicated distant white buildings and rolling sea with white-caps. "In "Speed Boat", this craft is shown in motion off shore leaving a foamy wake in the blue water, and there is a suggestion of warmth and peace in "The Shore Road". Cyclamen in a red pot proves a congenial subject, and yellow roses in a blue jug are treated in a manner that shows appreciation of color contrasts. In portraiture there is "Jean", a graceful, comely young woman; "The Mauve Shorts", showing a sturdy boy, and in "Portrait of a Young Man", the subject in brown with a book on his knees, there is ease and naturalness. 'Magnolia" is the title of the portrait of a young Negress, and from Jamaica comes the boy with staff, near palms against sunny sea, entitled "Altamont Mackintosh, Cowherd".

By Astrid Angstrom, who has returned to Europe after delivering lectures in Canada, there is a collection of etchings which reveals a sound appreciation of this medium and technical skill. In the group are some scenes of Stockholm—"The Bridge"; the harbor with shipping and like subjects. "The Old Bridge" is effective in treatment, as are the prints done elsewhere, like "A Street in Italy"; towers at Budapest and "The Madonna", the illuminated statue set in a walled niche in a dark street. There are, too, prints of youth—a child playing with blocks, and "My Boy's Hands", seen over the edge of a bed. There are also some dignified portraits, including one of Tagore.

Anne Sanders, of Toronto, is exhibiting a group of decorative flower pieces in watercolor which are marked by attention to form and natural color. The arrangements have been effectively done and she is refreshingly open-minded as to subject matter—"Delphinium and Larkspur"; scarlet poppies; wisteria; white peonies; purple clematis; pink carnations; purple orchids, not to detail the studies of mixed blooms in which the varied colors are harmoniously treated. It is work marked by sincerity and understanding.

Julius Griffith shows watercolors, oils and black and white wash drawings of subjects he has seen abroad. The oils are simply handled and deal with "Street in Murmansk" with red houses and figures in the snow; "The Promenade, Archangel", in a more clement season, with figures strolling, and "Town in the Arctic", showing a house on a hill, buildings and soldiers in the snow. Petty Officer Novikov is done in pencil, as is the seated girl called "Zoya", while the watercolors include "White Sea Convoy", seen under sunset clouds; "Hospital, North Russia", where, beyond the big buildings, can be seen water and shipping, and some subjects of France "The Rhone at Lyon"; "Farm at Vangneray"; a more spacious view of that place, and "Bridge Over the Rhone", these French scenes being generally freer in handling. The black and whites include "Rush for the Street Car, Archangel"; "Sailors Boarding Ship"; "Survivors on Board"; "Despatcher's Office, North Russia"; "Provision Shop, North Russia" and "Sledges and Firewood, Murmansk".

Four Artists In Exhibition

Star May 5 1947

An exhibition just opened at the Art Association of Montreal shows work by four Canadian artists, whose methods make interesting contrasts. Oil pictures are shown by A. Webster, of a variety of subjects. There are several very sympathetic portraits, notably some of children which are good studies of life. The landscapes include some happy sketches of autumn colouring in the Laurentians and others of the strong blues and greens of sky and sea at Bermuda. There are also some flower pictures of which one of yellow roses and one of white cyclamen are specially successful.

Flowers are the subjects of all the decorative arrangements which are shown by Anne Sanders. These are admirable and true studies of the forms and colours of all manner of flowers and leaves, and they are treated in a way which makes them not mere pictures, but for more ornamental panels, full of good colour and without formality. Some of the most effective of these are of red poppies, of purple clematis, of white peonies and of horse chestnut flowers.

Etchings are exhibited by Astrid Angstrom, and are excellent in line and tone. There are views in Canada and Sweden, and some views of the harbour of Stockholm are specially interesting. The portrait etchings are even more interesting, both as etchings and as character studies.

The brush drawings in black and white and water colour by Julius Griffith are war sketches, mostly of places and people in Murmansk and thereabouts. They are quick and simple impressions but are effective illustrations which tell much with limited means. **H.P.B.**

7A (14)

Star, May 1st 1947

Director's Post To Be Created By Art Group

Announcement Made At Annual Meeting By Dr. C. F. Martin

THE Art Association of Montreal will shortly announce the appointment of a Director and Curator, a new post created by the council of the organization, according to a report of Dr. C. F. Martin, president of the Association, which was read at the annual meeting held last evening in the Gallery by Dr. J. W. A. Hickson, vice-president.

Dr. Martin was unable to be present due to illness. Both he and Dr. Hickson expressed a desire to retire from the Association in order to make room for younger men, but were asked to continue in office until the new post has been created. They were re-elected for another year.

All last year's executive was reappointed, with the addition of Dr. F. Cyril James, principal of McGill University, S. G. Dobson and James Eccles, who were added to the Council.

Mostyn Lewis, assistant honorary treasurer, reported a successful year financially. In the previous year, he recalled, there had been a deficit. Speaking for the exhibitions committee, he said that 25 exhibitions had been held during the year. At the spring exhibition, 1,247 pictures had been submitted a record entry but only 353 had been accepted.

40,000 Attendance

Miss Elizabeth Fisher in giving the library report, said there are now 6,700 books owned by the Association.

Dr. Dickson also read the report of Dr. A. Lismer, educational supervisor. According to Dr. Lismer, there are now 180 students registered for day classes and 400 for evening. Total attendance at the gallery during the year had been over 40,000.

He noted a greater variety of techniques being taught in the Arts classes and said that the fresco painting course offered is almost unique. Never has there been such an influx of students. Among them veterans anxious to make art a professional and commercial career. Some 80 veterans are studying at the studios of the Association now for periods up to two years, he said.

It was announced in Dr. Martin's report that closed affiliation would be affected with McGill University next year after the appointment of the director, who will participate in the work of the Department of Fine Arts.

More Members Urged

He hoped that last year's record membership of 1,704 would be increased by many more, "but this association cannot expect to be self-supporting on the basis of membership alone though improved methods of campaigning should go a long way towards balancing the budget."

Dr. Martin noted that the Art Association had experienced the general upsurge of interest in the arts and crafts. Throughout the continent, he said, new centres of art are springing into being and schools are integrating art classes into their curriculums. Similarly, art museums with all their educational possibilities are attracting an ever greater interest in the community life.

House Purchased

As a result of the tremendous influx of new pupils and of the great educational advantages offered by museums of art the association had purchased a large house on Ontario avenue adjacent to the Gallery, and preparations are now under way to open this building in the fall, as an art centre, mainly for children.

Speaking of the need to make the permanent collection more attractive and intelligible to the public he called for better means of presentation, more modern lighting facilities, more informative labelling, a guide service, and publication of pamphlets.

He said there was a great need for major installations and repairs in order to properly house the office staff and take care of the records and filing systems. Expenditure by the association, he stated, was on a relatively smaller scale than those of almost any other museum of importance on the continent.

(2)

ART ASSOCIATION MEMBERSHIP IS UP

Gazette May. 1st

Institution Reports First Surplus in Some Years; Officers Are Elected

Announcement of the largest membership ever attained and the first surplus in some years was made at the annual meeting of the Art Association of Montreal held at the gallery yesterday afternoon. Dr. Charles F. Martin, who had expressed his desire to be relieved of the presidency due to ill health, was re-elected to the post until a new director is named.

In his annual report Dr. Martin commented on the up-surge of interest in arts and crafts generally in the past few years and stated that this was never anticipated. He pointed out that eight years ago the council did not realize how rapid were to be the developments in the field of art education.
with the rapidly developing interest
with the rapid developing interest in arts, the membership has become larger than ever and at the end of December had attained the record of 1,704. It was pointed out, however, that "this Association cannot expect to be self-supporting on the basis of membership alone though improved methods of campaigning should go a long way towards balancing the budget."

With regard to educational work it is stated that art classes have again increased this year beyond expectation. These developments in education led last year to the purchase of a large house adjacent to the gallery and preparations are now underway to open this building in the fall as an art centre, mainly for children.

The affiliation between the association and McGill University has been further cemented by a joint decision on the part of both institutions to delegate to a prospective director and curator of the Museum definite responsibilities in the University Department of Fine Arts.

Expenditures, said the report, were on a relatively smaller scale than those of almost any other museum of importance on the continent and the budget was balanced. The need of generous contributions from a very large proportion of the public and the benefits accruing from bequests was stressed.

Officers re-elected were: Harry A. Norton, honorary president; Robert W. Reford, honorary vice-president; Dr. C. F. Martin, president; Dr. J. W. A. Hickson and Arthur Browning, vice-presidents; R. P. Jellett, honorary treasurer; Mostyn Lewis, assistant honorary treasurer. Dr. F. Cyril James and James Eccles were named to one-year terms on the council. Sydney G. Dobson was named to a three-year term, filling the vacancy caused by the death of Morris W. Wilson.

Photographic Prints From Many Countries

Gazette May 3rd

Sixth Montreal International Salon Displays 226 Items At Art Association

(1)

There is plenty to interest devotees of the camera in the sixth Montreal International Salon of Photography which occupies two of the upper galleries of the Art Association of Montreal. This event, conducted by the Montreal Camera Club, drew work from Brazil, England, Hungary, India, New Zealand, Sweden, the United States and Canada. The choice of subjects is much the same as usual. K. V. Arntzen, Berkeley, Calif., makes a good thing of business-bound men and their shadows in "8.00 a.m."; A. M. Barrach, Hamilton, Ont., in "Guardian of Broadway," shows a traffic policeman, wet pavement, pedestrians and buildings; Raymond Caron, Montreal, sends "L'Heure de Pratique," a ballet dancer on her toes, and "Rabia," a girl with shadowed face, Oriental in atmosphere; Dom, Chiesa, San Francisco, contributes prints of daffodils, tulips and snowdrops; "Into The Sun," by Edward C. Crossett, Chicago, shows a strip of sea with a solitary gull; Mrs. Anne Pilger Dewey, Chicago, has a portrait of Desire Defauw; Miss Alison Dickison, Ottawa, in "Snow Storm," pictures the Chateau Laurier powdered with white; Jon Delton Dodds, Benton, Ky., shows some collie pups and also "Cactus"; R. S. Echlin, Montreal, deals with winter in "January Drift," and "Angell's Barn"; Mrs. Jean Elwell, Detroit, in "One Sunny Afternoon," has white ducks in a stream; Frank E. Fuller, Bloomington, Ill., seizes on pattern in "The Spiral Staircase"; Newell Green, Hartford, Conn., suggests the color of the fall season in "Golden Canopy," a big tree in autumn leaf; Mrs. Mildred Hatry, New York City, besides a portrait of the composer Vladimir Heifetz, sends "Meager Pickin's," sparrows on a snow-covered park bench; Lionel Heymann, Chicago, submits "Monastery," Russian in architecture; George Richmond Hoxie, Oxford, Ohio, in "First Hour—30c" shows ranks of taxicabs seen from above; C. W. Hunter, Vancouver, in "Rhythm" pictures a snowy knoll and wispy clouds.

Fishing is on the mind of Vernon G. Leach, Chicago, who in "Izaak Walton, Jr." shows a straw-hatted lad with a worm can; Leo Lerch, New York, in "Alter Ego", has a man descending an iron ladder, his shadow thrown on the rounded side of a tank; Carl Mansfield, Bloomingdale, Ohio, is concerned with boys at play in "Young Fishermen"; "Big Splash" and "Catching Minnows", while Philip B. Mansfield, Buffalo, is concerned with the sea in "Harbor Design", the prow of a boat and reflections, and "Fog Bound", with misty wharf and a schooner moored off shore. Richard Mathers, Cincinnati, in "Wire", shows rolls of that material and the shadows cast. "Old Quebec", by John G. Mulder, East Rochester, N.Y., depicts a narrow street, and William H. McCrum, Kansas City, in "High Ranch", makes effective use of the shadows cast by low hills. George Nakash, Montreal, besides a good portrait of Claude-Henri Grignon, has a splendid study of a happy child in "Golden Age". A. J. Patel, Bombay, India, in "We Are Seven" depicts white birds wading, and hints at the grandeur of mountainous country in "Quiet Is the Valley", which records a pack train beneath lofty heights. Miss Margot Piche, Montreal, in "Aurore", shows a rippling stream and clouds. Jon Rasmussen, Seattle, in "Winter Wonderland", has spruces laden with snow, and George Repa, Kingston, Pa., sends dog studies—"His Master Speaks" and "Three Queens and a King" the latter four spaniel pups. O. E. Romig, Pittsburgh, besides a river and bridges, has "Boston Ivy", the shiny leaves against a brick wall being capitally suggested. Clarence Sims, Toronto, in "Shadows in the Snow", finds a piece of farm machinery in a drift interesting material. David J. Stanley, Buffalo, has Quebec subjects and in "The Dilettante" shows a priest painting at an easel. Erno Vadas, Budapest, Hungary, has a good subject in a procession of nuns, and Harry L. Waddle, Port Dover, Ont., makes the most of the clouds in "Winter Sunset". Jack Wright, San Jose, Calif., in "Buddies" shows a pup and a white cat, and spaniel pups are his models in "Tim and Joey."

Prints from the jury, by invitation, are also shown. Yousuf Karsh, Ottawa, sending portraits of Boris Karloff, Ingrid Bergman, Frank Lloyd Wright and Marion Anderson. Mrs. Blossom Caron, Montreal, shows her habitual success with juveniles in "Young Sunshine" and "Injuns"; finds a picturesque bit in "Village Stream" and "In Grannie's Day", has a little girl dressed in old-time garments. Arthur M. Underwood, Rochester, N.Y., besides "Ghost Ship"; "Darkroom Bottles", and "Rochester—a Symboy", sends four effective color prints.

The exhibition, which comprises 226 prints, is due to last until May 25.

(3)

INTENSE, a camera study by R. Winquist, A.R.P.S., of Stockholm, Sweden, in the sixth Montreal International Salon of Photography being held in the galleries of the Art Association of Montreal.

5.15 is the title of this print of citizens queuing to board a bus which J. Elwood Armstrong, A.P.S.A., of Detroit, contributes to the Montreal International Salon of Photography now on view.

(4) La Presse

Tableau historique, projets d'édifices

May 19, 1947 La Pre:

M. Frank-C. Salisbury est un peintre britannique qui s'est spécialisé dans le portrait des hauts personnages et la représentation des cérémonies officielles. L'Art Association, 1379, rue Sherbrooke ouest, expose en ce moment de lui un grand tableau du couronnement de George VI, le 12 mai 1937, en l'abbaye de Westminster. Le tableau est accompagné d'un plan qui permet au spectateur de connaître les noms des personnages qui participèrent à la cérémonie. C'est la Galerie nationale qui le prête à l'Art Association.

A la salle de conférences aussi, au rez-de-chaussée, l'association présente quelques projets de bâtiments universitaires; dressés par les étudiants en architecture de McGill. Tous sont conçus dans le même style, sans aucun ornement, sans recherche non plus de proportions monumentales.

(5)

Gravures de Suède, croquis de Russie

Quatre artistes exposent jusqu'au 18 du mois, à l'Art Association, 1379 ouest, rue Sherbrooke. Mme Astrid Angstrom grave à l'eau forte ou à la pointe sèche les environs de Stockholm, quelques portraits. Elle reproduit certaines gravures sur soie, sans en brouiller les traits. Mme Donald (Adeline Webster) peint des scènes de Métis, des Antilles; le plus caract ristique de ses portraits est celui d'un pâtre des Bermudes.

Mme Anne Sanders peint à l'aquarelle des fleurs blanches ou rouges sur fond bleu. Elle les dessine avec application. M. Julius Griffiths a noté apirdement quelques scènes de Mourmansk et d'Archangel, les ports russes où arrivaient pendant la guerre les convois alliés.

La Presse G.
~~May 3, 1947~~

(6)

Prix décernés au Salon du printemps

Apxil 12 1947

L'Art Association vient d'annoncer les prix suivants, décernés à des artistes qui exposent au Salon du printemps: prix de peinture Jessie Dow, à M. Franklin Arbuckle, de Montréal, pour "la Débâcle de mars"; prix d'aquarelle Jessie Dow, à M. H.-Leslie Smith, de Montréal, pour "le Chemin de campagne"; prix de peinture de l'association, à M. William-Walton Armstrong, de Montréal, pour "la Jeune femme assise"; prix d'aquarelle de l'association à M. James-B. Shearer, de Sainte-Agathe, pour "la Route du Moulin."

Cet après-midi, à 3 h. 30, a lieu la distribution des prix aux élèves de l'Art Association. Les travaux d'élèves restent exposés jusqu'au 21. Du 25 avril au 12 mai seront exposés les travaux des cours spéciaux pour enfants.

(7)

Oeuvres de jeunes à l'Art Association

De vendredi à dimanche compris seront exposées, à l'Art Association de Montréal, 1379, Sherbrooke ouest, les oeuvres d'art destinées au festival mondial de la jeunesse. L'exposition comprend peintures, photographies de sculptures, projets d'architecture, dessins d'enfants. Le jury chargé du choix se composait des artistes suivants: John Bland, Paul-Emile Borduas, Jacques de Tonnancour, Charles Fainmel, Eldon Grier, Robert LaPalme, Arthur Lismer, John Lyman, Alfred Pellan, Goodridge Roberts, Anne Savage, Marion Scott, Gordon Webber.

La Presse May 14 1947

May 10th. 1947

THE GAZETTE, MONTREAL,

FRENCH PAINTINGS SHOWN: Above are among the examples on view in the galleries of the Art Association of Montreal. Top, **Jardin d'Alger**, by Albert Marquet; centre, **Rue au Conquet**, by Maurice Utrillo; bottom, **La Cuisiniere**, by Robert Humblot.

Pictures From France At Art Association

Examples Include Braque, Dufy, Goerg, Leger, Matisse, Rouault and Picasso

Contemporary French Art occupies two galleries and the upper hall of the Art Association of Montreal, the contributors to the show, which has already been seen by Ottawa and Quebec picture-lovers, including artists of modernistic sympathies. However, there is variety which in a measure establishes a balance. In "Le Breay a Fontainebleau" Gaston Balande paints solid buildings and noble trees in a direct manner, and native girls bathing in gushing water, called "Baigneuses au Laos", by Jean Bouchaud, is not likely to excite argument. Yves Brayer has rich reds and golds in "Portrait du Danseur Jose Torres en Toreador", and Georges Capon has an effective flower piece in "Dahlias". Georges Delplanque in "Les Bohemiens", shows women, reminiscent of Augustus John, white horse, men, caravans and a strip of canal, and a landscape of force—stretch of country, horse and cart and distant mountains — entitled "La Plaine d'Orange" by Andre Planson, is a capital performance. Edmond Ceria has a still life of oysters on a plate with a glass of wine nearby, and Roger Nivelt has good values in a mass of mushrooms. Pierre Bonnard, who died early this year, reveals his marked gifts as a colorist in "Interieur de Buffet", showing some orange-colored fruit in a basket. Rich color marks "Paysage du Midi", by Erik Detthow, and there is careful drawing, good contrast and convincing atmosphere in "Le Viaduc d'Auteuil a Paris", with a solitary figure and stretch of river seen through the archway, by Rene Durey. Lucien Fontanarosa has a free, spontaneous work in "L'Enfant aux Dominos", and harmonious color is employed by Charles Fouqueray in the garments of the grouped figures in "Le Bain Sacre". Alexandre Urbain succeeds with "Parc de Versailles", and Paul Poulain paints Montmartre under snow.

"Paysage du Midi", in watercolor, is by Raoul Dufy, while Edouard Goerg is not concerned with beauty in "La Femme au Bouquet". Fernand Leger shows strongly outlined figures entitled "Les Acrobates", and Bernard Lorjou invests with action his mounted lion hunter busy with a lance. "La Dame a la Robe Blanche", a woman of yellow complexion seated in a violet chair, is the offering of Henri Matisse, the typical work by Georges Rouault is entitled "Stella Vespertina", and Pablo Picasso sends "Guitare aux Etoiles".

There are 12 items of sculpture.

10 Gazette May 17, 1947

PORTRAIT du DANSEUR JOSE TORRES en TOREADOR, by Yves Brayer, is in the exhibition of Contemporary French Art now on view in the galleries of the Art Association of Montreal. Brayer was born at Versailles in 1907 and studied under Lucien Simon. He won the Grand Prix de Rome in 1930 and lived at the Villa Medici. He exhibits at the Societe Nationale des Beaux-Arts, the Salon d'Automne, the Artistes Francais and the Independants. Brayer is also an illustrator and a designer for the Stage. He paints in Provence and the Camargue.

Sunday Will See End Of Two Exhibitions

Gazette ~~May~~ 24, 1947

Contemporary French Painting And Photographic Salon at Art Association Closing

Sunday will be the last opportunity of viewing two exhibitions which have been occupying four of the upper galleries of the Art Association of Montreal—the generous collection of prints which compose the sixth Montreal International Salon of Photography, and the exhibition of Contemporary French Art. The Photographic Salon, conducted by the Montreal Camera Club, drew work from Brazil, Hungary, India, New Zealand, Sweden, England, the United States and Canada. It has been well attended since its opening early this month.

Interest, too, has been shown in the collection of French paintings sponsored by the French Government. Varied aspects of painting and sculpture are shown, among the contributors being Pierre Bonnard, Georges Braque, Raoul Dufy, Edouard Goerg, Fernand Leger, Henri Matisse, Pablo Picasso, Georges Rouault and Maurice Utrillo.

An Amateur, But He Knows What He Likes

Star Jan. 15/47

Sir,—Having just read your editorial, "Our Art Treasures," and also having visited the present exhibition of modern British paintings at the Art Galleries, I would like to express an amateur's opinion.

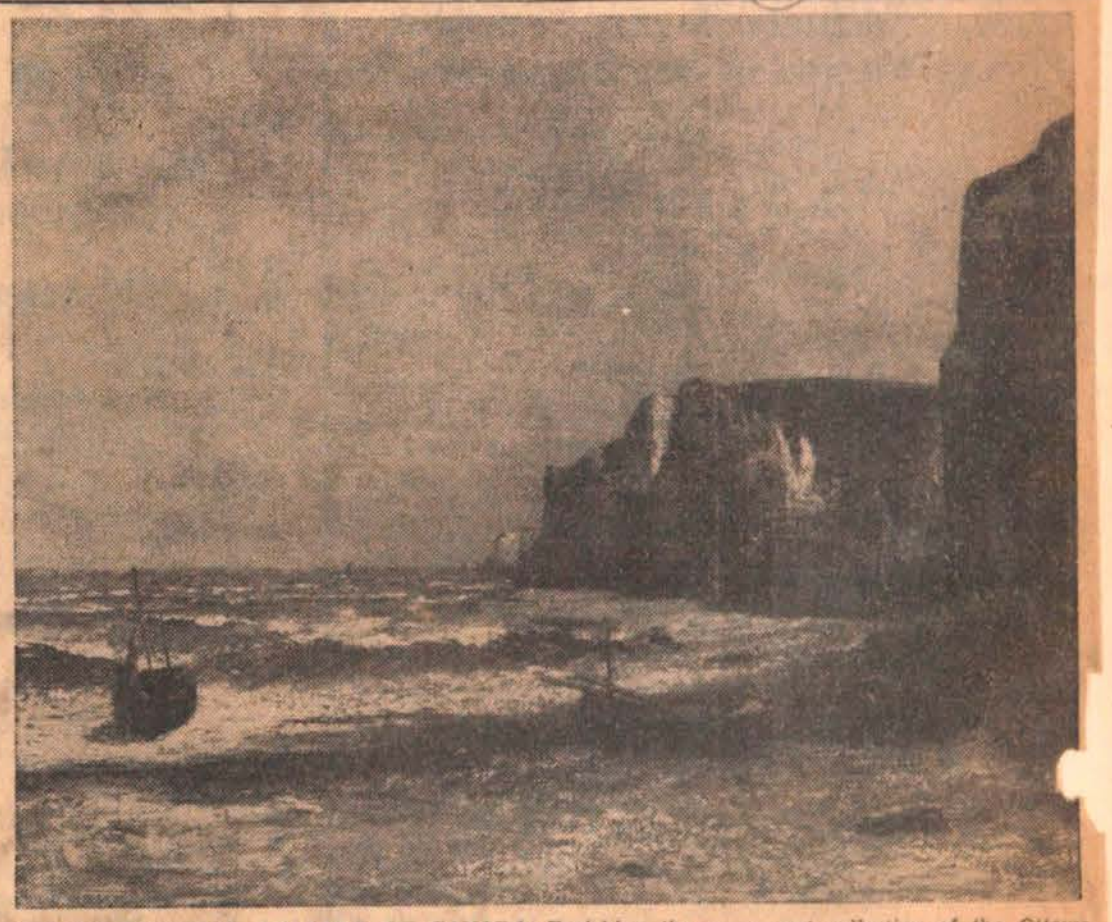
First let me say I have never had any tuition in art, I just like to paint when I feel like it. Possibly this is why I consider 75 per cent of the exhibits a sheer waste of canvas, paint and money.

Perhaps some of your readers will enlighten me and let me know what I failed to see in the exhibition.

I contend that not more than ten of the exhibits came up to the standards of the permanent collection in the Galleries.

Just An Amateur

Gazette - May 28 - 1947



GIFT TO NATIONAL GALLERY OF CANADA: Enriching the permanent collection of the Ottawa institution is "Rocks at Etretat," by the French painter Gustave Courbet, which has been presented by H. S. Southam, C.M.G., chairman of the Board of Trustees of the National Gallery of Canada. This canvas, which was seen in Montreal several years ago on the occasion of a loan exhibition held in the galleries of the Art Association of Montreal, is a solidly painted scene of cliffs and rolling sea with fishing boats drawn up in the foreground. It is impressive in arrangement and there is convincing movement in the breaking waves. Courbet, born at Ornans (Doubs) in 1819, studied in Paris but soon decided to go his independent way and won a reputation as a painter of forest scenes, landscapes and marines. He was not uniformly successful in getting his work accepted by the Salon in the days of his struggles and when recognition came to him the early bitterness remained and he refused the Cross of the Legion of Honor offered him by Napoleon III. He had become interested and active in political movements and in 1871 was elected a member of the Paris Commune and by a council of war was found guilty of complicity in the destruction of the Vendome Column and condemned to pay the cost of its restoration—300,000 francs. Courbet went to Switzerland in 1873 and died in 1877.

Le dessin industriel

(7)

Sept. 21 1948

Exposition de ses applications aux articles d'usage courant.

La section de dessin industriel de la Galerie nationale, à Ottawa, et l'Ecole d'architecture de l'université de Toronto avaient préparé un kiosque pour l'Exposition canadienne de Toronto, intitulé "Canadian Designs for Everyday Living" (Le décor canadien du foyer). Ce sont les objets réunis sous ce titre qui sont maintenant exposés à l'Art Association, 1379 ouest, rue Sherbrooke, jusqu'au 17 octobre.

Comme le titre de l'exposition l'indique, il ne s'agit pas d'objets rares, mais plutôt de meubles et d'ustensiles courants, fabriqués en série. Une série de tableaux analyse les qualités que l'on cherche dans ces articles; la secrétaire de l'exposition distribue des questionnaires aux visiteurs, qui peuvent comparer leur opinion à celle des dessinateurs industriels.

La théorie fonctionnelle de l'art

Les organisateurs de l'exposition, dont M. Donald-W. Buchanan, directeur de la section de dessin industriel de la Galerie nationale, veulent évidemment prouver qu'on peut allier la commodité, la solidité et le bon marché à l'harmonie des formes, et qu'un objet n'est jamais si beau que lorsqu'il répond parfaitement à une fonction, selon les théories de M. Le Corbusier.

Les tableaux indiquent les organismes créés par les industriels pour étudier le dessin de nombreux articles. L'exposition intéressera les ménagères, les marchands, les ingénieurs, qui peuvent offrir aux intéressés les conseils que leur suggèrent l'usage et l'expérience, ainsi pour le plan de la cuisine.

Quant aux meubles de salon, même les gens de moyens modestes préfèrent certainement un peu plus de fantaisie, comme l'artisan peut leur en donner. Mais le premier souci des organisateurs est évidemment de répondre aux besoins du plus grand nombre.

8A (16) La Presse. May 9.1947

Une terre, multitude d'esprits

May 9, 1947

L'exposition des peintres français va du réalisme à l'abstraction.

L'exposition de peinture et de sculpture organisée par l'Association française de l'Action artistique et la Galerie nationale du Canada vient d'ouvrir à l'Art Association, 1937 ouest, rue Sherbrooke. Chaque artiste est représenté par un seul envoi; le catalogue réunit 97 noms. Comme fait observer son préfacier, M. Louis Chéronnet, il est impossible de ramener l'art français à une doctrine, à une commune mesure. La présente exposition, si variée, ne renferme pourtant pas tous les peintres auxquels la critique française a consacré des articles ces dernières années. Mais il faut féliciter les organisateurs de n'avoir pas borné leur choix aux artistes les plus étudiés, les plus loués, et de montrer les oeuvres de quelques-uns qui font moins de bruit sans être dénués de mérite.

Eclat des couleurs

Voulez-vous la couleur avant tout, la matière riche et grasse? Arrêtez-vous au "Bouquet au vase de Delft" de Maurice Savreux. Si vous préférez que la lumière semble fondre toutes les couleurs, tous les objets sous les rayons, regardez un paysage de Pierre Montézin, tombé au milieu de l'exposition comme pour rappeler les impressionnistes de la fin du siècle dernier. Passons à l'autre extrême et voyons Henri Matisse nous représenter une femme avec trois couleurs principales: blanc, brun, violet.

Tout près flambent les rouges du portrait du danseur José Torrès, par Yves Brayer. Reposons nos yeux sur les gris de la "Rue Saint-Jacques", celle de Paris, que nous montre Germain Delatousche: ailleurs André Planson nous étale "La plaine d'Orange", brûlée par le soleil.

Beaux effets de couleur avec des moyens restreints

Deux couleurs: blanc et brun, avec un peu de gris, et Robert Humblot nous représente superbement "la Cuisinière", entourée de gibier de plume; sujet modeste, économie de moyens, mais comme l'oeuvre est achevée. Aux amateurs de petits tableaux, mais travaillés avec scrupule, recommandons "la Rose et le Réséda", de Jules Lefranc.

"Les Acrobates" de Fernand Léger entremêlent les formes d'une manière massive et monumentale, qui rappelle les grands édifices utilitaires de notre époque. Georges Rohner oppose les gris au rouge d'une manière frappante en nous rappelant l'histoire de saint Martin partageant son manteau avec le mendiant. Henri de Waroquier dresse devant nous quelques masques de tragédies avec l'énergie, le mouvement emporté qui marquent presque toutes ses oeuvres.

Visions de joie, de calme, ou de souffrance

Détournons-nous de ces visions de force vers d'autres plus riantes, par exemple "les Néréides" de François Quelvée, ou vers "l'Enfant aux dominos" de Lucien Fontanarosa. De ce visage paisible, nous pouvons revenir à l'expression torturée de "la Femme au bosquet", d'Edouard Goerg. André Marchand dit aussi la souffrance, avec des moyens tout différents, dans "la Guerre".

Des toiles de Picasso, André Lhote, représentant le cubisme; elles s'adressent évidemment aux esprits susceptibles de s'attacher au seul jeu de formes dessinées hors de toute imitation du réel. Etes-vous rebelle à la géométrie? Alors regardez Jean Aujame fondre bruns clairs, roses sombres et vieux rose, dans "la Rêverie à la feuille jaune". Notre choix est fait au hasard; il est des exposants connus que nous n'avons pas nommés; que notre énumération laisse entendre seulement la diversité des talents qui se sont épanouis à la même époque, dans la même capitale: Paris.

Sculptures d'une équilibre classique

Quelques spectateurs, déroutés de tant d'inventions, demandent à voir une oeuvre d'équilibre classique. Qu'ils contemplent alors un buste du sculpteur Marcel Gimond, ou la Vénus anadyomène de Raoul Lamourdedieu. S'ils regrettent les élégances agréables des culptures du siècle dernier, ils se les rappelleront devant la Pomone de Paul Cornet. Chez les sculpteurs comme chez les peintres, les noms prouvent que Paris attire toujours non seulement les enfants du pays, mais de nombreux étrangers.

(1)

Une Madone de notre époque

Les artistes médiévaux ne se soucialent point d'exactitude documentaire et costumaient les personnages de la Bible comme ceux de leur époque. M. LOUIS-ALFRED COURMES fait comme eux, et revêt cette "Vierge habillant l'Enfant" d'une toilette de notre temps, comme pour symboliser que la croyance à l'incarnation reste la nôtre, à travers tous les changements historiques. Ce tableau figure à l'exposition de la peinture française contemporaine, que nous présente actuellement l'Art Association. (cliché LA PRESSE)

May 10. 1947

Un jardin de Méditerranée

Le peintre ALBERT MARQUET est connu depuis longtemps pour ses paysages de la Seine, ses scènes des ports français. C'est ce "Jardin d'Alger" qui le représente à l'exposition des peintres français contemporains, à l'Art Association. Les spectateurs admireront la richesse des verts dont l'artiste pare les feuillages. — (cliché LA PRESSE) May 10, 1947

(3)

May 3. 1947

Aux premiers feux du soleil

Les poètes saluent l'aurore, le mystère des départs en bateau, qui pour eux symbolisent l'annonce d'un monde nouveau et meilleur. Mlle MARGOT PICHE montre, au salon du Montreal Camera Club, une photographie qui elle aussi nous parle des promesses du soleil levant et du départ. Le salon, ouvert à l'Art Association, offre d'autres paysages poétiques aux curieux. May 3, 1947

(4)

MAY 3.1947

May 3, 1947

Des objets simples aux évocations sentimentales

Comme d'habitude, le Montreal Camera Club tient son salon annuel de photographie à l'Art Association, 1379 ouest, rue Sherbrooke. Quelques exposants tirent parti de la lumière pour donner du prix aux objets les plus simples, ainsi M. Fred Bauer lorsqu'il regarde de simples feuilles de chou, M. H.-J. Ensenberger en fait autant devant un cactus, M. George Repa devant les pommes de terre. M. Richard Mathers tire une composition décorative de cerceaux de broche à clôture.

La plupart des spectateurs préfèreront des photographies dont l'attrait réside non seulement dans l'art avec lequel les objets sont présents, mais dans le sentiment qu'elles éveillent, ainsi une vue du vieux Québec prise par M. John-G. Mulder, la "Féerie d'hiver" de M. Jon Rasmussen.

Les habitués des grands concerts s'arrêteront au portrait méditatif de M. Désiré Defauw par Mme Anne-Pilger Dewey, ou au pianiste que M. Hal Roberts nous montre devant son instrument, le front inspiré, au moment où il va tenir tête victorieusement à tout un orchestre, pendant un concerto monumental.

Aimez-vous les films historiques, les costumes de jadis? Regardez alors "la Jeune fille au manchon" de M. F.-Lennard Casbolt. Méditez sur les ruines de Pompéi dont M. H.-C. Goldsmith nous montre quelques colonnes.

Aux amateurs d'atmosphères vaporeuses, conseillons "l'Aube sur les marais" de Mme Helen-C. Manzer, ou encore le panorama d'une grande ville industrielle baignée de brume et de fumée, vu par M. O.-E. Romig. La neige travaillé par le vent prend les plus variées, comme le sable des plages et du désert; elle a retenu l'objectif de M. R.-S. Echlin, comme de M. Clarance Sims.

Parmi les photos en couleurs, retenons les envois où M. Arthur-M. Underwood, membre du jury, a rendu toute la richesse de belles céramiques, d'un bouquet de pensées, aussi le "Décor" d'un salon où nous introduit M. Leon-Craig Forgie.

Le salon est ouvert jusqu'au 25 du mois.

François Gagnon

(2)

May 17. 1947

Entre le ciel et la mer

Depuis toujours les formes sans cesse changeantes des nuages et des vagues exercent leur attrait sur les peintres. Les photographes non plus ne peuvent s'en déprendre. Voici par exemple "le Rythme de l'Océan", belle vue prise par Mme E.-L. CAPREOL, de Montréal, et exposée au salon de photographie du Camera Club, à l'Art Association. May 17, 1947

(5)

ART MUSEUM HEADS ARRIVE THURSDAY

Gazette May 28/47

Majority in Party From United States; To Be Lunched by Dr. C. F. Martin

(1) (A)

Arriving here tomorrow from various points will be a party of officers and members of the Association of Art Museum Directors. The visitors numbering slightly over 30, some accompanied by their wives, are mainly from the United States, an exception being Martin Baldwin, of Toronto, who is secretary-treasurer of the Association, of which William M. Milliken, Cleveland, Ohio, is president, and Frederick Mortimer Clapp, New York, is vice-president.

In the morning executives and members will hold a meeting at the Art Gallery, to be followed by a luncheon on the premises tendered by Dr. C. F. Martin, president of the Art Association of Montreal, when the visitors will meet members of the council of the local association. The afternoon will be occupied in touring the galleries of the Art Association and some private collections will also be viewed. There will be a dinner at the Ritz-Carlton at night, following which the visiting party will depart for Quebec where business meetings will be held and the Quebec Provincial Museum collection and other art treasures surveyed.

Composing the party will be the following:

Philip R. Adams, Director, The Cincinnati Art Museum, Cincinnati, Ohio; Frederick Mortimer Clapp, Director, The Frick Collection, New York; Charles C. Cunningham, Director, Wadsworth Atheneum, Colt, Morgan and Avery Memorials, Hartford, Conn.; Albert Christ-Janer, Director, Museum of Cranbrook Academy of Art, Bloomfield Hills, Mich.; G. H. Edgell, Director, Museum of Fine Arts, Boston; Joseph T. Fraser, jr., Director, Pennsylvania Academy of the Fine Arts, Philadelphia; Paul Gardner, Director, William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, Kansas City, Mo.; Paul H. Grummann, Omaha, Neb.; Bartlett H. Hayes, Director, Phillips Academy, Addison Gallery of American Art, Andover, Mass.; Thomas Carr Howe, jr., Director, California Palace of the Legion of Honor, San Francisco; Dr. Grace L. McCann Morley, Director, San Francisco Museum of Art, San Francisco; Julien Cain, Paris.

Charles Nagel, jr., Director, Brooklyn Museum, Brooklyn, N.Y.; Wilbur D. Peat, Director, Art Association of Indianapolis, the John Herron Art Institute, Indianapolis, Ind.; Arthur Pope, Director, Harvard University, Fogg Museum of Art, Cambridge, Mass.; John Marshall Phillips, Associate Director, Yale University Art Gallery, New Haven, Conn.; Charles H. Sawyer, Director of Worcester Art Museum, Worcester, Mass.; Hardinge Scholle, Director, Museum of the City of New York; Martin Baldwin, Curator, The Art Gallery of Toronto, Toronto; William M. Milliken, Director, Cleveland Museum of Art, Cleveland, Ohio.

David E. Finley, Director, National Gallery of Art, Washington, D.C.; Gordon Washburn, Director, Museum of Art, Rhode Island School of Design, Providence, R.I.; Mrs. Adelyn D. Breeskin, Acting Director, Baltimore Museum of Art, Baltimore, Md.; Edgar P. Richardson, Director, Detroit Institute of Arts, Detroit; Walter Heil, Director, M. H. de Young Memorial Art Gallery, San Francisco; Russel A. Plimpton, Director, Minneapolis Institute of Art, Minneapolis, Minn.; Siegfried R. Weng, Director, Dayton Art Institute, Dayton, Ohio; Lee H. B. Malone, Director, Columbus Gallery of Fine Arts, Columbus, Ohio; Frederick B. Robinson, Director, Museum of Fine Arts, Springfield, Mass.; Archibald Gibson Wenley, Director, Freer Gallery of Art, Washington, D.C.; Horace H. F. Jayne, Vice-Director, Metropolitan Museum of Art, New York; John E. Abbott, Director, Museum of Modern Art, New York; Duncan Phillips, President and Director, Phillips Memorial Gallery, Washington, D.C.

(B)

In the adjacent gallery, under the auspices of the Montreal Amateur Photographer's Club, is a collection of colored photographs. The subjects show no departure — landscape, fruit, flowers, heads, figures etc., and the coloring has been done with varying effectiveness. Those contributing to the show are E. L. Baillie, Halifax, S. Barker, Montauban, Que., E. J. Drew, Montreal, George Fearnley, Outremont, L. C. Forgie, Rochester, N.Y., C. E. French, Lachine, J. C. Gowing, Tahoe City, Calif., H. V. Green, Al. Harris and F. C. Houghton, all of Montreal, Jaquelin Jones, Memphis, Tenn., J. Marriott, Wolfville, N.S., George Millett, Verdun, D. Stevens, Montreal, M. W. Tilden, Chicago, Ruth E. Tremor, Buffalo, W. G. Turini, Westmount, Laura A. Turner, Buffalo, F. M. Watkins, Chicago, and C. Weaver, Montreal.

~~Star May 28, 1947~~

Art Directors To Visit City

(2)

Association Members Being Feted Tomorrow

Officers and members of the Association of Art Museum Directors from all parts of the United States will spend tomorrow in Montreal before proceeding to Quebec for business meetings. In the morning they will hold a private meeting at the Art Gallery and will be entertained at luncheon on the premises.

In the afternoon they will tour the galleries of the Art Association and also view the Van Horne and Hosmer private collections. There will be a dinner in the evening at the Ritz-Carlton Hotel.

William M. Milliken, director of the Cleveland Museum of Art, is president of the Association, while Martin Baldwin, curator of the Art Gallery of Toronto, is secretary-treasurer. Frederick M. Clapp, director of The Frick Collection, New York, is vice-president.

The luncheon is being given at the Art Gallery by Dr. C. F. Martin, president of the Art Association of Montreal, who with Cleveland Morgan was recently made an honorary curator of the Association of Art Museum Directors.

Dr. Martin will be unable to be present due to illness, but members of the council and of the executive committee of the Montreal association have been invited to the luncheon.

At Quebec, the Provincial Museum and other collections will be inspected following business meetings.

~~Gazette May 31, 1947~~

Paintings By Chinese To Be Exhibited Here

Work of Wang Chi-Yuan and Color Photography Show Due

(3)

Two exhibitions are announced by the Art Association of Montreal — modern Chinese paintings by Wang Chi-Yuan, and a show of colored photography by the Montreal Amateur Photographers Club

Chi-Yuan, who arrived in the United States in 1941 and now has a studio in New York, has held a number of exhibitions in various parts of the country—San Francisco, New Orleans, Seattle, Cincinnati, St. Louis, Oberlin, New York, Philadelphia, Montclair and Springfield—has written many books on art and was invited by the Ministry of Education in China to draft standard art text books for use in the normal schools.

He was born in Hsi Hsien, Anhwei Province in 1894, taught in many schools in China and in 1922 he became head of the Faculty of Western Painting in the Shanghai College of Fine Arts. He did many paintings of the war areas in China, holding exhibitions in the Philippines, Singapore, Saigon, Annam, Hong Kong and Penang, to mention a few, contributing the money raised by these shows to the China Distress Relief Committee. In the field of art he has held the following positions: Vice-president of the Shanghai College of Fine Arts, head of the Shanghai Art Association, founder of the Chung Hwa Art Association and Pe Chuan Writing and Painting Association.

Contributing to the catalogue an appreciation of the painter, Pearl S. Buck writes in part: "The history of a people and of a nation can be read in the art of Chinese painting. . . The spirit of an invigorated people is in this new Chinese art. This new spirit is very clearly seen in the work of that very fine artist, Wang Chi-Yuan. Nothing could be more Chinese than his paintings, and yet somehow nothing could be more modern. The perspective of today is here. The vague gentle outlines of the past have become the background, and the foreground is bold and new. The result is that for the average person China suddenly becomes clear and comprehensible. The mountains are knowable, their harshness is acceptable. Bamboos come out of the mists and crackle in the wind. An orchid blooms out of its own stronghold upon the rock from which it springs, its fragility becomes tenacity. This is China."

June 7, 1947 Gazette

Wang Chi-Yuan Shows Variety in Paintings

Scrolls in Manner of Orient, Oils in Western Way at Art Association

(4)

Wang Chi-Yuan, former head of the faculty for Western painting in the Shanghai College of Fine Arts and an American resident since 1941 with a studio in New York, is holding an exhibition of his paintings in one of upper galleries of the Art Association of Montreal. He will give a talk and demonstration of techniques in the gallery on Wednesday afternoon from 3 to 5 o'clock.

There is much that is interesting in this show of modern Chinese paintings and the facility he shows in two manners, for there are some oils done in the Western way—direct and strong, but lacking the grace and poetry which invest the subjects characteristic of his native land. The water and ink scrolls are particularly appealing in their fine arrangement and deft, free treatment. "Bamboo in the Wind" reproduced on this page is one of a set of four, the others being "Rain", "Clear Weather" and "Covered with Dew", while an example of landscape, is "In the Yellow Mountains" where the impression of space is well suggested, though the subtle values of the distant heights have suffered in the reproduction. His knowledge of trees is evident in "The Aged Plum", and also in "Pine Tree", with its well suggested bark and the sense of being sturdy and thoroughly rooted. "Mountains in Clouds" is convincingly atmospheric, and the illusion of high places is caught in "Pavilion in the Yellow Mountains" with its row of buildings on a ledge and distant heights seen above a band of mist. Then, too, there is a set dealing with orchids, chrysanthemums have not been overlooked and graceful in pattern is the work called "Plantain Banana and Hibiscus". "Fishing in the Rain", a man in a boat with cormorants, well suggests the weather and hints at some discomfort.

Bamboos play their parts in the group of watercolors, and are airily treated in the work where some rich-hued chrysanthemums figure. The latter flower is much favored, there being "Autumn Chrysanthemems" and "Vermilion Chrysanthemums", while rich scarlet is rightly employed in "Poinsettias with Rock" and "Poinsettias with Bamboo", the gay colored bloom being much favored by the Chinese as a decoration at Christmas. "Rain on Li River", brings fisherman and cormorants into the theme, and in "Yangtze River" there is a boat in the foreground, patches of reeds and shipping in the middle distance and a range of mountains beyond, a work rich in the impression of space and air.

Flowers also figure in the works in oil—"Peonies" and "Chrysanthemums with Rock", but for the rest the treatment is truly Western, among the items being a well arranged still-life of oranges and grapefruit. "Faraway Thoughts" shows a dark-haired girl obviously dreaming with cheek resting against her hand, and "Lady in Chinese Dress", is a good subject. "Central Park, N.Y.", handy to his studio, has furnished a subject, his selection being the tree-edged lake, the arched bridge and distant tall buildings under a blue sky. There is also a head of a girl and a self-portrait, the latter showing the head of the painter seen behind his easel.

He also shows six drawings, the Chinese brush being employed for two figures, a pen for a couple of nudes and the remaining nudes are on black done with white gouache and green gouache respectively.

IN THE YELLOW MOUNTAINS, by Wang Chi-Yuan who is showing a collection of his paintings, which include water and ink scroll, watercolors, oils and Chinese brush and ink drawings, in the galleries of the Art Association of Montreal.

BAMBOO IN THE WIND, by Wang Chi-Yuan the Chinese artist now showing his paintings here.

Star - June 10/47

Chinese Painting Methods Are Shown

The Chinese painter, Mr. Wang Chi-Yuan, whose pictures in oil and water color are now being exhibited at the Art Association of Montreal, will give a demonstration of Chinese methods, particularly of the brushwork used in water color drawings, in the Art Gallery tomorrow, Wednesday, afternoon between 3 and 5 o'clock.

(5)

In the Lecture Hall the Canadian Handicrafts Guild is holding an exhibition of Indian crafts which will last until June 22.

7

Colorful Indian Crafts on View At Canadian Handicrafts Show

Gazette June 7, 1947

(6)

Colorful and grotesque face masks, stone tomahawks, ancient blankets made of goat's hair and rabbit fur and 200 other specimens of ancient and modern Indian crafts are on view at the Montreal Art Association, reminders of the lives and habits of Canada's earliest inhabitants.

The exhibition, assembled by the Quebec Branch of the Canadian Handicrafts Guild, was opened yesterday afternoon by T. R. L. MacInnes of the Indian Affairs Branch of the Federal Department of Mines and Resources, who commended the Branch for attempting to revive interest in the cultural development of the Indians.

Mr. MacInnes observed that in the past Indians had to be rugged individualists to survive. Their aspirations could be studied through their Arts and Crafts. He stated that many of their crafts still could not be duplicated by machinery.

Miss Alice Lighthall, chairman of the Indian and Eskimo Committee of the Branch, explained that many of the exhibits were the result of entries in a nationwide contest for modern Indian craftsmen sponsored by the Canadian Handicrafts Guild, to overcome the reluctance of many young Indians to learn the traditional techniques of their people.

The exhibition which will be open to the public until June 22, is largely made up of items from Canadian museums and private collections. During the summer a travelling exhibition will be sent through the West of Canada by the Hudson's Bay Company, to be supplemented in each centre by the handicraft of local Indians. The purpose is to show the high standard of old-time Indian craftsmanship to inspire contemporary Indians to do similar work.

At the Art Association the exhibition is arranged geographically in tribal groups, divided into west coast tribes, the plains' tribes and the eastern woodland tribes, whose different types of lives are reflected in their surviving crafts.

An old canoe of the Iroquois has been removed from the attic of the McCord museum, and is on display for the first time in some years. There is a ceremonial chest and a Chilkat blanket, made of mountain goat's wool and cedar bark, both fashioned by the Raida Indians of the Queen Charlotte Islands, B.C.

Among the exhibits is the mask collection of the British Columbia Indian Arts and Welfare Society, which combines both old and new. Representing the interior Salishan tribes is a tray, papoose basket and food dish. The more colorful red, yellow, blue and white moccasins of the Sioux Indians of the plains are to be seen. Also shown is quill embroidery on moosehide, and soft leather moccasins of the Cree.

Scalps, a sinew-sewn boys' trousers and jacket, chieftians headdresses and ceremonial coats, wampum belts for negotiating tribal treaties, pipes of piece, whittling knives, chair seats, nearly two centuries old, are among the many items of interest in the collection.

Mrs George S. Currie, president of the Quebec Provincial Branch of the Canadian Handicrafts Guild, introduced Mr. MacInnes.

9 (17)

9A (18) (1)

Indian Crafts Exhibit Opened

Star. June 7, 1947

A colorful and comprehensive exhibit of Indian craftsmanship sponsored by the Canadian Handicrafts Guild was officially opened yesterday afternoon at the Montreal Art Association, Sherbrooke street. It will continue until June 22. Shown here, inspecting the exhibits, are left to right: **T. R. L. MacINNES,** of the Indian Affairs Branch, Ottawa, who formally declared the exhibition open, **MRS. GEORGE CURRIE,** president of the Quebec Branch of the Guild, and **MISS ALICE LIGHTHALL,** chairman of the Indian Committee of the branch.

Colorful Show Includes Demon Masks to Scare Off Disease

THE Canadian Handicrapts Guild is sponsoring an exhibition of Indian crafts at the Montreal Art Association, 1379 Sherbrooke street west from today until June 22, inclusive.

Yesterday afternoon, T. R. L. MacInnes, of the Indian Affairs Branch, Department of Mines and Resources, Ottawa, officially opened the display. He noted that the arts and crafts of the Indians expressed their interests, dreams and aspirations in life and the varied exhibits demonstrated their versatility.

The speaker said that the Government department was most interested in the work of the Guild. Such an exhibition was very important from the cultural and aesthetic viewpoint, he stressed, and would help foster and revive the great cultural and historical significance of the Indian race.

Mr MacInnes was introduced by Mrs. George Currie, president of the Quebec branch of the Guild, and thanked by Miss Alice Lighthall, chairman of the Indian and Eskimo Committee of the branch. The latter explained that many of the exhibits were the result of entries in a nation-wide contest for modern Indian craftsmen sponsored by the Guild to overcome the reluctance of the young Indians to learn the traditional techniques of their people.

The exhibition is largely made up of items from Canadian museums and private colections. During the summer a travelling exhibition will be sent throughout the Dominion and will be supplemented in each section by the handicraft of local Indians. The purpose is to show the high standard of old - time Indian craftsmanship to inspire present-day Indians to do similar work.

The more than 200 exhibits include every phase of Indian craftsmanship and range from a birch bark canoe to demon masks to frighten away disease.

(5)

Canadian Art On Display for City Visitors

Standard Jul 5th. /47

Many tourists who visit Montreal are lovers of fine art according to attendants at the Art Gallery. Each year increasing number of visitors flock to the Museum of Fine Arts on Sherbrooke Street to view the Canadian exhibits in the galleries.

Chief attraction, say gallery officials, is the collection of national paintings. This week the permanent collection by Canadian artists has again been hung for the benefit of visitors.

The exhibit of contemporary paintings depicts scenes of Canada, its people and customs. It is one of the finest exhibits of its kind in the country, and contains modern and impressionistic art as well as academic works of well known Canadian painters.

The colorful painting "In the North Land" by Tom Thompson, OSA, is one of the finest examples of Canadian scenery in the collection. Strong representative pictures of Quebec life are "Autumn, St. Sauveur" by Robert Pilot, RCA and "Street in Quebec" by A. Y. Jackson. Richard Jack, RA, RCA is represented in the collection with his painting "The Green Bottle".

Early Canadian painters such as Cornelius Krieghoff, Sheriff A. Scott, Edmond Dyonnet and Suzor Cote are represented in their individual style by works in another gallery. Also in this collection is the painting "On the Westlynch's Farm" by R. C. Lougheed, an American artist commissioned to paint in Canada during the war.

Of primary interest to tourists is the collection of the well known artist, J. W. Morrice, which occupies an entire gallery on the second floor. In another gallery is a collection of mezzotints and lithographs donated by the late John W. Cook.

(6)

Local Art Museum Director Accepts Montreal Posts

By ELINOR PILLSBURY

Two important positions in Montreal have been accepted by Robert Tyler Davis, director of the Portland Art museum since September, 1939. He leaves here to become director of the Art Association of Montreal and professor of fine arts at McGill university.

Robert T. Davis

As director of the Montreal museum starting in September, Davis hopes to duplicate the type of expansion he accomplished here. As professor of fine arts at McGill university, he will head a new department to be built up to equal the standard of the other schools and departments.

* * *

DURING HIS EIGHT years in Portland, he has built up a small, inactive museum, which not only remained open throughout the war but served the community importantly during that period, into an institution of widely ramified influence in the city's art and cultural life.

Always he has stressed the socially significant aspects of art education and use of the museum, as well as the classroom, as a tool of education.

Another change at the museum is the resignation of Aubrey R. Watzek as treasurer and board member. The vacancy has not been filled yet, according to Pietro Belluschi, president of the board.

Gazette - July 5 1947 (3)

July, August Closing Of Galleries Sunday

During July and August the galleries of the Art Association of Montreal will be closed on Sunday, according to a notice posted there this week.

Special exhibitions in the galleries are over until the autumn, and the rooms have been hung with items from the permanent collection—French paintings in the east gallery, Canadian works in the central gallery and contemporary Canadian in the west gallery. In one of the narrow galleries off the upper hallway is a group of various works, mainly watercolors, more than half of the space being devoted to a really inpressive collection of painting by J. W. Morrice, R.C.A., the corresponding adjacent gallery holding a collection of mezzotints.

La Presse Sept. 22. 1947

R. Tyler Davis

L'art et le public

La Presse

Les idées du nouveau directeur du musée de l'Art Association

Sept. 22 1947

M. Robert-Tyler Davis vient d'être nommé directeur du musée de l'Art Association et professeur de beaux-arts à la faculté des Arts de l'université McGill. Il a accueilli avec beaucoup d'amabilité un journaliste de la "Presse" et lui a exposé ses vues sur le rôle d'un musée.

M. Davis dit que le musée doit faire comprendre et aimer au public quelques oeuvres choisies. Dans ce but le directeur de la maison doit se preoccuper de la qualité plutôt que de la quantité, et soigner la présentation des oeuvres, de sorte qu'elles créent chez le spectateur une impression profonde et durable.

Gagner la sympathie, plutôt que d'imposer ses vues

D'autre part M. Davis ne croit pas aux bouleversements subits. Il n'est arrivé ici que depuis peu. Il veut d'abord étudier avec attention, avec réflexion les oeuvres du musée qui lui est confié, et le public montréalais, pour ensuite refaire le classement et la présentation. Il ne veut pas imposer ses idées; il croit que l'enseignement consiste à gagner la sympathie du spectateur, de l'auditeur, en lui présentant ce qui répond à son esprit, plutôt que de lui proposer brusquement des oeuvres et des idées auxquelles il n'est pas du tout préparé.

M. Davis croit qu'un musée ne doit pas se contenter de présenter les peintres connus, mais doit se renouveler, afin de soutenir sans cesse l'attention du public.

Grand intérêt pour notre peinture

M. Davis, diplômé de l'école des Beaux-Arts de l'université de Harvard, a aussi étudié en France. Il parle facilement notre langue, et sait que depuis quelques années nos peintres ont beaucoup travaillé, selon les tendances les plus diverses.

Il tient donc à nouer des relations avec les peintres canadiens-français avec notre école des Beaux-Arts e notre école des Arts graphiques. I est persuadé que les échanges d'oeuvres et d'idées ne peuvent qu'êt profitables aux deux côtés.

Sunday Marks Closing Of Indian Crafts Show

Gazette ~~June~~ 21/47

Chinese Paintings and Colored Photographs Remain at Art Association of Montreal

Closing of the galleries of the Art Association of Montreal at the end of Sunday afternoon will mark the finish of the exhibition of Indian crafts by the Canadian Handicrafts Guild, an offering which has drawn a good attendance. Next week when the exhibits have been removed from the Lecture Hall the walls will be hung with paintings from the permanent collection of the Association which have not been seen recently.

In two of the upper galleries are exhibitions which will remain on view until June 29—a collection of colored photographs which are being shown under the auspices of the Montreal Amateur Photographer's Club, and the display of Chinese paintings by Wang Chi-Yuan, who came from China to the United States in 1941 and now has a studio in New York. This collection has excited a good deal of interest as it shows the artist in two manners — work in the Oriental way and also some oils Western in handling constituting the offerings.

The main galleries, after a season of varied exhibitions, have been rehung with paintings from the permanent collection and will probably remain so until the autumn. The eastern gallery holds the collection of French paintings which look very well in their retoned frames, the central gallery contains Canadian paintings by men, now passed on, who were the leaders in Montreal art life, and examples by others of a later period who have done or are doing worthy work, while the western gallery is devoted to contemporary Canadian art.

Tom Thomson's Work For Art Association

Four Typical Small Oils at Northland Are Gift of A. Sidney Dawes

(4) (A)

Gazette June 28, 1947

Tom Thomson the Ontario artist whose death by drowning in Canoe Lake occurred 30 years ago on July 8, is now more generously represented in the permanent collection of the Art Association of Montreal through the gift by A. Sidney Dawes of four typical sketches in oils. Hitherto this painter's art has been known to visitors to the Montreal gallery by the large canvas of a Northern lake seen through a screen of young birches, and the new group of small works, at present appropriately hung outside the Lecture Hall, are a valuable addition. All are subjects of the Northland, but there is variety in the matter and in the brushwork which will appeal to picture-lovers and to students who appreciate direct, spontaneous painting.

"Northern Lights," habitually intriguing to painters and others who find solace in the remote Silent Places, occasionally challenged Thomson's brush and also those of his artist friends who were later to compose the Group of Seven. It shows a bit of wooded country edging water and the vertical spires of light darting above a patch of dark cloud. There is a sense of profound silence and of loneliness, too, but it is obviously one of those aerial displays when the chance of other beams spurting skywards makes the thought of the tent and rest a very minor matter.

"Rock, Burnt Country," a common enough scene in some sections, is a crisp, simple record of what fire does to the forest—solid rocks in soil that has been cleaned of all vegetation, some fallen trees and a few standing, seen against a distant mountain.

"Algonquin Park" is more cheerful in spirit—a stretch of water, a row of birches backed by some low bush and a distant mountain seen under a glowing sky. The near shore with the suggestion of stumps and submerged timber is capitally put in.

"Early Autumn, Algonquin," compared with the foregoing sketch, is broader in handling—trees, some showing hints of autumn leaf, on a bank edging water under a blue sky and an uprooted spruce, stripped of bark and foliage, leaning into the stream. It is a true record, "spotted," as it were, in passing by a painter who had the faculty of seeing the artistic possibilities of often uncompromising material.

This sense of seeing the opportunity of making something out of "ordinary" bits encountered seems a marked characteristic of the art of Thomson. His main interest does not lie in recording country that was just "made" for a painting, but in the incidental items he found on trail, hill and lake shore. This aspect of his work, save in his large gallery pictures, was very marked in the collection of his sketches which many years ago Dr. J. M. McCallum, of Toronto, lent for exhibition at The Arts Club here, the first show to reveal the qualities of the art of Thomson about whom Montrealers had heard a lot. The Arts Club show was so well attended and the interest aroused was so keen that the late J. B. Abbott, then Curator and secretary of the Art Association of Montreal, secured permission from Dr. McCallum to later transfer the sketches to the Art Gallery for an exhibition there.

The gift by Mr. Dawes enriches the Art Association's collection. The sketches and paintings by Thomson have for many years rarely come into the market, and this in a measure has also applied to the work of the late J. E. H. MacDonald, R.C.A., one of the stalwarts of the Group of Seven, who until this week had been unrepresented in the Art Association's galleries. Now, by purchase, "Lake O'Hara," from his brush can be listed, and the oil, showing distant snowclad peaks and nearby wooded mountains edging green water centres the four sketches by Thomson, whose friends and companion painters included MacDonald, Lismer, Varley, Carmichael and, later, Jackson.

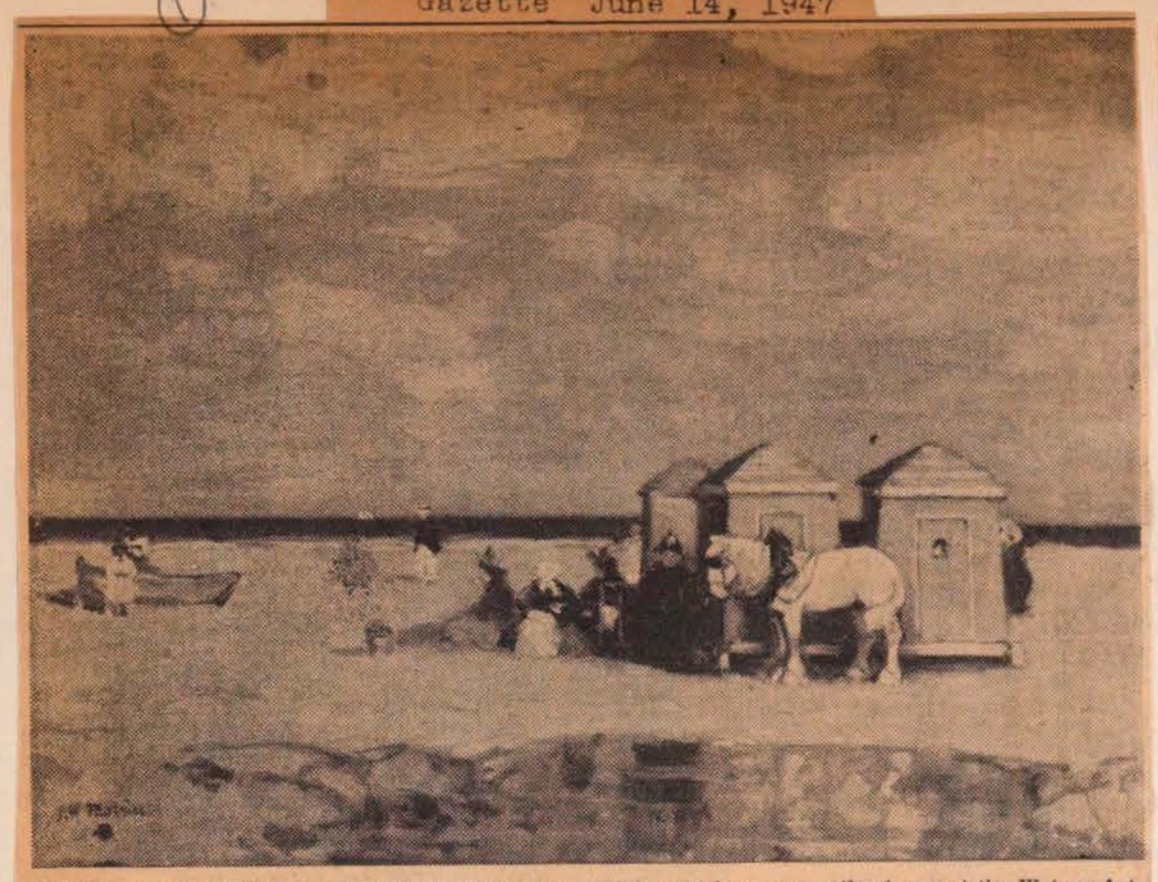
It was MacDonald who designed the plate and composed the inscription on the cairn erected at Canoe Lake, which reads:

"To the memory of Tom Thomson, Artist, Woodsman and Guide, who was drowned in Canoe Lake, July 8th, 1917. He lived humbly but passionately with the wild. It made him brother to all untamed things in nature. It drew him apart and revealed itself wonderfully to him. It sent him out from the woods only to show these revelations and it took him to itself at last."

Holiday at Art Gallery (5)

In connection with the Dominion Day holiday, the galleries and all other departments of the Art Association of Montreal will be closed all day on Monday and Tuesday.

Gazette June 14, 1947



BEACH AT ST. MALO, by the late J. W. Morrice, R.C.A., which was recently shown at the Watson Art Galleries, 1434 Sherbrooke street west, has been acquired for the permanent collection of the Art Association of Montreal and is now on view outside the Lecture Hall on the lower floor of that institution. This canvas of a French region which the Montreal artist found rich in interesting material is a bright, sunny scene showing a white horse, green bathing houses with figures nearby, a boat on the stretch of sand and a blue sea and distant ship under a Summer sky with clouds, the foreground being occupied by a pool with reflections. It is a broadly painted work of fine tonal values.

G. W. MACDOUGALL SERVICE TOMORROW

Prominent Lawyer and Industrialist Dies at Hospital Saturday

Prominent in the legal profession and commercial life of Montreal for more than half a century, Gordon W. MacDougall, K.C., died suddenly Saturday night at the Royal Victoria Hospital in his 76th year.

Mr. MacDougall, who was born and educated in Montreal, was, at the time of his death, senior partner in the legal firm of MacDougall, Scott, Hugessen and Macklaier, vice-president of the Montreal Trust Company, chairman of the board of the Shawinigan Water and Power Company, and held directorships in many other industrial firms.

After graduating from Montreal High School, Mr. MacDougall at-

GORDON W. MacDOUGALL, K.C.

tended McGill University where he was known as an all-round athlete, excelling in football and hockey. At last year's reunion, he was the second oldest living McGill football captain.

He obtained his degree of B.A. in 1891, and graduated B.C.L. three years later, the valedictorian of his class. He formed a partnership with the late Eugene Lafleur, K.C., the firm subsequently becoming that of MacDougall, MacFarlane and Barclay. In 1909 he was appointed a lecturer on civil procedure at McGill, and held the appointment for some years.

Mr. MacDougall was long recognized as one of the leading corporation counsel in Montreal, and was held in high esteem in professional and business circles in Montreal. In 1921 he was unanimously elected Batonnier of the Montreal Bar and was, for several years, a member of the council of the Bar.

Mr. MacDougall lived at 3534 Ontario avenue, and had his summer residence at Murray Bay. He was a member of the Mount Royal St. James', University, Montreal Racquet, Royal Montreal Golf, Mount Bruno Country and Montreal Jockey Clubs.

He is survived by his widow, the former Hilda Beatrix Marler, one son, Gordon H. MacDougall; and four daughters, Mrs. G. B. Foster, Mrs. E. H. Eberts, of Arvida, Mrs. Paul Pitcher and Mrs. R. L. Denton.

Funeral service will be conducted at St. George's Church by Ven. Archdeacon Gower-Rees tomorrow afternoon at 2.30. Interment will follow in Mount Royal Cemetery.

Gazette, 28th July

Art Expression Course Offered

Gazette Sept.26/47

A course in creative expression for pre-school children, open to nursery school, play school and kindergarten teachers, will be given this year at the new Art Centre of the Art Association of Montreal, Dr. Arthur Lismer, R.C.A., LL.D., educational supervisor of the association announced yesterday. The course is the first of its kind in Montreal.

"This course inaugurates what promises to be a busy and important season as the Art Association expands its facilities at the new Art Centre, on Ontario avenue," he said.

Sponsored by the Montreal Nursery School Association, the course is open to teachers, students in training and volunteers actively engaged with school, settlement, hospital or other groups of pre-school children.

To be given by the educational department of the Art Association, the course will cover the various aspects of creative expression with children under six, Dr. Lismer explained.

Lectures and demonstrations in the use of paints, clay, paper, blocks, simple puppetry, shadowgraphs and related materials will be included.

Those taking the course will have the opportunity also to observe children in their art classes and to have actual work in small groups with children. Students will practice with materials themselves and try out techniques suggested for children.

Miss Audrey Taylor, chief instructor of children at the Art Association of Montreal, and a leader in the field of study and education in creative expression, will be in charge of the course.

Montreal Nursery School Association officials said yesterday that "the starting of such a course during a season when new pre-school groups are being organized and parents continue to ask for more and better trained teacher is extremely fortunate.

"Educators and psychologists place increasing importance on creative activity for children in the younger age brackets as leading towards broader interest in life, healthier mental outlook and confidence in one own's ability."

The course will start on October 6 at 7.30 p.m. and continue for six or seven weeks with three classes per week, Monday, Tuesdays and Wednesdays from 4 to 6 p.m. Registration is limited and closes at the Art Centre on October 4.

STAR - August 26, 1947

New Director of Art Group Emphasizes True Museum Role

R. T. Davis, First Fine Arts Director At McGill, Stresses Color, Community Value

MUSEUMS and morgues should no longer have anything in common as the modern museum is a place which is very much alive, according to Robert Tyler Davis, the first professor of fine arts at McGill University and newly appointed director of the Art Association of Montreal, who has arrived here to take over his joint posts.

Mr. Davis, a graduate of Harvard University and former director of the Art Museum at Portland, Oregon, was welcomed to the city by Dr. Charles F. Martin, president of the Art Association, and Dean A. H. S. Gillson of the faculty of arts and science at McGill University where, at the coming session, he will inaugurate an elective course on "History of Art." Other courses are to be announced later, as arranged.

Centre of Color, Life

Color and activity are two of the predominant characteristics of the museum with a program, Mr. Davis pointed out. At Portland, Oregon, the museum was not only a place to hang pictures, but also a centre of communal activity such as flower shows, Sunday afternoon concerts, a centre for handicrafts and children's art classes. "A museum," he said, "should be a place where people feel at home. It should be the most beautiful place in the community—to which citizens of all ages enjoy going."

Mr. Davis was struck with the great strides which the Art Association of Montreal had made under the direction of Dr. Martin and his associates. He welcomed the opportunity to work in Montreal because of the traditional philanthropic generosity with which this city supported its institutions and the color which was imparted by the cultures of two great civilizations — English and French. He had heard of the work of French-Canadian artists and had long wished to know the artists themselves, particularly in view of his knowledge of French gained during his art studies in Paris.

Harvard Graduate

The new professor and director was born at Los Angeles, Cal. He studied there and then entered Harvard where he obtained B.A. and M.A. degrees. His interest in the fine arts was linked for many years with his participation in the Little Theatre movement. During his high school and university days he was active in the drama and is skilled in the preparation of sets in which art plays an important part.

After his studies in the fine arts department at Harvard he studied in Europe for a year and a half, returning to accept an appointment in the art department at the University of Rochester, N.Y. He spent four years there and then returned to Harvard for postgraduate museum training. For five years he was director of education at the Albright Art Gallery, Buffalo, before taking over the post of director of the Portland Art Museum, a post which he left to come to Montreal.

Robert Tyler Davis

ROBERT T. DAVIS

R. T. Davis Heads Art Association With McGill Post

For the first time in its history, the Art Association of Montreal is to have a paid director. This is a need which has long been felt in the administration of the gallery. The new director-curator is Robert Tyler Davis, 43, a native of California.

Davis will take over the post on September 1. He has also accepted an appointment as professor of fine arts at McGill University, and has a long record of qualifications for both positions.

Since 1939, Davis has been director of the Portland Art Museum in Oregon, where he is noted for his work in establishing children's art classes and night classes for adults. He was graduated from Harvard in 1926 and began working in the Arts department of the university.

He later studied in Europe, and was attached to the Institute of Fine Arts at the University of Rochester, the Fogg Museum of Art at Harvard, and was director of education at the Albright Art Gallery in Buffalo. 19.7.47

Davis is spending the summer on the West Coast and should arrive in Montreal around the end of August. Standard

Will Open Exhibition

His Excellency At Private View

HIS Excellency Viscount Alexander, Governor-General of Canada, will open the 68th annual exhibition of the Royal Canadian Academy of Arts, to be held in the galleries of the Art Association of Montreal, from November 6 to 30, at a private view for members on Thursday night, November 6.

The whole collection will later be sent to Quebec where it will be on view at the Provincial Museum in December.

'TEMBER 23, 1947 Gazette

To Conduct Art Course

DR. ARTHUR LISMER, A.R.C.A., LL.D., educational supervisor of the Art Association of Montreal and principal of the School of Art and Design, who will conduct a course in the Appreciation and History of Art under the auspices of the Catholic Adult Education Committee. The classes are scheduled to take place Tuesday evenings at the Art Centre, 3430 Ontario street, commencing October 14.

10A

20

Un salon de photographie

September 11, 1947

Les amateurs de la Bell Telephone Company le présentent, aux Montréalais.

L'Art Association de Montréal a accueilli de nombreuses expositions de photographie; jusqu'au 20 du mois, c'est le premier salon international de photo du téléphone canadien, qui vient à Montréal sous les auspices du Bell Camera Club.

Le jury se composait de MM. George Nakash, L.-G. Rachiele, F.-T. Claydon, W.-P. Grayston. Le salon ressemble à beaucoup d'autres du même genre. Quelques exposants étudient des physionomies de vieillards. D'autres, par exemple MM. Alfred Gradwell, Starr Suydam, nous présentent des chevaux de trait, peut-être à cause des yeux très expressifs de ces animaux.

Les microphotographies

M. C. Foster retient l'attention par des microphotographies de diatomies, de ver, d'une mouche, révélant ainsi la grande complexité anatomique même d'organismes qui à l'oeil nu paraissent assez simples.

On trouve quelques natures mortes, par exemple "les Oignons" de M. W. Bélanger. Les scènes industrielles sont moins nombreuses qu'à d'autres expositions; citons "l'Ecran de fumée" de M. J.-W. Thresh. M. Alenius, Mlle Beryl Briggs, nous promènent au bord de la mer. M. Irwin Polakoff rapproche une statuette de nymphe d'une partition musicale pour évoquer la Symphonie pastorale de Beethoven. M. Jack Lawson tire de beaux effets d'un bois de pouleaux.

Les préparations spéciales sont rares; citons cependant M. J.-F. Neill, qui complète la photo par le dessin pour suggérer "le Rêve".

1

Gazette

Art of Sir D. Cameron Subject of Loan Show

Oct. 11, 1947

Collection at Art Association Mainly Oils with Small Group of Etchings

4

Occupying one of the upper galleries of the Art Association of Montreal is an interesting loan exhibition of paintings and etchings by the late Sir D. Y. Cameron, R.S.A., R.A., the Scotch painter whose interpretations of the mountainous region of his native land early met with the approval of Montreal collectors. It was a type of subject he did superlatively well and in the performance showed a genuine love for the region with its solidly-based hills in sunlight and shadow above quiet waters. His skill in suggesting solitude and silence is revealed in his paintings of places off the beaten track, qualities evident in the work called "The Shadows of Chon", with its noble hills in sunlight and shadow, clouds above the peaks and the still water mirroring the impressive setting. Hills—blue, purple and red—against a band of white clouds, with flecks of vapor dappling the blue sky above, and a winding stream make a striking work of "Autumn in Argyll", while "Sundown on Lorne Argyll", with mountains silhouetted against the lowering sun, reflected in the water beneath, suggests the hush and chill that come with the close of day. "Loch Aylort" is another gorgeous sunset in a sky massed with rosy clouds. As is clear in many works, both large and small, in this collection the sunset hour has made a marked appeal, the coming on of night being the theme of "Ben Ledi", "Grampian Hills near Kippen", "Ben Lomond", and "Swallow Rock", dark against a golden sky with a solitary figure near the water, to mention a few. "Stirling Castle", seen above green meadows in the full light of day, is placed with the precision and skill which characterize this painter's etchings, a branch of art which early won him renown. Of clear daylight, too, is the simply composed picture called "A Scotch Idyll" with its screen of stately trees, stretch of water and blue sky. In "Sunshine and Shadow" effective use is made of a massive cloud rolling between two snow-dusted peaks, and in "Far Feochen", with its hills and strip of water, there is a good impression of fresh air. There are a number of small works, done with his habitual confidence, which repay study, and the etchings shown are "Harfleur", "Tantallon Castle", "Chartres", "Robert Lee's Workshop", and "Old St. Etienne".

Those who have loaned works are William G. Gibbs, Mrs. Alastair Gowan, Joseph Shima, Mrs. Donald Mackay, Mrs. Robert Loring, George W. Grier, W. F. Angus, W. R. Watson, A. D. Emory, Walter Stewart, Fraser Brothers, Capt. M. R. Campbell, G. A. Morris, Mrs. Louis Burke, "Grampian Hills near Kippen" being from the permanent collection of the Art Association.

The show is due to last two weeks, after which the galleries will be occupied by the 68th annual exhibition of the Royal Canadian Academy of Arts.

6

Standard

Students Enrol For Classes at New Art Centre

Oct. 11, 1947

More than 800 children and adults were enrolled this week for the opening classes of the School of Art and Design which is sponsored by the Art Association of Montreal. For the first time, the classes will be held at the new Art Centre, 3430 Ontario avenue, just north of the Association's Sherbrooke street headquarters.

Under the direction of Arthur Lismer, BCA, LLD, education supervisor for the association, the study classes include the complete full-time art course as well as part-time afternoon and evening courses. Also on the agenda are classes in drawing and painting, modelling and sculpturing, commercial art, typography and graphic art.

More than 100 persons began studies in the non-professional classes, among them secretaries, business men and office workers. Dr. Lismer pointed to this increased enrolment as indicative of the new trend in art.

"To us this is a sign that modern living needs something to release the high tension," he said. "I think we are finding this insecure thing that was called art becoming the most secure thing in the world."

Another first this year will be the 70 students who are studying at the Art Association in connection with the new Department of Fine Arts at McGill University.

Also on the schedule is a special course arranged in co-operation with the Montreal Nursery School Association. Teachers of nursery, play schools and kindergartens will study the technique and application of art study in their children's groups.

Nursery classes for children from three to five years will open on October 14 and the classes for school-age children on October 18. These children's classes are under the direction of Audrey Taylor.

The staff at the School of Art and Design also includes Gordon Webber, BD, instructor in basic design; Goodridge Roberts, in painting; Eldon Grier, in fresco; and Jacques de Tonnancour, in drawing and painting.

9

Oct. 23, 1947 THE MONTREAL DAILY STAR.

In Art Gallery Exhibit

"The Rocks of Skye," one of the pictures in the Sir D. Y. Cameron exhibition at the Art Association of Montreal, loaned for the purpose by G. A. Morris.

Scottish Artist's Works Win Praise at Montreal Exhibition

CONSIDERABLE interest is being taken by art lovers in the commemorative exhibition of paintings and etchings of Sir David Young Cameron, now being shown at the Art Association of Montreal until next Sunday. All the works shown are owned and lent by Montreal collectors, with the exception of one painting of the Gramian Hills, from Kippen near Stirling, which was purchased by the Art Association last spring.

The paintings represented in the exhibition prove Cameron as being an ardent interpreter of Scottish landscapes. The tones of the hills, lochs and sky are warm and rich, with blues and browns predominating, and they blend subtly as they pass into the distance. His compositions reflect the rugged silhouette of Scotland, and the entire treatment of the medium and subject is masterly.

There are six Cameron etchings, which are interesting as a contrast to the paintings in both medium and subject matter. Here he has selected Gothic portals, half-lit interiors, and Scottish castles, all of which depict a different kind of beauty.

D. Y. Cameron was born in Glasgow in 1863 and died in Perth in September, 1945. As Trustee of the National Galleries of Scotland and of the Tate Gallery, London, as a liberal-minded Royal Academician, to which he was elected in 1920, a member of the Faculty of the British School at Rome, of the Royal Fine Art Commission and of the National Art Collections Fund, his activities were ceaseless and invaluable. He was as well King's Printer and Limner of Scotland.

Ten of the Cameron paintings are lent by G. A. Morris, from his collection; while George W. Grier has contributed five. W. R. Watson, Walter Stewart and Fraser Brothers have each loaned two to the exhibition, while single examples of Cameron's work have been loaned by W. G. Gibbs, Joseph Shima, Mrs. Donald Mackay, Mrs. Robert Loring, W. F. Angus, A. D. Emory, Mrs. Louis Burke, R. W. Reford, and Capt. M. R. Campbell. The six etchings are from the collection of Mrs. Alastair Gowan.

Many local Scots are among the visitors desiring to get a glimpse of their homeland as interpreted through the brush of Sir D. Y. Cameron, for which they express the highest admiration.

Gazette Sept. 27, 1947

2

Exhibitions Planned By Art Association

Showings Will Include R.C.A., Cameron Pictures and Three Memorial Collections

Exhibition plans for the winter season by the Art Association of Montreal promise interesting variety, the first show set for October 11 being a loan collection of the late Sir D. Y. Cameron, the eminent Scottish painter and etcher who a few years ago had a strong following in Montreal. This exhibition will last until the 26th.

From November 6 until December 7 the galleries will be occupied by the 68th annual exhibition of the Royal Canadian Academy of Arts which will be opened by Viscount Alexander of Tunis the Governor-General. Following the showing here the entire collection will go on to Quebec where it will be placed on view in the Provincial Museum.

On December 12 will open a memorial exhibition of three Montreal painters—the late Alphonse Jongers, R.C.A., the late Hugh G. Jones, R.C.A., and the late Prudence Heward. This will last until January 3.

The following offering will be works by the Canadian Group of Painters.

3

Monday Is Final Day For RCA Show Entries

Gazette—Oct. 17/47

Paintings Go to Art Association and Forms to Academy Secretary

Monday is the last day for sending in works for the 68th Annual Exhibition of the Royal Canadian Academy of Arts. Works sent in after Monday will not be received. Paintings and other works must be delivered at the Art Association of Montreal, 1379 Sherbrooke street west, and the completed and signed entry forms must be returned to E. Dyonnet, R.C.A., secretary of the R.C.A., 1207 Bleury street, Montreal, 2, also on Monday.

Members of the Academy may submit four works for acceptance by the Jury, and non-members may submit two. Decision of the Jury of Selection is final and works accepted by the Jury may not necessarily be hung.

The exhibition will be opened on November 6 by the Governor-General Viscount Alexander and, following its close here on November 30, the whole collection will sent to Quebec where it will be view at the Quebec Provincial um in December.

5

Star-Oct. 18; 1947

Scottish Scenery At Art Gallery

The work of the late Sir D. Y. Cameron has always been so much in favor in Montreal that it has been found possible to bring together some thirty fine examples of it from local collections, for exhibition at the Art Association; and in addition to these oil pictures there is a small group of his etchings.

The oil pictures are all of Scottish mountains and lochs but, while this makes for a certain sameness, there is variety of interest in the diversity of weather and lighting in these scenes. In most of the pictures here the painter has shown the more sombre colors of Scotland, and dark purple or brown, sometimes even black, mountains stand under stormy sunsets and afterglows, sometimes with splashes of sunlight in their foregrounds. There are also a few pictures of cheerful, summer weather, in which rich blues of lochs and rivers contrast with green and warm brown hillsides; but even in these the light and the colors must seem subdued to eyes accustomed to Canadian landscapes. Taken all together they make a very interesting exhibition, as examples of their painter's art and as evidences of the beauties of Scotland.

Some scenes in France appear in the group of half a dozen etchings in this exhibition, but two of the most striking are a simple but striking composition of Tantallon Castle and a view of the shadows of a workshop.

4

22, 1947. Gazette Oct. 22, 1947 WOMEN

Every Child Is Capable of Artistic Expression

Every child is as capable of some form of art expression as he is of learning to speak or to walk, Miss Audrey Taylor last night told the Parents' Committee of the Y.M.C.A. in N.D.G.

The director of children's work at the Art Association of Montreal spoke on the possibilities of art work with children in one of a series of lectures on child psychology sponsored by the committee.

Although only a small percentage of children who do art work at an early age ever actually become artists, for the great majority such creative experience can be related in some way to their other activities, she said.

"In this mechanical age the normal individual gets satisfaction out of accomplishing something with his hands, and for the growing child art expression is eespecially valuable for it means co-ordination of mind, hand and eye activity," Miss Taylor noted.

She stressed that in all the classes the child is free to express himself in entirely his own way. "We don't attempt to instruct children under seven years old, we simply hand them materials," she said.

"To those over seven, we propose topics and make slight suggestions of technique. And for children over 11 techniques are suggested more definitely."

Miss Taylor explained that painting and drawing were a natural form of expression for young childrden. This is particularly true, she said, when the child has a small word vocabulary for expression and sees in "mind pictures which are the basis of all art expression."

Once the children are given art materials, their response is immediate, she said, and in proportion to the knowledge and enthusiasm of the teacher.

8

Star - Nk 1947

In December the Art Gallery will present memorial exhibitions of the work of two Canadian artists —Alphonse Jongers, R.C.A., portrait painter, and Hugh G. Jones, R.C.A., architect.

Star. Oct. 22, 1947

10

Will Open Art Exhibition

Lady Alexander to Accompany Gov.-General

WHEN Viscount Alexander, of Tunis, Governor-General of Canada, at a private preview on Thursday night, November 6, at half-past eight o'clock, opens the 68th annual exhibition of the Royal Canadian Academy of Arts, at the galleries of the Art Association of Montreal, His Excellency will be accompanied by Her Excellency Viscountess Alexander, who returned recently from England.

The exhibition will continue until November 30.

(1)

Gazette

Bulletin Introduces Robert Tyler Davis

Oct. 25, 1947

New Director of Art Association Is Subject of Tribute by "A. L."

Just issued, the Bulletin of the Art Association of Montreal through a contribution by "A.L." introduces Robert Tyler Davis the new Director of the Museum, the tribute, in part, reading:

". . . Exceptionally well trained and experienced in the field of museum administration, the new Director brings to his new position complete familiarity with the problems of running a museum as well as mature judgment and knowledge in collecting and presenting works of art in a manner worthy of their calibre.

"The new Director's record of distinguished service in several museums in the United States has equipped him admirably for the work that faces him here. He has come from the Museum of Art in Portland, Oregon, where, as Director, he built up the collections and activities of a hitherto inactive institution until it has become known as one of the most successful centres of artistic and cultural activities for a whole community. His work in Portland has won him acclaim in the profession and the distinction of being one of the outstanding personalities in the group of younger directors who have been converting the tomb-like museums of a past generation into live and effective art museums.

"The experience of the new Director before Portland included the post of Director of Education at the Albright Art Gallery in Buffalo, New York, the position of Assistant in the Fine Arts Department of Harvard University, and that of Instructor in Fine Arts at the University of Rochester. While at Buffalo he was assigned a special educational project by the General Education Board of the Rockefeller Foundation and presented his findings in a definitive report on the educational activities of art museums, and on The Art Museum and The Secondary School.

"In addition to his position at the Museum of Art, Mr. Davis has also accepted appointment as Professor of Fine Arts at McGill University, and will spend a part of his time establishing this new department of the Faculty of Arts and Sciences at the University. He will conduct one course, 'An Introduction to Art,' this year. The establishment of this new department is a further development in the growing cultural and academic life of Montreal and of this province, while the dual role of the new Director should further develop and cement the relations of the University and the Art Association which are already bound by many personal and academic ties."

(2)

Star - Nov. 5, 1947

(3)

Art Galleries To Be Honored

His Excellency to Open Exhibition

HIS Excellency Viscount Alexander who will open the 68th annual exhibition of the Royal Canadian Academy of Arts at the galleries of the Art Association of Montreal on Thursday night will arrive with Viscountess Alexander at the galleries at nine o'clock.

The Viceregal party will be met at the side door on Ontario avenue by Mr. Ernest Fosbery, of Ottawa, president of the Royal Canadian Academy of Arts, his daughter Mrs. Mawdsley, Dr. J. W. Hickson, vice-president of the Art Association of Montreal, and Miss Hickson. The members of the executive committee of the Art Association and their wives and the Council of the Royal Canadian Academy will be presented to Their Excellencies in the library following which the guests of honor will then proceed to the large hall at the head of the main stairway where Dr. Fosbery will request His Excellency to open the exhibition. Dress—Black ties will be in order.

Star - Nov. 5-1947

HIS Excellency Viscount Alexander of Tunis, Governor-General of Canada and Viscountess Alexander, attended by Miss Jennifer Bevan, Lady-in-Waiting, and Flight Lt. H. W. Keane, R.C.A.F., A.D.C., will honor Major-Gen. A. E. Walford, E.D., M.M., C.B., C.B.E., and Mrs. Walford with their presence at dinner at the St. James' Club tomorrow evening. The party will later all proceed to the galleries of the Art Association of Montreal, where His Excellency will open the 68th annual exhibition of the Royal Canadian Academy of Arts.

(3)

Gazette - Nov. 8. 1947

(4)

Leaves to Assume Art Post in Ontario

T. R. MacDonald, A.R.C.A., Is Appointed the Curator of Hamilton Art Gallery

T. R. MacDonald, A.R.C.A., the Montreal artist who has long been a contributor to the exhibitions of the Royal Canadian Academy of Arts and to the Spring shows of the Art Association of Montreal, where

T. R. MacDONALD, A.R.C.A.

for a time he was a teacher in the art school, is leaving shortly for Ontario to assume the position of Curator of the Hamilton Art Gallery. Born, educated and receiving his art training in Montreal, MacDonald dropped brush and palette in 1941 to go on active service with the 17th Duke of York's Royal Canadian Hussars, when he saw something of England, France, Belgium, Holland and Italy. In May 1944 he was appointed an official Canadian war artist and after his discharge in the following year he became head of the Department of Fine Arts at Mount Allison University, Sackville, N.B., for the 1925-26 term.

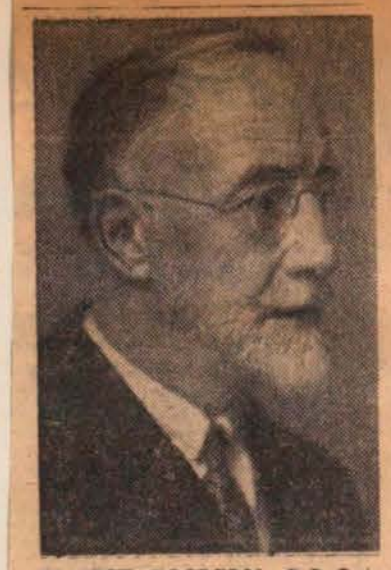
Star - Nov. 8th. 1947 (5)

THE ART EXHIBITION

FOR 68 years now—a good long span—the Royal Canadian Academy of Arts has held an annual exhibition, and the 1947 version was launched last night by Lord Alexander. His Excellency's remarks were sound. Tastes in painting differ and experts and laymen alike indulge in heated controversy. Lord Alexander thrust such considerations aside. If work is sincere it should be respected, and of the sincerity of Canadian painting there was no doubt.

Let us go a little further. It is sincere. It is also and increasingly an attempt to put on canvas the Canadian atmosphere, the Canadian spirit, the essential things of Canada. In so doing the artists have been forced to adopt new techniques to develop new styles. Their unfamiliarity brings criticism, but their sincerity is not called in question.

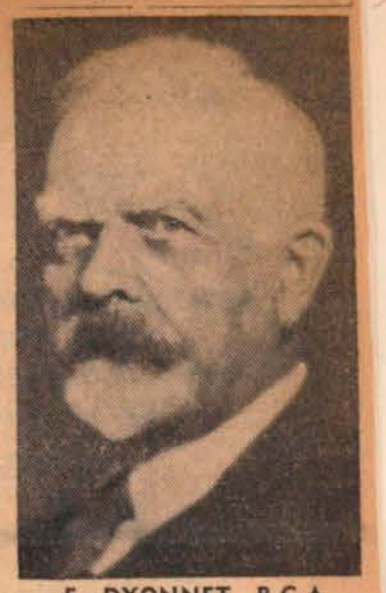
The exhibition, we hope, will be largely attended by the public. A visit to it will bring rich rewards with it.



ERNEST FOSBERY, P.R.C.A.

Photo Moderne, Quebec.

A. J. CASSON, R.C.A.



E. DYONNET, R.C.A.

R.C.A. at Annual Here Bestows Honors on 10

Two Academicians, Eight Associates Elected; E. Dyonnet Resigns Post of Secretary

Two new Academicians and eight new Associates were elected at the annual meeting of the Royal Canadian Academy of Arts held here yesterday afternoon, the officers of the Academy remaining as follows: President, Ernest Fosbery, P.R.C.A., Ottawa; vice-president, A. J. Casson, R.C.A., Toronto; treasurer, Ernest Cormier, R.C.A., Montreal, and secretary, E. Dyonnet, R.C.A., Montreal.

Mr. Dyonnet, who is in his 38th year as secretary, announced his resignation from that post, effective at the end of April.

Council for two years is composed of the following: Franklin Arbuckle, R.C.A., Montreal; R. S. Hewton, R.C.A., Trenton, Ont.; Lilias Torrance Newton, R.C.A., Montreal; L. A. C. Panton, R.C.A., Toronto; Robert W. Pilot, R.C.A., Montreal, and Ernest Cormier, R.C.A., Montreal.

Associate's Advisory Member of Council: R. York Wilson, A.R.C.A., Toronto.

The new R.C.A.'s are Murray Brown, architect, Toronto, and Frances Loring, sculptor, Toronto.

New Associate painters are: Cleeve Horne, Toronto, Winchell Price, Port Credit, Ont; T. R. MacDonald, Montreal, Kathleen Daly, Toronto, Evan MacDonald, Guelph, Eric Riordon, Ste. Adele, and William Winter, Toronto.

(6)

Associate architect: Forsey Page, Toronto.

Murray Brown, R.C.A., architect, was born at Broughty Ferry, Scotland, and came to Canada in 1914. He studied at the University College, Dundee, and at the Royal Academy, London, England. He was elected Associate of the Royal Institute of British Architects in 1911; Fellow of the Royal Architectural Institute of Canada, of which body he was a member of Council 1933-43. He was president of the Ontario Association of Architects, 1935-36.

Frances Norma Loring, R.C.A. sculptor, was born at Wardner, Idaho, U.S.A., and settled in Toronto in 1910. She studied at the Ecole des Beaux-Arts, Geneva, was a pupil of Prof. Munch in Munich, at the Academie Colarossi, Paris, at the Boston Academy of Fine Arts, the Chicago Art Institute and the Art League, New York. She was elected a member of the Ontario Society of Artists in 1909 and an Associate of the Royal Canadian Academy in 1920.

Kathleen Frances Daly, A.R.C.A., painter, was born at Napanee, Ont., studied etching with F. S. Haines, R.C.A., at the Ontario College of Art, at the Academie de las Grande Chaumiere, and woodcuts with Rene Pothier, Paris. She was elected a member of the Ontario Society of Artists in 1935 and of the Canadian Group of Painters in 1936. She is represented by two paintings in the Art Gallery of Toronto, and by a collection of etchings at the National Gallery of Canada, Ottawa.

Arthur Edward Cleeve Horne, A.R.C.A., painter, was born at Jamaica, B.W.I., being taken to Toronto in that year. He studied sculpture with Dick in England, and at the Ontario College of Art, under John Russell and J. W. Beatty, R.C.A., and also in France, England, Spain, Italy and Germany in 1936. He began exhibiting sculpture at the age of 15. He was elected a member of the Ontario Society of Artists in 1942.

Thomas Reid MacDonald, A.R.C.A., painter, was born at Montreal, studied with E. Dyonnet, R.C.A., and Adam Sherriff Scott, R.C.A. He taught at the school of the Art Association of Montreal, and also at Mount Allison Art School in 1945-46. He was an official Canadian war artist.

Eric Riordon, A.R.C.A., painter, was born at St. Catharines, Ont., and studied at the Academie de la Grande Chaumiere with Louis Biloul, and at the Academie Bornet. Exhibited at the Paris Salon, 1933 and served with the Royal Canadian Navy from 1940 until 1945 as executive officer. A war painting was purchased by the Quebec Provincial Government in 1944.

William Arthur Winter, A.R.C.A., painter, was born at Winnipeg and studied at the Winnipeg School of Art. He was awarded the Forster prize in 1943. He was elected member of the Ontario Society of Artists, 1940, of the Canadian Society of Painters in Watercolors, 1936, and of the Canadian Group of Painters in 1946.

Evan MacDonald, A.R.C.A., painter, was born at Guelph, Ont., and studied at the Royal Academy, London, and at the Chelsea Polytechnic. At various times he has worked at commercial art, illustrating and painting portraits. He was elected a member of the Ontario Society of Artists in 1935.

Addison Winchell Price, A.R.C.A., painter, was born at Toronto. He studied under F. McGillivray Knowles, R.C.A., with George A. Reid, R.C.A., and with J. W. Beatty, R.C.A. He was elected a member of the Ontario Society of Artists in 1941.

Forsey Pemberton Page, A.R.C.A., architect, was born at Toronto and studied at the University of Toronto. He was a member of Council of the Ontario Association of Architects, 1930-34 and president, 1934-35. He was elected a Fellow of the Royal Architectural Institute of Canada in 1936, being its president from 1944 to 1945. He was elected a Fellow of the Royal Institute of British Architects in 1947.

Star Nov. 14, 1947

(7)

Lecture Depicts Mediaeval Art

A new season of lectures at the Art Association of Montreal was opened on Thursday afternoon by Miss Yvonne Hackenbroch, the curator of the collection of art works recently given to the University of Toronto by Lord Lee of Fareham. Miss Hackenbroch, who is an expert in mediaeval art took as her subject "Minor Arts in the Middle Ages." She spoke of the work done in ivory carving, metal work and jewelry, illumination of manuscripts and block printing and other types of art work of the period from the twelfth to the fourteenth centuries. A large number of excellent lantern slides, of objects from many great collections, illustrated her remarks and brought her subject clearly before her hearers. Miss Hackenbroch was introduced by the new director of the Art Museum, Mr. R. T. Davis.

Montreal Star

Lord Alexander Praises Sincerity in Canadian Art

Famed Soldier, An Artist Himself, Stresses Vital Point at Gallery Here

CANADA'S best-known amateur artist — His Excellency the Governor-General, Viscount Alexander of Tunis — opened the 68th annual exhibition of the Royal Canadian Academy of Arts at the galleries of the Art Association of Montreal last night with the considered praise that "Canadian artists are all sincere and some of them may prove to be good."

His Excellency continued by telling the gathering, one of the largest ever seen at such an occasion, that "if an artist is sincere and produces to the best of his ability then we must have respect for his work."

"The only traitor," the Governor-General said, "is the man who produces stuff that he knows humbugs the public and who produces it for personal gain or notoriety."

VICEREGAL PARTY WELCOMED BY PRESIDENT

Accompanied by Viscountess Alexander, Maj.-Gen. A. E. Walford, Honorary Aide-de-Camp, and Mrs. Walford; Miss Jennifer Bevan, Lady-in-Waiting, and Flt.-Lt. H. W. Keane, D.F.C., D.F.M. His Excellency was met at the side door of the galleries on his arrival by Ernest Fosbery of Ottawa, president of the Academy.

For a few moments Their Excellencies paused to be presented to members of the executive committee of the association, their wives and the Council of the Academy, after which the vice-regal party was accompanied to the second floor salon where His Excellency was introduced to the gathering by Mr. Fosbery.

LIKES ANYTHING LINKED WITH PAINTING GAME

The Governor-General was brief and to the point. He smilingly reminded the people that they had come to see an art exhibition, not him, and told them of the pleasures in store by saying "nothing appeals to me more than the annual exhibition of the Royal Canadian Academy of Arts. I like anything connected with the painting game."

After his opening speech, the Governor-General proceeded on a tour of the exhibition, accompanied by Her Excellency, Mrs. P. C. Mawdsley, Dr. J. W. A. Hickson, vice-president of the association, and Miss Hickson.

Two of the paintings in the exhibit were by the Governor-General himself—the two being "Farm on the Gatineau River" and "Landscape."

When the Governor-General and his party started to tour the exhibition it was plain that this was to be something more than the cursory examination usually associated with such openings. With the eye of an artist, His Excellency examined each painting critically and at length.

With Mr. Fosbery at his shoulder to fill in details concerning the various artists whose works were displayed, the Governor-General praised, nodded non-committally or criticized as he went along. But generally speaking, it would appear that the exhibition as a whole met with his satisfaction as the majority of the paintings caused him to pause and perceptibly nod approval.

VISCOUNT AND LADY GREET MANY ACQUAINTANCES

The guests present, however, seemed to take none too serious Viscount Alexander's opening remark that they had come to see the exhibition, not him. Stiffness and formality disappeared as soon as Their Excellencies began their tour of the gallery—and every few steps they stopped to exchange greetings with old acquaintances or to meet new friends.

There was no reception line. For the major part of the evening the Governor-General and his wife, carrying a bouquet of flaming red roses presented to her earlier in the day, were surrounded by throngs of Montrealers, many of them a little tense as the moment came to greet the Viscount and his lady but relaxing immediately as His Excellency had a word and, occasionally, a joke for everyone.

Many Guests Attend Preview

His Excellency Officiates At Exhibition Opening

OVER twelve hundred guests were present at a preview for exhibitors and members of the Art Association honored by Their Excellencies the Governor-General and the Viscountess Alexander of Tunis at the Galleries of the Art Association of Montreal last night when His Excellency opened the 68th annual exhibition of the Royal Canadian Academy of Arts.

Viscount and Viscountess Alexander were met upon their arrival at the Ontario avenue entrance by Mr. Ernest Fosbery of Ottawa, president of the Royal Canadian Academy of Arts, and his daughter, Mrs. P. C. Mawdsley, Dr. J. W. A. Hickson, vice-president of the Art Association of Montreal, and Miss Hickson.

The members of the executive committee of the Art Association and their wives and the council of the Royal Canadian Academy were presented to Their Excellencies in the library, following which the guests of honor proceeded to the large hall at the head of the main stairway.

Lady Alexander wore a draped gown of chocolate brown crepe made on simple lines with a V decolletage and a long skirt. Her ornament was a string of pearls. Her Excellency wore a corsage of white gardenias and carried a bouquet of Better Times roses tied with Better Times ribbon both having been presented to her by the Royal Canadian Academy. Miss Jennifer Bevan was in a frock of red taffeta with touches of white and wore a necklace of pearls. Mrs. P. C. Mawdsley, of Ottawa, was in a gown of black velvet and silver metallic cloth, and Miss Hickson wore a gown of black crepe with a corsage bouquet of pale pink roses.

His Excellency standing on a dais declared the exhibition open and made a brief address. Seated at the right of the Governor-General was Viscountess Alexander and at his left, Mr. Ernest Fosbery of Ottawa, president of the Royal Canadian Academy of Arts, who also spoke briefly. Placed at either side of the dais, which was banked with ferns, were two tall standards of chrysanthemums in autumn colors.

Attending Their Excellencies were Miss Jennifer Bevan, Maj.-Gen. A. E. Walford, C.B., C.B.E., M.M., E.D., honorary A.D.C., and Flt.-Lieut. H. W. Keane, R.C.A.F., A.D.C.

The exhibition will remain open until November 30.

Prior to the reception Lord and Lady Alexander took dinner with Maj.-Gen. and Mrs. A. E. Walford at the St. James Club.

Their Excellencies at Art Show

VISCOUNT ALEXANDER OF TUNIS, Canada's Governor-General and an artist himself, is shown in this Star photo inspecting pictures at the 68th annual exhibition of the Royal Canadian Academy in the Art Association of Montreal last night. With His Excellency is **LADY ALEXANDER** and, at left, **ERNEST FOSBERY,** president of the Academy.

Recovery From Wartime Trends Shown at Academy Exhibition

Portraits Outstanding at Notable Event Inaugurated by Governor-General

WHILE not quite as big in point of hangings as in some recent years, the 68th exhibition of the Royal Canadian Academy now on view in the galleries of the Art Association of Montreal in general quality and interest shows further recovery from war conditions, and only a few pictures are reminders of the war.

The exhibition was officially opened last night by His Excellency Viscount Alexander, Governor-General of Canada, as Montreal again played host to the members of the Royal Academy.

It is at once evident that the hanging committee has been fairly liberal in its choice and there are several works of a rather experimental kind, some of which are very successful. Most of the Montreal members of the Academy are exhibitors, but they are outnumbered by the Ontario members, which is most unusual in exhibitions here.

Portraits Prominent

The portraits are some of the most striking works in this exhibition; and notable among them are that of the late Belgian Ambassador in London, by Richard Jack, R.A., a perfect picture of a diplomatist, the study in scarlet of Dr. W. M. Birks, by Lillias Newton, R.C.A., and an arrangement of tones of white in Cleeve Horne's portrait of Dr. Ribert Harris. Other striking portraits and studies are Joe Tattersall's portrait of a girl, the vivid one of Professor Currelly by the late George Reid, R.C.A., the official portraits of the two Speakers, of the Senate and the Commons, by Kenneth Forbes, R.C.A., and those by the president, Ernest Fosbery, Evan Macdonald, A. Sherriff Scott, R.C.A., Sylvia Hahn and Kathleen Daly, with others by T. R. Macdonald, Oscar De Lall, A.R.C.A., Jean Langlois, L. P. Panneton, Dora K. Woodhead and Sir Wyly Grier, R.C.A.

Fine Landscapes Shown

Among the many good landscapes are two admirable, small sketches by H. E. Viscount Alexander. Cheerful color in the pictures of Fred S. Haines, R.C.A., and Lorne Bouchard, A.R.C.A. contrast with the almost monochrome Sand Pit of Kenneth Holmden. The Italian village by Charles Comfort, R.C.A., the view of Quebec by Robert Pilot, R.C.A., the sunlit garden of Winchell Price and Maurice LeBel's view of Bic are notable among the landscapes, with others by Lincoln Morris, Franklin Arbuckle, R.C.A., H. R. Perrigard, A.R.C.A., Wilfred Barnes, R.C.A., Gordon Pfeiffer, Dorothy Stevens, A.R.C.A. Francesco Iacurto, A.R.C.A., and Frank Panabaker, A.R.C.A. The sea and its waves are painted by Harold Beament, R.C.A., and Peggy Curry; ships and boats by Adrien Hebert, R.C.A., and D. I. McLeod; unusual subjects and original treatments are to be seen in the fire scene of Joachim Gauthier, A.R.C.A., the view of a beauty contest by York Wilson, A.R.C.A., Adrian Dingle's ice storm, Hilda M. Ruston's Mennonite pictures and Anthony Law's scene of destruction in London.

Oils And Pastels Shown

Other pictures in oils and pastels are by Ralph Connor, Jean Forbes, A.R.C.A., Paul Andrew, Thomas W. Armstrong, Allan Barr, A.R.C.A., F. H. Brigden, R.C.A., George Broomfield, A.R.C.A., Umberto Bruni, Eugene Bryan, M. Gilmour Cassils, A. J. Casson, R.C.A., Edith Chatfield, Marjorie Thompson Child, Alberta Cleland, Stanley S. Cooper, Berthe Des Clayes, Peter Ewart, Claire Fauteux, Fred Finley, Thomas Garside, A.R.C.A., Joseph Giunta, Hortense M. Gordon, A.R.C.A., Julius Griffith, J. S. Hallam, A.R.C.A., Beverley Herbert, H. Hovermann, Alice Innes, A.R.C.A., Frances Anne Johnston, Emile Lemieux, Arthur Lismer, R.C.A., Marion Long, R.C.A., Robert E. Lougheed, John P. R. Macaulay, Lorna L. Macaulay, A. A. Macdonald, A.R.C.A., Manly Macdonald, A.R.C.A., Stella Mackie, B. Fenwick Martin, John Martin, H. Mabel May, A.R.C.A., James McCorkindale, Dora McLaren, Bruce Milne, Rital Mount, A.R.C.A., Torquil Reed, Russell Reid, Georges Rhyn, Eric Riordon, Tom Roberts, A.R.C.A., J. N. Schlacter, Peter C. Sheppard, A.R.C.A., M. Carmen Sherbeck, Russell Taber, Fred Taylor, Thurstan Topham, A.R.C.A., John C. Williams, Eleanor Williamson, Mrs. Piercy Younger, Leroy J. Zwicker.

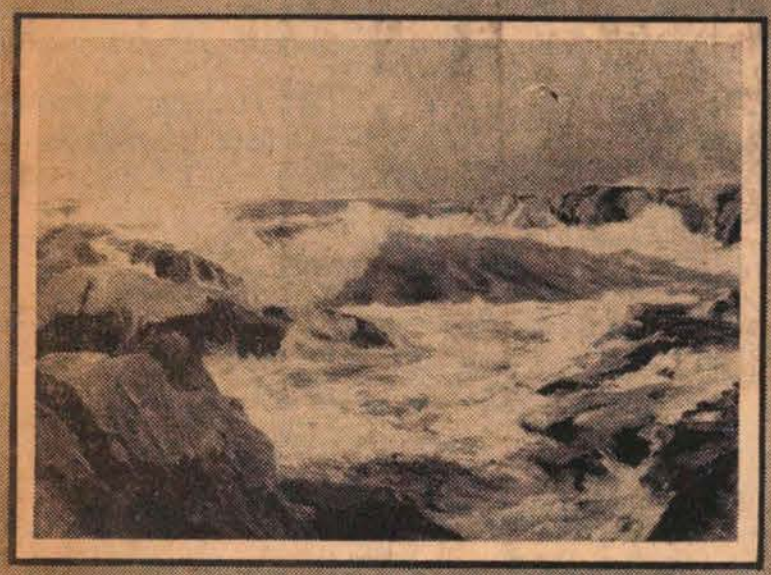
Outstanding Water Colors

Water colors are as important a part of the exhibition as ever, and there is some excellent work among them. Some outstanding ones are: two by Leslie Coppold, particularly one of a green island in front of a view of distant grey hills; H. Leslie Smith's interiors, one of a barge by M. A. Fortin, A.R.C.A.; one of boats and one of a New York street by John Collins; and those by Reginald E. French, P. R. Wilson and Gunter Heymann, and a British Columbia waterfall by Walter J. Phillips, R.C.A. Other exhibitors of water colors are John L. Bartlett, R. Marshall Buckham, St. George Burgoyne, Jack H. Bush, A.R.C.A., Corinne Dupuis-Maillet, John Ellison, John Goodall, Mrs. Cogill Haworth, Peter Haworth, A.R.C.A., H. McDonic, Rowley Murphy, A.R.C.A., William J. Newcombe, J. Allen Packer, Winnifred Petchey, Francoise Picard, G. Paige Pinneo, Harry E. G. Ricketts, Jean Ross, Magaret Semple and Grant Timmermann.

Sculpture Shown

The little collection of sculpture contains rather more imaginative work than usual. There are attractive figures by Florence Wyle, R.C.A., and H. M. Miller, A.R.C.A., a stylized horse by Jacobine Jones, A.R.C.A., and a large mother and child by Frances Loring, A.R.C.A.; a medal design is by Emanuel Hahn, R.C.A., and some decorative ceramic work by Valentin Shabaeff. Among the portrait busts are one of William Primrose by Harold Pfeiffer, and a big one of Richard Jack by Marjorie S. W. Winslow, with others by Henri Hebert, R.C.A., Marcel Choquette, Elizabeth Bradford Holbrook, Hoo Sing, Bezalel Malchi, Harry A. Marche, Sidney Massari, and Orson Wheeler. Interesting wood carvings are shown by Lilias M. Farley and John L. Bradford.

There are a few drawings by Arthur Lismer, R.C.A., and Maurice Sperber; an etching and other prints by Nicholas Hornyansky, and a colorful design for stained glass by Charles W. Kelsey. Architectural drawings and photographs and a model are shown by H. L. Fetherstonhaugh, R.C.A., F. H. Marani, R.C.A., W. L. Somerville, R.C.A., and P. R. Wilson, A.R.C.A.



Top left: "Farm on the Gatineau River"; Top right: "Landscape," both by the Viscount Alexander. Centre: Portrait of Brig. James L. Melville, C.B.E., M.C., by Ernest Fosbery, P.R.C.A. Lower left: "Clearing Weather," by Peter Ewart; Lower right: "Quebec from Pointe Levis," by R. W. Pilot, R.C.A.

Work of Canadian Artists Praised By Alexander at Art Exhibition

Vice-Regal Visit Paid Former Home of Four Early Governors General; Viscount Grants Students Holiday Until Wednesday

Members of the Art Association of Montreal and their guests turned out in large numbers last night for the opening of the 68th annual exhibition of the Royal Canadian Academy of Arts which was formally opened by His Excellency the Governor-General, Viscount Alexander of Tunis, at the galleries of the association on Sherbrooke street.

His Excellency, accompanied by Viscountess Alexander, Maj.-Gen. A. E. Walford, Honorary Aide-de-Camp, and Mrs. Walford; Miss Jennifer Bevan, Lady-in-Waiting, and Flt.-Lt. H. W. Keane, D.F.C., D.F.M., Aide-de-Camp, were met at the side door on Ontario avenue by Ernest Fosbery, of Ottawa, president of the Academy, his daughter, Mrs. P. C. Mawdsley; Dr. J. W. A. Hickson, vice-president of the association, and Miss Hickson.

Members of the executive committee of the association, their wives, and the Council of the Academy were presented to Their Excellencies, after which the vice-regal party was accompanied to the second floor salon where His Excellency was introduced to the throng by Mr. Fosbery.

"Of all the kinds of exhibitions which are held," His Excellency began, "none appeals to me more than those of the Royal Canadian Academy of Arts. I like anything connected with the painting game."

He praised the work of Canadian artists as "sincere" which, he said, should be the aim of every artist. "We do not necessarily have to like the work of an artist, but if he is sincere we should have respect for it."

Following the formal opening, Mr. Fosbery and Dr. Hickson conducted the Vice-Regal party throughout the galleries to view the paintings, which include two small oils executed by His Excellency.

Their Excellencies he Governor-General and the Viscountess Alexander of Tunis attended a reception at the Galleries of the Art Association of Montreal last evening. His Excellency opened the 68th annual exhibition of the Royal Canadian Academy of Arts.

Lord and Lady Alexander were met upon their arrival at the Ontario avenue entrance by Mr. Ernest Fosbery of Ottawa, president of the Royal Canadian Academy of Arts, and his daughter, Mrs. P. C. Mawdsley, Dr. J. W. Hickson, vice-president of the Art Association of Montreal, and Miss Hickson. The members of the executive committee of the Art Association and their wives and the council of the Royal Canadian Academy were presented to Their Excellencies in the library, following which the guests of honor proceeded to the large hall at the head of the main stairway. His Excellency declared the exhibition open.

Lady Alexander wore a draped gown of chocolate brown crepe with a V decolletage and a long skirt. Her ornaments were a string of pearls and a diamond bow brooch Miss Jennifer Bevan was in a frock of red taffeta with touches of white and wore a necklace of pearls. Mrs. P. C. Mawdsley, of Ottawa, was in a gown of black velvet and silver metallic cloth, and Miss Hickson wore a gown of black crepe with a corsage bouquet of pale pink roses.

Attending Their Excellencies were Miss Jennifer Bevan, Maj.-Gen. A. E. Walford, C.B., C.B.E., M.M., E.D., honorary A.D.C., and Flt.-Lieut. H. W. Keane, R.C.A.F., A.D.C.

Prior to the reception Lord and Lady Alexander took dinner with Maj.-Gen. and Mrs. A. E. Walford at the St. James's Club.

Last night Their Excellencies attended the 68th Annual Exhibition of the Royal Canadian Academy of Arts in the galleries of the Art Association of Montreal, where Lord Alexander officially opened the exhibition, as he did last year.

HIS EXCELLENCY OPENS ART EXHIBITION: His Excellency the Governor-General, Viscount Alexander of Tunis formally opened the 68th annual exhibition of the Royal Canadian Academy of Art at the galleries of the Art Association of Montreal last night. At left can be seen **Viscountess Alexander** and at right **Ernest Fosbery** of Ottawa, president of the academy who introduced the Governor-General.

Royal Canadian Academy Show Is Opened by Governor-General

Two Oil Paintings by His Excellency Viscount Alexander of Tunis in Collection at Galleries of the Art Association of Montreal

There is interesting variety in the 68th annual exhibition of the Royal Canadian Academy of Arts which was opened in the galleries of the Art Association of Montreal last night by His Excellency the Viscount Alexander of Tunis who contributes two small oils. One is a landscape showing wooded country and the distant high land of Ottawa with spires rising above trees, seen beneath a cloudy sky which suggests changing weather. The impression of distance is well conveyed and there is a good sense of movement in the clouds of this effectively designed work which is confidently brushed in. The other painting, "Farm on the Gatineau River," admirably interprets in a simple, spontaneous manner the passing of winter—buildings backed by trees, cattle feeding from a pile of fodder, and snowbanks edging a road leading to a bend in the river which sweeps past bushland. The sunlight and shadow on the snow and the warm sky are sound in values and convincingly express the spirit of a fine day in March.

Landscapes predominate as usual, the showing of portraiture is generous and flower painting and still-lifes have good representation.

R. W. Pilot, R.C.A., offers two characteristic works—"March Day, Lac Superieur, Quebec", with dark mountains above the frozen lake with its island, the foreground being occupied by a farmhouse and sheds, and "Quebec from Pointe Levis", showing nearby snow-streaked hill, houses, road, the St. Lawrence with a ferry steamer in the floe-packed water and the distant heights and buildings of the Ancient Capital. Thomas Garside, A.R.C.A., in "Autumn", paints wooded country and a stream pouring over rocks, and, in "River Bend, Mont Tremblant" shows a sweep of water, bushland and mountains under snow. Franklin Arbuckle, R.C.A., has a good impression of a Laurentian town in winter in "St. Jovite", and in "The Land of the Nootkans" pictures an Indian in a native canoe amidst a mass of impressive trees. Harold Beament, R.C.A., is effective in "Sunday at the Saw Mill, the building and yards being backed by a mountain gay with autumn leaf, and he goes to the sea for "Straggler" — a steamer that has apparently lagged behind the rest of the convoy. Adrien Hebert, R.C.A., has a Montreal harbor scene and in "Place Jacques Cartier" introduces the Nelson Monument, adjacent buildings, grain elevators and the distant dome of Bonsecours Market. Wilfred M. Barnes, R.C.A., in "Evening Sky Pattern" shows a darkening landscape under gathering clouds, and Lorne H. Bouchard, A.R.C.A., has a vigorous winter landscape with distant hills, sleighs on the road and a church and buildings in the work called "Evening Vespers, Douglastown, Gaspe". Rita Mount, A.R.C.A., is still faithful to the sea and has characteristic works in "Newport Harbor" and "Beach Scene", the latter, done at Perce, showing beached boats near men gutting fish on the shore. Arthur Lismer, R.C.A., offers a typical broadly handled painting of rocks and waves called "Summer Gale, Georgian Bay". H. Mabel May, A.R.C.A., sends "The Farm", and Hortense M. Gordon, A.R.C.A., has a good still-life in "Ontario Peaches". Francesco Iacurto, A.R.C.A., has a spacious landscape in "Old House, Baie St. Paul", makes effective use of greys and autumn hues in "Moulin Larouche", at the same place, and has an animated scene of Sherbrooke street, looking east from Mackay street in the spring. Hal Ross Perrigard, A.R.C.A., is decorative in "Impression of a Spring Day" and also has a winter scene called "Pete's Place, Winter Sun". Thurstan Topham, A.R.C.A., shows "Rapids at the River Bend", with fast water on a winding stream, trees in autumn leaf and blue hills, and A. A. Macdonald, A.R.C.A., sends a painting of a white boat.

There are two works by the late G. A. Reid, R.C.A.,—a portrait of Professor C. T. Currelly, and "Agawa Canyon" with birches, high wooded banks and fast water. F. H. Brigden, R.C.A., finds inspiration in buildings amidst trees in "Government Post War Housing", and Charles F. Comfort, R.C.A., who was a war artist in Italy, well suggests the impressive height of mountains in "Abruzzi Village". A. J. Casson, R.C.A., shows a group of buildings called "Box Period" in which pattern is stressed, and Mrs. Jean Forbes, A.R.C.A., contributes flower pieces — "Peonies" and "Pansies". Joachim Gauthier, A.R.C.A., in "Conflagration" shows firemen battling in heat and glare, and Fred S. Haines, R.C.A., paints rocks and tree-edged water in "Main Channel, Pointe au Baril". J. S. Hallam, A.R.C.A., depicts figures engaged in various chores outside a house in his painting entitled "Weekend Rest", and Alice A. Innes, A.R.C.A., has a solidly painted scene of woods, rocks and water, called "September". George A. Broomfield, A.R.C.A., paints youth at play in "After School in Winter, Ontario", and Peter Haworth, A.R.C.A., offers "Old Water Wheel", a convincing picture of ruin. Manly MacDonald, A.R.C.A., has a good painting of buildings, water and wooded hills in "Lonsdale Valley", and Frank S. Panabaker, A.R.C.A., has "Dundas Valley" where a man is plowing in a sunny landscape with hills. Peter Sheppard, A.R.C.A. paints turbulent water in "After Rain, Brooks Falls", and Dorothy Stevens makes an interesting composition of "Two Lakes, Laurentians". York R. Wilson, A.R.C.A., has an effectively lighted work in "Beauty Contest", showing girls in revealing garb holding numbers while the judges debate a decision, and there is a hint of caricature in "Easter-Lily Man" by Stanley S. Cooper. Peter Ewart sends two good, spirited marines called "Evening Surf, B.C. Coast", and "Clearing Weather", and Adrian Dingle has a capital impression of thoroughly unpleasant weather conditions in "Ice Storm", a night of wind and slipperiness with a man and girl under arc lights battling to reach opposite sidewalks.

Fred Finley paints a Fair scene called "Judging Cattle", and Kenneth Holmden brings a decorative touch to "The Old Sand Pit". Anthony Law recalls the war in "Destruction of old Chelsea Church by V2, London, England". Maurice Le Bel is bold and direct in "Rain Storm, near Rimouski, Que.", and Emile Lemieux is successful with "Ferme dans la Beauce". Torquil Reed reveals himself as sympathetic to camping in "Early Breakfast", with its glimpse of lake, man carrying pails and a pot on an open fire, while Mrs. Hilda M. Rushton has two good offerings in "Mennonite Rigs" and "Mennonite Church", the latter displaying quaint costumes. Rowley Murphy, A.R.C.A., is broad and decorative in "Waterside House", and Tom Roberts, A.R.C.A., in "East Wind" shows a lighthouse above rough water. Peace reigns in the placid bit of hilly country by Lincoln G. Morris, called "Laurentian Landscape", and there is no hint of storm in the port scenes with shipping by D. I. McLeod and like subjects from the brush of James McCorkindale. Berthe Des Clayes has a plowing scene in autumn, Jean Langlois has a broad vista done at Oka, and Joseph Giunta sends "Cold Winter's Day". Robert E. Lougheed has "Below St. Janvier", showing an old house and a man tending a team of horses, and Gordon E. Pfeiffer paints a village scene in "After Rain". Eric Riordon employs a wide range of blues in his painting of hilly country and open water in winter, called "The Evening Hour", and in "October Afternoon" shows a valley with farmhouse and water as seen from a height. Winchell Price sends "A Sunny Intermission"—a lad wandering down a lane under a blazing sun. Heat is also evident in the Mexican scenes by Leroy Zwicker.

A portrait of Brig. James L. Melville, C.B.E., M.C., E.D., is the only contribution of Ernest Fosbery, P.R.C.A., of Ottawa, a work of dignity and character. Richard Jack, R.A., R.C.A., contributes an impressive portrait of Baron de Cartier de Marchienne, late Belgian Ambassador to the Court of St. James's, London, his other works being a painting of gladioli and a characteristic still life. Marion Long, R.C.A., has as subject Mrs. Christopher Dobson in a purple coat. Evan MacDonald has portraits of William Krug and John Rockwood. Sir Wyly Grier, R.C.A., has R. P. Jellett as a subject, while Lilias Torrance Newton, R.C.A., besides a large portrait of W. M. Birks, C.B.E., LL.D., in academic robes, has a capital portrait of Lt.-Col. W. H. Clarke Kennedy, V.C., C.M.G., D.S.O., E.D., in uniform. Kenneth Forbes, R.C.A., has two official portraits—Hon Gaspard Fauteux, Speaker of the Commons, and Hon. J. H. King, P.C., M.D., Speaker of the Senate, both being in their robes of office and set in appropriate surroundings. A. Sherriff Scott, R.C.A., is represented by three portraits—John Bassett, H. W. Molson and Dr. Albert Le Sage, all sincere performances in which pose, lighting and treatment are effective. Cleeve Horne has portraits of two surgeons—Dr. W. E. Gallie and Dr. Robert I. Harris, the former in red and black robes and the latter in white. Allan Barr, A.R.C.A., has a portrait of Miss Margaret Barr, and M. Gilmour Cassils has Mrs. Hazen Hansard as a subject. By Mrs. Dora K. Woodhead is a portrait of Lionel Fosbery and Oscar De Lall, A.R.C.A., besides a portrait of E. Dyonnet, R.C.A., secretary of the Royal Canadian Academy of Arts, has a good character study in "The Sweater Woman". T. R. McDonald has a striking portrait of Adrien Hebert, R.C.A. the Montreal painter, effectively placed and realisticaliy handled, his other offering being an interior with a rather dejected man at a table. L. P. Panneton paints a fellow artist, Lorne H. Bouchard, A.R.C.A., and Mrs. Lorna L. Macaulay has Robert R. Macaulay for a subject. Claire Fauteux offers portraits of two sisters, Sylvia Hahn has portraits of Mr. and Mrs. Gustav Hahn and Kathleen Daly has a good portrait of a Stoney Indian boy.

Among the watercolors, which occupy one gallery, there are some good items. Walter J. Phillips, R.C.A., shows his habitual finish in "Falls under Mount Lefroy", and "Falls on Gold Creek, Revelstoke", while Leslie Coppold has two characteristic works of precise handling in the atmospheric "Island" and "Quebec Farm". Henry Simpkins, A.R.C.A., has a good subject in "The Blower", the mechanical snow-removal equipment at work in a street where children are at play, and H. Leslie Smith handles lighting effectively in "Interior With Figure". Peter Haworth, A.R.C.A., shows "Tarring Nets", and Mrs. B. Cogill Haworth sends "Fisherman's Paraphernalia, C.B.I.", and "Low Tide, North Shore, P.Q.", both done in gouache. G. Paige Pinneo has a broadly handled work in "Rocks and Sea", with threatening sky and rough water, and Harry E. G. Ricketts has a good sugar bush scene in "Falling Leaves". H. McDonic is sound in pattern and treatment of "Brick Kilns", and Rowey Murphy, A.R.C.A., has "H.M.S. Mary Rose Fitting Out". Jack Hamer is free and direct in "Bell Telephone Trucks, Peterboro" and "Winter Coal Yard", and John Collins is crisp and fluid in "Misty Morning, South Street, New York", a downtown scene which introduces the misty silhouette of Brooklyn Bridge, and "Boats on Lake St. Louis". Jack H. Bush, A.R.C.A., sends "Winding Road", and M. A. Fortin, A.R.C.A., concerns himself with shipping below Quebec.

Exhibitors in the section of architecture are Fetherstonhaugh, Durnford & Chadwick, Marani & Morris, W. L. Somerville, R.C.A., and P. R. Wilson, A.R.C.A

In sculpture: John L. Bradford, Marcel Choquette, Lilias M. Farley, Emanuel Hahn, R.C.A., Henri Hebert, R.C.A., Mrs. Elizabeth Bradford Holbrook, Sing Hoo, Jacobine Jones, A.R.C.A., Frances Loring, A.R.C.A., Bezalel Malchi, Harry A. Marche, Sidney Massari, H. M. Miller, A.R.C.A., Harold Pfeiffer, Valentine Shabaeff, Orson Wheeler, A.R.C.A., Florence Wyle, R.C.A., Mrs. Marjorie S. Winslow.

Drawings, etchings, aquatints: Nicholas Hornyansky, AR.C.A., Charles W. Kelsey, Arthur Lismer, R.C.A., and Maurice Sperber.

Others exhibiting are Paul Andrew, Thomas W. Armstrong, John L. Bartlett, Umberto Bruni, Eugene L. Bryan, Robert Marshall Buckham, St. George Burgoyne, Edith Chatfield, Mrs. Marjorie Thompson Child, Alberta Cleland, Ralph Conner, Peggy Curry, Mrs. Corinne Dupuis-Maillet, John Ellison, Reginald E. French, John Goodall, Julius Griffith, Beverley Herbert, Gunter Heymann, H. Hovermann, Frances Anne Johnston, John P. R. Macaulay, Mrs. Stella Mackie, Mrs. B. Fenwick Martin, John Martin, Dora McLaren, Bruce Milne, W. J. B. Newcombe, John Allen Parker, Winnifred F. Petchey, Francoise Picard, Russell Reid, Georges Rhyn, Jean Ross, J. N. Schlachter, Mrs. Margaret Semple, Mrs. Carmen H. Sherbeck, Russell Taber, Joe Tattersall, Fred Taylor, Grant Timmermann, John C. Williams, Mrs. Eleanor Williamson, P. R. Wilson, Mrs. Piercy Younger.

La peinture

LE SALON DE L'ACADÉMIE

Le salon de l'Académie Royale bat son plein à l'Art Association rue Sherbrooke. On y trouve comme chaque année du bon et du moins bon. Cela est inévitable dans ce genre d'exposition collective. Nous ne nous occuperons ici que de signaler ce qui nous a paru d'un mérite actuel, toujours relatif d'ailleurs.

Peter Ewart nous attire tout d'abord par ses deux remarquables marines peintes sur les bords de l'Océan Pacifique. **"Evening Surf"** présente la vague battant sur les rocs de la côte sous une lumière lunaire tamisée par de légers nuages. Cette toile est d'un riche coloris bleuté, et d'un dessin franc comme l'épée du roi. **"Clearing Water"** est de la même veine, et présente les mêmes hautes qualités d'un peintre direct, sincère, et dont le talent n'est nullement équivoque.

Adrian Dingle ne peut passer inaperçu avec son "Ice Storm", une toile sombre mais d'où ressort une force d'impression peu commune. R. York Wilson nous amuse par son "Beauty Contest" traité dans la note moderne avec une pointe d'humour fort accusée. Ces personnages qui se détachent dans la violente lumière des projecteurs, tandis qu'au premier plan la silhouette des juges s'estompe, donnent un effet curieux et plaisant.

Russell Taber a tracé une saisissante étude de jeune fille qu'elle appelle **Lil.** La lumière joue ici un rôle primordial et donne un relief peu usité au sujet, la couleur s'en mêlant, couleur accentuée, ce portrait rend une vie admirable.

Dans la section sculpture, Florence Wyle présente un remarquable "Nu" aux lignes extrêmement gracieuses. Le céramiste Valentin Shabaeff y va de deux oeuvres magistrales et d'une richesse inouie. Ce sont "Trois Rois", et "Danse sacrée". Shabaeff est un artiste fort habile et dont le goût est toujours sûr. Etabli depuis longtemps au Canada, M. Shabaeff a déjà produit en céramique une oeuvre importante qui se répand de plus en plus.

Parmi les aquarellistes on notera une étude fort poussée de la mer et du rivage, par Mlle G. Paige Pinneo dont la réputation n'est plus à établir.

"Ferme dans la Beauce" d'Emile Lemieux; "Portrait de deux soeurs" de Claire Fauteux; "Conflagration" de Joachim Gauthier; "Place Jacques Cartier" d'Adrien Hébert, sont des oeuvres qui retiennent l'attention du visiteur pour des motifs fort différents qu'il serait trop long d'analyser ici d'autant plus que la réputation de ces artistes est établie.

Le salon comporte aussi quelques bons portraits et d'autres assez mauvais.

Dans son ensemble, cette exposition indique le progrès de l'art canadien dans toutes les sections. Nos oeuvres se comparent avantageusement avec tout art étranger. Une visite en convaincra le plus distrait.

Maurice HUOT

Art Society to Hear Talk by Prof. R. Davis

Robert Tyler Davis, director of the Art Association of Montreal and professor of fine arts at McGill University, will address a meeting of the Contemporary Art Society at the Museum of Art at 8.30 p.m. tomorrow on "Putting the Artist to Work", a discussion of the relation of the artist to his community in the past and today.

Two Exhibitions Set For Art Association

Gazette Jan. 3, 1947

Canadian Group of Painters, January 9; Contemporary Arts Society in February

Exhibitions for the present month and for February are announced by the Art Association of Montreal in its Bulletin for January. The first offering will be a collection of work by the Canadian Group of Painters —an enlargement of the old Group of Seven—which will open January 9 and last until February 1, in which month, the date not yet being definitely set, there will be an exhibition of watercolors, gouaches and drawings by members of the Contemporary Arts Society.

In the biennial exhibition of the Canadian Group of Painters, which comes here after its showing at the Art Gallery of Toronto, it is announced that there will be 110 paintings, those contributing including Andre Bieler, Fritz Brandtner, Miller Brittain, Paraskeva Clark, Charles Comfort, Lawren Harris, Edwin Holgate, A. Y. Jackson, C.M.G., Arthur Lismer, Louis Muhlstock, Anne Savage, Carl Schaefer, Marion Scott, Will Ogilvie, Goodridge Roberts and Gordon Webber. After being shown in the two cities the collection travels across the country and is placed on view at various points during the whole of the following year. In connection with this exhibition, Arthur Lismer is to give a Gallery Talk on January 16.

The art of J. W. Morrice, R.C.A., is given good representation in the 23 oil paintings and several sketches, from the permanent collection of the Art Association, which have been hung in one of the upstairs galleries.

Dr. Lismer to Speak At School Club Meet

Nov. 30, 1942 Gazette

Art and the Child will be discussed by Dr. Arthur Lismer, educational supervisor of the Art Association, at a meeting of the Home and School Association in Iona Avenue School, at 8.15 p.m. tomorrow. A demonstration will be given by two Girl Guide troops under Miss D. M. McConnell and Miss Poole, captains.

Star Nov. 1944

Art Exhibition Closes on Nov. 30

Today begins the last week of the exhibition of the Royal Canadian Academy at the Museum of the Art Association of Montreal. The closing date, erroneously announced previously, is November 30. The public has an opportunity through next Sunday of seeing this year's presentation. Enormous interest has been attested by the thousands of visitors who have crowded the galleries during the past weeks. The museum is open from 10 a.m. to 5 p.m. daily, and from 2 to 5 on Sundays and Mondays. Admission is free on Wednesday, Saturday and Sunday.

Monday's Concert At Art Gallery

Next Monday's Sarah Fischer Concert, the second of this season at the Art Gallery on Sherbrooke street, will be given by a pianist, Madeleine Martin, winner of a French Government scholarship, and two singers: Rejane Cardinal, mezzo-soprano, winner of one of this year's scholarships given in conection with these concerts, and Gaston Gagnon, bass, who will be making his first public appearance.

Miss Martin is to play music by Bach, Scarlatti, Schumann and Chopin. Miss Cardinal has songs and arias by Handel, Scarlatti, Haydn, Rachmaninoff, Franck and others; Mr. Gagnon's songs and arias are by Martini, Mozart and Meyerbeer.

Star - Dec. 4, 1947

French Palaces And Furniture

The splendours of the decoration and furnishings of French palaces under the three great Louis, XIV, XV and XVI, were recalled in a lecture given at the Art Association on Tuesday afternoon by Trenchard Cox, formerly a keeper of the Wallace Collection in London and now of Toronto. Mr. Cox who is an exceptionally clear lecturer, gave an account of the rise and fall of the art of decoration in France from the beginning of the grand period with Louis XIV to the changes brought about by the revolution. The styles, the great craftsmen who produced them and the marks and records of their work were all touched on in the course of a short lecture, which was illustrated by admirable lantern slides, many of them from objects in the Wallace collection. The lecture gave a very complete account of the chief features of aristocratic arts and crafts meant for palaces and great houses, and quite unfitted for middle class people.

(1)

Gazette - Nov. 29/47

Sunday to Mark Close Of R.C.A. Exhibition

Collection to Be Displayed in Quebec Provincial Museum During December

Closing of the galleries of the Art Association of Montreal at the end of tomorrow afternoon will mark the termination of the 68th annual exhibition of the Royal Canadian Academy of Arts, which has been on view to the public since November 7, following its formal opening on the prior evening by His Excellency Viscount Alexander of Tunis whose two oils have interested many picture-lovers. This representative exhibition, in which Montrealers make a worthy showing, numbers nearly 200 works in oils, watercolors and pastel, while the contributions to the sections of architecture, sculpture and drawings, etchings and aquatints bring the total to 230. This collection will now go to Quebec where during December it will be on view in the Quebec Provincial Museum.

(2)

Star Dec. 1 - 1947

British Art Director Speaks Here Tomorrow

Trenchard Cox, director of the City Museum and Art Gallery of Birmingham, England, will give a lecture tomorrow at 5 o'clock at the Museum of the Art Association of Montreal. His subject will be "French Furniture and Interior Decoration in the Age of the Three Louis."

During the past months Mr. Cox has been making a tour of the United States and this country, collecting data for a report to the Birmingham City Council on the methods of display and the educational programs of museums and art galleries. The subject of his lecture here is particularly appropriate since French-Canadian furniture of the 18th and early 19th centuries was actually French provincial.

(3)

Standard Dec 20th 1947

Jongers' Works Now on Exhibit

A memorial exhibition of portraits by the late Alphonse Jongers, RCA, is now showing at the Art Association of Montreal, 1379 Sherbrooke street west. This Montreal artist, who died in October, 1945, was noted as a painter of celebrities and beautiful women. His chief aim was to get a resemblance, and in many cases he got an almost photographic one. Among the better portraits in the current show is one of the late Chief Justice R. A. Greenshields. Also on view are portraits of J. W. McConnell and Joseph Ryan of Mount Tremblant Lodge. Least successful are Jongers' portraits of women. Many of them have a candy box prettiness and as little soul.

Also on view this week is a display of oils, water colors and pastels by Raymonde Gravel at her studio, 7565 de L'Epee avenue. Miss Gravel is a well known Ottawa artist who studied in Paris at the Ecole des Beaux Arts. She has now settled in Montreal.

"Les Amis de L'Art" are holding an exhibition of Canadian painting which includes works by such artists as Rene Chicoine, Goodridge Roberts, J. C. Faucher and Edwin Holgate at the Secretariate, 3815 Calixa-Lavalee avenue, this week.

Z.B.

(4)

Gazette

Two Memorial Shows For Art Association

Dec. 6, ~~1947~~

Portraits by Jongers, Architectural Sketches and Watercolors by Hugh G. Jones

Two Memorial Exhibitions have been planned this month by the Art Association of Montreal, according to the monthly Bulletin of that institution, the works to be shown from December 12 until January 3 being a small group of portraits by Alphonse Jongers, R.C.A., and architectural sketches and watercolor paintings by Hugh G. Jones, R.C.A., whose records in this medium of places visited abroad have given pleasure to Montreal art lovers in the past.

Jongers, who occupied high place as a portrait painter, was a regular exhibitor at the exhibitions of the Royal Canadian Academy of Arts and also at the Spring Exhibitions of the Art Association of Montreal, and the long list of his sitters included a former Governor-General, His Excellency Lord Bessborough, while among his Montreal subjects were Rene Turck, Chief Justice R. A. E. Greenshields, Sir Andrew Macphail, William Hope, Dr. F. J. Shepherd, a former president of the Art Association; D. Forbes Angus, Col. George S. Cantlie and Mme. Paul Rodier, to mention a few. Born in France in 1872, Jongers studied in France and Spain and first came to Canada in 1896 to paint a portrait of the Governor-General, Lord Aberdeen. For some years his brush was occupied in the United States, but in 1924 he settled in Montreal and remained here until his death in 1945. He was elected a member of the Royal Canadian Academy in 1939, and his works have place in the permanent collections of museums at Lille, Liege, the Metropolitan in New York, the National Gallery in Washington and the National Gallery of Canada at Ottawa.

Hugh G. Jones, American-born, but later naturalized Canadian, first came to Canada in 1909 as chief designer for the architectural department of the Canadian Pacific Railway, was appointed assistant chief architect in the following year and, in the subsequent three years, he designed the Windsor Station. Entering private practice in 1911 he was responsible for the Union Station, Toronto, the Canadian National Railways Terminal in Montreal and Dominion-Douglas Church, Westmount, not to mention many important commissions elsewhere in the Dominion. He was a member of the Royal Canadian Academy, a Fellow of the Royal Institute of British Architects, and member of the American Water Color Society and of the New York Water Color Club.

(5)

Star Dec. 15-1947

(6)

Water Colors By Hugh G. Jones

A memorial exhibition of work by the late Hugh G. Jones, R.C.A., which is now open at the Art Gallery on Sherbrooke street, includes architectural drawings, oil pictures and water colors and shows very well that, although painting was only his recreation, he was almost equally distinguished as painter and as architect. Among the architectural drawings here are some of the designs for the Union Station at Toronto, for Dominion Douglas Church in Westmount and of other churches and buildings; and drawings of the proposals for the Canadian National station here show a grouping of buildings much more impressive than that which has taken its place.

The oil pictures now being exhibited are a few made from sketches on the Dalmatian coast and are most pleasant pictures full of warmth and sunlight. The water colors are, however, better still both as pictures and as examples of skillful use and control of the medium. There are here a number of the little sketches which Mr. Jones made on his travels. they are only a few from among a great number. Many of them are just quick impressions, some made from hotel windows, some even from trains, but in all of them there is a wonderful power of seizing the essential features of what was seen and recording it with a few strokes of rich color.

The larger water colors, made from small sketches are the most striking part of the collection and show even more complete command of the possibilities of water color. There are not many of them, but all are particularly good. Four of the best of them are hung close together. One is a delightful green picture of summer afternoon at Lake Macdonald; a view of a huge Roman arch in Italy has a splendid effect of splashes of sunlight on stone walls; and the other two, of the view from Harlech Castle in Wales, and of a big-sailed fishing boat on the lagoon at Venice are equally delightful pictures.

H.P.B.

Gazette - Dec. 13th 1947

(7)

Portraits by Jongers Interesting Exhibition

Loaned Works at Art Association Memorial Show Reveal Marked Skill

(A)

Alphonse Jongers, R.C.A., long identified with art in Montreal, was highly favored as a portrait painter. This fact is evidenced by the loaned examples of his work forming the Memorial Exhibition—he died here in 1945—being displayed in the west gallery of the Art Association of Montreal. It is a show that will interest a large number of residents and to many gallery-goers it will recall the days when these paintings represented the contributions of this artist to the Royal Canadian Academy exhibitions and to the Spring shows of the Art Association of Montreal. Some of those who sat to him have since died and in those cases, as well as with those still with us, Jongers' habit of dating his paintings reveal how they appeared to him, their families, friends and associates, for the painter had skill in catching the characteristic glance and doing a good likeness. The professions, society and commerce are well represented—some painted in a spirit which suggests the "official" portrait and others with a greater sense of the informal. Many of the works bring back the days when at the shows those not in the "know" were keen to learn "what's Jongers got?" This loan collection, generally confined to Montrealers, comfortably fills the gallery and the items reveal that the artist thoroughly knew his business.

The portraits, with dates where recorded, include those of James Morgan, 1928; Dr. F. J. Shepherd, 1924; G. B. Foster, K.C., 1945; S. Bronfman, 1939; Chief Justice R. A. E. Greenshields, 1933; J. C. Newman, 1945; Norman Dawes, 1936; Sir Andrew Macphail, 1924, in red and gold academic robes; Joseph B. Ryan, 1943; J. D. Johnston, 1940; Sir Herbert Holt; Dr. E. W. Archibald, 1933, in black and scarlet gown; Dr. W. W. Chipman, 1933 in a red robe; Air Marshal W. A. Bishop, V.C., 1937, in uniform with decorations; George W. Spinney, C.M.G.; C. F. Sise; Mrs. Howard Pillow, 1937, in a black fur coat against a blue background; Ross McMaster, 1939; Sir Vincent Meredith, Bart., 1924; Mrs. Leo Timmins, 1942; Mrs. R. F. Peverley, 1943; R. Howard, 1927; D. Forbes Angus, 1937; Mrs. E. G. M. Cape; William Hope, 1927, grasping white gloves and gold-headed cane, a lively dashing example; Jules Hamel, 1925, in velvet coat with a cigarette between his fingers; an undated self-portrait of the artist in a blue shirt, and a portrait of Dr. R. Tait McKenzie, of Montreal, who made his name as a sculptor with "The Sprinter" and followed this performance with many effective groups featuring athletes. This painting of strong contrasts shows Dr. McKenzie holding a skull.

Versatility Is Shown In Hugh Jones Works

Architect Was Accomplished As Watercolor Painter in Recording His Travels

(B)

In an upper gallery of the Art Association of Montreal the work of Hugh G. Jones, R.C.A.—architectural sketches, photographs of architectural commissions, many watercolors painted in Canada and abroad and a group of oils—is the subject of a Memorial Exhibition which shows the versatility of this Montrealer. While he painted oils with understanding and directness, watercolor seemed to be the more favored medium and the present show covers a span which reveals his development. Here are surf and rocks at Gloucester, a street scene with figures in Rouen, France, a tall arch and an ox-cart seen under a blue sky in Rome. Venetian boats with red sails; red-roofed buildings edging a canal in Venice, and beached boats on the Italian coast have caught his eye, while sun-lit buildings fronted by steps with figures attracted him at Mentone, France. In Rome he records four priests, near a tall building, enjoying an evening constitutional; he occupied his brush with a bit of Abingdon on the Thames, sets down a quaint building near Bath and makes an impressive thing of the ruins of the Roman Theatre at Taormina, Sicily. In this country he found congenial material at Lake Macdonald at varying hours and under changing weather conditions. Many are of calm, fine days when reflections were of interest, but he sounds something of a moderately dramatic note in "After the Storm, Lake Macdonald" with its breaking clouds and patches of sunlight on the hills with trees in autumn leaf. It is in the smaller works done on his travels abroad — buildings, street scenes, mountains and picturesque bits—that his crisp, direct treatment scores. Clean in color and fluid in wash these swiftly noted records from the technical viewpoint give complete satisfaction.

The bulk of the oils were done on the Dalmatian coast where the towering cliffs, the buildings and city walls supplied subjects. At Ragusa he painted the medieval harbor; "Three Bell Chapel," a work of strong sunlight; "The Onofrio Fountain Plaza," "The Franciscan Cloister"; 'Bonavala Bay, Lapaol," with sun-lit rocks and very blue water; to mention a few of this group which totals around one dozen.

Thirty Silk Squares From London on View

English Textile Firm Reproduces Designs and Paintings of Contemporary Artists

Produced by the silk screen method from designs and paintings by well known contemporary artists are some 30 silk squares or scarves, worn on the head by women during the war, on view in one of the upper galleries of the Art Association of Montreal. These products of the textile firm of Ascher, of London, come here following an exhibition in a gallery in that city, interest being shown in the designs done by such artists as Matisse, Derain, Laurencin, Henry Moore, Calder, Graham Sutherland, John Piper, Andre Beaurepaire and Christian Berard. They are generaly attractive and lively in color and the designs admirably serve their purpose. Also shown are some of the origical paintings and designs, among them works by Moore, Ben Nicholson, Clave, Topski and Keith Vaughan.

(8)

Star December 1947

THE ASCHER SQUARES

now on exhibition at the Art Gallery on Sherbrooke St., are available to you in MORGAN'S *Neckwear Department, Main Floor.*

HENRY MORGAN & CO. LIMITED

The Store with the Christmas Spirit

13A

Gazette

Canadian Group Shows Nearly 100 Paintings

Jan. 10 — 1948

Exhibition at Art Association Includes Good Representation by Montrealers

Nearly 100 works form the exhibition of the Canadian Group of Painters which occupies upper galleries of the Art Association of Montreal. In subject and treatment the show follows the usual lines and, as A. Y. Jackson, C.M.G., points out in his foreword to the catalogue, the Group's custom of including the work of invited contributors has been followed. The collection which will remain on view until February 1 will open Monday.

Montreal painters make a good showing. Arthur Lismer has three typical works — "Maritime Still Life" with a wharf littered with anchors, markers and other gear, backed by the sea with boats; "Georgian Bay Islands," a favored subject with him, and "Canadian Jungle," showing a tangle of growth and hints of distant water. Edwin Holgate, besides a slight effort called "Spring Freshet," has a work of more solidity of a man in winter dress against spruce-dotted snowy hills, entitled "Uncle George". Andre Bieler shows "Bronco Riders", with two men inspecting a saddle and a group of horses, and Fritz Brandtner has a a group of varied types, called "The Age of Anxiety." H. Mabel May in "Early Spring" paints a stretch of ice-edged open water and snow-patched rocks, and Kathleen Morris has a typical work of waiting sleighs, called "Cab Stand, Quebec City." Louis Muhlstock, besides "Under the Cliff", which has been shown here before, has a painting of trees in sunlight and shadow, entitled "In the Woods, Isola," and an effective painting of road, figure and trees, called "Spring on Mount Royal." Lilias Torrance Newton is represented by "Amy Stewart", a portrait, and Goodridge Roberts, in addition to a seated nude, sends "Still Life" with fruit and a scarlet cyclamen on a table, backed by a spotted cloth. Sarah M. Robertson has "October", with some effectively arranged and well painted colored leaves, and Anne Savage has a group of landscapes in hilly country where water plays an effective part. Ethel Seath shows "The Vine" and a decoration entitled "Sea Weed and Shells". Marion Scott is concerned with abstracts and Gordon Webber has works entitled "Design No. 10, Vermont" and "Design No. 4, Vermont." William W. Armstrong, besides a landscape, shows the head of a dark-haired boy.

Contributors from beyond Montreal include A. J. Casson who imparts plenty of chill to "October Snow," with its houses, water, boats and distant hills under a gloomy, cloudy sky; Paraskeva Clark, who is effective with her "Still Life—Essentials of Life," with rose in vase, open book, candlestick and butterfly, and also shows an interior with figures of "primitive" flavor. Bertram Brooker, besides a landscape, has an abstract, and Yvonne McKague Housser sends landscapes. Alex Colville does a group of horses, and has an interesting composition in "Railroad over Marsh," and Charles F. Comfort has a dark landscape with water and reflections, entitled "Pause on a Journey." Rody Kenny Courtice has "Mines, Northern Ontario," and L. L. Fitzgerald shows a sincere and graceful work called "The Little Plant." Lawren Harris has an impressive typical work called "Lake and Mountain," and Lawren P. Harris is concerned with "Blue Triangles" and "Project." R. S. Hewton has a convincing impression of early spring with fields, buildings, church and distant hills, called "St. Tite des Caps," and Jack Humphrey shows a portrait of "Joanne," a girl in a red dress, and two still-lifes. Pegi Nicol MacLeod in "Hooper," sends a portrait of a man bare to the waist. Henri Masson, has striking color in the trees above rocks and water, entitled "Autumn," has a street scene with children done in Ottawa, and paints three promenading priests in "Quebec Landscape with Figures." Isabel McLaughlin contributes a red house with very decorative trim, and Jack Nichols has action in "Boxers." Will Ogilvie sends two draped figures, and R. York Wilson is effective with his painting of three rather gawky scholars in a street, called "Young Ladies." W. J. Wood uses muted color in "Beach Scene," and W. A. Winter shows works in two manners in "Bather," decorative in intent, and "At the Carnival" in which the painting of the young women is soundly done.

Others exhibiting are Peter Aspell, Wilfred R. Beny, Molly Lamb Bobak, Miller Brittain, Jack H. Bush, E. F. Cooke, Alma M. Duncan, H. G. Glyde, B. Cogill Haworth, Peter Haworth, E. J. Hughes, J. W. G. MacDonald, David Milne, David G. Partridge, Carl Schaefer, J. L. Shadbolt, and Bettina Somers.

Gazette Jan. 17. 1948

Photographs of Houses

Photographic prints of houses designed by the famous American architect Frank Lloyd Wright occupy one of the upper galleries of the Art Association of Montreal. A marked note of originality is evident in many of the structures which embellish the landscapes of California, Arizona, Wisconsin, Illinois and Pennsylvania, in the last-named state being the home of Edgar J. Kaufmann at Bear Run where, in a natural wooded setting, the house is built on substantial ledges of rocks over which a stream pours into the basin beneath and continues on its way. This exhibition will remain on view until the end of the month.

La Presse

Jan. 24. 1948

Le jury du Salon du printemps est choisi

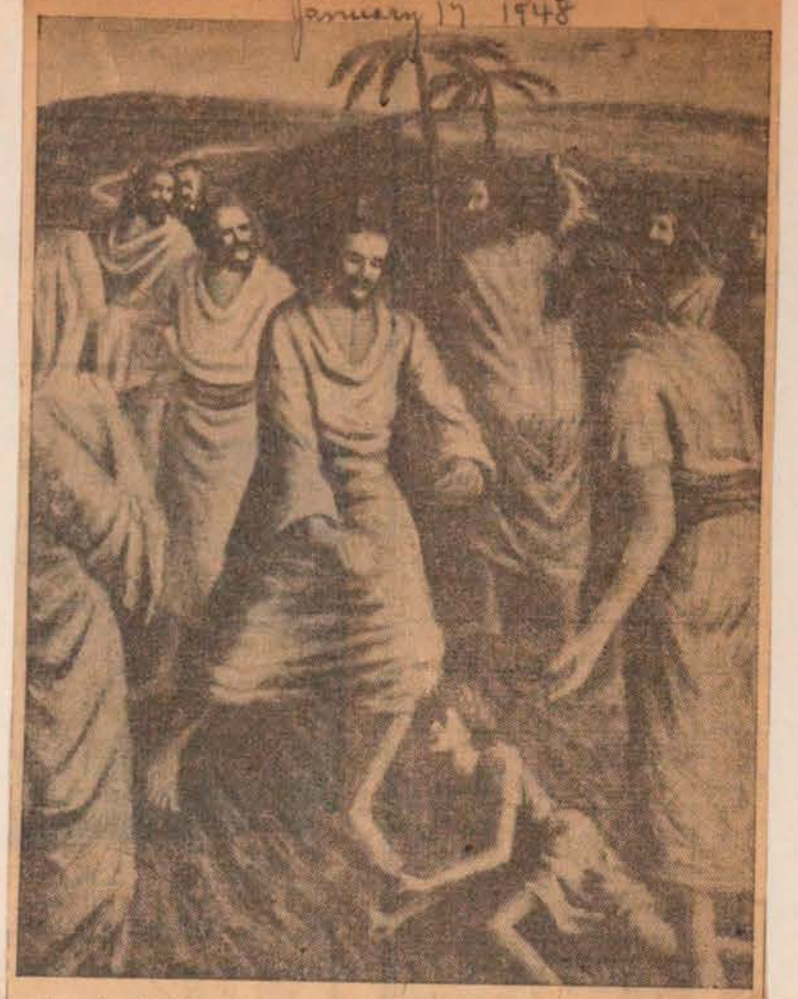
L'Art Association de Montréal vient d'annoncer la composition du jury qui choisira les oeuvres destinées à son soixante-cinquième Salon d uprintemps. Ce dernier sera ouvert au public du 4 au 31 mars. Le jury sera partagé en deux sections, mais sous un président unique, M. H.-O. McCurry, directeur du Musée national d'Ottawa. M Robert-Tyler Davis, directeur d'musée de l'Association, sera auss membre des deux sections. Le troisième membre de la première section sera M. Paul Rainville, directeur du Musée provincial de Québec; celui de la deuxième section sera M. Maurice Gagnon, critique d'art.

Les artistes ont le choix de la section à laquelle ils désirent soumettre leurs envois, qui doiven arriver au musée avant 5 h. du soir le 16 février. Les artistes pourront se procurer les formules d'envoi auprès de la secrétaire de l'Art Association, 1379 ouest, rue Sherbrooke, Montréal 25.

Quatre prix sont offerts aux exposants; deux de $150 chacun pour la peinture; deux de $100 chacun pour l'aquarelle. L'Art Association achètera pour ses collections les oeuvres qu'elle jugera intéressantes. Enfin le directeur du musée prévoit pour la saison 1948-1949 une série d'expositions particulières consacrées aux artistes du Salon.

Une scène de l'Evangile

January 17 1948



Le salon du Canadian Group of Painters réunit à l'Art Association des œuvres du caractère le plus divers. Mais les tableaux historiques et religieux y sont rares. Voici pourtant "le Christ guérissant un possédé", par M. MILLAR BRITTAIN, artiste de Saint-Jean, NOUVEAU-BRUNSWICK. La photo est empruntée au catalogue de l'exposition.

Artists' Group Opens Exhibit

Star ~~Jan.~~ 10/48

Works of Canadian Painters on Display

The Museum of the Art Association of Montreal today opens an exhibition of paintings by the Canadian Group of Painters. This biennial exhibition by one of Canada's most important group of artists has been on view in Toronto during the past month and will remain in Montreal during January. After that it will travel across Canada for the next year.

The Canadian Group of Painters is a development of the earlier Group of Seven which, enlarged by sympathetic followers, became a Group of Twenty-eight, and subsequently the Canadian Group. It typifies the efforts of Canada's creative artists to identify themserves as such, to break away from the traditions imported from other countries and to use the scenes of Canadian nature and life for their subject matter. Including painters from all over Canada, it is a fairly good cross-section of what is happening in this country in painting. Visitors will find in the exhibition most of the names well known outside of the Academy, and a variety of subject matter and methods.

The Art Museum, on Sherbrooke Street west, is open free to the public on Wednesdays and Saturdays, from 10 a.m. to 5 p.m., and on Sundays from 2 p.m. until 5 p.m. The exhibition will remain until January 31.

R. T. Davis to Be Speaker

R. T. Davis, director of the Art Association of Montreal, will be the guest speaker at the annual meeting of the Montreal Children's Library to be held at 1538 MacKay street on Tuesday, February 3, at 3.30 p.m. Reports on the library's progress wil be read and officers elected.

Jan. 1948

Sur les bords du Pacifique

January 24 1948

Le salon du Canadian Group of Painters réunit des artistes de toutes les provinces à l'Art Association de Montréal. Voici par exemple "les Bateaux de pêche de Rivers Inlet", dont M. E.-J. HUGHES a composé un tableau clair et dégagé, qui rappelle la tapisserie par l'opposition de quelques couleurs franches. M. Hughes est de Victoria, Colombie-Britannique. La photo est tirée du catalogue de l'exposition.

Star Jan. 15/48

Canadian Group Has Exhibition

The biennial exhibition of the Canadian Group of Painters, which has just come here from Toronto and is being shown at the Art Gallery on Sherbrooke Street, represents nearly all the forty-seven members of that society, even though about a quarter of the pictures in the catalogue are not shown here. The collection contains painting and drawing of many different kinds, including a number of experiments, some abstractions, some examples of geometry and a few which seem to be nightmares.

Outstanding among the very few portraits are Jack Humphreys' of a little girl and Edwin Holgate's of a farmer; and there is a portrait sketch by Lilias Torrance Newton, and an unflattering self-portrait by Peter Aspell. Among landscapes are good sketches by Mabel May and R. S. Hewton; Anne Savage's picture of a lake at evening is attractive in composition and color; and there are interesting designs in Alex Colville's railway picture, Bertram Brooker's study of trees and Jack Bush's northern scene. Pleasant color distinguishes landscapes by Henri Masson and Yvonne Housser.

Lighting values are the principal features of a picture of sunshine by Louis Muhlstock, a sunset landscape by H. G. Glyde and a night scene by Molly Lamb Bobak, the designs of Lawren Harris, Gordon Webber and Lawren P. Harris are purely geometrical. There is nice humor in Pegi Nicol MacLeod's picture of a crowd of sailors at lunch and in R. York Wilson's long-legged school-girls.

H.P.B.

Star Jan. 17/1948

MacLiammoir to Lecture on Art

MICHEAL MacLIAMMOIR, co-founder of the Dublin Gate Theatre, will speak in the Art Gallery Lecture Hall, Sherbrooke Street West, at 5 o'clock next Thursday afternoon, January 22, on "Painting and Theatre Art in Ireland Today".

This lecture, arranged by the MRT in co-operation with the Art Gallery and Brian Doherty, will be the only occasion on which Mr. MacLiammoir will speak during his Montreal visit. Members of all Montreal Theatre groups are invited to take advantage of this opportunity to hear one of the foremost personalities of the Irish Theatre today.

Admission is free.

Star Jan 31. 1948

Art Gallery Concert On Monday Evening

In the Sarah Fischer Concert at the Art Association of Montreal this Monday evening, February 2nd, Dorothy Morton, pianist, winner of the scholarship connected with these concerts in 1946, will play a transcription by Philipp of an organ concerto by Vivaldi, a sonata by Scarlatti, a Ballade by Chopin and shorter pieces by Ravel, Villa-Lobos and Philipp.

Simone Rainville, soprano, winner of an Archambault prize in 1946, will sing arias by Gluck and Gretry, and songs by "Stradella," Wagner, Ravel and Debussy. Spiro Stamus, 15-year-old violinist, making his first public appearance, will play a sonata by Tartini and a Preludio by Bach.

Salon du Canadian Group of Painters

January 3 1948

Vendredi prochain ouvrira à l'Art Association, 1379 ouest, rue Sherbrooke, le salon biennal du Canadian Group of Painters. Il comprend 110 peintures, dont des oeuvres de Mmes Paraskeva Clark, Marion Scott, Anne Savage, MM. André Biéler, Brandtner, Brittain, Comfort, Lawren Harris, Edwin Holgate, A.-Y. Jackson, Arthur Lismer, Louis Muhlstock, Carl Schaefer, Will Ogilvie, Goodridge Roberts, Gordon Webber.

The University Women's Club of Montreal is having a luncheon on Saturday, February 21, at one o'clock, when Mr. Robert Tyler Davis, director of the Museum of the Art Association of Montreal, will be the guest speaker. His subject will be "The Art Museum and Living Art."

Herald Jan. 22/48

Irish Actor Speaks Today

Micheal MacLiammoir, leading actor of the Dublin Gate Theatre Company, who is also a painter and stage designer with a high reputation in Europe, will lecture at the Art Gallery today on "Painting and Theatre Arts in Ireland today." The lecture is scheduled for 5 p.m. MacLiammoir is also a playwright of distinction, and is the author of two of the plays of the company's present repertoire, "Where Stars Walk" and "Potrait of Miriam."

Women's Art Society Holds Annual Show

Gazette Jan 30/48

Varied Works by Members Displayed at Art Association Of Montreal

(1) (A)

Slightly over 80 works in various media by members of the Women's Art Society occupy one of the upper galleries of the Art Association of Montreal and there are plenty of interesting items in this collection which will remain on view until February 8. While there is some unevenness in the work, the general average of performance attains the standards of some of the most successful shows held by this Montreal organization. As is to be expected, and certainly not to be regretted, partiality to flowers is shown by some of the artists who understand and set down the characteristics of the blooms, can make a good arrangement and sound just the right color notes. Some prefer flowers in the mass and others are content with few, in the latter category being Kathleen Chipman Liebich who in watercolor has a group of four, good in pattern, sound in drawing and true in color — "Iris and Yellow Lilies", graceful in a purple vase; "Pansies", some yellow and others of dark, rich tones; "The Green Vase", in which carnations of differing hues are arranged, and "Roses", rich crimson blooms in a turquoise vase, shown against a dark background which emphasizes the beauty of their color. Her other item is "The Black Teapot", placed near a green vase, a deftly handled still life. Flowers in plenty are favored by Lillian Hingston in "Petunias and Cosmos", a work of variegated colors in agreeable harmony, and in "Syringa" shown in a blue bowl, both oils, a medium she employs for two landscapes and a sketch of the Jacques Cartier bridge, with steamer coming up river, as seen from St. Helen's Island. Jane C. Luke is able and convincing in her painting of a mass of phlox, and in the arrangement of blossoms in "Capo di Monte Parrots and Summer Flowers", which shows skill in the painting of the still life objects. Frances B. Sweeny has found a congenial subject in "Rowan Berries", shown in a tall blue vase, her other watercolor being the freely handled "Trees at Orford Lake". She employs pastels for "Study of a Head",—a grey-haired woman of gracious mien, and for a portrait of the late Most Rev. James Fielding Sweeny in red and purple vestments. Evelyn M. Cunningham shows her usual direct, strong touch in a group of landscapes, "The Captain's House, Boucherville", being a sound example, while the clear light of the season is capitally expressed in "Murray Park in Spring", a spontaneous and convincing impression. Thelma K. Ferguson shows daffodils and tulips against a simply treated landscape background, has a portrait of a woman in watercolor and, at Lac Marois, paints a country house with a man working the garden near the edge of the water. Del McCormack imparts movement to the figures having a nocturnal skating party, and in "Road Through the Forest" has painted some noble trees under a load of snow. Margaret C. Thompson finds subjects inland and also at the seaside. In "Sea and Rocks", with its suggestion of departing sunlight, the darkening water bears two boats under sail, and "The Pulpit Rock, Ogonquit, Me." looks properly solid above the moving water beneath rosy clouds. "Woodland Stream" and "Lake Massawippi" are agreeable examples of her landscape work. Mildred C. Brisbane, besides "Autumn, Lac Marois" in oils, shows in pastel "Portrait of Mrs. Robinson" in a chic hat and a fur neckpiece, a work of delicacy and light tones and also "Ruth", a comely schoolgirl. Ruth B. Henshaw has two fluid watercolors — "October Landscape", with a decorative tree in autumn leaf, and the hues of Fall also flush the foliage of the trees about the Shrine on Mont Calvaire, Oka. Edith M. Glen shows "Roses from my Garden"; a painting of cyclamen and portraits of Mrs. Keith Robinson and of Miss E. Bennet. Mary Robinson, besides a painting of hilly country about Lac Masson, is effective in "North River, St. Margaret" with its ruddy trees above snowbanks and sunsplashed water, other works being "Farm near St. Jerome" showing house and barns, a rutted road and shadows and convincingly suggests that the season of thaws has set in. The painting of rocks, beach and massed clouds was done at Perkins Cove, Ogonquit, Me. Beryl R. Forbes in "Village in the Hills" shows homes clustered about a church, rising ground and distant hills, her other contribution being "Bringing in the Sap", with a man driving a team bearing the container near a sugar cabin. Lorna M. Babbage paints rocks at Cap a l'Aigle under white clouds, and Jeannette H. Braid enters "Daisies and Blue Glass". Winnifred D. Lewis paints snow and open water in "Papineau Brook, Seigniory Club", and Betty Galbraith-Cornell besides "January Shadows, Piedmont", with buildings, fence and snow, contributes "Girls Head", a competently handled pastel. Mary E. Mullally sends "The Gossips", two women outside a group of buildings, and some flowers in a green vase. Norah H. Fergusson, besides a portrait of Mrs. Paul Ferenez has a broad and fluidly handled watercolor called "Freighters at Ste. Anne des Monts". Mabel Emmett Dingle paints red and pink blooms in a blue bowl, and invests with a sense of silence and solitude "The Empty Mill", with logs in the nearby water and a massive green hill in the background. Mary H. Schell sends "Cap Barre, Perce", with sweep of bay, a wharf and boats off shore, and M. Vipond Cousins, besides a seascape, has "St. George's Church, East Entrance", with light coming through the partly open door. Jean Forbes has succeeded in her "Summer Tapestry" with its mass of various flowers, capitally arranged and harmonious in color. Mildred S. Fairfield contributes yellow flowers with a blue elephant nearby, E. Smith paints red roses in a blue glass, and Duretta Wolfherd, besides poppies in a tall glass vase, has a still life called "The Chinese Cat". Mrs. C. L. Ashby has a woodland scene called "Bluebells, Pangbourne, England", Ella B. Fry shows violets and narcissi, and A. L. Peacock has a precise watercolor of an old house, autumn trees and a glimpse of water beyond. Rosamond Tiedmann is broad and colorful in "Festive Hills" and also contributes "Settler's Cabin". Dora McLaren sends "Nadia", a young Negress, a still life with fruit and a rich red tray, a portrait of a seated woman in yellow, and "Girl with Muff", which is brushed in with freedom. Mildred S. Fairfield has a good study in "The Old Pensioner" — a man seated in a chair, and a painting of a young Negress, called "The Little Happy One". Emily W. Jacobs contributes white, yellow and orange chrysanthemums, and Irene Lynch in "St. Emile" has a stretch of landscape, stream and hills seen under a cloudy sky.

(3)

The annual exhibition of the Women's Art Society of Montreal will open on Saturday afternoon in the galleries of the Art Association of Montreal, Sherbrooke street west, when Mrs. Dakers Cameron, Mrs. S. B. Earle, Mrs. Cyril Cunningham and Mrs. C. P. Liebich will be the hostesses. On Sunday afternoon the hostesses will be Mrs. W. A. Schell, Miss A. Louisa Peacock, Miss Frances B. Sweeney and Mrs. E. Keith Robinson.

(2) Standard Jan. 31. 1948

Prizes Are Announced By Art Association

The Art Association of Montreal announces the jury that will adjudicate for its 65th Annual Spring Exhibition being held from March 4 until March 31. The jury will act in two sections and H. O. McCurry, Director of the National Gallery, Ottawa, will be Chairman of both sections. He will be joined on Section I by Paul Rainville, curator of the Provincial Museum in Quebec, and on Section II by Maurice Gagnon, art critic. Robert Tyler Davis, Director of the Art Association, will represent the Association on both sections. Artists may indicate to which section of the jury they are submitting their entries.

All entries are due at the Art Gallery by February 16, at 5 p.m. and must bear official entry blanks which have been mailed to most artists and are obtainable at the office of the Association.

Announcement was also made of this year's prizes. Four money prizes are offered: two of $150 each for the best oil painting presented to each section of the jury and two of $100 each for the best watercolor. Purchase of works deemed suitable for addition to its permanent collection will be made by the Association. For the season 1948-49 a series of one, two or three-man shows are being planned by the Director, made up of works by artists represented in the Spring Annual.

(3) Gazette Feb. 25/48

Mrs. D. B. Sinclair, O.B.E., LL.D., of Ottawa, chairman of the program committee of the United Nations International Children's Emergency Fund who will arrive on Friday evening to speak at the formal opening of the Travelling Exhibition and Auction of Canadian Paintings and Sculpture in the Art Gallery will be the week-end guest of Mr. and Mrs. Rielle Thomson.

The president and the council of the Art Association of Montreal have issued invitations for the preview of the 65th annual Spring Exhibition to be held on Wednesday night, March 3 at half past eight o'clock. The preview will be informal.

Annual Meeting Feb. 25. 1948 Star

(4)

Star Jan.28,1948

Private View Arranged

Spring Exhibition Scheduled for March

A PRIVATE view of the 65th annual Spring Exhibition at the Art Association will be held on Wednesday evening, March 3 at the Art Gallery for members and exhibitors.

The exhibition will be open to the public the following day, March 4th and continue until March 31.

(5)

Spring Exhibition Opening on March 3

Jan.24/1947 Gazette

Sending in Date for Local Event Is Set for February 16

Dates have been set for the annual Spring Exhibition of the Art Association of Montreal, an event looked forward to by picture-lovers and painters alike. It is due to open with a private view on March 3 and close on the 31st of that month. The sending in day for contributions is Feb. 16—a deadline which will undoubtedly spur painters to put on speed.

As has been the custom in the past few years, there will be two juries. One will appraise work of more academic trend and the other will deal with entries of Modernistic flavor. Contributors will be permitted to elect before which judges they wish their entries to appear.

Jury 1: H. O. McCurry, director, National Gallery of Canada, Ottawa; Paul Rainville, curator, Quebec Provincial Museum, Quebec; Robert Tyler Davis, director, Museum of Art, Art Association of Montreal.

Jury 2: Maurice Gagnon, Prof. of Fine Arts, University of Montreal, who acts with Mr. McCurry and Mr. Davis.

Five works can be submitted, with no more than three in any one medium. Maximum size with frame is 12 square feet; minimum 10" x 14", without frame.

❖ ❖ ❖

The annual exhibtion of work by members of the Women's Art Society is due to open in a gallery of the Art Association of Montreal next Saturday, Jan. 31 and will remain on view until Feb. 8.

❖ ❖ ❖

In the same institution, from February 7 until the 25th, the exhibition of watercolors, gouaches and drawings by members of the Contemporary Arts Society will be held.

Plans for the Spring season also include a showing of the collection of early Dutch paintings which opened in Ottawa this week.

La Presse

(6)

Exigence du choix

January 13 1948

Le Canadian Group of Painters expose des oeuvres faites avec soin.

Le Canadian Group of Painters expose ce mois-ci à l'Art Association, 1379 rue Sherbrooke ouest, les tableaux de ses membres et amis choisis par le jury suivant: MM. A.-Y. Jackson, Louis Muhlstock, Will Ogilvie, Goodridge Roberts, Carl Roberts. Faute de place, on n'a pu accrocher toutes les toiles retenues.

Le jury a admis des artistes des tendances les plus diverses; le seul caractère général des oeuvres réunies ici, c'est d'être exécutées avec soin. Regardons par exemple les "Formes symphoniques" de M. Bertram Brooke; c'est un tableau abstrait composé de courbes décoratives blanches, grises et noires, mais minutieusement fini et où les lignes s'agencent dans un ordre rigoureux.

Vue d'un salon campagnard

Mme Paraskeva Clark détaille avec minutie un intérieur de la campagne québecoise en nous racontant "La visite de l'après-midi". M. Arthur Lismer entremêle avec beaucoup de vie et de variété les broussailles d'ui sous-bois, ou les débris entassés sur la plage. M. Charles Comfort tire de curieux effets de branches mortes regardées lors d'une "Halte".

Quant à MM. Lawren Harris et Lawren-P. Harris, ils sont unis non seulement par la parenté, mais par une vision semblable, qu'ils peignent des abstractions ou des montagnes, ils synthétisent toujours la réalité en triangles et affectionnent toujours l'alliance du bleu et du blanc.

Tableaux où se mêlent l'humour et l'ironie

L'humour est représenté par le "Carnaval", où M. W.-A. Winter nous montre des danseuses au sourire ironique; Mme Bettina Somers nous entraîne autour d'un carroussel dons les chevaux de bois brillent de vives couleurs, comme les "Matelots à la cantine" de Mme Nicol-MacLeod.

D'autres peintres nous amènent aux méditations plus graves; ainsi M. Miller Brittain, qui nous représente "le Christ guérissant un possédé", ou M. Fritz Brandtner qui nous montre une foule aux traits tendus, dont le teint a perdu les couleurs de la santé, qui compose le peuple de "l'Epoque de l'angoisse". M. André Biéler nous invite auprès de quelques cavaliers mexicains au repos; M. Alex Colville dresse devant nous quelques chevaux au pâturage, alliant les gris, les blancs, les bruns fauves.

Maisons pittoresques

Vous vous rappelez sans doute les maisons de la fin du siècle dernier, dont les toits étaient bordés d'ornements en bois ajouré; M. Peter Haworth nous en rapporte une de Saint-Fidèle; Mme Isabel McLaughlin une autre d'Unionville. M. Henri Masson nous promène rue Saint-Joseph, à Ottawa, et dans la vallée de la Gatineau.

M. Carl Schaefer nous suggère une usine la nuit, dans "la Ville silencieuse". M. Louis Muhlstock regarde un coin du Mont-Royal en avril, alors que la nature a perdu le blanc des neiges sans retrouver les verts brillants de mai, et que les tons gris abondent. M. Edwin Holgate, lui, regarde le printemps au bord d'une rivière, avant que la neige n'ait fondu tout entière.

Ce ne sont là que quelques exemples de ce que l'on peut voir à cette exposition, qui, répétons-le, a été choisie avec soin.

Star Jan.31, 1948

(7)

Art Exhibition Jury Is Named

Director of National Gallery Is Chairman

The Art Association of Montreal today announced the jury that will adjudicate for its 65th annual spring exhibition of Canadian Art to be held from March 4 to March 31. The jury will act in two sections and H. O. McCurry, director of the National Gallery in Ottawa, has agreed to act as chairman of both sections.

He will be joined on section one by Paul Rainville, director of the Provincial Museum in Quebec, and on Section two by M. Maurice Gagnon, noted art critic. Robert Tyler Davis, director of the Art Association, will represent the association on both sections. Artists may indicate to which section of the jury they are submitting their entries.

All entries are due at the Art Gallery by February 16, at 5 p.m. and must bear official entry blanks which have been mailed to most artists and are obtainable at the office of the association.

Announcement was also made of this year's prizes. Four money prizes are offered: two of $150 each for the best oil painting presented to each section of the jury; two of $100 each for the best water color.

Purchase of works deemed suitable for addition to its permanent collection will be made by the association. For the season 1948-49 a series of one-man, two-man or three-man shows are being planned by the director, made up of works by artists represented in the spring annual.

Conditions for entry have been printed and mailed to all artists and are also available, on request, at the office of the association at the Art Gallery, Sherbrooke street west.

(8)

Variety in Offerings Marks CAS Exhibition

Gazette Feb.7/48

Moderate and Extreme Examples in Collection in Art Association Galleries

Two of the upper galleries of the Art Association of Montreal are occupied by the exhibition of the Contemporary Arts Society and the offerings, in the main, do not seem to attain the usual level. There are items which will appeal strongly to the devotee of the extreme in painting and in the collection, too, there are examples which will attract the casual spectator who prefers a dash of the representational in his art. John Lyman has a good black and white called "The Band Concert"—figures under trees edging water with a sailboat and canoes, and has a breezy, broadly handled oil entitled "Barnston Pinnacle", the noble headland above water being shown under a sky with clouds. Eric Goldberg, in "Summer Resort" shows bathers on a beach, trees and houses, a watercolor, and also an oil of a young woman. Betty Sutherland offers "Chess Players", good in arrangement and harmonious in its quiet colors, and Louis Muhlstock in "Early Spring, Mount Royal" simply and broadly sets down trees about a pool. In "Tadoussac Landscape", a monotype, he presents a wider sweep of wooded country. Philip Surrey is engaging in two landscapes in watercolor which make effective use of the play of light and shadow and indicate a serious approach to his subjects. Goodridge Roberts has a characteristic watercolor of trees and bush, big in feeling and broad in treatment, and also a painting of a seated woman in a red dress. Jacques G. deTonnacour, besides a pen and ink impression of the sugarloaf mountain at Rio de Janeiro, has an oil of modernistic type. Louise Gadbois paints a seated man and also contributes a charcoal of a nude woman. A nude in oil is the offering of Fanny Wisselberg, a like subject being from the pen of Andre Jasmin. Pen and ink is also employed by Mary H. Filer for her figures of women and children called "French Canadian Family", and Jeanne Rheaume treats the portrait of Gertrude in a flat decorative manner. J. Beder shows one oil, a wharf with houses and red barrels.

Others exhibiting include Fernand Leduc, Marcel Barbeau, Jan Pier, Marion Scott, Magdeleine Desroches-Noiseux, P. E. Borduas, Marguerite Fainmel, Lucien Morin, Claude Vermette, Paul Wilson, Mabel Lockerby, Leon Bellefleur, Pierre Gauvreau, J. P. Mousseau, Jean-Paul Riopelle, Miller Brittain, Mary H. Filer, Marcelle Ferron-Hamelin, Piercy Younger, Fleurent Emery, Serge Phenix.

IX-29

Canadian
Press Clipping
Service

7

481 University Ave., Toronto

LA PRESSE
MONTREAL P.Q.
FEB. 24/48

Exposition annuelle

—Le président et les membres du conseil de l'Art Association de Montréal recevront le mercredi soir 3 mars, à huit heures et demie, à l'occasion de l'ouverture de la 65e exposition du printemps, à la Galerie des Arts.

3460

14A

Star - Feb. 28 1948

Art on the Block

Paintings Will Be Auctioned To Aid Appeal for Children

Unique Exhibit of Arts Swing Through Western Canadian Cities

OTTAWA, Feb. 10—(C.P.)—Canadian art is going, going . . . It has gone "on the block" in a giant auction to raise funds for the Canadian Appeal for Children. Just what it will bring towards the $10,000,000 appeal for Europe's starving children won't be known until completion of a fast-moving auction tour of the West.

The exhibtion auction of 35 paintings and three works of sculptures, the work of contemporary Canadian artists, was launched at the National Art Gallery last night. Today it left for Winnipeg, the first stop in a tour in which Western Canadians will be given the opportunity to view the works and bid on them. Proceeds go to the C.A.C.

Besides the Governor-General, Viscount Alexander, and government representatives, ambassadors and ministers from at least a dozen countries attended the opening, and in some cases opened bidding on the 40 paintings and works of sculpture which make up the collection.

Artists Donation

"This exhibition is the generous contribution to the campaign from the Canadian Arts Council, and more specifically from each individual artist who has donated his work," R. S. Van Valkenburg of Toronto, told the gathering.

Mr. Van Valkenburg, who will travel with the exhibition, said that the contribution emphasizes the cultural side of the campaign. He recalled that the council represents the cultural groups in the Canadian Council for Reconstruction through UNESCO, which, together with the National Council of the United Nations Appeal for Children in Canada, has undertaken the drive.

In opening the exhibition, Viscount Alexander wished it "every success."

"We owe a great debt of gratitude to the number of artists who have made contributions," he said.

Hon. Colin Gibson, State Secretary, said the Canadian Government was grateful to the officers and members of the C.A.C. executive for undertaking the campaign.

Montreal Represented

Each painting has a display card, stating its market value, at which figure bids will start. Most expensive in the collection is a grimly-realistic oil, "Liberation," by Frederick H. Varley of Montreal. Opening bid has been listed at $1.000.

"Still Life," a modern by another Montrealer, Alfred Pellan, is an abstract in brilliant reds and blues, priced at $200.

Mr. Van Valkenburg said that because of the haste in organizing the exhibit, the collection was limited to the donations of artists from Ontario and Quebec.

Only one non-contemporary work, "The Woods," by Emily Carr, is included in the show. It was donated by the Emily Carr trust and the Vancouver Art Gallery.

An interesting study in light and shadow is shown in "Whitcomb Homestead," by Carl Schaefer of Hanover, Ont. The water color has been priced at $125.

Other paintings include "Beaver Lake Algome," by Lawren Harris, and "The Road to St. Fidele," by A. Y. Jackson. Bids have been made at $400 and $350, respectively.

(1)

Travelling Art Show Opens In Ottawa, Feb. 9

OTTAWA, Feb. 6 —(C.P.)— A travelling exhibition and auction sale of Canadian art opens at the National Gallery Feb. 9. The contribution of the Canadian Arts Council for the Canadian Appeal for Children, the exhibition will later appear in Toronto, Montreal, and several western cities.

When the tour is over and bids have been collected at various points, each person who has made a bid will be allowed a final bid to obtain the work of art. All paintings and sculptures will become the property of the bidders, as permanent reminder of their contribution to the Canadian Appeal for Children.

(2)

Standard (3)
January 31, 1948

Jury Named For Exhibit of Canadian Art

Association to Hold 65th Spring Show From March 4 to 31

The Art Association of Montreal has announced the jury that will adjudicate for its 65th Annual Spring Exhibition of Canadian Art to be held from March 4 to 31. The jury will act in two sections and H. O. McCurry, director of the National Gallery in Ottawa, has agreed to act as chairman of both sections. He will be joined on Section 1 by Paul Rainville, director of the Provincial Museum in Quebec, and on Section II by Maurice Gagnon, art critic. Robert Tyler Davis, director of the Art Association, will represent the association on both sections. Artists may indicate to which section of the jury they are submitting their entries.

All entries are due at the Art Gallery by 5 p.m. on Feb. 16. They must bear official entry blanks which have been mailed to most artists and are obtainable at the association's office.

Announcement was also made of this year's prizes. Four money prizes are offered: two of $150 each for the best oil painting presented to each section of the jury; and two of $100 each for the best water color. Purchase of works considered suitable for addition to its permanent collection will be made by the association. For the seasan 1948-49 a series of one-, two-, or three-man shows are being planned by the director, made up of works by artists represented in the spring annual.

Conditions for entry, classes of works, size, etc., have been printed and mailed to all artists, and are also available on request at the association's office, at the Art Gallery, 1379 Sherbrooke street west.

Gazette - Feb. 14. 1948

Monday Final Limit For Spring Show Work

(4)

Monday is the final sending in day for contributions to the 65th Annual Spring Exhibition of the Art Association of Montreal, which is being held from March 4 until March 31. All entries must be delivered at the Art Gallery not later than 5 p.m., closing time, and must bear the official entry blanks, filled in as directed, the accompanying cards recording the entries being delivered to the secretary. Artists will indicate before which of the two juries he wishes his work to appear. The juries, acting in two sections, will be: Section 1—H. O. McCurry, chairman, Paul Rainville, Robert Taylor Davis; Section 2—Maurice Gagnon replaces Paul Rainville on this jury of selection which otherwise remains unchanged.

(5)

Supreme Court of Canada Upholds Ruling Allowing Artist Damages

Gazette Feb. 14. 1948

The Supreme Court of Canada has reversed judgment of the Court of Appeal and restored judgment of the Superior Court in which Mr. Justice Louis Loranger condemned C. H. Huctwith et al to pay $6,500 to the late Alphonse Jongers, widely known Canadian artist, for injuries he suffered Oct. 15, 1941, when a motor truck belonging to H. C. Huctwith collided with an automobile in which Mr. Jongers was a guest passenger, travelling on the highway between Pointe Claire and Dorval.

Mr. Jongers died some months after litigation was instituted.

Judgment of the Supreme Court is regarded as important because it rejects a ruling that right-of-way is paramount and that the car on the right is entitled to continue its way no matter what the circumstances.

On this point, Mr. Justice Kellock said: It was contended on behalf of respondents that the effect of sub-section 7 of Section 36 of the Quebec Motor Vehicles Act is to place a duty upon the driver of the servient car to yield the right-of-way which is "absolute" and from which "nothing in the conduct of the dominant car can possibly excuse it." The decision of this court in Swarts vs. Wills (1915 S.C.R., 628) is relied upon as establishing this proposition. In that case, the court had to consider a section of the Highway Act of British Columbia to somewhat the same effect but which includes a provision, not in the Quebec legislation, that the provisions of the section should not excuse any person from the exercise of proper care at all times.

In the case now before the court, it is evident that the driver of the truck was oblivious to other traffic. Otherwise he could have avoided the accident by the slightest deviation of his vehicle to the south. This in effect is the finding of the learned trial judge, and the fact that the truck driver had the statutary right-of-way does not, in the circumstances, absolve him from his failure to act as he could and should have done. I am therefore of opinion that the trial judge was right in the conclusion to which he came.

The Chief Justice and Taschereau, Rand and Locke, J. J., concurred. The appeal was maintained and judgment of the Montreal Superior Court was accordingly restored.

Philippe Brais, K.C. and Angus Ogilvy, K.C., represented the appellant, Miss Leontine Theriault, in the quality of testamentary executrix of the late Mr. Jongers.

(6)

Paintings, Sculpture Arriving Next Week

Works Contributed by Artists To Aid Canadian Appeal For Children

Gazette—Feb. 21/48

The Travelling Exhibition and Auction of Canadian Paintings and Sculpture which was opened by His Excellency the Governor General in Ottawa on Feb. 9 arrives in Montreal next week.

The formal opening on Friday evening, Feb. 27 will be by invitation, and the exhibition will be on view for the three following days. Each picture will have a display card on which is recorded the name of bidder and amount previously bid. Attendants will be on hand at the Art Association Gallery during the three days of the exhibition to accept and record further bids, and at the conclusion of the tour which includes Ottawa, Toronto, Winnipeg and Vancouver, the latest bids will be publicized.

Paintings have been donated by Arthur Lismer, Will Ogilvie, Henri Masson, Carl Schaefer, Lauren Harris, Jacques de Tonnancour, the estate of the late Emily Carr, Fritz Brandtner, Goodridge Roberts, Percy Tacon, Marian Scott, David Milne, Jack Nichols, Charles F. Comfort, R. York Wilson, Allan Barr, Kenneth Forbes, Archibald Barnes, Robert Pilot, Eric Goldberg, Alfred Pellan, William Winter, John Lyman, Louis Muhlstock, Edwin H. Holgate, Stanley Cosgrove, A. Y. Jackson, A. J. Casson, Yvonne McKague Housser, Lilias Torrance Newton, P. E. Borduas, Franklin Arbuckle, Pareskeva Clark, Frederick Varley and Ann Savage. Sculptures have been donated by Emanuel Hahn, Elizabeth Wyn Wood, Florence Wyle, Stepehen Tranka and Jacobin Jones.

The proceeds of the sale will go towards the effort of the Canadian Appeal for Children to raise ten million dollars.

Star: Feb. 24, 1938

Exhibition Patrons

(7)

Funds Raised to Aid Appeal for Children

PATRONS for the formal opening of the Travelling Exhibition and Auction of Canadian Paintings and Sculpture in the Gallery of the Art Association on Friday evening in aid of the Canadian Appeal for Children are the following: His Worship Mayor Houde and Mrs. Houde, Mr. and Mrs. W. F. Angus, Mr. and Mrs. J. O. Asselin, Mr. and Mrs. Allan Bronfman, Mr. Samuel Bronfman, and Mrs. Bronfman, O.B.E., Mr. W. M. Birks, C.B.E., Senator and Mrs. C. P. Beaubien, Mr. and Mrs. L. Emery Beaulieu, Mr. and Mrs. Paul Beique, Hon. and Mrs. Ernest Bertrand, Hon. and Mrs. F. Philippe Brais, Mr. and Mrs. A. F. Baillie, Mr. and Mrs. Murray Chipman, Dr. C. W. Colby, Mr. Horace R. Cohen, O.B.E., and Mrs. Cohen, Miss Marjorie Caverhill, Mr. and Mrs. Norman J. Dawes, Mr. Jackson Dodds, C.B.E., and Mrs. Dodds, Mme Pauline Donalda, Senator and Mrs. Athanase David, Hon. and Mrs. Gaspard Fauteux, Lady Forget, Mr. and Mrs. C. E. Gravel, Dr. and Mrs. Alton Goldbloom, Dr. J. W. A. Hickson, Miss Mabel Hickson, Miss Olive Hosmer, Senator the Hon. A. Knatchbull Hugessen and Mrs. Hugessen.

Dr. and Mrs. F. Cyril James, Mr. and Mrs. J. Edouard Labelle, Mr. Jean C. Lallemand, Mr. and Mrs. Beaudry Leman, Hon. Judge and Mrs. Severin Letourneau, Dr. and Mrs. C. F. Martin, Lieut. Col. A.A. Magee, D.S.O., K.C., and Mrs. Magee, Mr. E. A. Macnutt, C.B.E., Mrs. Herbert Molson, Lady Meredith, Captain W. Sebag-Montefiore, M.C., Brig. Gen. J. C. Meakins, M.D., C.B.E., and Mrs. Meakins, Dr. Wilder Penfield, C.M.G., and Mrs. Penfield, Brig. Gen. and Mrs. E. de B. Panet, Hon. J. E. Perrault and Mrs. Perrault, O.B.E., Mr. L. Phillips, K.C., O.B.E., and Mrs. Phillips, Mr. and Mrs. Howard Pillow, Hon. and Mrs. Hector Perrier, Mr. and Mrs. Ray E. Powell, Mr. and Mrs. Benjamin Robinson, Senator and Mrs. Donat Raymond, Air Vice-Marshal and Mrs. Adelard Raymond, Hon. and Mrs. Alphonse Raymond, Mrs. T. T. McG. Stoker, Mrs. D. E. Spotswood, Mr. R. C. Vaughan, C.M.G., and Mrs. Vaughan, Mr. and Mrs. Paul Vaillancourt, Mr. James Wilson, O.B.E., and Mr. and Mrs. A. J. Walker.

Musical Program At Art Exhibition

(8)

Invitations to attend the opening of the Travelling Exhibition and Auction of Canadian Paintings and Sculpture in the Gallery of the Art Association on the evening of February 27th have been issued by the Art Exhibition Committee of the Canadian Appeal for Children. The Exhibition was formally opened in Ottawa last week by His Excellency, the Governor General.

A special feature of the Montreal opening will be a concert played by members of the Local Musicians' Guild who have offered their services without fee on that evening. The program of classical music will be given by well-known Montreal musicians, Gilbert Hill, pianist, Leon Kofman and Harry Pollack, violinists, Henry Herschorn, 'cellist, Boyd Pellow, violist, and Charles Hardy, bass.

Feb. 25 - 1948
Star

(9)

Major-General E. de B. Panet, C.M.G., D.S.O., E.D., a member of the executive committee of the Art Association of Montreal will represent the Association, and act as chairman at the formal opening of the Travelling Exhibition and Auction of Canadian Paintings and Sculpture in the Gallery of the Art Association on Friday evening. Auctioneers will be Mr. R. P. Jellett, Mr. Claude Richardson, K.C., and Mr. Roger Ouimet, K.C.

(1)

Going, Going — Gone!

Feb.25.1948 Star

Touring Art Show and Auction In Aid of Children Planned

Exhibition To Be Opened Here Friday; Bids To Start At Market Value of Paintings

ONE of the most unusual art exhibitions will be held in Montreal at 9 p.m. on Friday, when the Montreal Art Exhibition Committee of the Canadian Appeal for Children, will formally open the travelling exhibition and auction of Canadian paintings and sculpture, in the gallery of the Art Association of Montreal.

This exhibition is the contribution to the campaign for $10,000,000 from Canadians for hungry and homeless children of Europe and Asia, from the Canadian Arts Council and more specifically from each individual artist who has donated his work. The only non-contemporary painting is by Emily Carr and it has been donated by the "Emily Carr Trust" and the Vancouver Gallery.

The purpose of the exhibition which will be opened by Mrs. Adelaide Sinclair, is to raise funds by progressive auction as it visits major cities in Canada, and to supply a nation-wide attraction which will add to the general publicizing of this campaign.

Each painting will have a display card stating the market value of the painting (at which figure bids will start), and spaces in which will be recorded the name and offered amount of each bidder. These cards with recorded bids will be displayed at all exhibitions and will add progressively increasing human interest to the show.

Tax Exemption Is Feature

A feature of the show is the tax exemption clause. An example follows: A painting with a market value of say $200 is finally sold for $500. Payment will be made by sending two cheques, one of $200 made out to the artist who has agreed to endorse this cheque and turn it back to the fund, thereby gaining a taxable income exemption of $200; the other cheque for $300 is made payable to Canadian Appeal for Children and can be deducted from the purchaser's taxable income.

The net result is that the buyer makes a contribution of 3500 to the fund, participates in a major publicity feature and acquires a valuable collectors' piece for the tax exemption he would lose on the $200—a fraction of the painting's or sculpture's true value. At the conclusion of the tour, latest bids will be publicized by press and radio and bidders will be advised how to go about increasing their bid.

The co-chairman of the Montreal Art Exhibition Committee are: Mrs. J. O. Asselin, M.B.E.; Mrs. Allan Bronfman and Mrs. J. Cecil McDougall.

The advisory committee of the exhibition and auction consist of: Hon. Vincent Massey, Dr. G. R. McCall, Dr. Albert Jutras, C. S. Band, Dr. C. F. Martin, J. S. McLean, Cleveland Morgan and H. S. Southam.

On the committee are: C. F. Comfort, of Toronto; Miss Marian Scott, of Montreal, and Miss Florence Wyle (for sculpture). Co-ordinator is R. S. Van Valkenburg, of Toronto.

Exhibits on View

The following exhibits by Canadian artists will be on view: Georgian Bay Scene, Arthur Lismer; 3 Figures By The Sea, Will Ogilvie; Street Scene-Blue, Henri Masson; House Road and Trees (W.C.), Carl Schaefer; Beaver Lake and Trees, (1928), Lauren Harris; View of Rio, Jacques de Tonnancour; The Woods, Emily Carr; The Blue Horse, Fritz Brandtner; Road near Alphonse, Goodridge Roberts; Festive W.C. (non-objective), Percy Tacon; Cell and Fossil (figure and abstract), Marian Scott; Fern W.C. (still life and flowers), David Milne; Boxer After Workout-Mixed, Jack Nichols; Pause On A Journey (C.G.P.), Charles F. Comfort; Girl Reading, R. York Wilson; Flower Piece, Allan Barr; Nogies Creek, Kenneth Forbes; Still Life (Figures), Archibald Barnes; Early Snow-Devils River, Robert Pilot; Garden Party (4 Ladies at Tea), Eric Goldberg; Still Life (Abstract), Alfred Pellan; Holiday (Figures in Glade), William Winter; Hammock Under Tree (Rural), John Lyman; View From my Window, Louis Muhlstock; Spring Freshet, Edwin H. Holgate; Woods near Montreal, Stanley Cosgrove; Road to St. Fidele (winter), A. Y. Jackson; Poplars (and hill), A. J. Casson; Black Mill (trees and dam), Yvonne McKague Housser; Red Head, Lillias Torrence Newton; Carde-Robe Chinoise, P. E. Borduas; Early Spring Boie St. Paul, Franklin Arbuckle; Little Lake in Tadoussac, Pareskeva Clark; Liberation (Figure), Frederich Varley; Three Elms, Ann Savage.

Sculpture: Canadian Deer, Emanuel Hahn; Cedars, Elizabeth Wynwood; Young Amazon, Florence Wyle; Music, Stephen Tranka, Jacobin Jones.

Brisk Bidding Features First Night Of Art Auction to Help Children

Gazette - Feb.-28, 1948

The formal opening of the travelling exhibition and auction of Canadian paintings and sculpture which is being conducted by the Canadian Appeal for Children was held in the gallery of the Art Association of Montreal last night and was attended by hundreds of Montrealers who began brisk bidding on the 30 paintings and five sculptures exhibited.

Maj.-Gen. E. de B. Panet, C.M.G., D.S.O., E.D., a member of the Executive Committee of the Art Association of Montreal, represented the association and acted as chairman.

The exhibition, Mrs. D. B. Sinclair, O.B.E., told the audience, was part of a campaign by the Canadian Appeal for Children which is being jointly conducted by the United Nations Appeal for Children and the Canadian Council for Reconstruction through UNESCO. She said these were volunteer organizations supported by Dominion and Provincial governments, industry, agriculture, education, labor, service clubs, cultural and other organizations. The minimum objective was $10,000,000.

She stressed the need of bringing aid to the stricken children of war-devastated countries and explained how the funds collected were distributed.

Mayor Issues Plea

Mayor Camillien Houde, acting as translator of the remarks made by Mrs. Sinclair in English, urged those attending to bid actively for the paintings and sculpture on exhibition. He said that unfortunately children were very often "called upon to suffer for the mistakes of the adults" and he expressed the hope Montrealers would continue to lead all other cities in the matter of supporting such a worthy cause.

There is no auction at the exhibition in the generally accepted sense of the world. Persons desiring to bid enter the amount which they wish with the auctioneers. If this bid is topped, either in Montreal or in one of the other cities where the exhibition will be held, the bidder is advised.

The auctioneers were R. P. Jellett, Claude Richardson, K.C., and Roger Ouimet, K.C.

Co-chairmen of the committee in Montreal were Mrs. J. O. Asselin, M.B.E., Mrs. Allan Bronfman and Mrs. J. Cecil McDougall.

R. S. Van Valkenburg, co-ordinator of the appeal, will be at the gallery today between 10 and 12 o'clock and between 2 and 5 p.m. to take any additional bids on the exhibits.

(2)

(3)

February 27th, 1948

Gazette

MORGAN PRESIDENT OF ART ASSOCIATION

Increased Membership Revealed, Officers Elected During Meeting

F. Cleveland Morgan, for many years actively associated with the Art Association of Montreal, yesterday was elected president of that group, succeeding Charles F. Martin, M.D., LL.D., who in his annual report stated that its membership had grown to nearly 1,700 during the past year.

The meeting, held at the Montreal Art Gallery, 1379 Sherbrooke street west, also elected the following officers for the current year: Harry A. Norton, honorary president; Robert W. Reford, honorary vice-president; Robert P. Jellett, vice-president and honorary treasurer; Arthur Browning, M.A., vice-president; Mostyn Lewis, assistant honorary treasurer; councillors, Hubert G. Welsford, Honore Parent, K.C., John deM. Marler, B.A.B.E., Charles F. Martin, M.D., LL.D., and J. W. A. Hickson, Ph.D.

The following officers, councillors and members have become qualified by subscriptions and donations as benefactors, fellows, governors or life members, respectively, according to an announcement made at the meeting by Mr. Jellett:

Miss Rose Annie Lauterman, benefactor; Mrs. A. A. Hodgson, fellow; W. F. Angus, governor;

F. CLEVELAND MORGAN

Miss G. Mabel, James Bartlett Morgan, G. A. Morris and Sir John Parkinson, K.B., M.D., life-members.

Dr. Martin, in his presidential report recalled the early years of the art association and reminded the members that "this is in reality the 100th anniversary of our existence as an art society." He said, "The Montreal Society of Arts, founded in 1847, was a direct forerunner of our incorporated association, established 13 years later."

Events Recalled

He referred to five events during the year of special significance to the members and mentioned in this connection the appointment of Robert Tyler Davis as director and curator, the creation of a new department of Fine Arts at McGill University and the opening of a new educational art centre under the guidance of Dr. Arthur Lismer as "great steps forward in the work of the association."

Dr. Martin paid special tribute to the auxiliary board of the association, composed of members of the former women's committee, and stated that through the board's work many new members had been won. He recalled that more than 21,500 people had visited the spring exhibition of the association and that $6,600 had been collected as entrance fees from tourists and visitors.

The meeting announced that (Continued on Page 16, Col. 4.)

Franklin Arbuckle, R.C.A., and H. Leslie Smith had won the Miss Jessie Dow Prize. Mr. Jellett, in the absence of Mr. Morgan, the president-elect, also stated that the association in recognition of the excellent services rendered by Dr. Martin had approved a resolution to create a Charles F. Martin Endowment Fund.

Mr. Davis and Mr. Lewis reported on the work of their respective departments, and the association reported donations made during the past year which totalled $34,486.

(4)

Contributed Works Placed on Exhibition

Gazette Feb.28/48

Gifts by Artists to Canadian Appeal for Children Here Till Sunday

Occupying screens on a section of the upper hall and in the central gallery of the Art Association of Montreal, paintings and sculpture donated by artists to the Canadian Appeal for Children Fund will remain on view here until 5 o'clock Sunday afternoon. Some of the works have been seen here at more or less recent exhibitions, but there are a number of new items of interest. R. W. Pilot, R.C.A., has a sound atmospheric painting called "Early Snow, Devil River", with the mountain known as the Tuque, a luminous blue against the sky; A. Y. Jackson, C.M.G., O.S.A., paints an extensive stretch of country under snow in "Road to St. Fidele"; Arthur Lismer, R.C.A., is characteristic in his work of water, rocks and vegetation, called "Georgian Bay Scene"; Lauren Harris in "Beaver Lake and Trees" makes a harmonious tapestry of wooded hill, water and reflections; Allan Barr, A.R.C.A., paints with understanding narcissi and tulips in a vase; A. J. Casson, R.C.A., contributes a landscape with poplars against a hill; Lilias Torrance Newton, R.C.A., handles with accomplished freedom a study of a young woman called "Red Head"; Franklin Arbuckle, R.C.A., has "Early Spring, Baie St. Paul", showing a house in hilly country; Kenneth Forbes, R.C.A., has an effective small landscape called "Nogie's Creek"; two porcelain figurines are the subject of the still life by Archibald Barnes, R.C.A.; Louis Muhlstock sends a city scene called "View from my Window"; "The Blue Horse" is the contribution of Fritz Brandtner; Goodridge Roberts has a typical landscape entitled "Road near Alphonse"; Edwin Holgate sends a study of snowbanks and water called "Spring Freshet"; Ann Savage has "Three Elms", and "The Woods" is a characteristic work by the late Emily Carr. "Garden Party" is from the brush of Eric Goldberg, and Stanley Cosgrove is represented by "Woods near Montreal". The other works are by Will Ogilvie, Henri Masson, Carl Schaeffer, Jacques G. de Tonnancour, Percy Tacon, Marian Scott, David Milne, Jack Nichols, Charles F. Comfort, R.C.A., R. York Wilson, A.R.C.A., Alfred Pellan, William Winter, John Lyman, Yvonne McKague Housser, P. E. Borduas, Pareskeva Clark and Frederick Varley. The items of sculpture are by Emanuel Hahn, R.C.A.; Elizabeth Wyn Wood, A.R.C.A.; Florence Wyle, R.C.A.; Stepehen Tranka and Jacobin Jones, A.R.C.A.

The exhibition formally opened last night was the subject of an auction before passing on to its next showing place.

gazette - feb. 28-1948

The formal opening of the Travelling Exhibition and Auction of Canadian Paintings and Sculpture is being held by the Montreal Art Exhibition Committee of the Canadian Appeal for Children tonight at nine o'clock, in the Galleries of the Art Association of Montreal. Mrs. D. B. Sinclair, O.B.E., LL.D., of Ottawa, chairman if the program committee of the United Nations International Children's Emergency Fund, who will speak at the opening, will be introduced by the chairman, Maj-Gen. E. de B. Panet, C.M.G., D.S.O., E.D.

(5)

(29) 15

Gazette Feb. 28./48

THE ART ASSOCIATION PRESIDENCY

MR. F. Cleveland Morgan succeeds Dr. Charles F. Martin as president of the Art Association of Montreal. The association is fortunate that men of the calibre of Mr. Morgan are eager and willing to serve its interests. It is fortunate, too, in having had the benefit of Dr. Martin's leadership for the past eleven years.

The Art Association, as Dr. Martin said yesterday, is in reality one hundred years old. It developed out of the Montreal Society of Arts which began its activities in 1837. Throughout that period there have always been a few to keep alive the interest in the arts it fostered, but not until fairly recent years did the association take the place in the community intended for it. It would be unfair to diligent and faithful workers of the past to attribute the whole of this development to Dr. Martin's initiative, and he himself would disclaim credit, but it is true to say that the eleven years of his incumbency have seen the association's greatest strides. Dr. Martin was a very busy physician and medical school administrator when he assumed the presidency of the association, and on his retirement from medicine devoted the greater part of his time to the development of the association as an educational art centre for Montreal.

Mr. Morgan, who succeeds him is a patron of the arts, a member of a family long connected with the city's development and business. We may be sure that the association will benefit from his assumption of the presidency, that the great work begun by Dr. Martin will be carried on in the same tradition of service.

(6)

IX-29 Canadian Press Clipping Service

481 University Ave., Toronto

LA PRESSE
MONTREAL P.Q.
JAN. 31/48

9

Littérature et Beaux-Arts

Le jury du Salon du printemps est choisi

346

L'Art Association de Montréal vient d'annoncer la composition du jury qui choisira les oeuvres destinées à son soixante-cinquième Salon d uprintemps. Ce dernier sera ouvert au public du 4 au 31 mars. Le jury sera partagé en deux sections, mais sous un président unique, M. H.-O. McCurry, directeur du Musée national d'Ottawa. M Robert-Tyler Davis, directeur d musée de l'Association, sera auss membre des deux sections. Le troisième membre de la première section sera M. Paul Rainville, directeur du Musée provincial de Québec; celui de la déuxième section sera M. Maurice Gagnon, critique d'art.

Les artistes ont le choix de la section à laquelle ils désirent soumettre leurs envois, qui doiven arriver au musée avant 5 h. du soir le 16 février. Les artistes pourront se procurer les formules d'envoi auprès de la secrétaire de l'Art Association, 1379 ouest, rue Sherbrooke, Montréal 25.

Quatre prix sont offerts aux exposants; deux de $150 chacun pour la peinture; deux de $100 chacun pour l'aquarelle. L'Art Association achètera pour ses collections les oeuvres qu'elle jugera intéressantes. Enfin le directeur du musée prévoit pour la saison 1948-1949 une série d'expositions particulières consacrées aux artistes du Salon.

Chemin du silence

IX-29 Canadian Press Clipping Service

481 University Ave., Toronto

LA PRESSE
MONTREAL P.Q.
FEB. 24/48

(10)

A la Galerie des Arts

—L'ouverture de l'exposition des arts de Montréal aura lieu le vendredi 27 février à la Galerie des Arts. Des peintures et sculptures seront alors mises à l'enchère au profit de l'Appel aux canadiens en faveur de la jeunesse. On mentionne parmi les personnes qui ont accordé leur patronage à ce mouvement charitable: le maire de Montréal et Mme Camillien Houde, MM. et Mmes W.-F. Angus, J.-O. Asselin, Allan Bronfman, Samuel Bronfman, M. W.-M. Birks, l'hon. sénateur et Mme C.-P. Beaubien, MM. et Mme L.-Emery Beaulieu, Paul Béique l'hon. et Mme Ernest Bertrand, l'hon. et Mme F.-Philippe Brais, MM. et Mmes A.-F. Baillie, Murray Chipman, le Dr C.-W. Colby, M. et Mme Horace-C. Cohen, Mlle Marjorie Caverhill, MM. et Mmes Norman-J. Dawes, Jackson Dodds, Mme Pauline Donalda, l'hon. sénateur et Mme Athanase David, l'hon. et Mme Gaspard Fauteux, lady Forget, M. et Mme C.-E. Gravel, le Dr et Mme Alton Goldbloom, le Dr J.-W.-A. Hickson, Mlle Mabel Hickson, Mlle Olive Hosmer, l'hon. sénateur A.-K. Hugessen, l'hon. Mme Hugessen, MM. et Mmes F.-Cyril James, J.-Edouard Labelle ,M. Jean-C. Lallemand, M. et Mme Beaudry Leman, l'hon. juge en chef de la province et Mme Sévérin Létourneau, le Dr et Mme C.-F. Martin, le lieutenant-colonel et Mme A.-A. Magee, M. E.-A. MacNutt, Mme Herbert Molson, lady Meredith, le brigadier-général et Mme J.-C. Meakins, le Dr et Mme Wilder Penfield, le brigadier-général et Mme E. de B. Panet, l'hon. et Mme Joseph-Edouard Perrault, MM. et Mmes L. Phillips, Howard Pillow, l'hon. juge et Mme Hector Perrier, MM. et Mme Ray-E. Powell, Benjamin Robinson, l'hon. sénateur et Mme Donat Raymond, le vice-maréchal de l'air et

(photos J. A

Mme Adélard Raymond, l'hon. et Mme Alphonse Raymond, Mme T.-T. McG. Stoker, le capitaine W. Sebag-Montefiore, Mme D.-E. Spotswood, M. et Mme R.-C. Vaughan, M. et Mme Paul Vaillancourt, M. James Wilson, M. et Mme A.-J. Walker.

Réceptions

Réunion au Lando

IX-29 Canadian Press Clipping Service

481 University Ave., Toronto

LA PRESSE
MONTREAL QUE.
MARCH 4/48

(8)

Salon du printemps

346

Il réunit moins d'oeuvres qu'autrefois, mais plus largement présentées.

Hier soir a eu lieu le vernissage du soixante-cinquième Salon du printemps de l'Art Association, 1379 ouest, rue Sherbrooke. Le nombre d'oeuvres adressées aux deux jurys dépassait mille; les juges n'en ont retenu que 119. Les peintres, sculpteurs et graveurs dont le travail a été retenu y gagnent beaucoup; les murs ne sont plus encombrés, les oeuvres bénéficient d'une présentation dégagée qui les met bien en valeur.

Dans la préface du catalogue, M. Robert-Tyler Davis, directeur du musée, explique pourquoi cette année les jurys ne comptaient aucun artiste parmi leurs membres, mais seulement des critiques: MM. H.-O. McCurry, Paul Rainville, et Davis pour le premier, Maurice Gagnon, McCurry et Davis pour le second.

Les oeuvres primées

Voici les oeuvres primées: peinture, première section, "Portrait de Roland Chenail", par M. Albert Rousseau; deuxième section, "Pot à tabac automatique", nature morte de M. Alfred Pellan; aquarelle, première section, "Eglise de San-Giovanni, en Romagne", par M. Campbell Tinnning; deuxième section, "Nuages sur la Baie Georgienne", par M. Goodridge Roberts.

Les lecteurs de cette chronique pourraient reprocher au reporter de ne pas se renouveler, de répéter toujours les mêmes noms. La vérité, c'est que les juges ont choisi beaucoup d'oeuvres d'artistes représentés aux salons précédents ou aux expo-

IX-29 Canadian Press Clipping Service

481 University Ave., Toronto

LA PRESSE
MONTREAL P.Q.
FEB. 26 48

(11)

A la Galerie des Arts

—Le major-général E. de B. Panet, C. M. G., D. S. O., E. D., membre de l'exécutif de l'Art Association de Montréal, représentera cette société de même qu'il présidera le comité d'exposition des arts de Montréal. Cette exposition s'ouvrira vendredi soir, à la Galerie des Arts. M. R.-P. Jellett, M. Roger Ouimet, C. R., ainsi que M. Claude Richardson, C.R., dirigeront la mise à l'enchère des tableaux et sculptures, au profit de l'Appel aux Canadiens en faveur de la jeunesse.

Déplacements

—Mme Fernand Rambaud

IX-29 Canadian Press Clipping Service

481 University Ave., Toronto

LA PATRIE
MONTREAL, QUE.
FEB. 19/48

(12)

Inscrits en faux au 65e salon

Dans une lettre à la presse, un groupe de peintres de l'école moderne donne les raisons pour lesquelles ils ne désirent pas participer au 65e salon du Printemps de l'Art Association. Les plaintes portent sur l'espace consenti aux artistes, le jury qui ne serait pas "nettement moderne"; etc. Les signataires de cette protestation sont : Pierre Gauvreau, Guy Viau, P.-E. Borduas, Paul Wilson, Marcel Barbeau, Claude Vermette, Serge Phénix, J.-P. Mousseau, Feron-Hamelin, Fleyrant Emery, Madeleine Desroches-Noiseux, J.-P. Goudreau et J.-P. Riopelle.

sitions d'autres groupes. Cherchons à retrouver quelques artistes qui n'ont pas obtenu de mentions récemment, bien qu'ils en soient aussi dignes que d'autres.

Les paysages d'hiver semblent moins dominer le salon qu'autrefois; citons pourtant un tableau de M. Franklin Arbuckle où la neige grisâtre fond sous l'averse; les côtes de Saint-Faustin au haut desquelles M. Albert Cloutier juche pittoresquement quelques maisons.

Scènes de la ville

Certains peintres nous retiennent en rappelant les aspects les plus modestes de la vie citadine. M. Fred Taylor traite à la manière naturaliste un groupe d'ivrognes au fond d'une cour sordide; M. LeRoy Swicker nous dépeint "Clochers et logements ouvriers".

M. Phil. Panneton nous présente le portrait d'une dame aux cheveux très noirs, aux traits réguliers; Mme Jori Smith, les visages graves de petites Françaises; M. Luc Martel fait briller jaunes et verts autour d'un petit garçon.

Il y encore d'autres portraits d'enfants, par exemple la petite fille de Mme Aline-Myles Banting; il nous semble qu'ils sont souvent plus expressifs que les effigies de personnes plus âgées, et dont par conséquent l'expérience aurait dû enrichir la vie intérieure. Signalons encore la tête de "Mai-Ruth", par M. Hugh-John Brodie.

Mlle Marie-Cécile Bouchard donne le caractère si particulier qu'on lui connaît à "l'Intérieur au plafond jaune"; il s'agit d'une maison villageoise.

La section "moderne" renferme de nombreuses natures mortes; quelques spectateurs seront frappés de l'emploi général du vert et du jaune dans ces compositions.

Quelques souvenirs de la guerre figurent encore à l'exposition, par exemple "La rive sud de Saint-Jean de Terre-Neuve", où M. Harold Beament nous montre des corvettes à quai; le "Char d'assaut dans le trou de bombe", aquarelle de M. Jack Shadbolt.

Des gravures, retenons une pointe sèche de M. Ian MacKinnon Pearson, inspirée d'une route de Sainte-Anne des Monts. Parmi les dessins, citons la "Jeune fille au Collier" de Mlle Mimi Parent; "la Rue de Paris", "le Marché de Gand", fusains de M. John-Stanley Walsh. Chez les sculpteurs, Mlle Rachel Trépanier nous présente le visage d'une jeune fille aux traits forts. M. Peter Lorimer suggère le corps d'une femme alourdie, fatiguée par le travail.

Le musée est ouvert au public de 10 à 5 h., le mercredi et le samedi, de 2 à 5 h. le dimanche. L'exposition reste en place jusqu'à la fin du mois.

IX-29 Canadian Press Clipping Service

481 University Ave., Toronto

LA PRESSE
MONTREAL P.Q.
FEB. 27/48

(13)

Le dr Martin s'est retiré

346

Il cède la présidence de l'Art Association à M. F.-Cleveland Morgan.

L'assemblée annuelle de l'Art Association de Montréal a eu lieu hier soir, au musée. Le président sortant de charge, le Dr C.-F. Martin, a donné lecture aux membres de son rapport annuel. Il déclare que pour l'association, voici les grands événements de l'année 1947: 1) l'association a pour la première fois donné un directeur professionnel au musée, M. Robert-Tyler Davis; 2) elle s'est affiliée à la nouvelle section de beaux-arts de l'université McGill, à laquelle enseigne M. Davis; 3) elle a ouvert un centre d'éducation artistique dans l'immeuble qu'elle possède au 3430 de l'avenue Ontario; 4) le comité féminin créé pendant la guerre devient le "conseil auxiliaire" de l'association; 5) Celle-ci compte plus de membres que jamais; le musée n'a jamais reçu tant de visiteurs étrangers, en particulier au salon du printemps.

Le Dr Martin rappelle que la Montreal Society of Arts fut fondée en 1847; l'Art Association actuelle lui succéda en 1860. Il retrace ensuite l'histoire du musée, construit en 1912, les agrandissements et les améliorations qui lui ont été faits.

Importante collection de cristal anglais

Il signale, entre autres dons et legs reçus l'an passé, celui de l'architecte Hugh Jones, et celui d'une collection de cristal anglais qui compte 125 pièces.

Le dr Martin répète que le musée a encore besoin d'améliorations afin de présenter ses collections d'une manière plus attrayante et de faciliter les nombreuses expositions auxquelles elle donne l'hospitalité.

Enfin le dr Martin annonce qu'il se retire de la présidence de l'association, qu'il occupe depuis onze ans.

M. Arthur Lismer, directeur des cours de l'association, présente ensuite son rapport, suivi de quelques observations du trésorier sur les finances. M. Davis, directeur du musée, prononce une allocution dans laquelle il explique que comme il n'est en fonctions que depuis septembre, il n'a encore pu accomplir beaucoup. Il affirme que les collections confiées à sa garde renferment de fort belles oeuvres, qu'il compte mettre en valeur.

Le conseil de l'association

L'assemblée adopte sans discussion les personnages suivants, proposés par le comité de nomination pour former le conseil de l'association pour 1948: MM. Harry-A. Norton, président honoraire; Robert-W. Reford, vice-président honoraire; F.-Cleveland Morgan, président; Robert-P. Jellett, vice-président et trésorier honoraire; Arthur Browning, vice-président; Mostyn Lewis, trésorier honoraire adjoint.

Sont conseillers: M. Hubert-G. Welsford; Me Honoré Parent, C.R.; M. John de M. Marler, les drs Charles-F. Martin et J.-W.-A. Hickson.

(30)

Star Gazette - feb. 28. 1948

(1)

DR. MARTIN'S WORK FOR ART GALLERY

Dr. C. F. Martin's retirement after 11 years as president of the Montreal Art Association concludes the most enterprising and expanding period in the Association's long history.

When Dr. Martin retired from his position as dean of McGill's Medical Faculty he turned more completely to the interest in art which had been one of the chief recreations of his medical career. Indeed his 11 years as president of the Art Association became almost a full-time voluntary charge.

From his own long association with education, Dr. Martin was in a position specially to realize that an art gallery is essentially an educational institution. Not only did he develop the teaching schools of the Gallery, and see the opening of a new educational centre under the direction of Dr. Arthur Lismer, but he presided over the negotiations by which the Gallery became connected more closely with the teaching both of the city's schools and McGill University.

These has been an increased emphasis upon the child's natural interest in art, not only in the teaching at the Gallery, but in organized visits of school children to see the Gallery's treasures. And by a new arrangement, there is now to be a close tie between the Gallery and McGill University, under which the director of the Gallery, Mr. Robert Tyler Davis, is also to be McGill's professor of fine arts, with the resources of the Gallery at the disposal of the university for instruction.

In submitting his last report as president, Dr. Martin announced that never had the Art Association so many members nor the Gallery so many visitors. But this last year of his presidency and its attainments are undoubtedly the result of the hard work in the decade that preceded it. Dr. Martin is to be succeeded as president by Mr. F. Cleveland Morgan. From his long background of experience and interest in the Association's work, Mr. Morgan will be able to continue the admirable work of making the Association and its Gallery important influences in the cultural and educational life of Montreal.

VOL. LXXX, No. 49 Star Feb. 27, 1948

(2)

Endowment Fund to Honor Retiring Art Association Head

Services of Dr. Charles F. Martin Recognized; F. Cleveland Morgan Is New President

FOLLOWING 11 progress-filled years as president of the Art Association of Montreal, Dr. Charles F. Martin announced his retirement from that office at the annual meeting last night at the Sherbrooke street Montreal Art Gallery.

F. Cleveland Morgan, for many years actively associated with the organization, was named to succeed him.

R. P. Jellett, vice-president and honorary treasurer, stated that a Dr. Charles F. Martin Endowment Fund has been set up to aid in the maintenance of the association.

"We wished to do something to show the admiration and affection in which we hold Dr. Martin and his untiring efforts on behalf of the association," explained Mr. Jellett. "We felt that in aiding the institution which is so close to Dr. Martin's heart we would be showing our appreciation in the way he himself would choose."

Other officers elected included Harry A. Norton, honorary president; Robert W. Reford, honorary vice-president; Mr. Jellett, vice-president and honorary treasurer; Arthur Browning, vice-president; Mostyn Lewis, assistant honorary treasurer; Hubert G. Welsford, Honore Parent, K.C., John deM. Marler, M.B.E., Dr. Martin and J. W. A. Hickson, councillors.

—Rice photo.

F. Cleveland Morgan

—Blank & Stoller photo.

Dr. Charles F. Martin

Five Events Recalled

Dr. Martin, in his report, declared that there were five events in the year which were of especial importance. These were the appointment of the association's first professional director in the person of Robert Tyler Davis; close affiliation with a new department of fine arts at McGill and the appointment of the association's director as its professor; the opening of the new educational art centre under the guidance of Dr. Arthur Lismer; the evolution of a temporary women's war committe into a new permanent organization to be known as the auxiliary board, under the stimulating leadership of Mrs. A. C. McKim, Mrs. D. Hodgson and Aird Nesbitt, and the attainment of the largest membership in the past two years in the association's history.

He recalled that 21,500 visitors, the largest number yet, attended the spring exhibition and the record number of paying visitors during the year brought in $6,600 to the gallery.

Dr. Martin noted that despite doubling of space of the gallery and museums in 1939, the building and equipment today is again outmoded in many respects. "New efforts must be made if we are to satisfy the ever expanding interests in the arts and to satisfy also those whose treasures have found their way into our building," he explained.

Record Membership

Dr. Martin reported a total membership of nearly 1,700, last year and 1946 being the largest in the history of the organization.

The following officers, councillors and members have become qualified by subscriptions and donations as benefactors, fellows, governors or life members: Miss Rose Annie Lauterman, benefactor; Mrs. A. A. Hodgson, fellow; W. F. Angus, governor; Miss C. Mabel Hickson, James Bartlett Morgan, G. A. Morris and Sir John Parkinson, K.B., M.D., life members.

It was announced also that Franklin Arbuckle, R.C.A., and H. Leslie Smith had won the Miss Jessie Dow Prize.

Donations reported for the year totalled $34,486.50.

Dr. Martin made special mention of two donations. One was a collection of 125 pieces of British glass by the family of Lady Holt in memory of the latter and the bequest of the late Hugh Jones, which was the largest in many years.

Star Mar. 1948

(3)

The Artists' Gift is Much the Greater One

Sir,—In your Saturday's report headed: "Montrealers Throng Sale for Relief of Children" and under the column "Special payment method explained to bidders", it should also have been pointed out that the cheques made payable to the artists for the original value of the painting will be turned over by the artists to the Relief Committee. Otherwise according to the statement as it now reads, we the artists are being paid for our pictures, and this is not so.

The bidding was terribly disappointing, and I would at this moment like to criticise the method of raising money through the auction system. The effort and energy put into this sale was too great for the result. The tour is almost over.

It is common knowledge that artists, unless they do something else for a living, are lowest on the income bracket. Therefore if an artist donates a painting to the value of $250.00 the bidder should at least equal that amount and bring the final amount up to $500. In the case of my $250 contribution, yesterday's highest bidder (a member of a very prosperous Canadian family) bidding $375 may get the painting for an actual contribution on their part of only $125. The other $250 worth not only gives them continued pleasure while it is with them but also has a resale value. In other words their contribution, to a cause as worthy as this one, to aid the physically and mentally starved children of the world, is only half of mine.

The definite result of publicity given this letter will be greater help for the desperate children of Europe. **Louis Muhlstock.**

(Who hopes there will be more bidding.)

(4)

Will Honor Concert Here

Star 2.2.48

Viscountess Alexander Coming From Ottawa

VISCOUNTESS Alexander is coming from Ottawa on Monday, March 8, to honor with her presence the final concert of the season of the Sarah Fischer series taking place that evening at a quarter past eight o'clock at the Art Association of Montreal. Her Excellency will be attended by Miss Jennifer Bevan, lady-in-waiting.

Dr. C. F. Martin, president of the Sarah Fischer concerts, with Miss Fischer, will receive Her Excellency upon her arrival at the Art Association.

Other guests of the reception committee are Mrs. Allan Bronfman, Mrs. Athanase David, Mr. Huntly Drummond, Mrs. William Ewing, jr., Mr. R. P. Jellett, Mr. Inglis Willis and Dr. Stephen Langevin.

(5)

Standard - February 28th. 1948

Travelling Art Show Makes Novel Appeal

The travelling exhibition and auction of Canadian paintings and sculptures sponsored by the Canadian Appeal for Children opened in the Art Association last night. Included in the auction are 35 paintings and four sculptures which have been donated by the artists themselves for the campaign. Each painting has a display card, which states its market value. Bids start at this figure.

The cards will record all bids and will be displayed across the country as the exhibition travels from city to city. The highest bidder will pay for the painting in two cheques — one at the market value goes to the artist who endorses it and turns it back to the fund getting a tax exemption for the amount. The other cheque is made payable to the Canadian Appeal for Children Fund and is deducted from the purchasers taxable income.

The exhibition will remain in Montreal until Sunday. Among the paintings up for auction are Georgian Bay Scene by Arthur Lismer; Three Figures by the Sea, Will Ogilvie; Street Scene-Blue, Henri Masson; House Road and Trees, Carl Schaefer; Beaver Lake and Trees, Lauren Harris; View of Rio, Jacques de Tonnancour; The Woods, Emily Carr; The Blue Horse, Fritz Brandtner; Road near Alphonse, Goodridge Roberts; Festive, Percy Tacon; Cell and Fossil, Marian Scott; Fern, David Milne; Boxer After Workout-Mixed, Jack Nichols; Pause On A Journey, Charles Comfort; Girl Reading, R. York Wilson; Flower Piece, Allan Barr; Nogies Creek, Kenneth Forbes; Still Life, Archibald Barnes; Early Snow-Devils, Robert Pilot; Garden Party, Eric Goldberg; Still Life, Alfred Pellan; Holliday, William Winter; Hammock Under Tree, John Lyman; View from My Window, Louis Muhlstock; Spring Freshet, Edwin Holgate; Woods Near Montreal, Stanley Cosgrove; Road to St. Fidele, A. Y. Jackson; Poplars, A. J. Casson; Black Mill, Yvonne McKague Housser; Red Head, Lillias Torrence Newton; Garde-Robe Chinoise, P. E. Borduas; Early Spring Baie St. Paul, Frank Arbuckle; Little Lake in Tadoussac, Pareskeva Clark; Liberation, Frederick Varley and Three Elms, Annie Savage. Sculptures include Canadian Deer, by Emanuel Hahn; Cedars, Elizabeth Wynwood; Young Amazon, Florence Wyle and Music, Jacobin Jones.

Representing the Canadian Arts Council on the Committee was Charles F. Comfort of Toronto and Marian Scott of Montreal. Florence Wyle advised on sculpture. The arvisory committee included the Hon. Vincent Massey, Dr. G. R. McCall, Dr. Albert Jutras, Dr. C. F. Martin, C. S. Bland, J. S. McLean, Cleveland Morgan and H. S. Southam. R. S. Valkenburg was co-ordinator.

Spring Show

Next Wednesday the 65th Annual Spring Exhibition will open in the Gallery. This exhibition will be smaller this year, consisting of 120 oils, water colors, prints and sculptures. As usual the exhibits have been chosen by two different juries. The artists had their choice of Jury 1, which is supposed to be favoring conventional works, or Jury II, which is for those with a more modernistic approach. Robert Tyler Davis of the Art Association and H. O. McCurry, director of the National Gallery, served on both juries. The Spring Exhibition will remain until March 31.

(6)

Gazette 2.2.48

Her Excellency the Viscountess Alexander of Tunis has graciously consented to attend the Sarah Fischer Concert which is being held on Monday evening, March 8, at a quarter-past eight o'clock, at the Art Association of Montreal. Miss Fischer and Dr. C. F. Martin, president of the concerts, will receive Her Excellency, who will be attended by Miss Jennifer Bevan, lady-in-waiting on her arrival. Also on the reception committee are Mrs. Allan Bronfman, Mrs. Athanase A. David, Mr. Huntly Drummond, Mrs. William Ewing, jr., Mr. R. P. Jellett, Dr. Stephen Langevin and Mr. Inglis Willis.

(7)

Gazette - Mar. 10, 1948

Amateur Auctioneers Handicapped Sales

Sir,—Mr. Louis Muhlstock feels the auction system was not the proper one for the sale of paintings for the relief of children.

He may be right. But, having adopted that system, it is a great pity that the committee made what, to my mind, is a terrible blunder. They selected as auctioneers very distinguished citizens who have, however, knowledge neither of auctioneering nor, as far as I could judge, of painting. This letter is not meant as a criticism of these gentlemen. I know they did their best. But it was obvious that their knowledge of art is not superior to that of the average cultured person—and, in this case, this is not enough. And how could they be expected to play the part of auctioneers?

I wonder why people who are experts in the sale of paintings were not asked to lend their services. I am sure there are many in Montreal who would have been delighted to help. And the results, I am convinced, would have been better. The pictures, during the bidding, were not displayed properly. And it was much too warm!

A great pity, for the cause is worthwhile and the preliminary arrangements augured well for the success of the undertaking.

Louis Blanc.

MONTREAL DAILY STAR, SATURDAY, FEBRUARY 28, 1948

Art Auction Helps Canadian Appeal for Children

Flanked by flags of the United Nations this group of distinguished Montrealers poses for the Star cameraman as they attend the exhibition and auction of Canadian paintings and sculptures in aid of the Canadian Appeal for Children held last night at the Montreal Art Gallery. Among those gathered at the foot of the stairs may be seen **MAYOR HOUDE, MAJOR-GEN. E. de B. PANET, R. P. JELLETT** and a number of other well-known local residents.

Montrealers Throng Sale For Relief of Children

Bidders on Canadian Works Enter Wholeheartedly Into Spirit of Event

CANADIAN artists and Montreal art lovers combined last night to contribute to the aid of the physically and mentally starved children of the world's devastated areas when an exhibition and auction of contemporary Canadian paintings and sculptures in aid of the Canadian Appeal for Children was held at the Montreal Art Gallery.

With Maj.-Gen. E. de B. Panet presiding, the auction of the 35 paintings, the majority by Quebec and Ontario artists, and five sculptures attracted one of the largest turn-outs to be seen at the Galleries since His Excellency, Viscount Alexander, opened a new exhibit there several months ago. The gallery was decorated for the occasion with flags of the United Nations lining the stairway.

In his opening speech, General Panet explained that the works chosen had been specially screened in order to portray every style and sort of painting that is practised in Canada, with the exhibits ranging from the academic to the abstract. He pointed out that in addition to the gifts of the living painters, there was a landscape by the late Emily Carr, which had been given by the Emily Carr Trust.

He expressed his appreciation of the Canadian Art Council and their members who had made this Travelling Exhibition and Auction possible in the interest of the Canadian Appeal for Children Fund.

SPECIAL PAYMENT METHOD EXPLAINED TO BIDDERS

Mr. Van Valkenberg, who has been travelling to other cities with the exhibit, explained how the auction worked. He told his audience that each painting had a display card stating the market value of the painting (the price at which bids must start). If, for instance, a painting valued at $200 brings $500, payment is made through two cheques, one for $200 going to the artist and the other for $300 being made payable to The Canadian Appeal For Children Fund.

Before coming here, the exhibit was in Toronto. Bids received in various cities will then be considered, with the top bidder getting the picture.

At present, he pointed out bids for the pictures totalled more than $10,000.

MRS. SINCLAIR OUTLINES CHILDREN'S AID PROGRAM

Mrs. D. B. Sinclair, wartime head of Canada's WRENS and now a Dominion representative with the United Nations Economic, Social and Cultural Organization, outlined how the money from this exhibit would be spent, going to buy food, clothing and educational needs for needy children in the war-devastated areas. Mrs. Sinclair was thanked by Mayor Camillien Houde.

Among the paintings comprising the auction, critics found good and typical examples of the work of A. Y. Jackson, Robert Pilot, Charles Comfort, Edwin Holgate, A. J. Casson, Franklin Arbuckle and Arthur Lismer. These are landscapes of the conventional type, with Jacques de Tonnancour, Louis Muhlstock, Henri Masson, Carl Schaefer, Paraskeva Clark and Anne Savage contributing less conventional oferings.

A good portrait sketch is by Lillias Torrance Newton and figures and groups of figures make up Frederick Varley's "Liberation" and the paintings of R. York Wilson, Eric Goldberg, Jack Nichols, William Winter and Will Ogilvie.

Some excellent studies of still life and flowers are given by Archibald Barnes, David Milne and Allan Barr.

Abstract and non-representational art is represented by Alfred Pellan's "Still Life," and the pictures of Marian Scott and Percy Tacon; while there is a certain mystery in Lawren Harris' mountain landscape, Fritz Brandtner's "Blue Horse" and P. E. Borduas' sketch of Chinese clothes.

Notable among the pieces of sculpture are Emanuel Hahn's little bronze deer, Florence Wyle's figure carved in wood and Jacomin Jones' very solid "Red Horse." Also included are a relief on wood by Stephen Tranka and Elizabeth Wyn Wood's stylized "Cedars."

Honor of making the first bid in Montreal went to Mrs. R. Millman, of 4123 Western avenue, who offered $75 for Jack Nichols' "Boxer After Workout."

This auction, however, differed from the usual art sale because those bidding for the paintings and sculptures were not so much interested in the art, as such, as in the cause the art was helping.

Perhaps typical of this attitude, which while appreciative of the fine work represented by the artists, was more concerned with the fact it was a means of helping the Canadian Appeal For Children.

(1)

16A

GAZETTE March, 4, 1948 MONTREAL, THURSDAY, MA

Art Gallery Spring Show Juries Pick 119 Items From 1,400 Entries

Opened last night in the galleries of the Art Association of Montreal the 65th Annual Spring Show of the Association presented to members and invited guests a marked contrast with those of recent years when about all the upper rooms and the walls of the top hall have been hung with paintings—the juries of selection having accepted 119 items of the approximate 1,400 entries received. There is reason to believe that a number of artists are vexed and that cases of blood pressure have increased, as over the years the annual Spring Show has been regarded in the light of a free for all—an exhibition, strengthened by the works of established professional painters, where all who struggled with oils and watercolors or pinched and pounded clay had a chance of understanding, lenient treatment. These past occasions, too, revealed much promising work, the friendly encouragement of the Association urging and aiding not a few of the painters to attain a standard that took them into the fold of the Royal Canadian Academy. Whether as a matter of set policy or merely recognition of the growth in the number of entries as a manifestation of interest in matters artistic the Association, maintaining a respectable level of performance, welcomed big shows, past entries accepted and displayed showing for 1931—448; 1932—484; 1933—543; 1936—621; 1944—172; 1945—287, and 1947—345. No hint of rigorous pruning in the present case was evident in the conditions for entries to the exhibition—"Each artist may submit 3 works in any one medium, and not more than a total of 5 works." The practice of having two juries—one for the more academic work and another for efforts of modernistic trend—was followed, that for the first class being composed of H. O. McCurry, Director of the National Gallery of Canada, Ottawa; Paul Rainville, Curator of the Quebec Provincial Museum, Quebec, and Robert Tyler Davis, Director of the Art Association of Montreal, that for the other class of work being the same, except that Maurice Gagnon replaced Paul Rainville.

If memory does not err, past juries during the long history of the Association have had in their composition professional painters, or the head of its art school has stood by, a practice, which, while making rejection little more palatable, consoled the artist with the knowledge that one of his own craft had found the work wanting.

At the moment the large basement room holds a fair proportion of paintings by artists who for years have been constant exhibitors at the Spring Shows. They are not exactly in sunny mood. Nor has their irritation been lessened by a departure from the routine of many years when, apart from the general membership, invitations went only to artists whose work was accepted for exhibition. This year, with truly laudable intent, invitations were sent to contributors in general, the result being that recipients believed that they were "in" when the opposite was the case, the fact being brought home to them by postcard and not under cover as in the past.

Foreword By Director

In his foreword to the catalogue Robert Tyler Davis, Director, after stating that an entirely fair and satisfactory method of selecting an exhibition to represent the best efforts of a large community of artists has never been invented, goes on to say, ". . . For the 65th Annual Spring Exhibition, the Art Association has departed from the practice of the last few Annuals and has chosen a jury entirely of critics. Artists are likely to feel that only those who practice art professionally are capable of making a sound judgment. True, an artist is sometimes also a good critic; but, on the whole, the artist's sympathies must be narrowed and prejudiced by his own personal way of seeing the world. A critic is the only one who is occupied with the whole field of artistic expression. He is professionally trained to register on the sensitive eye and mind the intention of the artist, which forms the basis of an objective appraisal, and from there to judge how well the artist has used the methods and materials of his art to convey his original intention. . . "

The following prize awards are announced: Oil Paintings, $150 each:

Jury 1—Albert Rousseau, Quebec, for his portrait of Roland Chenail.

Jury 2—Alfred Pellan, Montreal, for "Pot a Tabac Automatique" (Still life).

Watercolors, $100 each:

Jury 1—Campbell Tinning Montreal, for "San Giovanni in Romanga."

Jury 2—Goodridge Roberts, Montreal, for "Clouds Over Georgian Bay."

The exhibition is not generally distinguished, the examples by artists the gallery-going public has come to look for being in many cases absent or cut down in number. Richard Jack, R.A., R.C.A., who generally shows differing phases of his skill is represented by "Spring Flowers"—narcissi, tulips and forsythia done with his accustomed knowledge and confidence. R. W. Pilot, R.C.A., has true, gay color in the foreground trees of "The Saguenay, Autumn", which shows the noble stream beneath solid cliffs with blue mountains in the distance. Franklin Arbuckle, R.C.A. has a convincing impression of moist weather in "Spring Rain", which shows pedestrians, horse and wagon, varicolored painted houses and massive mountains under heavy grey clouds. Harold Beament, R.C.A., has a painting of wartime flavor in "South Shore, St. John's, Newfoundland", with massive snow-covered hill and destroyers and other craft in the harbor beneath. Rita Mount, A.R.C.A., also goes to the sea for her subject—the fishing fleet in sunlight at L'Anse aux Gascons, Gaspe. Arthur Lismer, R.C.A., besides "Dead Pine, Georgian Bay", shows a typical mass of maritime objects in "Fisherman's Gear with Pail". By Andre Bieler, A.R.C.A., is "Allant au Baptême", and Albert Cloutier is broad and direct in "Winter Hill Road, St. Faustin, P.Q." Vivian Walker is effective with her painting of calendulas, good in arrangement and sound in color, and Lillian Hingston in "Snowclad", shows a vehicle in a street and trees under heavy snow, simple in arrangement and true of the season.

Lucien Frederic Dedual manages sunlight and shadow well in his painting of hilly country entitled "Winter Scene, Val David", while LeRoy Zwicker chooses the same season for "Spires and Tenements". Tom Wood shows church and farm buildings against high land under a threatening sky, done at Les Eboulements, and Philip Surrey hints at warmer weather in his group of girls with clinging garments called "Summer Dresses". Goodridge Roberts has a typical landscape in "Lake Orford", his other oil being "Seated Boy". Fred Taylor descends to low life in his work called "Rubby Dub Drinkers"—men imbibing at the foot of a flight of snow-covered stairs. William Walton Armstrong shows a New Hampshire landscape, and Louis Muhlstock paints house and trees at Ste. Famille and Sherbrooke streets, and also a Negress holding flowers. John Lyman sends a self-portrait and a painting of Rose, nude on a sofa.

Oscar de Lall, A.R.C.A. employs some good greys in his portrait of Mrs. H. J. O'Connell, and Francesco Iacurto, A.R.C.A., invests with animation his portrait of "Kitty". A portrait of Mrs. Phillip Syvret Hamon is the offering of Hector T. Hamon, and a little girl in a blue dress has attracted the brush of Aline Myles Banting. Ernst Neumann sends a portrait study of a woman, and Phil Panneton has a portrait of "Audrey". Lilias Torrance Newton, R.C.A., invests with dignity her portrait of Dr. Jaya Chandy. A. Webster has Indian subjects in his painting called "Mother and Daughter", well placed and agreeable in color, and Piercy Younger paints "Robin", a lad in a fur-collared jacket.

Three women cleaning fish is the offering of Eric Goldberg, and house, fence and trees are the pictorial elements of "Spring Flood" by Raymonde Gravel. Guillemette de Lorimier shows trees and buildings in "Un Coin de Paris", and in "Haystacks" Robert E. Lougheed paints a man and horses in the snow.

There are some capital examples among the watercolors — Lorne Bouchard, A.R.C.A., with his stretch of snow-covered country, dog sleds, barns, water and distant hills, called "Boyhood Days, Gaspe Coast"; John Collins with a sunny study of shelters, autotrucks, horse and wagon, entitled "Morning at the Market"; Kent de Conde, with "Morning Mist" with its buildings and vapor-wreathed mountains; Walter J. Phillips, R.C.A., with a decoratively treated painting of Mount Rundle seen through a screen of aspens; Henry Simpkins, A.R.C.A., with buildings, and a stretch of wooded hilly country which catches the light of the rising sun, a work called "Clear Morning"; Campbell Tinning with an Italian scene with buildings, jeeps and glimpse of massive church, called "San Giovanni in Romanga," and an impression of Sherbrooke street west as seen from near the Roddick Gates of McGill on a November day. Tom Hall has a good landscape in "Newago, Que.," and Mrs. S. Alison Newton succeeds with her painting of three punts holding men with hand-nets, called "Catching Minnows at Lockport." Goodridge Roberts contributes a spirited painting of pines, water and wooded islands, called "Clouds Over Georgian Bay."

Those contributing to the section of Prints and Drawings are Robert C. Aller, Ruth Dingle, Peter Douet, Mary H. Filer, Elizabeth Inwood, Arthur Lismer, R.C.A., Ian MacKinnon-Pearson, Forrest McCarthy, Ethel P. McNaughton, Louis Muhlstock, Ernst Neumann, Mimi Parent, Rene Richard, with a good charcoal of a house at Baie St. Paul in winter; Maurice Sperber, Fred Taylor, John Stanley Walsh and Stuart Wilson.

Sculpture items are contributed by John Byers, Elford Cox, Elizabeth Bradford Holbrook, Peter B. Lorimer, Rachel Trepanier and Orson Wheeler, A.R.C.A., who enters a portrait of Pauline Johnson.

Others exhibiting are Marie Cecile Bouchard, Hugh John Brodie, Mary Fergie, Louise Gadbois, Anne Kahane, Agnes Lefort, Mabel Lockerby, Marjorie S. Macintyre, Luc Martel, Georges de Niverville, Hilda Marquette Ruston, Mimi Parent, Alfred Pella, Pierre Petel, Charles Playfair, David R. Pollock, Joseph Purcell, M. Reinblatt, Jeanne Rheaume, Albert Rousseau, a prize winner; Ann Savage, Marian Scott, Norman M. Scott, James B. Shearer, Jori Smith, Jacques G. de Tonnancour, Gordon Webber, Jack Beder, Edwy F. Cooke, William Henry Davies, Mary H. Filer, Archie G. Fleming, Marc-A. Fortin, A.R.C.A., Walter Grayson, Jack Humphrey, Tilingworth H. Kerr, Luke Lindoe, Alfred Pellan, a prize winner; Jack L. Shadbolt, Bruce Stoecker, Percy H. Tacon and Peter Whalley.

OTTAWA EVENING CITIZEN ONT. FEB. 20/48

All Canadian artists are invited to enter works in the 65th Annual Spring Exhibition to be held by the Art Association of Montreal during March. Paintings in all media, prints in all media, drawings, and sculpture are acceptable. Four prizes are offered and several one-man shows will be arranged for competitors.

STAR-March 4, 1948

65th Spring Exhibition

Annual Show Is Opened At Art Association

In its Spring Exhibition, the sixty-fifth, which was opened last night, the Art Association has taken a new departure, and two features distinguish this show from those which have gone before. First of these is the absence of most of the better known artists who have shown work in the past; the works hung this year are largely by younger or newer painters and some of them even by students. The second feature is the severe limitation of the exhibition; there are fewer than a hundred pictures, in oil and water color. The selection has been made by two juries of three members, none of them active artists, and two gentlemen have served on both juries. There are no large or very important works and the choice has tended towards the sort of art that is considered to be modern.

* * *

Among a considerable number of portraits and portrait studies one, much stylized, by Albert Rousseau, has won the award of Jury I for one of the Art Association's prizes for oil painting. Others of interest are a striking picture by Lillias Torrance Newton, a study of a girl by Francesco Iacurto. One of an old lady by Hector Hamon, a sketch of a boy by Piercy Younger, John Lyman's self-portrait, and those by Phil Panneton, Oscar de Lall, Ernst Neumann and A. Webster. Portrait studies are also shown by Jori Smith, David R. Pollock, Agnes Lefort, Hugh John Brodie, Mabel Lockerby, Louis Muhlstock, Louise Gadbois, Luc Martel, Jeanne Rheaume, Aline Myles Banting and Georges de Niverville.

Landscapes are less conspicuous than usual in these exhibitions. Some of the more notable are a good study of weather by Franklin Arbuckle, an unusual composition of a harbor in wartime by Harold Beamont, a study of reflections by Raymonde Gravel, R. W. Pilot's interesting view of the Saguenay, good effects of light by Joseph Purcell and Pierre Petel, LeRoy Zwicker's study of buildings, Norman Scott's view in the Laurentians and the pictures and sketches of Tom Wood, Rita Mount, and Lillian Hingston. Landscapes are also shown by Arthur Lismer, Goodridge Roberts, Lucien Frederic Dedual, Albert Cloutier, Guillemette de Lorimier and William Walton Armstrong.

An admirable painting of flowers is shown by Richard Jack, and another flower picture is by Mrs. Vivian Walker. A study of still life, in quite modern taste, by Alfred Pellan, wins the second jury's award for oil painting. Still life pictures are shown also by Elizabeth Inwood, Mary Fergie, James B. Shearer, Marjory S. Macintyre, Mimi Parent and Anne Kahane.

Of pictures of figures and every-day life there are Eric Goldberg's of a group of women, Robert E. Lougheed's horses, Hilda Marquette Ruston's gathering of horsed buggies, Anne Savage's two little girls and a caricatured group by Fred Taylor. Others of less interest are by Philip Surrey, Andre Bieler, M. Reinblatt, Marie Cecile Bouchard and Charles Playfair. Oil pictures of a more abstract kind are shown by Marian Scott, Gordon Webber and Jacques de Tonnancour.

* * *

Water colours are few but some of them are very good. Campbell Tinning shows two very interesting drawings, one of which wins the award of Jury I for water colours. The award of Jury II goes to Goodridge Roberts for an effective Georgian Bay landscape. Lorne Bouchard shows a fine, atmospheric snow scene; Walter J. Phillips has a most pleasant picture of Mount Rundle; William Henry Davies a striking effect of night in Montreal; and there are notable drawings by John Collins, Henry Simpkins, Marc A. Fortin, Kent de Conde, Walter Grayson, Tom Hall, Archie Fleming and Jack Humphrey. Water colours are shown also by Alison Newton, Jack L. Shadbolt, Jack Beder, Alfred Pellan, Edwy F. Cooke, Bruce Stoecker, Illingworth Kerr, Mary H. Filer, Luke Lindoe, Peter Whalley and Percy Tacon.

Outstanding prints are an etching by Ernst Neumann and a dry point by Ian Mackinnon-Pearson. Ruth Dingle, Forrest McCarthy, Fred Taylor, Robert C. Aller, Elizabeth Inwood, Peter Douet and Mary H. Filer show prints of various kinds. Drawings by several methods are shown by John Stanley Walsh, Louis Muhlstock, Rene Richard, Ethel P. McNaughton, Stuart Wilson, Mimi Parent, Arthur Lismer, and Maurice Sperber.

The seven pieces of sculpture are mostly small and include good busts by Orson Wheeler and Elizabeth Bradford Holbrook, with other works by Elford Cox, Rachel Trepanier, John Byers, and Peter B. Lorimer.

Star March, 4-1948

Defence of French Art In War To Be Described

Miss Helene Barland, of Paris, France, will discuss the "Defence of the French National Art Collections During the War and the Occupation" at a lecture at the Art Association of Montreal at 5 p.m. next Tuesday.

Before the war Miss Barland was attached to the Department of Fine Arts of the French government and it was her task to catalogue and classify art objects owned privately and by churches and prefectures. She was a member of the resistance movement.

Standard March 6, 1948

119 Entries On Display at Art Exhibit

Annual Spring Show Smaller But Works Of Better Quality

The 65th annual spring exhibition, which opened at the Art Association this week is smaller than it has been for years. As compared to the 345 works hung last year, there are only 119 in the current show. In the past the spring exhibition was a hodgepodge of good and brankly bad, professional and pure amateur. The new policy of applying more rigorous standards of selection has restored considerable prestige to the show, and gallery-goers will find that the smaller show is both more rewarding and less fatiguing.

As usual, two juries selected from the 1,400 entries. H. O. McCurry of the National Gallery and Robert Tyler Davis of the Art Association of Montreal served on both juries. Assisting them on Jury 1 for the more academic works was Paul Rainville, curator of the Quebec Provincial Museum, and Maurice Gagnon acted on Jury 2 for more modernistic art. This year was unusual in that no artist sat on either jury.

Despite the smallness of the exhibition, a glance at the catalogue shows that the better known Canadian artists are well represented. Oils, water colors, prints and sculptures are included in the show, which will remain open until March 31. Prizes for oil paintings were awarded to Albert Rousseau for his portait of Roland Chenail and to Alfred Pellan for "Pot a Tabac Automatique." Campbell Tinning and Goodridge Roberts of Montreal won prizes for water colors.

Gazette March 17-1948

Tells How Art Pieces Preserved in Safety

The extraordinary story of how French art collections were preserved in safety through the dangerous days of the war and occupation was told yesterday by Miss Helene Barland, in a talk sponsored by the Art Association of Montreal.

Paris-born Miss Barland who has long concerned herself with the art treasures of France, first visited America in 1939 when she familiarized herself with the collections of the western world.

In 1941 she was attached to the Department of Fine Arts of the French Government, historical monuments division, where her particular work was the classifying and cataloguing some 50,000 objects throughout the country. During the war she was a member of the Resistance Movement, writing for two of the principal journals, Defense de France and Liberation.

In January, 1946, she was sent abroad on a mission by the French director of cultural relations and in the course of her trip gave 47 lectures which were everywhere attended by enthusiastic audiences.

The story she told, as well as the splendid illustration in slides, made vivid the little known and intensely dramatic tale of the heroes in a field not often recognized.

Portraits Appeal At Art Exhibit

Young Canadian artists need have no inferiority complex as to the general calibre of their work, judging from the 119 oils, water colors, drawings and other media of art now on display at the 65th annual spring exhibition of the Art Association of Montreal. More than 1,000 works of art were submitted as entries for this exhibition, and the 119 chosen represent all schools of thought in professional Canadian art, ranging from the traditional to bold, modern expressionism.

The entire exhibit shows Canadian artists emerging as especially good in portrait work, in depicting snow and water landscapes and in the use of water colors. Some of the work in these three categories is described as exceptional and equal to anything produced at the present time in other countries.

The majority of the 107 artists whose work is now shown are younger, newer painters, and some of them are even students. Of the 107 involved, 81 are Montrealers, although more than half of the 1,000 originals came from artists outside Montreal.

Three of the four Art Association awards also went to Montrealers this year. Campbell Tinning won a prize of $100 for his water color "San Giovanni in Romanga;" Alfred Pellan won $150 for his oil "Pot a Tabac Automatique," while Goodridge Roberts was awarded a prize of $100 for a water color called "Clouds over Georgian Bay." A prize of $150 went to Albert Rousseau of Quebec for his oil painting "Portrait (Roland Chenail)," a study in bold color treatment.

The jury was H. O. McCurry, director of the National Gallery, Ottawa; Paul Rainville, Curator of the Quebec Provincial Museum and Robert Tyler Davis, director of the Art Association. Section II of the Jury included Maurice Gagnon and Mr. Davis.

(1)

(2)

Looted Pictures Visit Montreal

March

A collection of more than forty Dutch pictures, looted from Holland by the Germans and recovered by the American army, is being shown at the Art Association of Montreal. These pictures were sent by the Dutch government for exhibition in the United States, as a mark of gratitude for the services of the Americans. An enormous quantity of art works, including the "collections" of Hitler and Goering, was brought together in Munich and distributed to the rightful owners by the General commission of Recuperation, and the representatives of the Netherlands on this body tells, in a preface to the excellent illustrated catalogue to the exhibition, of the way in which this was done.

Since the collection had to travel all across this continent to some thirteen cities of the United States, it was obviously impracticable to send large or very important pictures; but more than thirty well known painters of the best period of Dutch art are represented. A large canvas of dead peacocks bears the signature of Rembrandt, and there is a small portrait by him. There are also portraits by Ter Borch, de Gelder, Peter Codde and de Keyser.

Landscapes and still life pictures are some of the best works in the colection. A very attractive scene of flat country and sky is by Jacob van Ruisdael and a restful view of a town and a river is by Salomon van Ruisdael. A grey view of Dordrecht by van Goyen, a winter scene on a frozen meer by van der Neer and a picture of a church in Amsterdam by van der Heyden are outstanding works. Pictures of indoor life include a fine example of Nicolaes Maes and one by Mieris, and a good church interior by van der Heyden. A domestic interior by Emanuel de Witte is of special interest here, since it is almost identical with one belonging to the Art Association.

The most notable of the still life pictures are by Gerret Heda and Jan van de Velde, and there are good examples of the art of de Heem, van Schooten, Hondecoeter and Pieter Claesz. Jan Steen, Wouwermans and Nicolaes Berchem are among other painters whose work is in this collection.

Star March 13 H.P.B.
1948

(3)

Exhibit of Paintings Looted From Holland

Gazette
March 13, 1948

Works Returned Through Efforts of U.S. Armed Forces At Art Association

Paintings looted from Holland and returned through the efforts of the United States Armed Forces occupy the Lecture Hall of the Art Association of Montreal and are an interesting offering which should appeal to Montreal picture-lovers who have generally been partial to the works of the Dutch School. The excellently illustrated catalogue lists 46 items, one of particular interest to local gallery-goers being "Music before Breakfast", by Emanuel De Witte, drowned in Amsterdam in 1692, showing an interior with a woman at a harpsichord and a maid at her duties in a distant apartment, which is hung beside a larger version of a like work called "Woman at Harpsichord", acquired through the Tempest Purchase Fund in 1894 for the permanent collection of the Art Association of Montreal. Serene in mood, both works are marked by the perfections of drawing, color and finish which characterize the paintings of this School in that age. The habitual care in the rendering of textures is uniformly evident throughout the show, there is no scamping of essential detail, no happy chance enters into the placing and lighting of the portraits, and in the landscapes and marines there is distance beneath spacious skies with clouds. The still lifes range from items of silvery greys to works of rich color. By Rembrandt is a painting of dead peacocks.

By Berckheyde is a church interior with figures which suggests the inspiration of some of the paintings by Bosboom of a later age, while there is a convincing impression of sunlight in Van Der Heyden's "Westerkerk, Amsterdam". In "Winter Landscape", by Van Der Neer, there is no lack of activity—skaters, a stationary group in conversation, two figures apparently engaged at golf, all making the most of the strip of ice-covered river edged by trees, buildings and a windmill. Jan Van Goyen paints mills, shipping and boats at Dordrecht, and near that place shipping under a spacious cloudy sky also occupies his brush. By Jacob Van Ruisdael is a view of Haarlem, with distant church and mills, and "Beach of Egmond" with figures on the sands, sea, beached ships and the tower of a church on rising ground. By Salomon Van Ruysdael is a ferry with loaded boat off shore and herd of cattle at the edge of the water, and "River and Fortified Town"—waterside buildings, a tall tower and ships under sail.

There are some very gracious portraits—Cornelis de Graeff, with lace cuffs and gold-headed cane, by Ter Borch, "Couple in Interior" by Pieter Codde, Samuel Manasse Ben Israel, bearded and healthy looking, by Govert Flinck, the elaborately garbed Ernst Van Beveren, by Aert De Gelder, "A Young Tourist", backed by statues, by Thomas De Keyser, from whose brush came a seated lady, while by Caspar Netscher are a husband and wife.

By Nicolaes Maes is "Juno' or the Eavesdropper", showing a maid with a glass in her hand listening to the talk of a man and woman below the stairs, and by Jan Steen are "Rural Wedding" with a mass of figures, procession and trumpeters; "Samson and Delilah", and "Drunken Girl", shown reclining against a wheelbarrow while a man seems intent on removing her scarlet stockings. The event is regarded with great glee by the assembled group and, a woman in the background shown taking water from a well, there is a suggestion that drastic measures are about to be taken to straighten up the victim.

(33)

Her Excellency at Art Association

(4)

Her Excellency **LADY ALEXANDER** was guest of honor at the Sarah Fischer concert held at the Art Association of Montreal last night. Photographed above at the concert are, left to right: **MRS. ALLAN BRONFMAN, DR. C. F. MARTIN**, past president of the Association; and Her Excellency.

(5)

Young Musicians At Art Gallery

1948
Star 3/9/

Three junior musicians of promise were heard by a big audience, which included H.E. the Viscountess Alexander, in the Sarah Fischer concert at the Art Gallery on Monday evening. Mary Jean MacNab, who is, comparatively, an experienced performer, began the program with an Intrada by Desplanes and a Rondo by Schubert, but the best of her playing came later in a Vocalise by Rachmaninoff and a short Presto movement by Tartini. It was clever playing, with a quite big tone, though with some uncertainty of intonation.

A quite new singer, Jean Pierre Hurteau, was making a first public appearance, for which he is not yet ready. He has an exceptional, true bass voice, which should be very fine when it is fully developed and controlled. His share of the program was a heavy load for so young a singer; there were Sarastro's two arias from Mozart's "Magic Flute," an aria from "Figaro," Beethoven's "In questa tomba" and a song by John Ireland. His singing of them was most promising and remarkably good considering his lack of experience.

The third performer was a thirteen year old pianist, Brian Quinn, who has evidently been very well taught and showed unusual ability in a Toccata by Lachner and a Prelude and two Fuges by Bach, which were played clearly and with good musical sense.

H.P.B.

(6)

French Museums Beat the Germans

The great art collections of Paris and of the French provincial museums are back again in their rightful places, thanks to the efforts of the director of the Louvre and a small army of assistants; and it was one of these assistants, Mlle. Helene Barland, who gave an account of "The defence of the French national collections during the war and the occupation" at the Art Association of Montreal on Tuesday afternoon.

Evacuation of the principal Paris museums began in August, 1939, and Mlle Barland described, and illustrates with lantern slides, the work of packing and removing such famous works as the Venus of Milo, a comparatively simple matter, and of the great winged Victory of Samothrace. A series of photographs showed the difficulty of packing and transporting this Victory. The evacuated treasures were scattered in many parts of France, chiefly in chateaux and abbeys. The great chateau of Chambord was a centre of distribution and a place of storage, and some of the finest works were put away at Valencay and in the museum of Montauban. Many of them were moved in the course of the occupation, and no damage was done to any of them in these removals.

Mlle. Darland told of many incidents of the German domination; of the proposed "exchanges" of works of art; of the exhibitions in the Jeu de Paume of the Tuileries for selection by Hermann Goering and of the arrangements made with the underground to keep active fighting away from places were treasures were stored. She carried her story on till the end and the expulsion of the enemy, and some of her last photographs showed the home-coming and unpacking of the Winged Victory and "Mona Lisa."

Star - March 17/48

36

THE MONTREAL DAILY STAR

(1)

'Sorry to Lose Him'

Dean Albert H. S. Gillson Will Take New Post in July

Dr. F. Cyril James Highly Praises Professor Named to U. of Manitoba

DEAN ALBERT H. S. GILLSON'S first task in his new post of president of the University of Manitoba will be to represent that university at the Empire Universities' Conference in England in July, he disclosed here today. He will complete his work at McGill in June.

The president-elect of the University of Manitoba, whose appointment was announced by the Board of Governors of that institution on Saturday, will have completed in July one year as dean of the Faculty of Arts and Science at McGill, where he became a member of the teaching staff in 1921. He was brought to McGill by the late Sir Arthur Currie.

Dean Albert Gillson

Dr. F. Cyril James, principal and vice-chancellor of McGill, in commenting upon the appointment of Dean Gillson to the high office of president, expressed the warmest of wishes for success in the new post.

Outstanding Contribution

"Dean Gillson," he said, "has made an outstanding contribution to the Faculty of Arts and Science during the past year and all of us will be sorry to lose him. We are conscious, however, of the great challenge presented to him by the invitation to become president of the University of Manitoba, realizing the great part which the university ought to play in the development of the Prairie Provinces.

"I can think of nobody better fitted to undertake the task that Dean Gillson is about to assume, and I know that he will make a great contribution. The accomplishments that we confidently expect from him in Winnipeg are the measure of our own loss, but he takes with him the warmest of good wishes of all his friends as he sets out on the road that was pioneered by President L. E. Klinck and the late Dr. H. M. Tory, enlarging still further the contribution of McGill University to the development of higher education in Canada."

Knowledge of West

The Canadian university head can claim a good acquaintance with Western Canada. He spent four years at Rivers, Man., first as chief instructor at the Central Navigation School and later as officer commanding the navigation visiting flight based at Rivers. He held the rank of Wing Commander in the R.C.A.F.

A native of England, he spent his boyhood in the flat country of East Anglia. He entered St. John's College, Cambridge, and graduated there with great distinction, being a wrangler in mathematical tripos. He held the Isaac Newton studentship for research in astronomy for three years at Cambridge and worked under Sir George Darwin and Sir Arthur Eddington.

Ability Recognized

During the first Great War he served in the Royal Navy with the rank of Lieutenant. His teaching ability won him recognition at McGill where he was promoted to full professorship in 1934. He was made chairman of the department of mathematics in 1945 and in the same year was appointed vice-principal of Dawson College, on the opening of that institution. He was made dean of the Faculty of Arts and Science in July last year. Among other posts has been that of the chairman of the physical sciences section at the university. His contribution to navigation training was rewarded with an O.B.E. in 1943.

"It will be a wrench leaving McGill after some 27 years on the staff," he commented, "but during my four years at Rivers I learned to love Western Canada and gained an increasingly greater recognition of the possibilities of that great geographical area. The wrench at leaving McGill is lessened by thoughts that I will be returning to live among friends in Manitoba."

(3)

Prudence Heward Show Opening on Thursday

Gazette May 8/48

Memorial Exhibition of Work of Montreal Painter Lasts Until June 6

On Thursday evening in the galleries of the Art Association of Montreal the memorial exhibition of the work of Prudence Heward opens with a private view for members and invited guests. The exhibition, which contains 101 examples, has already been held in Ottawa and Toronto. It is due to last until June 6.

❖ ❖ ❖

Salon of Photography

Judging will soon commence of the over 1,000 prints, from all quarters of the world, submitted for the Montreal International Salon of Photography, conducted by the Montreal Camera Club. For the show, to be held in the galleries of the Art Association of Montreal from May 29 till June 20, the total of prints will be 250.

❖ ❖ ❖

Modernistic in Flavor

In the hall of l'Ecole Centrale des Arts et Metiers, 1265 St, Denis street, a joint exhibition of paintings is being held by Florent Emery, Frere Jerome, c.s.c., and Claude Vermette. The work in the main is Modernistic in flavor. Frere Jerome in his group has a study after Picasso; a strongly painted wood interior and two effective and broadly handled landscapes done at Bellerive which are normal and reveal individuality. Emery, too, among his entries is not too experimental in an interior of a room with goldfish bowl near a window. Vermette has plenty of imagination in his group, some items of which will probably make an appeal. This show is announced to close May 15.

(6)

Gazette June 9/48

Tapestries on Display At Art Association

On view in one of the upper galleries of the Art Association of Montreal are five large tapestries of the 16th century which exemplify the change in development of style and conception in tapestries from Gothic to the 17th century. Beginning with an early 16th century tapestry, lent by Sir Ronald Storrs, K.C.M.G. of Essex, England, The Triumph of Fortitude being the subject, the period of flat Gothic wall decoration is represented.

Representation of depth and the imitation of painting are present in the four others—a lion hunt, a recent gift to the Association from the Baroness Clarice de Rothschild; two other examples lent by Miss Elin Beit Von Speyer and the latest in date, about 1550, the tapestry given to the Association by Miss L. Adaline Van Horne. It has a classical theme of Diana assisting Aeneas.

All the tapestries are from Brussels which was the great centre of this Flemish art.

(4)

Memorial Exhibition Is Opened Of Work by Prudence Heward

(A)

Gazette May 14, 1948

"Prudence Heward's art has brought great distinction to Montreal—her contribution makes her the most important of woman figure painters in Canada," Miss Anne Savage, a co-worker and friend of the late artist, told guests and members of the Art Association of Montreal, as she opened the Memorial Exhibition of the work by Prudence Heward last night in the galleries of the association, in a special preview showing.

"While the Group of Seven was subduing rocks and forests in Ontario, Prudence was quietly perfecting her technique and pioneering here in Montreal," Miss Savage pointed out in a short review of the artist's life and technique.

The exhibition is open to the public today and continues to June 6.

Miss Savage was introduced by president of the Art Gallery, F. Cleveland Morgan. Miss Savage, Mr. Morgan and Mrs. A. R. G. Heward, mother of the late artist, received the members and guests.

Here after showings in Ottawa and Toronto, the Memorial Exhibition of the art of Prudence Heward is effectively displayed in two of the galleries of the Art Association of Montreal of whose school, under the late William Brymner, C.M.G., R.C.A., she was a student. It is a loan exhibition of comprehensive scope, and 100 works show her development and reveal a painter of sincerity and individuality who appreciated the value of sound drawing and always kept her color under control. Variety marks her work—portraits, figures, landscapes, flowers and still-life occupied her brush, and several sketches, lively in color and broad and spontaneous in treatment, add much to the interest of the show.

Much of her better known work is here—"Rollande", in bright pink smock against a background of field and farmhouse, comes from the National Gallery of Canada, which is also the source of the capitally arranged "Girl on a Hill" which won the first prize in the Willingdon Fine Arts Competition in 1929. From the Ottawa gallery, too, is "Ann", an auburn-haired girl in a rust-colored blouse. "Portrait Study", a woman of melancholy mien in a green blouse, is lent by the Art Gallery of Toronto, and from Hart House, University of Toronto, comes "Dark Girl", a young nude Negress amidst decoratively treated leaves. The problems of color values in painting Negresses greatly interested the artist and as models they appear in "Negress with Flower", "Girl in a Window", "Hester", who is hude and apparently comfortable in a hilly landscape, and "Clytie", a child in her best pink dress.

There are many engaging figure subjects, including two comely girls, called "The Emigrants"; "At the Cafe", with seated woman; "At the Theatre", with two attractive girls seen from behind, while from the permanent collection of the Art Association of Montreal comes the seated lad "Rosaire". A youth seated under trees, called "My Cadd" makes a good subject.

Much sympathetic understandin is shown in her painting of children —all portraits whether they be given names like Sarah Eliot, Barbara, Winnie, Efa, and "Faith and her Pony", or carry such titles as "Girl in the Window", "Girl with White Roses" or "Little Girl with an Apple". Barbara Heward, in a pink dress, clasping a posy with both hands is a capital example of her success with young subjects. Of riper years there are "The Farmer's Daughter" and "Tonina", while "Anna" is painted while seated in the snow. R. W. Heward is shown with pipe and fur hat, while "Man with Skis" is obviously a portrait.

(B)

The landscapes include "The North River, Autumn", a work in which pattern is paramount; "Laurentian Landscape", "Autumn"; subjects found at Knowlton and Sweetsburg, while records of travel are "On the Grand Canal"; and arched bridge with figures and buildings; and gondolas moored in a row with rosy buildings across the water, two Venetian sketches; "Italian Town" with buildings rising above a four-arch bridge; a winding road at Cagnes, and attractive bits set down in Bermuda. Fruit figures in the still-lifes and the flower studies include gloxinia, petunias, hyacinths and tulips.

H. O. McCurry, director of the National Gallery of Canada, Ottawa, contributes a foreword to the illustrated catalogue, and A. Y. Jackson, C.M.G., O.S.A., writes an understanding sketch of the artist, her work and her aims.

Those who loaned works are the National Gallery of Canada, the Art Gallery of Toronto, Hart House, University of Toronto, the Art Association of Montreal, H. S. Southam, C.M.G., Ottawa; R. S. McLaughlin, Oshawa, Ont., Miss Isabel McLaughlin, York Mills, Ont., A. Y. Jackson, C.M.G., O.S.A., Toronto; Mr. and Mrs. Montgomery Gunn, Toronto; Mrs. A. R. G. Heward, Mr. and Mrs. C. G. Heward, Mr. and Mrs. R. W. Heward, Mrs. J. H. Patton, all of Montreal; Heward Grafftey, Mr. and Mrs. Brian Heward, Mr. and Mrs. Basil Nares, Mrs. J. B. Pangman and Mr. and Mrs. Gordon Shemilt, all of Westmount.

Star 22.4.48

City Items

MISS AUDREY TAYLOR will speak on "The Child as Artist" at the Art Association of Montreal, at 4 p.m. tomorrow.

* * *

(2)

(5)

HONORARY PRESIDENT

SHERBROOKE, Que., May 5—(C.P.)—Harry A. Norton of Ayers Cliff has accepted office as Honorary President of the Sherbrooke Art Club, it was announced yesterday.

Star May 6, 1948

(7)

FREE PUBLIC LECTURE

under the auspices of the

FEDERATION OF CANADIAN ARTISTS
ART ASSOCIATION OF MONTREAL

1379 Sherbrooke W.

Wed., June 23, at 8.30 p.m.

LECTURER—DR. A. LEHMAN

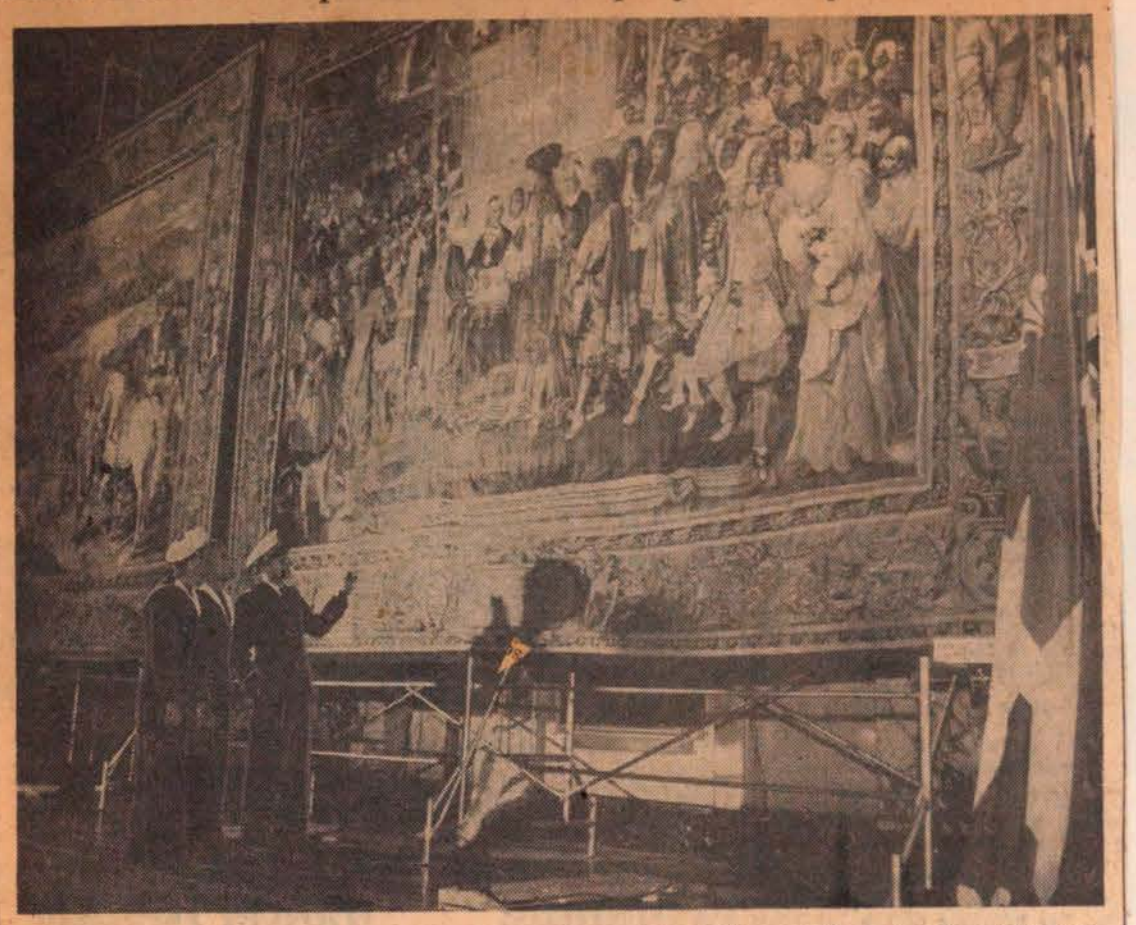
Subject:

"The Place of Art in Modern Psychiatry"

Chairman Dr. Ewen Cameron

This lecture will be illustrated by drawings and colour slides

Rare French Tapestries on Display at City Hall



The French training cruiser Jeanne d'Arc will take a million dollars worth of rare tapestries back to France when it sails from Montreal next week. The tapestries, which were shown at New York and Chicago during the winter, are now on view at the City Hall. The Star photo shows **CADET MIDSHIPMAN JEAN HIERONIMUS** and two sailors from the cruiser inspecting a Gobelin specimen made in 1667 depicting the renewal of the alliance between France and the Swiss at Notre Dame in 1663.

Tapisseries de Bruxelles

June 10, 1948

Cinq oeuvres de la Renaissance figurent au musée de l'Art Association.

Nos lecteurs savent le succès qu'a remporté l'exposition de la tapisserie française, à l'hôtel de ville. Voici que l'Art Association, 1379, rue Sherbrooke ouest, réunit à son tour cinq tapisseries, tissées celles-là à Bruxelles, et qui resteront exposées dans la principale salle du musée jusqu'à l'automne.

La plus ancienne, prêtée par sir Ronald Storrs, d'Essex, Angleterre, remonte au début du seizième siècle et s'intitule "Le Triomphe du Courage". Comme beaucoup d'oeuvres de l'époque, l'artiste y mêle les souvenirs de la Bible et de l'Antiquité classique; il y rappelle le combat des Horaces, l'histoire d'Holopherne et de Judith, des scènes de l'Iliade. Les armures des personnages sont du seizième siècle; le tableau fourmille de détails, l'artiste ayant réuni dans une seule oeuvre la matière de plusieurs.

Scène de chasse à l'antique

La baronne Clarice de Rothschild a donné au musée une tapisserie dépeignant une chasse au lion; elle est un peu postérieure à la première. L'artiste y dégage les personnages, vêtus à l'antique, cette fois; des ruines antiques se dressent au milieu du paysage, annonçant une mode qui régnera deux siècles plus tard, alors que certains personnages orneront leurs jardins de ruines factices.

Mlle Ellin Beit Von Speyer a prêté au musée deux tapisseries, dont l'une représente un concert; les musiciens sont en costume romain, mais les instruments sont d'époque; l'un ressemble à notre hautbois, il y a un luth. Les chanteurs sont les plus nombreux; on sait en effet que la Renaissance fut l'âge d'or du chant polyphonique.

L'autre tapisserie prêtée par Mlle Von Speyer forme un décor de grandes feuilles vertes, au milieu duquel évoluent des flamants, oiseaux au long bec et aux longues pattes.

La légende d'Enée

Enfin une oeuvre donnée par Mlle Adaline Van Horne rappelle un texte de l'Enéide de Virgile; elle représente Diane chasseresse accueillant Enée en Italie. Quelques années plus tard, Ronsard traitait encore de la légende d'Enée dans sa "Franciade". La tapisserie Van Horne porte les initiales du tisserand brodées en bordure du tableau.

Ainsi se compose cette exposition de tapisseries de la Renaissance.

Documents sur les puits de pétrole

June 12, 1948

L'Art Association accueille dans les salles XII et XVII de son musée, 1379 ouest, rue Sherbrooke, une collection de peintures et dessins appartenant à la Standard Oil Company of New-Jersey, complétée de quelques documents sur les travaux de l'Imperial Oil Limited.

La plupart des oeuvres exposées concernent évidemment l'industrie du pétrole; quelques autres rappellent les opérations de l'armée, de la marine et de l'aviation américaines. Chacune est accompagnée d'une légende explicative. L'exposition tient plutôt de la leçon de choses que de la manifestation artistique. On peut imaginer par exemple un groupe d'écoliers la visitant sous la direction d'un ingénieur ou d'un géologue, qui prolongerait les explications, indiquerait à ses auditeurs, sur une carte, les endroits représentés par les artistes.

L'exposition réunit en effet les éléments d'une intéressante leçon de géographie économique. Les peintes qui y participent s'inspirent par exemple des terrains d'où jaillit le pétrole, dans l'ouest canadien ou aux Etats-Unis, ou représentent les appareils de "cracking" où se fractionne et se distille le pétrole.

Les curieux peuvent être d'autant plus attirés à l'exposition que l'on annonçait récemment l'agrandissement d'une raffinerie de pétrole montréalaise. Ils ont l'occasion de se renseigner un peu sur l'industrie sans trop d'effort, par l'image.

Le public est admis jusqu'au 4 juillet compris.

François Gagnon

L'artiste et son rôle en société

Hier soir, le directeur du musée de l'Art Association, M. Robert-Tyler Davis, était à la fois l'hôte et l'invité de la Société d'Art contemporain, qu'il recevait au musée et dont il était le conférencier. Il

Degree of Bachelor of Fine Arts Announced by McGill University

The establishment of a new degree, that of Bachelor of Fine Arts, to be obtained after four years of studies was announced yesterday on behalf of the board of governors of McGill University. It is the first time that such a course is offered in Canada, although Yale and other American universities have offered a similar degree for a number of years.

To matriculate in the new McGill course, which will start in October, students must present either art in the junior matriculation certificate or sufficient evidence of his qualifications for entering a course in fine arts.

Enrolment in the course is expected to be high since there have been requests for such a degree from many parts of Canada. The McGill initiative will enable Canadian students to take fine arts in Canada, in Montreal, situated in a particularly favored environment which is the product of the two cultures of the two predominant ethnic groups of the country. The location of Montreal will also afford new students personal contacts not only with the Montreal Art Association, but with the majority of Canada's leading artists and designers as well.

The degree, which is offered in the Faculty of Arts and Science, will consist of four years during which the following courses are to be given:

First year: history, English, a foreign language, a science, the fundamentals of drawing, painting, modelling and design. Second year: history of art, drawing, modelling and painting, design, and one academic subject from among those of anthropology, sociology, literature, philosophy, history of psychology. Third and fourth years will allow continuation towards the degree in either fine arts, industrial art or art teaching, with special curricula for each of these.

When Robert Davis came to McGill University last fall to become professor of fine arts and director of the Art Gallery, a committee was set up under the chairmanship of the then Dean A. H. S. Gillson (now president of the University of Manitoba) to study the question of the development of a fine arts program in the university with regard to instituting an integrated program which would make full use of the facilities of McGill University and of the Montreal Art Gallery. The new course offers all these advantages, and details may be obtained from the registrar's office.

Gazette July 6th

Two Acquisitions By Art Association

Gazette July 10 1948

Two acquisitions to the permanent collection of the Art Association of Montreal are at present on display—"Nude", by John Lyman, of Montreal, and "Indian War Canoe," by the late Emily Carr, the latter work being the gift of A. Sidney Dawes.

Also on view are a group of six French paintings, loaned to the Association. These include a small painting of roses by Edouard Manet, an early landscape by J. B. C. Corot, a typical canvas by Camille Pissarro called "Pont du Caroussel"; "Midsummer Afternoon," by Alfred Sisley, in which a red-roofed building near a river is almost obscured by a noble tree; a landscape by Claude Monet, with a group of buildings seen beyond water edged by reeds, and a landscape with figures by Auguste Renoir.

Gazette - Sept. 11. 1948.

BONHOMME BOUCHARD, by Andre Bieler, A.R.C.A., is a broadly handled study of a Quebec farmer with a few trees and a bit of barn for a background. Bieler has done a lot of painting in the Quebec rural districts which are rich in subjects. This painting is in the permanent collection of the Art Association of Montreal.

Les couleurs claires du peintre Morrice

Décembre 13 1947

Le cusée de l'Art Association, 1379 ouest, rue Sherbrooke, vient de réunir dans une salle les tableaux de J.-W. Morrice qui font partie de sa collection. On sait que ce peintre, auquel MM. D.-W. Buchanan et John Lyman ont consacré des études, donnait plus d'importance à la lumière que la plupart de nos peintres. Mais il sait s'en servir sans y noyer, pour ainsi dire, les couleurs; celles-ci gardent leurs différences, même avec le passage du temps.

La rétrospective actuelle est évidemment moins variée que celle de l'hiver 1937-1938, qui avait réuni 125 oeuvres à l'Art Association. Mais elle suffit à montrer des aspects très divers du talent de l'artiste; ainsi un portrait de femme témoigne de l'habileté consommée avec laquelle il sait employer les noirs et les gris.

D'autres oeuvres nous rappellent la prédilections de l'artiste pour les couleurs claires, les roses délicatement nuancés, les oeuvres composées par taches de couleur sans être informes.

Le musée présente jusqu'au 3 janvier deux autres rétrospectives, consacrées à des artistes qui y exposèrent beaucoup de leur vivant. Alphonse Jongers et Hugh Jones. Le premier fut le portraitiste d'une société: juges, avocats, banquiers, industriels. Ses tableaux restent en général d'un coloris assez sombre; mais lorsqu'il peint des femmes, il leur donne le teint rose cher aux illustrateurs des revues canadiennes et américaines.

M. Hugh Jones était un architecte qui avait beaucoup voyagé, en rapportant des peintures, des aquarelles habilement exécutées, des pays qu'il traversait.

M. Jones aimait les harmonies de blanc, de jaune, de brun, comme on le verra en regardant ses paysages de Ladmatie, d'Afrique du Nord. Le musée présente aussi des documents sur deux édifices dont il avait tracé les plans; la gare centrale de Toronto, le temple Dominion-Douglas de Montréal.

François Gagnon

Presse

[illegible]tres et étoffes

(11)

Décembre 1947

Quelques artistes donnent leurs soins à la toilette féminine.

En regardant récemment les oeuvres d'un jeune artiste non figuratif de cette ville, nous songions, en dépit des titres, à la décoration d'étoffes. Voici que l'Art Association nous présente à son musée, jusqu'au 19 du mois, des écharpes de soie dont la maison Ascher de Londres a confié le dessin à des peintres contemporains.

C'est ainsi que Christian Bérard et Marie Laurencin reportent sur un simple carré de soie la finesse de dessin et la délicatesse de coloris qu'ils avaient d'abord manifestée dans leurs portraits. Le graveur André Beaurepaire garde la netteté de son art en fixant sur le tissu les lignes d'un monument, avec une profusion de détails. L'Espagnol André Clavé anime deux coqs d'un mouvement vigoureux. Le Polonais Topolski dresse devant nous avec quelque espièglerie la silhouette de quelques officiers en uniforme écossais.

Henri Matisse se contente de quelques motifs décoratifs en gris et noir. Ben Nicholson compose sa décoration de rectangles, de carrés et de cercles, en gris et brun. Graham Sutherland et John Piper se livrent à des fantaisies de couleurs sans rapport ni avec la réalité ni avec la géométrie.

Domaine ouvert aux artistes non figuratifs

Mlle Christine Boumeester témoigne d'encore plus d'imagination dans son "Midi"; mais chez elle non plus il ne faut chercher de relation directe avec la réalité. On ne songe d'ailleurs plus à s'en surprendre; l'oeil se laisse séduire par des formes et des couleurs sans expression de sentiments. Peut-être quelques-uns de nos jeunes artistes s'orienteront-ils aussi vers la décoration de tissus; le public ne songera alors plus à leur demander d'explications, et se contentera de prendre plaisir à de curieux assemblages de couleurs.

a développé quelques considérations sur l'artiste dans la société; ce que l'artiste reçoit de la société et ce qu'il doit lui rendre, les émotions et les pensées qu'il en retire, pour les lui rendre parées de formes nouvelles.

M. Davis est passé des idées générales au cas particulier de deux peintres américains qu'il connait: Mark Tobey et C.-S. Price. Le premier est un artiste de tempérament contemplatif, qui a beaucoup étudié les mystiques d'Orient, et tend dans son art à un grand raffinement. Le second a au contraire grandi au contact de gens simples et directs ayant travaillé au ranch pour sa subsistance, avait de pouvoir se liver entièrement à son art.

19A

(38)

June 16. 1948

His Services Recognized

Dr. Charles F. Martin Honored By U.S. College of Physicians

(1)

First Award of Alfred Stengel Memorial Medal Is Made to Noted Montrealer

FIRST award of the Alfred Stengel Memorial Medal by the American College of Physicians has been made to a Montrealer—Dr. Charles F. Martin, formerly dean of the faculty of medicine at McGill University and one of the world's most distinguished physicians and medical educators.

The fact that this award has been made first to a Canadian and a man who has long served McGill and the cause of medicine for some four decades is a notable demonstration, it was stressed here today, of the high place which Canadian medicine has won under the leadership of Montreal physicians and surgeons.

Dr. Charles F. Martin

Conditions of Award

The American College of Physicians, a distinguished body of doctors which went through a reorganization during the presidency of Dr. Martin in 1928-29, has established the conditions of the Stengel award as follows:

"The Alfred Stengel Memorial Award shall be made periodically by the president at a convocation of the College to a Fellow—and preferably a Fellow who has served as an officer, regent or governor—who by virtue of his loyalty and service to the college deserves on honor from it which is unique.

"Besides loyalty and service to the college, the candidate shall have displayed an outstanding influence in maintaining and advancing the best standards in medical educational, medical practice and clinical research, in perpetuating the history and traditions of medicine and medical ethics, and in upholding the dignity and efficiency of internal medicine in its relation to public welfare."

Studied Abroad

Dr. Martin was born here in 1868. He was educated at local schools and at McGill University where he obtained a B.A. degree in 1888 and an M.D., C.M. four years later. Postgraduate study abroad was followed by his appointment to the McGill staff as a lecturer in medicine in 1897. Two years later he was made an assistant professor and in 1907 attained the rank of full professor.

His lengthy years within the medical professor were marked by posts of increasing responsibility and the award of many international honors. He served McGill not only as dean of medicine but also as acting principal for a time. His distinguished association with the Royal Victoria Hospital was marked by his attainment of the post of physician-in-chief.

He not only served as president f the American College of Physi- s but also of the Association merican Medical Colleges, and nada he was elected to many posts including the presidency of the Canadian National Commission for Mental Hygiene.

Headed Art Association

When he retired from McGill in 1936, he took on a major task of reconstruction as president of the Art Association of Montreal and in 11 years created a transformation in the Art Gallery, greatly extending its educational services as ell as its exhibitions.

He is a tennis player of note. He was Dominion singles champion in 1891 and continued throughout the years as a tennis enthusiast.

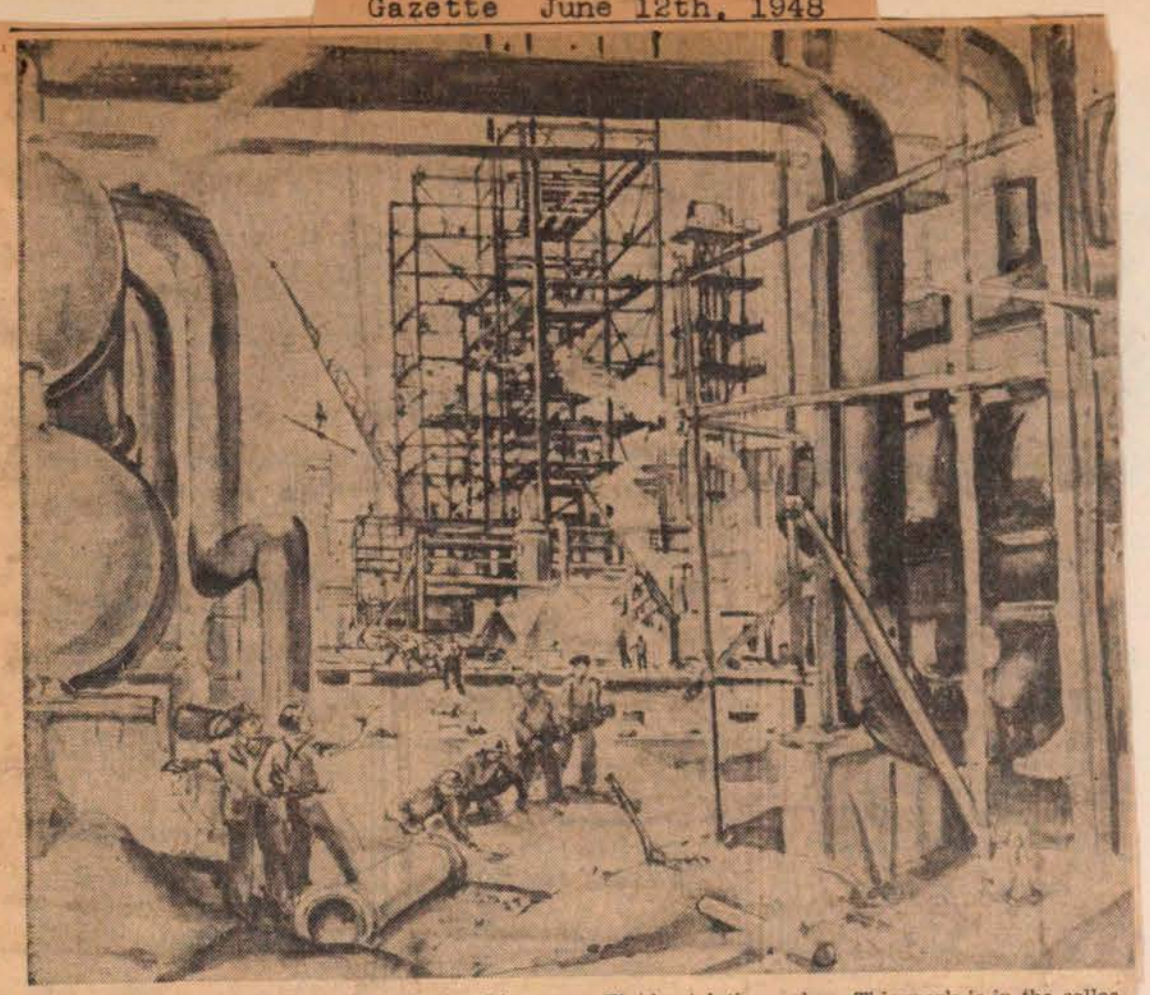
Chinese Treasures on View at Art Gallery

(2)

A new exhibition of Chinese works of art has been opened in Gallery 11 of the Art Association of Montreal, 1379 Sherbrooke street west. The collection, earliest pieces of which date from the Han Dynasty of 206 B.C. to 220 A.D., includes scores of pieces of pottery, jade, paintings and bronzes. Above are a pair of terra-cotta statuettes from the T'ang Dynasty. They are the gifts to the association of Sydney S. Sperber. To the right is a pottery camel taken from a Chinese grave. A miniature of a court attendant is at the extreme right. Robert T. Davis, director, and F. Cleveland Morgan, president, of the association, were in charge of arranging the collection. At one end of Gallery 9, a collection of Japanese art is on display. Many of the pieces of this collection came from that of the late Sir William Van Horne, and were bequeathed to the association by his daughter, the late Adaline Van Horne. Pictured below is an ancient Chinese philosopher contemplating a bird (the centre figure on the upper shelf, top) one of the most interesting items of the large collection of small figurines. Directly below it is a camel with rider, also from the T'ang Dynasty. The philosopher figure was loaned by A. W. Bahr, formerly of China and now a resident of Montreal, who also loaned many other pieces, including paintings. Two pottery vases come from the late Lord Kitchener's collection, and a few are from the late Pierrepont Morgan's estate. Mr. Bahr collected his pieces while in China as an adviser to Lord Kitchener. The exhibition will continue indefinitely.

Gazette June 12th, 1948

(1)



THE MONTREAL REFINERY, by Arthur Lismer, R.C.A., is a clean and crisply handled watercolor of the building of a plant of Imperial Oil Limited, the structure in the centre of the picture being for a Fluid catalytic cracker. This work is in the collection of drawings, oils and watercolors forming "Oil 1940-1945", being shown in the galleries of the Art Association of Montreal.

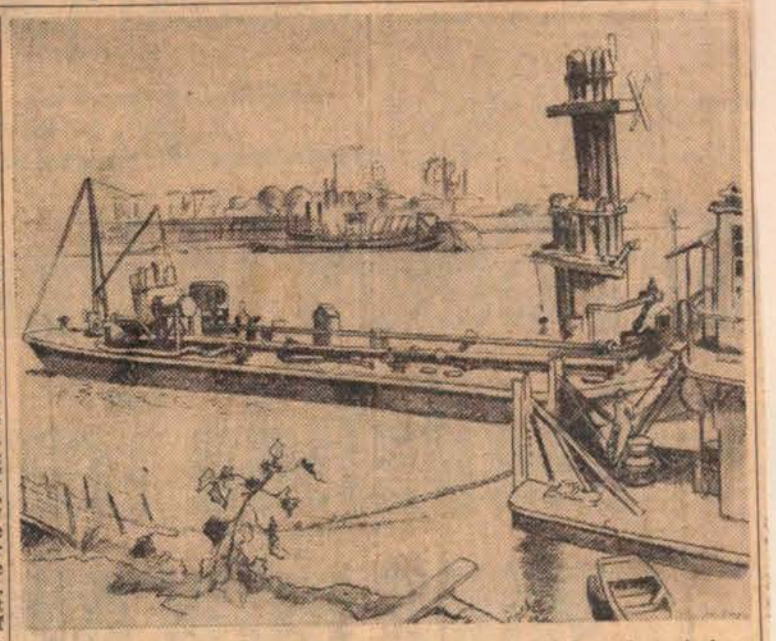
Oil Industry Is Theme Of Art Gallery Show

Many Aspects and Activities Dealt With by American And Canadian Artists

Occupying two of the upper galleries of the Art Association of Montreal are around fifty paintings dealing with the oil industry, the collection, shown here through the courtesy of Imperial Oil Limited, being commissioned as an art and educational project by Standard Oil Company (New Jersey). There is much interesting work in the show—"Oil, 1940-1945", among the American painters of established standing being Peter Hurd, Frederic Taubes, Thomas Benton, Adolf Dehn, Ernest Fiene, Bruce Mitchell, Georges Schreiber, Robert Benney and Lawrence Beall Smith. The Canadian contributors are Arthur Lismer, R.C.A., of Montreal, whose work is reproduced on this page, Will Ogilvie, formerly with the Art Association staff here and now of Toronto, who deals with the construction of spheres at Sarnia, Ont., while R. York Wilson, A.R.C.A., of Toronto, paints a truck hauling a 40-ton piece of refinery equipment at Mile 804 at Teslin Bridge, on the Alaska Highway south of Whitehorse.

Peter Hurd, whose work has been seen here before, is very effective in painting mountains and has a strong watercolor in "Madison Flare Fault", done in Mountain Sheep Canon, Utah. Bleaker sort of country is dealt with by Bruce Mitchell who paints convoys of oil trucks travelling on the tortuous roads of the Persian mountains. Among the offerings by Fiene are oil tanks at twilight, and Taubes in his painting of the lowering-in of a pipeline in rather forbidding country worked on a stormy day. Benton's most impressive work, done at Baton Rouge, is his large oil called "Fluid Catalytic Crackers". Franklin Boggs, in "The Coast Road" hints at the hazards of travel, and Benney shows the refueling of a destroyer in a rough sea in his work entitled "The Smoking Lamp is Out"—the command banning smoking given over loud speakers before the operation began. Lawrence Beall Smith deals with oil operations in "Normandy Landscape", and more pacific in spirit is Dehn's "A Tanker on San Juan River", a record set down in eastern Venezuela. Schreiber, who painted in the Northwest Territories of Canada, shows "The Derrickman", and "Seismograph Crew", the latter on oil reconnaisance at Norman Wells, among other works dealing with winter operations.

This show, which has been seen throughout the United States, is making a tour of Canadian galleries. It will remain on view here through July 4.



RIVER LOADING RACKS, a work in pen and ink and wash by Thomas Benton, was done at Baton Rouge and shows across the Mississippi the tanks and spheres and towers of Standard Oil Company of New Jersey's refinery. This is an item in the "Oil, 1940-1945" show at the Art Association of Montreal.

La Presse Aug. 17 1948

(7)

Beautés de la faïence

L'Art Association remet en valeur sa collection d'art chinois.

Le musée de l'Art Association, 1379, rue Sherbrooke ouest, a profité des vacances pour remettre en ordre sa collection d'objets d'art chinois, qui s'est enrichie de quelques dons récemment. La collection comprend des pièces de toutes les époques, depuis les origines jusqu'au siècle dernier.

Quelques peintures sur soie ne prendront sans doute tout leur sens que pour ceux qui connaissent la poésie chinoises. Comme cette dernière, la peinture de ce pays semble valoir par la concision; les artistes ne cherchent pas à tout dire; ils choisissent quelques détails, qu'ils rendent parfaitement, et les ordonnent avec rigueur.

Mais la grande richesse de la collection consiste en terres cuites, en porcelaine. Celles qui remontent à la dynastie des Han sont le plus souvent d'une grande simplicité, sans ornements, ou presque; les figurines n'atteignent pas à la délicatesse des oeuvres postérieures, bien que beaucoup aient encore une certaine grâce dans leur facture un peu massive.

Admirables peintures de fleurs

Les amateurs de perfection goûteront un rare bonheur devant les porcelaines d'époques plus récentes. Ils admireront l'art avec lequel un céramiste anonyme a su tirer de prestigieux effets simplement de gris et de blancs; les riches reflets de vases couleur sang de boeuf; la minutie avec laquelle certains peintres représentent des fleurs, les entretiens de quelques personnages au milieu d'un jardin.

La mesure

Quelques pièces qui révèlent l'influence de l'art occidental et de la religion chrétienne, apportée par les missionnaires jésuites, n'en gardent pas moins un caractère particulier. Dans tout cela règne toujours une exquise mesure; c'est peut-être d'ailleurs ce qui rend cet art difficile à saisir pour des spectateurs habitués à des expressions plus violentes, plus voyantes.

Notons que cette mesure n'empêche pas une grande recherche, de la fantaisie, de la variété dans les moyens; mais toutes ces qualités sont dominées par le souci de la perfection.

Une collection de tabatières à priser montre comme un artiste doué pour donner du prix aux objets les plus modestes. Il y en a en porcelaine, en verre, en ambre, en métal repoussé, en laque. La petitesse des objets n'a pas empêché les artistes d'y déployer autant de ressources que s'il s'agissait d'oeuvres de grand format.

Le musée expose aussi quelques peintures ou dessins japonais, par exemple des portraits de femme d'Outamaro, au trait incisif. Le paysage y est toujours réduit à quelques lignes essentielles. Mais, malgré leur perfection, les oeuvres japonaises font regretter la richesse des tableaux chinois, de ceux par exemple où l'artiste pare un oiseau d'un superbe plumage.

Il faudrait un compte rendu beaucoup plus long pour analyser toutes les richesses d'une collection qui n'occupe pourtant qu'un espace restreint. Et jamais l'analyse ne peut rendre toute la beauté d'une oeuvre. Souhaitons que de nombreux visiteurs s'arrêtent à cette exposition, qui leur donnera plus de joies que d'autres aux dehors plus prétentieux.

La statuaire chinoise

Voici une des statuettes de terre cuite qui figurent dans la collection chinoise de l'Art Association. Elle représente un "bodhisattva", personnage qui, dans la religion bouddhique, a atteint la perfection et auquel la tradition attribue généralement des traits féminins. Don de M. A.-W. Bahr, elle remonterait à la dynastie des Young, soit à une époque correspondant au haut moyen-âge de l'Occident. (photo F.-J. Topp).

Standard Oil Eth.
June 16, 1948
page 33. Star
?

Gazette. Sept. 9. 1948 (4)

22 Heward Paintings To National Gallery

Ottawa, Sept. 8—(CP)—The National Gallery announced today its acceptance of a gift of 22 outstanding examples of the work of Prudence Heward, Montreal painter who died 18 months ago and whose memorial exhibition now is touring the principal cities of Canada.

The donation, made by Miss Heward's mother, Mrs. A. R. G. Heward of Montreal, included six of the artist's best pictures and six oil sketches. It will bring her representation in the gallery to 26 works.

(3)

Ottawa Gallery Accepts Late Painter's Works

OTTAWA, Sept. 8—(C.P.)—The National Gallery announced today its acceptance of a gift of 22 outstanding examples of the work of Prudence Heward, Montreal painter who died 18 months ago and whose memorial exhibition now is touring the principal cities of Canada.

The donation, made by Miss Heward's mother, Mrs. A. R. G. Heward of Montreal, includes six of the artist's best pictures and six oil sketches. It will bring her representation in the gallery to 26 works. Star 9/8/48

~~Herald Sept 9th~~

Montreal Artist's Work Is Accepted

Acceptance of 22 outstanding examples of the work of Prudence Heward, Montreal painter who died 18 months ago, was announced yesterday by The National Gallery at Ottawa.

The donation was made by the artist's mother, Mrs. A. R. G. Heward, 3467 Peel street, and brings to 26 the number of Miss Heward's paintings in the gallery.

1948,

Gazette. Sept 17. 1948 (5)

DEATHS

ANGUS.—At Victoria, B.C., on September 14th, 1948, David James Angus, youngest son of the late R. B. Angus, in his 73rd year. Burial in Victoria.

Star - Sept. 16. 1948 (6)

ANGUS. At Victoria, B.C., on Sept., 14th, 1948, David James Angus, youngest son of the late R. B. Angus, in his 73rd year. Burial in Victoria.

(40)

Creative Approach To Design In Home

(1)

Exhibit Opens At Art Gallery

SIMPLICITY of design will be the keynote of homes of tomorrow. Three specially designed rooms combining grace of appearance and practicality were shown at the exhibition "Canadian Designs for Everyday Living" which opened at the Art Association of Montreal today. Beauty was derived from the direct expression of basic function.

Prepared by the Industrial Design Section of the National Art Gallery of Canada, Ottawa, in co-operation with the School of Architecture, University of Toronto; the display was brought to Montreal from the Canadian National Exhibition, Toronto.

The three rooms, kitchen, living room and den, were outfitted with creative Canadian designs. Greatest innovations were in the kitchen where full scale models of a new type of "Time and Motion Saving" kitchen units appeared.

The decentralized kitchen had separate baking, vegetable, meat, breakfast and table units, each containing separate and different ranges, refrigeration storage and sink units.

The living room had an easy chair in molded plywood and upholstered sectional furniture. In the den was a desk, unit cabinets, a spherical radio and new type of chair of cotton and plastic resins. The chair was cast in a mold and was suitable for mass production.

Creative and contemporary approach to design was shown in the articles suitable for mass production for the home and office and sports for indoors and out. Household goods, precision measuring instruments, sporting equipment, light engineering and electrical goods were both pleasant to look at and functional.

Featured is a "Design Quiz" in which visitors match their taste in the selection of household designs with that of a group of experts. Over 22,000 people took part in this quiz at the Canadian National Exhibition. On the basis of their answers, a detailed survey of what public taste is can now be prepared for the first time.

A part of the exhibit is devoted to the Association of Canadian Industrial Designers. The work of many of its members is displayed.

A chart illustrates the qualities of good designing. Sketches illustrate a material suitable to function, creative imagination, harmonious relation of parts, color and texture appropriate to materials used, strength and economy of construction, form reflecting function, design reflecting manufacturing process and mechanical efficiency.

The purpose of the exhibition, according to D. W. Buchanan of the National Art Gallery of Canada, director of the production, is to encourage the training and use of Canadian talent in the design of manufactured goods. The training in product design given by the schools of architecture in the universities of McGill, British Columbia and Manitoba was explained in a series of panels. A four-year course in Industrial Designing should be a fusion of arts and sciences, he said.

This display of time and motion study kitchen units opens today at the Art Association of Montreal, 1379 Sherbrooke street west. Worked out experimentally by the School of Architecture, University of Toronto; in cooperation with two Canadian kitchen equipment companies, the flexible units fit anywhere into a kitchen. They decentralize kitchen jobs in a new way. The five separate units are, left to right, for baking, vegetable preparation, cooking meat, breakfast preparation and serving.

Sept 22.1948 Star

(7)

Canadian Design Features Exhibition

"CANADIAN Designs for Everyday Living" is the latest exhibition to be opened by the Museum of Fine Arts of the Art Association of Montreal, the exhibit containing three specially designed rooms — kitchen, living room and den — in which everything used has been outlined by Canadians.

Prepared by the Industrial Design Section of the National Gallery in Ottawa, in co-operation with the School of Architecture of the University of Toronto, this display has come here directly from the recent Canadian National Exhibition in Toronto.

The object of this new type of exhibition is to encourage the training and use of Canadian talent in the design of manufactured goods, and at the same time to acquaint the public with new designs.

Gazette Sept. 21/48

(8)

Gallery Head Would Feature Current Art

TORONTO, Sept. 21 — (C.P.) — Art galleries should feature local, current art, Robert Tyler Davis, director of the Montreal Art Ass'n. Gallery, said last night. But they should show current works in relation to world art and to the best of the past, he told the Ontario Branch of the Federation of Canadian Artists.

(9)

Latest Kitchens Designed To Save Space and Motion

Gazette ~~Sept. 21,~~ 1948

Of tremendous interest to the housewife in these days of domestic help shortage is the specially designed kitchen featuring the new "Time and Motion Saving" units now on view in the Canadian Designs for Everyday Living exhibit at the Art Association of Montreal.

These experimental units, developed by the School of Architecture, University of Toronto, in association with two large Canadian manufacturers of kitchen equipment, were first seen at the Canadian National Exhibition in Toronto.

Designed on the principle that the de-centralized kitchen is the most efficient in both the time and motions it saves the housewife in preparing a meal, it features five separate units: one for baking, others for the preparing and cooking of vegetables and meat, breakfast and a serving unit.

Unique in the way of kitchen fixtures, the baking unit has a place for a mixer, saucepans, bowls, utensils, cookie trays, cake tins, sugar and flour bins as well as an oven, heating element and washer. The vegetable unit, on the other hand, has special accommodation for fresh and tinned vegetables as well as cold storage and frozen foods, pots and pans, a knife drawer, a double sink, garbage disposal and burners.

Meat Unit Complete

The meat unit is complete with an oven, broiler, heating element, refrigerator, place for pots and pans and extra storage space.

The breakfast unit is outfitted with double burners, sink, dish washer, refrigerator with plenty of storage space for both utensils and dishes, and it is attached to the serving unit—a table fitted with a toaster.

Also in this section of the display are a living-room and den featuring unit or sectional furniture adaptable to different-sized and shaped rooms. This furniture also scores on flexibility—a typical piece makes a convenient coffee table or a stand for a lamp. It is economical to expand, as the pieces can be bought one at a time and then added to.

The living-room especially, with its green upholstered sectional furniture, plain pinkish rug and walls of complementary color points to an awareness of human need for color, texture and a regard for the intrinsic qualities of old and new materials.

Also of interest is a section devoted to household goods. Everyday articles, such as ashtrays, door handles, floor lamps and milk jugs are shown in a variety of designs. They were chosen by a group of four experts, George Englesmith, M.R.A.I.C., A.R.I.B.A., architect of Toronto; Melissa Lockwood, housewife of Unionville, Ont; Freida James, interior decorator of Toronto; Charles Comfort, R.C.A., Toronto artist.

It is pointed out that the principles of good design in articles for everyday living are convenience in handling, simplicity and grace in appearance, durability, honest use of materials and a harmonious use of all parts. Thus the best saucepan would be one with a handle shaped for the hand, that would hang and store easily, that would pour properly and that was easy to clean.

Other exhibits in this show sponsored by the National Gallery of Canada in co-operation with the School of Architecture, Unversity of Toronto, demonstrate how Canadian talent is being used in the designing of useful, mass-produced articles for the home, office and outdoors.

Star Sept 23/48

(2)

Lectures to Accompany Exhibition on Living

A series of four illustrated lectures is to be given in conjunction with the exhibition, "Canadian Designs for Everyday Living," now on view at the Museum of Fine Arts of the Art Association of Montreal on Sherbrooke Street West. The series, presented in co-operation with McGill University School of Architecture, will take place on four consecutive Saturday afternoons in the lecture hall of the Art Museum.

Next Saturday, September 25, H. Spence-Sales, associate professor of architecture at McGill, will speak on "Space for Living." The lectures, starting at 3 p.m., are open to the public.

Gazette. Sept. 23/48

(5)

4 Lectures Scheduled At Art Gallery Exhibit

A series of four illustrated lectures will be given in conjunction with the exhibition, "Canadian Designs for Everyday Living," now on view at the museum of fine arts of the Art Association of Montreal, Sherbrooke street west, it was announced yesterday. In co-operation with McGill University's school of architecture, the lectures will be given on four consecutive Saturday afternoons in the lecture hall of the art museum.

Next Saturday, H. Spence-Sales, associate professor of architecture at McGill, will speak on "Space For Living." He will also give the second lecture, Oct. 2, on "Amenities For Living." The third and fourth talks will be given by Professor John Bland, director of the school of architecture. His subject—Oct. 9 will be "Tools For Living," and, on Oct. 16, "The Field For Designers."

The entire series is open to the public, with the lectures to begin promptly at 3 p.m. Each lecture will be followed by open discussion and a visit to the exhibition.

Sept. 21/48

(3)

Gallery Head Would Feature Current Art

TORONTO, Sept. 21 — (C.P.) — Art galleries should feature local, current art, Robert Tyler Davis, director of the Montreal Art Ass'n. Gallery, said last night. But they should show current works in relation to world art and to the best of the past, he told the Ontario Branch of the Federation of Canadian Artists.

(6)

Gazette - Sept. 25-1948

ART ASSOCIATION OF MONTREAL
MUSEUM OF FINE ARTS

DAY AND EVENING COURSES IN DRAWING - PAINTING - COMMERCIAL ART - GRAPHIC ARTS - FRESCO - ILLUSTRATION - MODELLING AND SCULPTURE - BASIC DESIGN

SCHOOL OF ART AND DESIGN

Children's Classes from three to 14 years
Junior Courses — Non-professional Classes for Beginners
Teacher Training Courses

OPENING DATE OCTOBER FOURTH

Write for Syllabus — Register Now

ARTHUR LISMER, R.C.A., Principal
1379 SHERBROOKE STREET WEST

(10)

Future Music | Star

The Women's Art Society will have a concert by Norman and Gertrude Herschorn, violinists and Gilbert Hill, pianist, at the Art Association of Montreal on Tuesday afternoon, November 2nd. The program will contain music by Haydn, Schubert and Brahms, and by two Montreal composers, Major Howard Fogg and Michel Perrault.

Oct.26.*1948

(4)

L'art contemporain, sa place aux musées

Toronto, 21, (P.C.) — M. Robert-Tyler Davis, directeur du musée de l'Art Association de Montréal, a fait une conférence hier soir à la filiale ontarienne de la Fédération des Artistes canadiens. Il dit que les musées doivent faire une place aux artistes locaux et contemporains, mais en les situant exactement par rapport aux artistes étrangers et aux maîtres du passé. Sept. 21 1948

(11)

~~Gazette Oct. 14/48~~

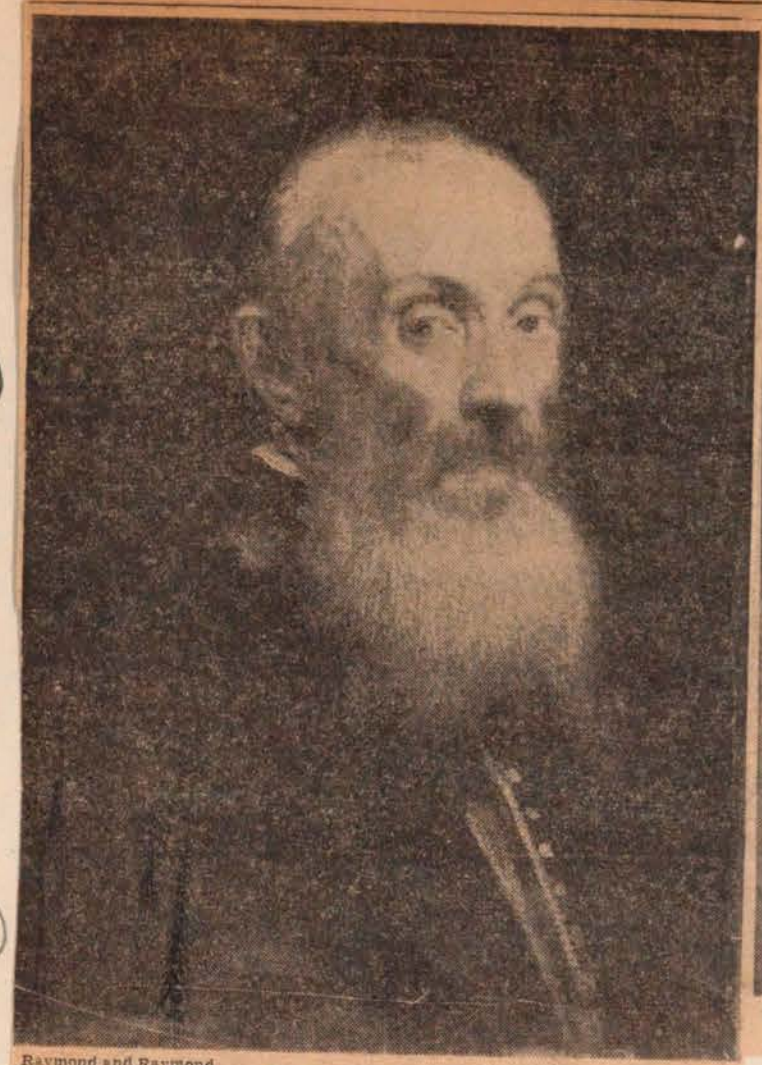
Felicitations To—

Emeritus Dean Charles Ferdinand Martin, M.D., C.M., M.A.-C.P., F.R.C.P. (C.), LL.D., D.C.L., Montreal, 80 today.

41

1

A



Raymond and Raymond

Portrait of a Man With a White Beard, by Jacopo Tintoretto, from the Kaiser Friedrich Museum, Berlin, among the Paintings from Berlin Museums now on view at the Detroit (Mich.) Institute of Arts.

Courtesy, Art Association of Montreal

Portrait of Altamirano, Judge of Seville, by Goya

C

Courtesy, Art Association of Montreal

Polychromed terra cotta statuette of Bodhisattva, Chinese, Sung dynasty.

Art in Montreal

By Dorothy Adlow

Montreal

The Art Association of Montreal has been grealy enriched through gifts and purchases of works of art in the past few years. Its permanent collection is one of range. It includes ancient treasures, medieval articles of ritual, decorative objects of the Old and New World, furnishings, garnitures, useful items of cultural significance. It has picture galleries which contain works bearing the ascription of great masters. They also include native and local paintings. There are prints and drawings. It is a pleasure to roam through the galleries of the Art Association for they reflect good taste.

B

There is now on special exhibition a group of Chinese objects which have come into the collection recently. Among them we see primitive Han potteries. There are the vivacious T'ang figurines which have been unearthed from burial sites of a dozen centuries ago, a bullock cart, a Bactrian horse, a Bactrian camel, dancers. Earlier cultures are represented in the bronze food vessels of the ancient Shang and Chou Dynasties. Of more recent stages in Chinese culture, there are paintings, an ancestral portrait, a picture of "Prunus Blossoms and Moon" (Ming Dynasty).

Other Accessions

The Chinese accessions are worthy neighbors of the Islamic treasures in Montreal. There are magnificent specimens of Persian pottery of the supreme epoch of ceramic manufacture in Persia, enchanting wares of lapis and gold, or tourquoise and black coloring.

Recent accessions include ritual articles of pre-Columbian America, stone effigies from Costa Rica and Honduras, an embroidered mantle from Peru of the Nazca period.

In the picture galleries, there are works by Canadians, modern French artists, and Old Masters. El Greco's "Portrait of La Casa" has less of that master's studied idiosyncracy. It is an elegant likeness recalling the portraits of Spanish grandees in "The Burial of Count Orgaz" (Toledo, Spain). "Salisbury Cathedral," by John Constable, shows the assurance of hand, the alacrity of brush which characterized that English master. Honoré Daumier's "Street, Montmartre," sheds new light upon the talents of that amazing Frenchman.

Pioneer Canadians

In Montreal, as in the galleries of Ottawa and Quebec, we find a representation of the pioneer Canadian painters. There are American Indian portraits by Paul Kane; landscapes and genre subjects by Cornelius Krieghoff. Recorded Canadian art history seems to have begun with the arrival in Canada of these artists, a century ago. Kane was Irish; Krieghoff was German. The former made sketches among the nomadic tribes of the Northwest; the latter portrayed the country and characteristic incidents of Lower Canada. They correspond to the Hudson River and genre painters in the United States. The pictures by Krieghoff remind us of G. H. Durrie.

Other notable paintings in the picture gallery of the Art Association are by Delacroix, Guardi, Boudin, Corot, Courbet, Cézanne, and Goya.

The paintings by native contemporaries reveal the prevailing influence of the French schools. Like young painters in America, the Canadians show a predilection for experimentation with formal design and with audacious composition in color. No longer do we call it modern or radical, the tendency has become so universal. The outstanding Canadians of a generation ago are notable for a decorative, stylized and sharply accentuated portrayal of the Canadian landscape. But the younger artists do not seem disposed towards this well-defined native expression.

The Art Association of Montreal seems to fulfill the two-fold function of an art museum: to acquire works representative of all cultures in the history of man, and to promote living art.

2

L'aménagement des maisons canadiennes

Sept. 23 1948

L'Art Association de Montréal annonce quatre conférences sous ses auspices et ceux de l'école d'architecture de l'université McGill. Ces conférences seront données à 3 h., le samedi après-midi; ouvertes au public, elles concernent l'exposition du "Décor canadien du foyer" (Canadian Designs for Everyday Living).

Voici les dates et le sujet des conférences, ainsi que le nom des conférenciers: 25 septembre, "l'Espace et la vie quotidienne", par M. H. Spence-Sales, professeur adjoint de l'école d'architecture; 2 octobre, "les Agréments de la vie", par le même; 9 octobre, "Les outils de la vie quotidienne", par M. John Bland, directeur de l'école d'architecture; 16 octobre, "Le domaine du dessinateur", par le même.

3

Star October 14th. 1948

Household Exhibition To Conclude Sunday

Sunday is the last day on which the public can see the exhibit, "Canadian Design for Everyday Living", at the Museum of Fine Arts, Sherbrooke street west, presenting the most recent attempts of Canadian producers to manufacture household furnishings, equipment and kitchen objects to designs that are modern in their function and line.

The museum is open from 10 to 5 daily and from 2 to 5 Sundays and Mondays. Admission is free on Saturdays, Sundays and Mondays.

Gazette. Oct. 16/48

4

Tomorrow Final Day Of Art Gallery Show

Sunday is the last day on which to see the current exhibition, "Canadian Design for Everyday Living," in the galleries of the Art Association of Montreal. The exhibition presents the most recent attempts of Canadian producers to manufacture household furnishings, equipment and kitchen objects to designs that are modern in their function and line.

Visitors are also invited to take part in the Design Quiz in which they make choices of pairs of objects, pitting their taste against the taste of established designers. An attendant is on hand in the galleries where the exhibition is being shown to assist visitors and to check the results of the quiz. The exhibition goes on to the National Gallery of Canada at Ottawa after it leaves Montreal.

5

Star Nov. 1. 1948

British Sculpture Lecture Set for Wednesday

Sir Eric Maclagen, K.C.V.O., C.B.E., chairman of the Fine Arts Committee of the British Council, and until 1945, director of the Victoria and Albert Museum in London, will lecture at 8.30 p.m. Wednesday at the Museum of Fine Arts of the Art Association of Montreal on "Modern British Sculpture."

Son of the late Archbishop Maclagen, of York, Sir Eric has devoted his life to the fine arts and is an authority on the Italian sculptors of the Renaissance. He is giving lectures in the chief cities of Canada under the auspices of the National Gallery.

6

Modern Art In Britain

Star Nov. 4/48

Museum Director Tells Of British Sculpture

Sculptors of the present time make clearer distinctions between the different materials which they use and between the uses of modelling and carving than many sculptors of the past and especially of the nineteenth century. These distinctions were brought out very sharply in the lecture on "Modern British Sculpture", which was given by Sir Eric Maclagan at the Art Association of Montreal on Wednesday. Modern sculptors have also widened the traditions of their art; they no longer follow the ideas of the Greeks and the Romans only, but have extended their views to Chinese, Indian, Aztec and even African carvings.

Sir Eric's lecture was well illustrated by lantern slides of work of the past forty years in Great Britain many of them from examples in the Victoria and Albert Museum, of which he was the director for many years. He began with works of foreign sculptors who had influenced British art, among them Rodin, Maillol and, in abstract art, Brancusi.

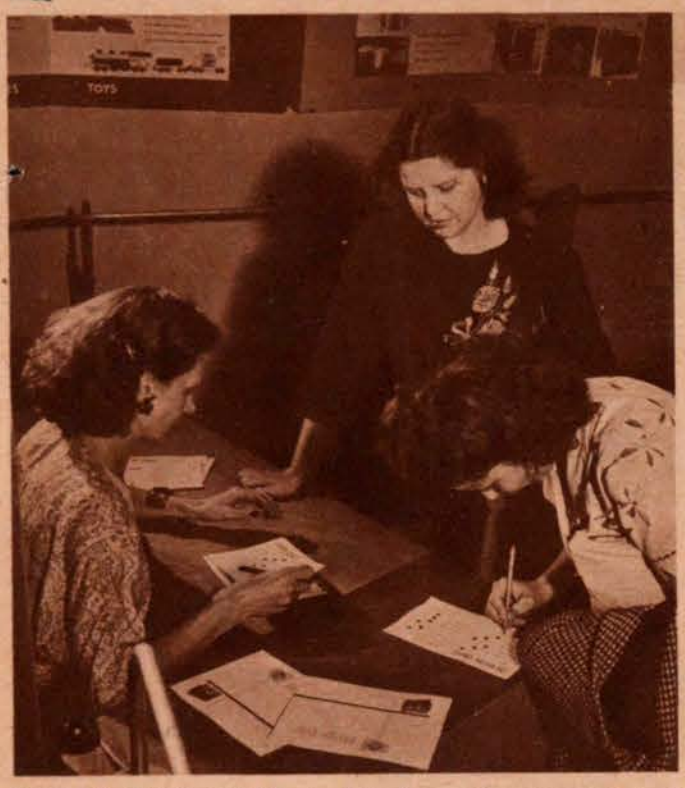
The survey of modern English work began with Epstein and Gaudier, both British only by adoption. A number of Epstein's works were shown and some also by Eric Gill and other living sculptors. The lecturer laid special emphasis on the importance of the work of Henry Moore, and in his work and that of others showed the complete difference of style used in modelling and in carving of marble, stone or wood. He pointed out that in judging modern works of art the rule should be followed of finding what the artist intends, whether his intention is rational, and whether he has achieved that intention.

(A)

Standard

October 11, 1948

(9)



DESIGN QUIZ CARD is filled out by spectator at Toronto Exhibition. More than 22,000 recorded choice.

Design Quiz

With Thousands of Average Opinions on Record It Will Give a Valuable Clue to Public Taste

Story by Mavis Gallant
Standard Staff Writer

THE collection of seemingly unrelated objects on the next page is part of a design quiz assembled by the National Gallery at Ottawa. Its purpose is to show that manufactured items can be both useful and good-looking.

When the quiz was exhibited at the Canadian National Exhibition in Toronto, more than 20,000 people recorded their opinions. When these are tabulated, it is expected they will provide a valuable clue to public taste.

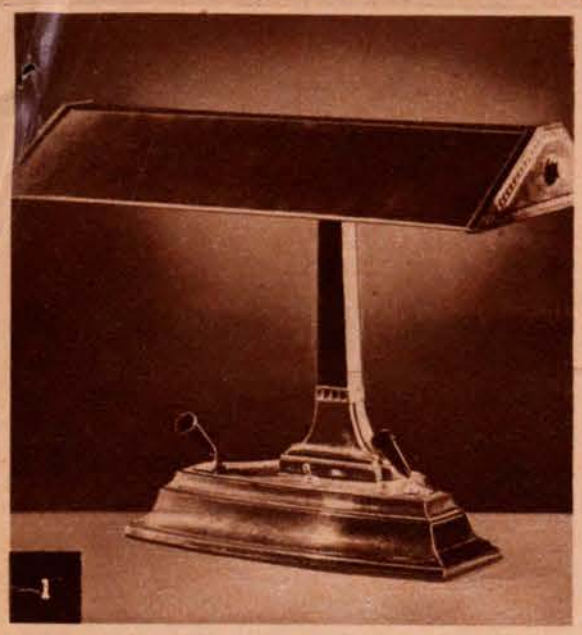
All the examples shown here are Canadian-made from original Canadian designs, though some of the best samples in the quiz were not. Though Canadian designs have improved in the past few years, they are still not ideal, will have to be considerably better to compete in export markets.

However, the National Gallery tactfully refrained from actually calling some designs "best." Instead they provided a panel of four "experts," which included George Englesmith, architect; Melissa Lockwood, housewife; Freida James, interior decorator; Charles Comfort, artist. The panel made its choice on the basis of specific questions (sturdiness, simplicity of design, attractiveness, were the chief requirements) and the public was invited to agree with them.

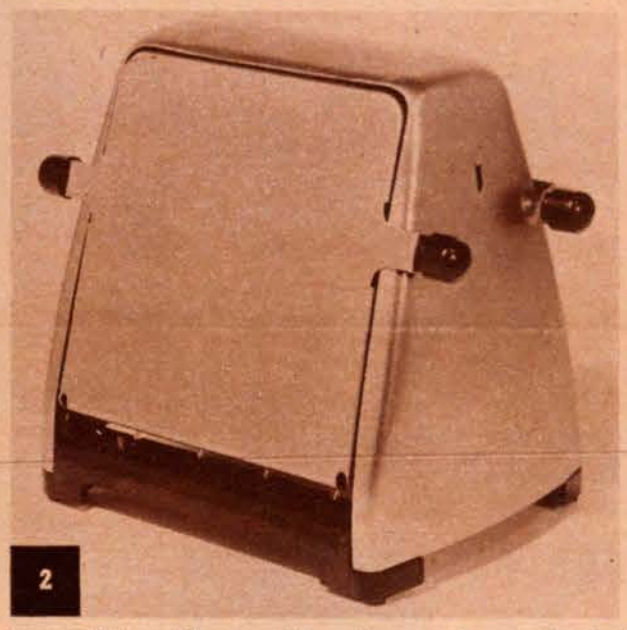
Readers who test themselves on the examples shown here will find the answers on page 31.

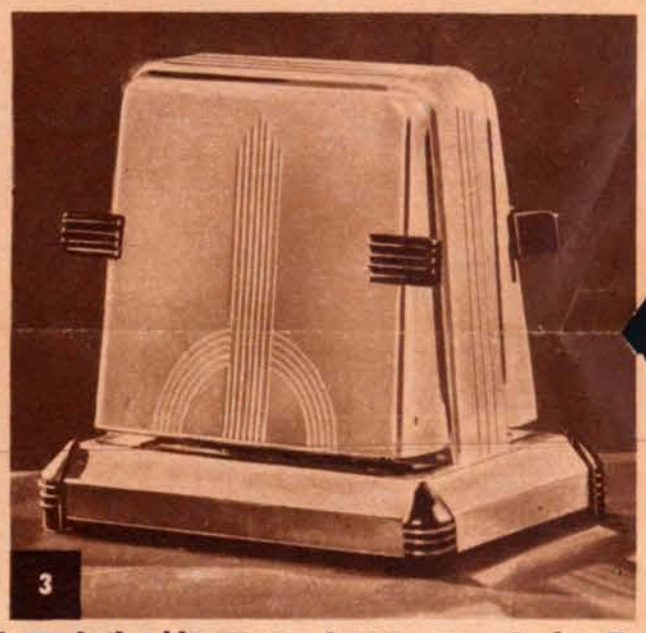
MODEL KITCHEN which contains four stoves, gets going-over as visitor reads explanation on panels.

(B)

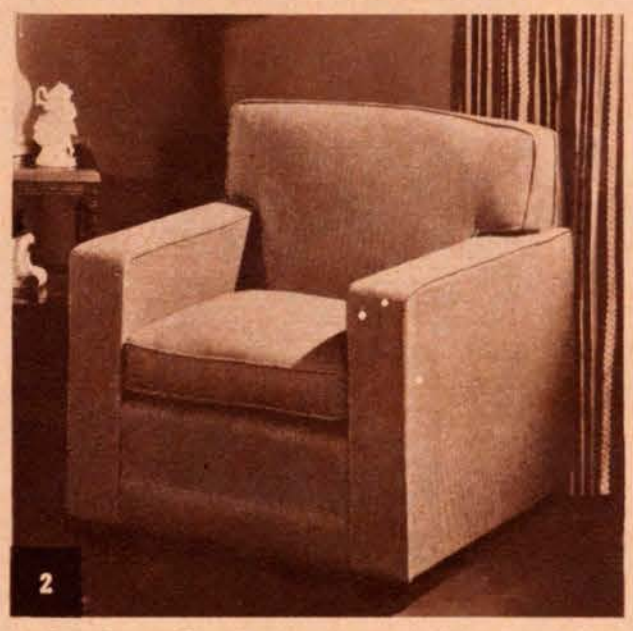


DESK LAMPS are rated for these points: wide range of light, good appearance, ability to stand hard usage, absence of needless ornaments.





TOASTER should be without unnecessary decoration, able to take shape of any loaf, have both sides open at once, easy to handle.



CHAIRS are tested for looks, comfort, easy cleaning. Readers may find they do not agree with judges' choice in this particular case.

(more pictures on next page)

BE IPANA BRIGHT!

Make Gums Healthier— Teeth Brighter— with Ipana and Massage

Firm, healthy gums are important to sound teeth and sparkling smiles. So switch to Ipana—for Ipana is specially made not just to keep teeth clean, but to stimulate gum circulation. Try it. Brush your teeth with Ipana. Gently massage a little extra Ipana onto your gums.* Your mouth tingles with new freshness . . . gums wake up . . . your smile gains new charm. Be bright about your teeth and gums—Ipana bright.

Product of Bristol-Myers Made in Canada

Change to Ipana and Massage Today

*Firm, healthy gums are so important that 7 out of 10 Canadian dentists recommend gum massage.

DON'T MISS

. . . reading Sholto Watt's Book Parade each week in the Magazine Section of The Standard. See what new books are being published and find out what is worth reading.

CANADA'S FAVORITE SPARK PLUG

DEPENDABLE

CHAMPION

YOU CAN DEPEND ON

***CHRYCO**

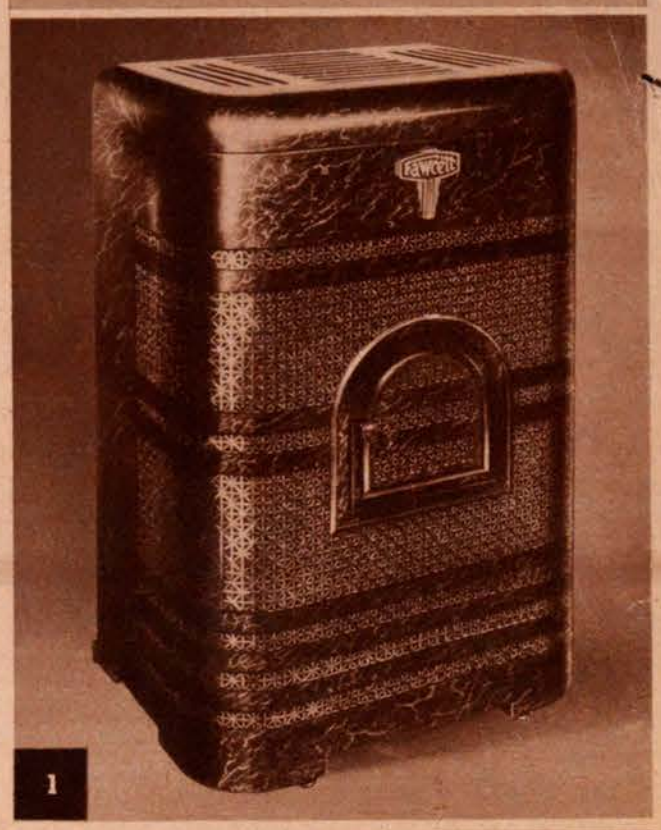
POWER-LINE BATTERIES

GUARANTEED DEPENDABLE BY CHRYSLER ENGINEERS

Give your car instant, constant power . . . even under the toughest conditions with *Chryco Powerline Batteries.* They're *full of pep* when you get them . . . sturdy and long-lasting. Available from your Chrysler-Plymouth-Fargo or Dodge-DeSoto dealer.

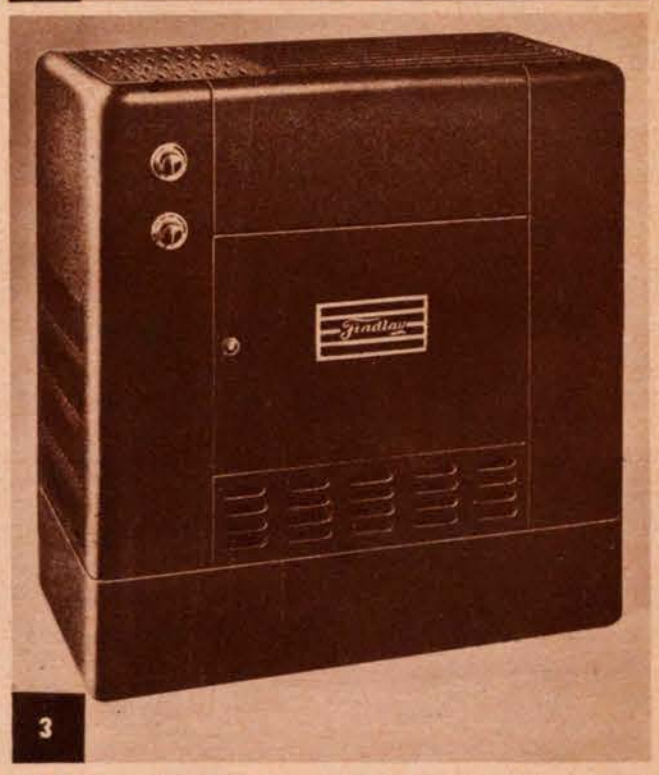
**A trademark of the Chrysler Corporation of Canada, Limited.*

CHRYSLER CORPORATION
OF CANADA LIMITED
PARTS DIVISION WINDSOR, ONTARIO



1

2



3

CHOICE is for oil heater which is not trying to look like something else, will fit any type of room, is logical construction for its material, metal.

You press the button...

It

"Getting the picture" with Kodak Verichrome Film is as carefree a pastime as anybody could wish...Canadian Kodak Co., Limited, Toronto.

• • •

A Christmas Greeting Card with your "snapshot of the year" is the personal greeting you alone can send. See your Kodak dealer.

It's made in Canada... Kodak Film... the film i

"KODAK" IS A TRADE-MARK

21A

WESTMOUNT EXAMINER
OCT. 22, 1948

Montreal To View Pottery Exhibition

(1)

Montreal will have the pleasure of seeing, early in November, at the Museum of Fine Arts Association, an exhibition of three centuries of Wedgwood, the accomplishment of one family in one occupation for ten generations. Over the objects produced by this famous firm of potters, as well as important documents and historical trial pieces, will be on display in the largest exhibition of this nature to come to Canada.

Brought over directly from the Wedgwood Museum at Etruria, Stoke-on-Trent, England, the exhibition has had its first presentation in the Brooklyn Museum, New York, from which place it is shortly coming here. All the well known types of ware will be seen, such as Queen's ware and Jasper, as well as the decorations developed and perfected by Josiah Wedgwood. Table ware, plaques, vases and all the manifestations of the art and craft of Wedgwood are included. In fact a comprehensive story confirming the epitaph on the monument of Josiah "who converted a rude and inconsiderable manufactory into an elegant art and an important part of National Commerce" — will be told here for the first time.

Special installations are being planned, and a gala opening, as well as several lectures by Mr. Wedgwood and his staff will be announced shortly.

(5)

The President and Council of the Art Association of Montreal are entertaining this evening at a private opening of the exhibition, "Wedgwood—A Living Tradition". The exhibition will be opened by Mr. R. Keith Jopson, O.B.E., Economic Advisor to the United Kingdom Commissioner and United Kingdom Senior Trade Commissioner, promptly at nine o'clock at the Museum of Fine Arts.

Exhibition to Open With Private View

Star Oct. 29, 1948

(6)

The president and officers of the Montreal Museum of Fine Arts have sent out invitations to the private opening on Friday evening, November 5th, at 9 o'clock, of their exhibition to be opened by Mr. R. Keith Jopson, O.B.E., Economic Adviser to the United Kingdom Commissioner and United Kingdom Senior Trade Commissioner.

The exhibition will remain on view until Sunday, January 2nd.

Wedgwood Pottery Exhibit to Open Tonight

Star Nov. 4, 1948

(4)

A collection of more than 300 pieces of Wedgwood pottery will be displayed here at the Museum of Fine Arts tonight to members of the Art Association of Montreal and invited guests. The exhibit will be opened to the public on Saturday and will remain on view through Sunday, January 2, 1949. The museum will be open on Wednesdays, Saturdays and Sundays.

R. Keith Jopson, O.B.E., Economic Advisor to the United Kingdom Commissioner and United Kingdom Senior Trade Commissioner, will officially open the exhibition at 9 o'clock.

Gazette 23/10/47

Wedgwood Collection Coming to Art Gallery

(2)

Early next month in the Museum of Fine Arts of the Art Association will be an exhibition of three centuries of Wedgwood, the accomplishment of one family in one occupation for 10 generations. Over 300 objects produced by this famous firm of potters, as well as important documents and historical trial pieces, will be on display.

Brought over from the Wedgwood Museum at Etruria, Stoke-on-Trent, England, the exhibition had its first presentation in the Brooklyn Museum, New York. It is announced that all the well known types of ware will be seen, such as Queen's Ware and Jasper, as well as the decorations developed and perfected by Josiah Wedgwood. Table ware, plaques, vases and all the manifestations of the art and craft of Wedgwood will be included.

Several lectures by Mr. Wedgwood and his staff have been planned.

Wedgwoods Lauded For U.K. Export Drive

(8)

A tribute to the Wedgwoods for their help in rehabilitating the United Kingdom by an export drive that is both vigorous and extensive, was paid last night by R. Keith Jopson, economic adviser to the British Trade Commissioner's Office, in formally opening the Wedgwood exhibition at the Museum of Fine Arts of the Art Association of Montreal.

A large gathering was present at the Sherbrooke street Art Gallery to be at the opening ceremony and view the exhibits.

"The world owes a great deal to a family like the Wedgwoods," he said, "not only for their beautiful works of art, but because they have brought beauty of line and superb color to our daily lives. Their wares are no longer the proud possessions of a privileged few, but are available even to the most modest householder."

The speaker was introduced by F. Cleveland Morgan, president of the Art Association of Montreal.

Gazette Nov. 5/48

Exhibition to Open With Private View

Star 10/29/48

(3)

The president and officers of the Montreal Museum of Fine Arts have sent out invitations to the private opening on Friday evening, November 5th, at 9 o'clock, of their exhibition to be opened by Mr. R. Keith Jopson, O.B.E., Economic Adviser to the United Kingdom Commissioner and United Kingdom Senior Trade Commissioner.

The exhibition will remain on view until Sunday, January 2nd.

Gazette - Oct. 30/48

Private View Opens Wedgwood Exhibition

(11)

At a private view on November 5, R. Keith Jopson, O.B.E., Economic Advisor to the United Kingdom Commissioner and United Kingdom Senior Trade Commissioner, will in the galleries of the Art Association of Montreal open the Wedgwood Exhibition which covers the period 1649-1949. On the following day at 3 p.m. Hensleigh Cecil Wedgwood will talk on "The Living Tradition of Wedgwood", while on Tuesday at 2.30 o'clock, for members of the Art Association, Miss Annie Reese of the Wedgwood Company will give a talk on the exhibition, which will be followed by the showing of a color film entitled "Color in Clay". The exhibition will remain on view until Sunday, January 2.

Wedgwood Pottery Exhibit to Open Tonight

Nov. 4/48 Gazette

A collection of more than 300 pieces of Wedgwood pottery will be displayed here at the Museum of Fine Arts tonight to members of the Art Association of Montreal and invited guests. The exhibit will be opened to the public on Saturday and will remain on view through Sunday, January 2, 1949. The museum will be open on Wednesdays, Saturdays and Sundays.

R. Keith Jopson, O.B.E., Economic Advisor to the United Kingdom Commissioner and United Kingdom Senior Trade Commissioner, will officially open the exhibition at 9 o'clock.

(9)

(10)

Art . . . Gazette November 6th, 1948

Museum of Fine Arts Has Wedgwood Exhibit

Over 300 Items Covering 10 Generations of family Now on View

Wedgwood—A Living Tradition is the title of the exhibition lent by the Wedgwood Museum in Etruria, Straffordshire, England, now on view at the Museum of Fine Arts of the Art Association of Montreal until January 2, when it will make a tour of Canada. The collection is admirably presented in newly constructed specially lighted cases, in the central gallery, the walls of which have been painted Wedgwood blue.

According to the Museum's press release there are over 300 pieces on show which present virtually a history of ceramics as told by the accomplishments of ten generations of one family. From the days of Gilbert Wedgwood, the first Wedgwood potter making crude butter pots in 1649, the story continues down to the present day in which a vast industry employs every modern technique in the manufacture of pottery. Special emphasis is placed on the period between 1769 and 1790 when Josiah Wedgwood's most notable work was done. His artistic achievements and his contributions to the development of many new ceramic bodies are shown. Familiar ware and designs as well as less known ones are on display, including marbled, agate, Queen's Ware, green glaze, black basalt, jasper, rosso antico, and cane ware. Steps in the manufacture and development of various types are shown and explained with molds, trial pieces, productions processes and other means. Hensleigh C. Wedgwood, of the tenth generation of the family of Wedgwood and the representative of the firm in the western hemisphere, is responsible for making it possible for the people of Canada to view this collection. He will speak at the gallery on 'The Living Tradition of Wedgwood' at 3 o'clock this afternoon.

The illustrated handbook which gives added information about the history of this notable pottery records in the foreword that at the opening of the Wedgwood Museum in 1863 the Rt. Hon. W. E. Gladstone said: "Josiah Wedgwood was the greatest man who ever, in any age or country, applied himself to the important work of uniting art with industry".

Pottery of every form both useful and ornamental, medallions, plaques and jewellery are on view, noteworthy among the exhibits being Josiah Wedgwood's copy of the famous Portland Vase which he made from the ancient funeral urn which, containing the ashes of a Roman emperor and excavated near Rome about 1630, is now in the British Museum.

There is a wide variety of objects—cups and saucers, jugs, mugs, teapots, knives with marbled handles, baskets, candlesticks, vases of differing forms, medallions, plaques, boxes, trays, covered dishes, bowls, plates, busts of Sir Isaac Newton, Homer and Pindar, not to mention smaller treasures which will keep the museum-goer occupied and interested for a long time.

Etruria, built in 1769 by Josiah Wedgwood, is reported to have incorporated all the best then-known factory planning, and Barlaston, built by Josiah's descendants, is said to set the pace for 20th century factory layouts and processes with special emphasis on the social problem of the worker, an idea not ignored by Josiah even in his day.

WEDGWOOD VASE 'APOTHEOSIS OF HOMER,' produced in 1785, is among the exhibits of Wedgwood ware on view in the Museum of Fine Arts of the Art Association of Montreal. Eighteen inches high, the vase has a white design on blue jasper. It was modeled by John Flaxman.

Nov. 9 - 1948 Star

'Color in Clay' At Art Museum

The variety of style and design in Wedgwood pottery was finely displayed at the Art Association on Tuesday afternoon by coloured lantern slides and a film, which were exhibited and explained by Miss Annie Reese. Since Miss Reese was concerned in choosing the objects from the Wedgwood museum which are now being shown here, she spoke on the subject with knowledge and authority, and was able to give her audience a very clear idea of the inventions, in material and design, of Josiah Wedgwood, and of the later developments which have been made in the history of Wedgwoods.

After the lecture, really a familiar talk, which described the specimens, many of which are in the exhibition upstairs at the Art Gallery, Miss Reese went on to a film of scenes in the Wedgwood factory. This showed men and girls at work on all the processes from the mixing of the clay to the final touches of painting and glazing. The film began and ended with some nice green English landscape which helped to put it into place.

(11)

Star Nov. 9 - 1948

(12)

Wedgwood Exhibition Inspires Enthusiasm

Sir,—The "Wedgwood: 1649-1949 Exhibition" at the Museum of Fine Arts of the Art Association of Montreal, Sherbrooke street west, now current, is beyond doubt one of the most interesting, knowledgeful, and significant art events in our city's annals. To behold Arnold Machin's terra cotta bust (1944) "Lucrecia," (No. 519 in the exhibition), with her immortal Mona Lisa smile; or Machin's colored figure "Penelope" (No. 515), with clasped hands, dazzling head, and charming lovespots on her pale cheeks; or to look upon Machin's "Taurus" (No. 676), with its splendidly designed zodiacal symbols; or to feast one's eyes on John Flaxman's "Dancing Maidens," or to stand transfixed by the beauty of "The Portland Vase;"—all these, and many others, too, are fully rewarding to the most demandful of art visitors, or even the "hard-to-please." The technique of display, the quality of presentation, and the technical lighting system of this mightily spacious exhibition, it seems to this writer, have never been surpassed hereabouts in decades. May I therefore, confronted by such unanimous enthusiasm, suggest, to your many learned readers, the following: If French Montreal, and English Montreal, as well, fail to do themselves the honor to visit the Wedgwood Exhibition in real record crowds, then it certainly looks as if Montreal does not merit to be "saved," saved, that is culturally and artistically.

A. Jacob Livinson.

Star · Nov. 6, 1948

Aristocrats Of Pottery

Wedgwood Collection At the Art Gallery

THE history of a great English firm of potters, with much of the history of British pottery and other arts is illustrated by the exhibition which was opened at the Art Association of Montreal on Friday evening by Mr. R. Keith Jopson, the Senior Trade Commissioner of the United Kingdom. This exhibition is to remain open to the public from today till the end of December.

The exhibition is called "Wedgwood, 1649—1949; and there are records of Wedgwoods as Staffordshire potters as early as 1649. Little if any of the work done by these earliest Wedgwoods now exists, and the collection begins with works of some fifty years later. The earliest of the more important examples date from about 1750 and onwards, with the work of the greatest member of the family, Josiah Wedgwood, potter, artist and scientist, who was the founder of the great firm and to a large extent the father of modern British pottery.

* * *

THERE are in the exhibition a number of pieces of the "cauliflower" and "Cabbage leaf" patterns, made with the rich green glaze which the great Josiah invented, but other inventions of his are still more important and produced wares which were still made up to the beginning of the war and will continue in the future. The black basalt ware is well shown in busts, large vases and some medallions, which have much the appearance of bronze. The Queen's ware which he invented, and thereby put dinner plates and dishes within the reach of every one in England and in many other countries, is to be seen in many splendid specimens, from his own time down to the present.

The jasper ware, with its designs in white on coloured grounds, mostly blue, black, green or lilac, is the ware which is most generally recognized everywhere as "Wedgwood", and a great quantity of fine pieces is shown here. There are vases, tea services and many other forms; and a number of the smaller decorative pieces, used as a kind of jewelry. Some of these are made for buckles, mounted in steel by Boulton at the plant in which he and James Watt built the first steam engines.

* * *

A special historic interest attaches to some of the pottery in this collection. There is a plate of a dinner set, of nearly a thousand pieces, made for the Empress Catherine of Russia; other pieces are from a set made for the White House to the order of Theodore Roosevelt. In between these, in time, comes a plate which is a fellow to a set used by Napoleon at St. Helena. There are here also designs and even an early salesman's catalogue. Some designs in clay "biscuit" are shown by the side of their finished pieces. There are also some oddities, such as a game pie dish made in close imitation of pastry.

Many famous artists and modellers have worked for the Wedgwoods. There is a tea pot designed by Sir Joshua Reynolds; other designers include Walter Crane and, among new patterns introduced between the two wars are some interesting and original ones by the late Eric Ravilious. William Hackwood was one of the best and most active of the modellers, but among others were Flaxman, Tassie, Wyon and several well known sculptors.

* * *

Two lectures are to be given in connection with this exhibition. This, Saturday, afternoon at 4 o'clock Mr. Hensleigh Cecil Wedgwood will speak on "The living tradition of Wedgwood"; and next Tuesday afternoon at 2.30, Miss Annie Reese, who has had much to do with the making of this collection will give a talk on the exhibition which will be followed by a colour film of "Colour in Clay".

H. P. B.

November 13, 1948

L'Art contemporain

November 13, 1948

La Société d'Art contemporain se réunira en assemblée générale à 8 h. 30 jeudi soir prochain, 18 du mois, à l'annexe de l'Art Association, 3430 avenue Ontario, au nord du musée. Tous les membres de la société sont invités à cette assemblée.

November 17, 1948

MONTREAL DAILY STAR, W

Museums Seen As Guardians Of Heritage

ONE of the reasons for having museums today is as a guardian of a part of our heritage, Robert Tyler Davis, M.A., curator of the Art Association of Montreal, said in an address to the Women's Branch of the Antiquarian and Numismatic Society at the Chateau de Ramezay yesterday afternoon.

If we are going to guard our heritage, it is something that must be kept alive. A real heritage is a living thing passed on from one generation to another, the speaker said. That means the guardianship must also be kept alive, he added.

The living part of a museum should be a "haven of order and delight. It should never be a bore, but an attractive place to go," Mr. Davis said. A museum should be a work of art where one found entertainment and refreshment and where one "can live a different type of life for a moment."

Museums, in the speaker's opinion, should create an atmosphere that belongs to that particular type of museum. This means "more use has to be made of a few things." It has been found a few things shown "so that they have meaning and a certain value," are better educationally than many objects that don't mean anything to the observer.

Change With Times

Mr. Davis termed museums the last stronghold of the Victorian passion for accumulating possessions. Actually being a storehouse was their primary function but in order to be useful museums had to be re-arranged and changed with the times.

To change a museum successfully, it was necessary to have a picture of what was wanted. "One can't do the whole history of art in one museum so one has to decide what the specialty will be," according to the speaker.

A house museum was very exacting in its limitations, he said. It took a great deal of time, rigorous research and the talent of an historian, architect, archaeologist and antiquary. House museums need to create illusion, they need drama and characterization to be exciting and interesting.

Houses have a story to tell. Stories can be told with poetic feeling and still stick to facts, Mr. Davis said.

Mr. Davis was introduced by Mrs. Conrad Manseau, who presided.

Gazette Nov-15 1948

The Women's Branch of the Antiquarian and Numismatic Society is holding a meeting and tea tomorrow afternoon at three o'clock, in the Chateau de Ramezay, when Mr. Robert Tyler Davis, M.A., curator of the Art Association of Montreal, a graduate of the University of California and Harvard University and former curator of the Portland Museum, Oregon, will be the guest speaker. His subject will be "What is a House Museum?" Members and friends are cordially invited to attend.

Tradition vivante

Oct. 30 1948

Sur l'invitation de l'Art Association, M. Keith Jopson, O.B.E., conseiller économique du haut commissaire de Grande-Bretagne à Ottawa, a accepté de présider l'ouverture de l'exposition de porcelaine Wedgwood qui s'ouvrira le 5 novembre prochain. L'exposition, qui s'appelle "Wedgwood, tradition vivante", comprendra trois cents p. ces sorties de la célèbre poterie fondée près de Stoke-on-Trent au dix-huitième siècle.

Sculpture anglaise

Oct. 30 1948

A 8 h. 30 mercredi soir, le 3 novembre, sir Eric Maclagen, président du comité des beaux-arts du British Council et ancien directeur du Victoria and Albert Museum de Londres, fera une conférence sur la culture anglaise contemporaine, à l'Art Association, 1379 ouest, rue Sherbrooke.

Céramique Wedgwood

Oct. 23 1948

Le musée de l'Art Association, 1379 ouest, rue Sherbrooke, présentera le mois prochain une exposition de trois cents objets du musée Wedgwood, d'Estruria, Stoke-on-Trent, Angleterre. Il s'agit de vaisselle, de plaques, de vases, enfin de porcelaines de toutes sortes, fabriquées depuis deux siècles par la famille Wedgwood, dans l'établissement fondé par Josiah Wedgwood (1730-1795).

L'exposition, passée d'abord au musée de Brooklyn, New-York, comprend des pièces historiques. Les porcelaines les plus célèbres de la manufacture Wedgwood y sont représentées. L'exposition s'accompagnera de conférences de M. Wedgwood, descendant du fondateur, et de ses aides. La date de ces conférences sera annoncée bientôt.

L'exposition du décor du foyer

Dimanche se terminera, au musée de l'Art Association, 1379 ouest, rue Sherbrooke, l'exposition du "Décor canadien du foyer". L'exposition comprend des meubles, des ustensiles de ménage, que nos fabricants se sont efforcés de rendre à la fois élégants et pratiques.

Les visiteurs sont priés d'exprimer leur avis sur le questionnaire que leur remettra la secrétaire de l'exposition. De Montréal celle-ci passera au Musée national d'Ottawa.

L'exposition de l'Art Association est ouverte de 10 s 5 h., sauf le dimanche et le lundi, alors que les heures sont de 2 à 5. Oct 15, 1948

Gazette - Nov. 20/48

A. J. CASSON HEADS ACADEMY OF ARTS

Robert W. Pilot of Montreal Elected Vice-President of Body

A. J. Casson, R.C.A., of Toronto was elected president of the Royal Canadian Academy of Arts, succeeding Ernest Fosbery, R.C.A., of Ottawa, and Robert W. Pilot, R.C.A., of Montreal was elected vice-president at the annual meeting held in Toronto on Saturday.

Other elections were:

Academician painters — Manly MacDonald, A.R.C.A., Toronto; R. York Wilson, A.R.C.A., Toronto; and Academician sculptor, Elizabeth Wyn Wood, A.R.C.A., Toronto.

Associate painters—Adrian Dingle, Toronto; Zena Coghill Haworth, Toronto; Frances Johnston, Montreal; Fred Taylor, Montreal. Associate sculptor—Sing Hoo, Toronto. Associate architects—J. Roxborough Smith, David Shennan and Charles David, all of Montreal.

Oscar de Lall, A.R.C.A., was elected Associates' advisory member to council from Montreal.

Alfred Joseph Casson, P.R.C.A., was born in Toronto and studied his profession under Harry Britton, R.C.A. He was a member of the Group of Seven, 1926-33, and Canadian Group of Painters, 1933. He is also a member of the Society of Canadian Painter-Etchers and Engravers and of the Canadian Society of Painters in Water Color. He was elected a member of the Ontario Society of Painters in 1923 and A.R.C.A. in 1926.

Robert W. Pilot, R.C.A., of Montreal, was born in St. John's, Newfoundland, and studied at the Art Association of Montreal under William Brymner, C.M.G., R.C.A., and Maurice Cullen, R.C.A., and also at L'Ecole des Beaux-Arts in Paris. He was elected A.R.C.A. in 1925 and R.C.A. in 1924.

R. York Wilson, R.C.A. O.S.A., was born in Toronto, went into commercial art following art school and did a considerable amount of work recording the activities of Operation Musk-ox. He has been a regular exhibitor at the O.S.A. and R.C.A. exhibitions, and has gained much attention through his painting of a satirical flavor — "Head Table," "Local Dance" and "Beauty Content."

Manly E. MacDonald, R.C.A., was born at Point Anne, Ont., studied at the Ontario College of Art under J. W. Beatty, R.C.A., and G. A. Reid, R.C.A.; at the Albright Art School, Buffalo, N.Y., under Earnest Fosbery, R.C.A.; and at the Boston Museum of Fine Arts under Paxton and Hale. He was elected A.R.C.A., 1919, and a member of the O.S.A., 1919. He worked for the Canadian War Memorials.

Elizabeth Wyn Wood, R.C.A., sculptor, was born at Orillia, Ont., and studied at the Ontario College of Art where she won nine scholarships and the Governor-General's medal. She also studied at the Art Students' League, New York.

Sales Believed Not Purpose in Primitive Art

Star: Nov. 23, 1948

Primitive art, unlike that of today, was not made to sell and frequently had a strong religious influence, Alice Johannsen Turnham, assistant director of the McGill Redpath Museum, yesterday told a meeting of the Women's Art Society.

Speaking of examples of primitive art existing today, she said they were the expression of an inner urge to decorate, shown by Indian women in the beads they shaped and by the Eskimo in his carving.

All primitive people, Mrs. Turnham continued, worked with the materials they had at hand. Thus the Indians in Canada made beads from shells as well as utilizing the grasses and berries that grew plentifully around them.

She pointed out that the Indians had to make all their own utensils, including tools and weapons for hunting and that in the making of the flints they developed great patience and skill, because they could not afford to be careless.

Relics of some of these Indian utensils and flint arrow heads had been found, she said, just outside the McGill campus gates, not far from the old village of Hochelaga.

Speaking of decorative objects, she said that with the development of agriculture, the Indians were more settled and thus produced ritual objects which in Mexico and Peru rose to tremendous heights.

In conclusion, she said that primitive works of art were widely distributed in time and space, thus the actual beginnings could not be fixed at any specific frontier but were most often seen today in children's art efforts, a natural urge which civilization today often managed to dull.

The New Associates

Frances Johnston, A.R.C.A., of Montreal, was born in Toronto and studied at the Ontario College of Art and gives credit for her development to her father, the Ontario artist Frank Johnston. She has been long an exhibitior at the exhibitions of the Royal Canadian Academy, the art section of the C.N.E., and has contributed to R.C.A. travelling shows and with her husband, Franklin Arbuckle, R.C.A., has found the Georgian Bay a congenial sketching ground.

Zema Coghill Haworth, A.R.C.A., was born in Queenstown, South Africa, and settled in Toronto in 1923. She is a member of the O.S.A., Canadian Society of Painters in Water Color, the Canadian Group of Painters and the Canadian Guild of Potters.

Fred Taylor, A.R.C.A., of Montreal was born in Ottawa and was graduated as Bachelor of Architecture at McGill in 1930. He took up etching two years later, specializing in skiing action subjects. He studied drawing and etching under Stanley Anderson, R.A., R.E., in London, and painting under F. Ernest Jackson at the Byam Shaw School in London. He returned to Montreal in 1937 and has followed his profession here ever since. He is a member of the Canadian Society of Etchers and Engravers and of the Canadian Society of Graphic Art.

Adrian Dingle, A.R.C.A., painter, of Toronto, is known for his work as a portraitist and landscape painter, and Sing Hoo, A.R.C.A., sculptor, also of that city, has shown many good pieces at R.C.A. and Spring Exhibitions of the Art Association of Montreal.

J. R. Roxborough Smith, A.R.C.A., architect, of Montreal, was born in Greenock, Scotland, and came to Canada in 1904 after having been graduated from the Glasgow School of Art. He spent the following 10 years with E. and W. S. Maxwell and was then admitted to the practice of his profession. He is a member of the firm of McDougall, Smith and Fleming.

David Shennan, A.R.C.A., architect, was born in Dumfries, Scotland, and came to Montreal in 1906 and worked with the Montreal firm of Saxe and Archibald. For the past 12 years he has had his own practice.

Charles David, A.R.C.A., architect, was born in Montreal, studied his profession at Ecole Polytechnique, and at the University of Pennsylvania. He has practiced here since 1919 in association with his son.

Progrès de la poterie

(14) November 8 1948

Comment elle est passée de l'artisanat à la grande industrie, en Angleterre.

IX-43

A propos de l'exposition de céramique ouverte à l'Art Association, 1379, rue Sherbrooke ouest, jusqu'au 2 janvier, M. Hensleigh-Cecil Wedgwood a fait une conférence, samedi après-midi, dont voici un résumé.

Le nord du Staffordshire, en Angleterre, renferme de l'argile, du bois, du charbon. Aussi, dès les premiers temps de l'histoire connue, on y fabrique de la poterie. Mais cette industrie y reste longtemps à l'état artisanal; les potiers fabriquent pour les besoins locaux. La qualité des produits varie beaucoup. Au début du dix-septième encore, la porcelaine reste un luxe réservé aux riches, en Angleterre; ils l'importent d'Orient. Les bourgeois mangent leurs repas dans de la vaisselle d'étain; les pauvres, dans des écuelles de bois.

Mais, au cours du siècle, des Hollandais importent en Angleterre certains émaux. Le conférencier retrace les débuts de sa famille dans l'industrie, en insistant particulièrement sur les innovations introduites dans la fabrication par Josiah Wedgwood (1730-1795). Ce dernier confie le dessin des modèles à des artistes, mais améliore aussi les procédés, de sorte que la porcelaine est mise à la portée des bourses modestes.

M. Wedgwood poursuit son historique jusqu'à nos jours, reproduisant quelques-uns des nombreux renseignements que les visiteurs de l'exposition retrouveront au catalogue.

A 2 h. 30 p.m., demain, Mlle Annie Reese fera une autre conférence sur l'exposition, suivie d'un film sur "la couleur en céramique."

IX-43

La porcelaine anglaise

Nov. 4 1948

Ce vase, tourné en 1783, figurera à l'exposition de porcelaine WEDGWOOD qui s'ouvrira à l'Art Association de Montréal le 5 novembre. Les ornements du haut sont de basalte appliqué. D'autres pièces permettront aux spectateurs de suivre l'évolution d'une célèbre poterie anglaise depuis deux siècles.

LA PRESSE, MONTREAL,

L'histoire de la faïence anglaise

IX-43

(10)

Nov. 4, 1948

Dès samedi, les Montréalais pourront voir à l'Art Association, 1379 ouest, rue Sherbrooke, l'exposition de "la tradition vivante des Wedgwood". M. R.-Keith Jopson, O.B.E., conseiller économique du commissaire de Grande-Bretagne à Ottawa, et haut commissaire du commerce britannique, inaugurera l'exposition à 9 h. demain soir, devant les membres et invités de l'association.

Les pièces exposées proviennent du musée Wedgwood d'Etruria, près Stoke-on-Trent, Staffordshire, Angleterre. La plus ancienne remonte à 1649. Les organisateurs de l'exposition ont naturellement accordé beaucoup d'importance aux créations de Josiah Wedgwood, qui améliora beaucoup la technique entre 1769 et 1790. Les visiteurs pourront voir non seulement des pièces achevées, mais des moules, des morceaux d'essai, divers documents sur la fabrication.

En 1769 Josiah Wedgwood créa la ville industrielle d'Etruria. A notre époque, ses descendants ont créé celle de Barlaston. Une brochure richement illustrée donne beaucoup d'autres renseignements, et contribue à faire de l'exposition une véritable histoire de la céramique anglaise. L'exposition restera ouverte jusqu'au 2 janvier prochain; le public est spécialement invité les mercredis, samedis, et dimanche après-midi.

La céramique anglaise depuis deux siècles

IX-43

(12)

Hier soir M. R. Keith Jopson, conseiller économique du commissaire de Grande-Bretagne à Ottawa, a ouvert l'exposition de "la tradition vivante de Wedgwood", devant les membres et invités de l'Art Association, 1379 ouest, rue Sherbrooke.

La famille Wedgwood fabrique de la céramique dans le Staffordshire depuis le dix-septième siècle au moins, d'après les archives; mais l'exposition comprend surtout des exemples de la production depuis le dix-huitième siècle, c'est-à-dire depuis l'époque où Josiah Wedgwood fit faire de grands progrès à la technique et confia à des artistes la confection des modèles. L'exposition offre aussi cet intérêt de nous présenter comme un tableau de l'évolution du goût en Angleterre.

On note parmi les artistes dont la poterie d'Etruria reproduit les modèles le célèbre portraitiste Joshua Reynolds, John Flaxman et William Hackwood lui fournissent des scènes mythologiques, inspirées de la sculpture antique. Les personnages modelés en porcelaine blanche se détachent sur fond bleu; le travail atteint à une finesse qui n'a pas été surpassée depuis, en particulier dans de petites pièces: intailles, camées, médaillons.

A cette époque aussi la poterie Wedgwood fabrique des statues d'une porcelaine noire, d'après des sculptures de l'antiquité, des potiches d'un galbe élégant. Le procédé Sadler et Green permet de reproduire sur porcelaine des gravures sur cuivre; c'est ce procédé qui sert par exemple à décorer de scènes anglaises le grand service commandé par Catherine II de Russie.

L'exposition comprend quelques assiettes, quelques plats ornés dans ce goût, toujours avec une grande sobriété. Le siècle suivant apporte encore des raffinements techniques, de nouveaux effets de couleur, mais souvent employés avec moins de goût. Sans doute le dessin reste soigné, l'exécution est impeccable, mais le décor est chargé, il a perdu l'élégance des créations du siècle précédent.

L'époque contemporaine nous donne des oeuvres plus originales comme décoration, mais aussi d'une composition plus rigoureuse, par exemple celles de Victor Skellern, Eric Ravillious, Millicent Taplin.

La poterie Wedgwood a repris la fabrication de pièces sur les modèles du dix-huitième siècle.

Les pièces bénéficient d'une présentation très dégagée; des légendes détaillées les datent, renseignent sur les circonstances, les procédés de fabrication. MM. John-Meredith Graham II et Hensleigh-Cecil Wedgwood ont rédigé le catalogue de l'exposition, très richement illustré. Ce catalogue comprend une histoire de la poterie dans le Staffordshire, la description des pièces exposées, un lexique des termes techniques, bref quantité de renseignements que ne peuvent ordinairement obtenir que les amateurs assez riches pour acheter les publications spécialisées.

A 3 h. cet après-midi, M. Hensleigh-Cecil Wedwood fera une conférence sur l'exposition, à l'Art Association; Mlle Annie Reese en fera une autre, suivie d'un film sur "la couleur en céramique", à 2 h. 30 mardi après-midi.

L'exposition a d'autant plus d'actualité que depuis quelques années les céramistes de chez nous tentent des essais; elle contient beaucoup de renseignements techniques. D'autre part elle est aussi intéressante pour ceux qui ne veulent s'astreindre à aucune étude, mais seulement donner à leurs yeux le plaisir de beaux objets, de la belle matière travaillée avec goût. Elle est ouverte au public jusqu'au 2 janvier.

Le nom de Wadwood est célèbre depuis longtemps, sans doute; mais c'est la première fois que notre public a l'occasion de voir une exposition des différents styles qu'a produits cette maison.

François Gagnon

IX-43

Nov. 4, 1948

Sculpteurs anglais de notre temps

(11)

Comme ceux d'autres pays, ils recherchent de nouveaux modes d'expression.

Sir Eric Maclagen fut conservateur du Victoria and Albert Museum de Londres, entre 1925 et 1945. Il préside maintenant le comité des beaux-arts du British Council. Il a donné hier soir à l'Art Association une conférence sur la sculpture anglaise contemporaine. En voici un résumé.

Le conférencier se demande d'abord en souriant si la conférence est un genre qui puisse se justifier; il fait ensuite observer que si elle s'accompagne de vues, elle peut aider beaucoup à répandre le goût de la sculpture, parce que les expositions de sculpture se heurtent à de beaucoup plus grandes difficultés matérielles que celles de peinture.

La matière et le sculpteur

Sir Eric Maclagen rappelle la distinction que faisait Michel-Ange, dans une lettre à Varchi, entre le modelage et la sculpture proprement dite. Il expose ensuite que les sculpteurs grecs de l'antiquité exécutaient souvent des copies de marbre de leurs oeuvres d'airain, parce que contrairement à ce qui est souvent le cas aujourd'hui, le marbre coûtait alors moins cher que le métal. Il fait remarquer que les techniques de la taille et du moulage diffèrent forcément. Au cours des siècles, on a tendu à oublier cette distinction. La sculpture moderne y est revenue; en outre, les artistes contemporains ont souvent orienté leurs recherches en tenant le plus grand compte des propriétés particulières des diverses matières qu'ils emploient.

Diversité des traditions

Au début du siècle dernier, les sculpteurs d'Europe s'inspiraient de l'antique ou de la Renaissance italienne, elle-même tributaire de l'antiquité gréco-romaine. Puis les yeux se tournèrent vers le moyen-âge, les œuvres gothiques et romanes. Ce fut ensuite la découverte de l'art égyptien, de l'art mexicain, de l'art nègre. Le conférencier fait observer qu'en principe, l'artiste n'a pas lieu d'exclure une tradition différente de la tradition gréco-romaine. Il peut puiser à toutes les sources, pourvu qu'il en tire des œuvres achevées et personnelles. Si le conférencier ne traite pas des œuvres "académiques", c'est que rien ne se ressemble davantage, d'un pays à l'autre, que ces œuvres.

Quant au rapport de l'artiste avec la nature, sir Eric Maclagen note qu'il est assez difficile de définir la nature, tant nous y voyons de choses différentes, et ensuite que le meilleur moyen d'exprimer quelque chose ne consiste pas toujours à tout dire, loin de là.

Influences françaises et autres

La sculpture anglaise contemporaine a été fortement influencée par Rodin, Maillol, le Serbe Ivan Mestrovitch, Archipenko, Ossip Zadkine, Brancusi et d'autres. En montrant des photos de sculptures anglaises, le conférencier fait remarquer ces influences, par exemple sur l'oeuvre de Jacob Epstein, qui va du réalisme à la stylisation, de même que Frank Dobson. Un artiste français du nom de Gauthier, établi à Londres avant 1914, y exerça une forte influence; sa mort au front, en 1914, interrompit sa carrière. Il laissait quand même de belles oeuvres.

Les spectateurs admirent ensuite une oeuvre d'une classique pureté de lignes par Eric Gill, qui est aussi connu pour avoir dessiné de beaux caractères typographiques. Comme exemples de sculptures sur bois, le conférencier montre des photos d'oeuvres de Barbara Hepworth, Maurice Lambert, et surtout d'une vierge taillée dans l'ébène par Léon Underwood pour une mission d'Afrique.

La vierge de Northampton

Henry Moore, d'abord mineur dans le Yorkshire, a sculpté une vierge de proportions monumentales pour une église de Northampton; sir Eric Maclagen considère que c'est la plus belle oeuvre d'art religieux de l'Angleterre contemporain. En terminant sa conférence, il cite un mot de Ruskin dans ses "Pierres de Venise"; l'esthéticien anglais y explique que l'oeuvre d'art nous émeut non tant par ce qu'elle représente que par la forme. Le conférencier s'empresse d'ajouter que Ruskin refuserait certainement beaucoup d'oeuvres de notre temps; mais il conseille à ses auditeurs de retenir le principe, et de ne pas attendre de l'artiste qu'il leur montre toujours ce qu'ils ont déjà vu, sans chercher à créer des formes nouvelles.

Spectateur charmé d'une exposition

November 9, 1948

(9)

M. A.-Jacob Livinson, de Montréal, nous écrit pour faire l'éloge de la remarquable exposition de céramique Wedgwood que présente l'Art Association de Montréal, et dont "la Presse" a rendu compte dans sa page de beaux-arts samedi.

M. Livinson a été particulièrement impressionné par la reconstitution du vase antique de Portland, il note aussi la beauté du vase décoré par John Flaxman et appelé "les Danseuses". Il cite encore, parmi les oeuvres contemporaines, les figurines de terre cuite d'Arnold Machin, "Lucrèce", "Penelope", "le Taureau", où sont représentés avec originalité les signes du zodiaque. Il loue non seulement la qualité des oeuvres, mais l'admirable manière dont elles sont présentées, et souhaite que ses concitoyens aillent en foule voir l'exposition, pour leur instruction et leur agrément.

22A (44)

PORTLAND VASE is an outstanding example of Josiah Wedgwood's success in reproducing arts of ancients. Original vase had been excavated near Rome about 1620. Executed in black and white jasper, the copy took Josiah four years to complete. He made 25 of these vases and one is now in British Museum.

Wedgwood Exhibition

Fine Pottery Collection Details History of One Family's Success

Story by Jacqueline Sirois
Standard Staff Writer

TRIO EXAMINES plate made for Napoleon and still popular. At left is H. Cleveland Morgan, Montreal, Hensleigh C. Wedgwood, Sir Eric Maclagen.

UNTIL January 2, Montrealers will have an opportunity of browsing over the priceless Wedgwood pieces now on display at the Art Association. Representing a typical cross-section of more than 300 years in the history of England's ceramic industry, the exhibit is a tribute to the talent of one family. Gilbert Wedgwood, the family's first known potter, employed in 1612 only the crudest of handicraft methods but from that beginning has arisen the modern Wedgwood plant which employs the latest developments in the science of making pottery. Perhaps the greatest figure in Wedgwood history is that of Josiah, who from 1769 to 1790 made tremendous strides in ceramic art. A pioneer, Josiah insisted that only the best be associated with his name. All the new ceramic bodies he developed are to be seen at the exhibit: agate, queen's ware, green glaze, black basalt, jasper, rosso antico, cane ware and the like. These pieces are more fully explained by the inclusion, in the show, of molds, trial pieces, production processes and documents. Perhaps the man most interested in the display was young Hensleigh C. Wedgwood, president of Josiah Wedgwood and Sons Inc., and director of the parent company. Hensleigh is the 10th generation of the family to play an active role in the development of the ceramic art. While the company today continues in the production of traditional shapes and patterns, as valid now as in the time of Josiah, there is also a constant effort made to produce the finest in contemporary wares. The collection will move to Toronto from Montreal.

(A)

(1)

Standard Dec.4/48

Art Works Displayed In Montreal

(2)

Museum of Fine Arts Opening 3 Exhibitions

The Museum of Fine Arts of the Art Association is opening three new exhibitions for December, as well as holding over the comprehensive exhibition of Wedgwood pottery. Starting next week is a group of 17 paintings and three sculptures of the mediaeval period in Germany. These lent from a noted private collection in England, are to remain here until next May and will give visitors a rare opportunity to see excellent examples of one of the finest early periods of German art, from 1400 to about 1540. They include a superb painting by Lucas Cranach the Elder, Portrait of a Young Woman. The three sculptures are all of polychrome wood, and in an excellent state of preservation. The entire group of works was recently presented in a larger exhibition of Early German Paintings in London.

Starting today is an exhibition of work by the Montreal artist Louis Muhlstock, comprising oil paintings and monochromes, most of which have never been shown in Montreal; and an exhibition of the work of the Montreal artist Eric Goldberg, who is showing landscapes and figure compositions. These two groups of works will be found in the newly decorated gallery set aside for contemporary Canadian painting and are the first of a series of exhibitions of the most recent work of a selected list of local artists that will be presented throughout the season.

Remaining on view through the month is Wedgwood—"A Living Tradition," a presentation of three centuries of achievement by the firm of Wedgwood, the noted English potters. This exhibition, specially installed, being held here until Jan. 2.

The Museum of Fine Arts, on Sherbrooke street west, is open daily from ten until five except Sunday and Monday, when it is open from two until five. Admission is free on Wednesday, Saturday and Sunday.

Félicitations à l'Art Association

Dec 14 1948

Mlle Ethel McNaughton, secrétaire de la Federation of Canadian Artists, nous écrit que cette dernière félicite MM. F. Cleveland Morgan, président de l'Art Association, et Robert Tyler Davis, directeur du musée, d'avoir restauré la douzième galerie de musée et de l'avoir mise à la disposition d'artistes montréalais. Ainsi, dit la Federation of Canadian Artists, le public pourra mieux connaître l'oeuvre des divers peintres contemporains que ne le permettaient le salon du printemps et d'autres expositions collectives.

Les oeuvres de MM. Louis Muhlstock et Eric Goldberg figurent à la douzième galerie du musée jusqu'au 19 du mois.

(3)

...ll,
...vas ...
...om B...
...to
...l Ja...
...Riord...
...Bremne... H. Tayl...
...and ...lfred Barn...
...ngs displayed were a...
... outstanding of the...
...y Grey Robinson's Pap...
...abtrée, Que. The exhi...
... open until Dec. 11.

Wedgwood Exhibition *(concluded)*

CONTEMPORARY artists are carrying on Wedgwood tradition. Modern vase is by Keith Murray; coffee set by Millicent Taplin, Penelope by Arnold Machin.

COLLECTION of Wedgwood pieces shows infinite variety. Game pie dish was made in imitation of pie crust during flour shortage in England in 1815.

MODERN WEDGWOOD is nothing new. These pieces were designed by Josiah in 1768, have withstood test of time because shapes are functional, pleasing.

Standard Staff Photos by Louis Jaques

(B)

Star Dec. 8, 1948

45 23

Two Exhibitions At Art Gallery

(1)

Two exhibitions, which have just been opened by the Art Association of Montreal, present old and modern art.

The old art is in a collection of seventeen pictures by South German painters of the fifteenth and early sixteenth centuries. The most notable of these is a fine portrait of a woman by Cranach, a very good example of the work of that time. The authorship of most of the other pictures is either unknown or uncertain, but they make a very representative exhibition, which is specially remarkable because only few such collections exist outside of Germany and Alsace. With the pictures are three large carved wood figures of saints, which still have traces of their original colouring and are equally good as examples of their time. These pictures and carvings, which come from a private collection in England, are to remain at the gallery about six months.

* * *

In another upstairs room, which has lately been refitted for the display of Canadian works, there is an exhibition of pictures and drawings by two Montreal painters, Louis Muhlstock and Eric Goldberg. Mr. Muhlstock has a striking dark green landscape with a stormy sky and three very successful oil sketches of the browns and greys of Spring on Mount Royal. He has a gay picture of a garden seen through a doorway, and a view of a room, which is much more interesting as a study in painting than as a picture. There are also some good drawings, and among them a fine study of the head of an old man.

Mr. Goldberg shows a number of groups of figures, Spanish and other, well and simply drawn, with the rather sad colouring that he favours. He has also a few landscapes, among them an interesting one of a view near Avignon.

H. P. B.

Gazette Dec. 11/48

Goldberg, Muhlstock Exhibit Paintings

Characteristic Subjects Are On Display in Art Association Gallery

(2)

Paintings by Eric Goldberg and Louis Muhlstock occupy one of the upper galleries of the Art Association of Montreal and both have interesting items.

Goldberg shows his habitual interest in figures, singly or in groups, and also offers some flower pieces. "El Balcon," Spanish girls on a balcony, introduces a bright red dress, while in slightly lower key is a girl in tights playing a banjo. There is also an accordian player and Harlequin is shown smoking with evident content. A tall man in green talking with four women is a Souvenir of Spain, and a less carefree atmosphere envelopes "Circus Performers," which shows a woman asleep at a table, a weary mother and child, a clown and an accordian player. In "Net Menders" three girls sit at their task, and a girl carrying a basket of fish is another characteristic work. Of the sea, too, is "Salmon Trap, Port au Percil." He also shows the domes of buildings and distant hills in "Old City, Jerusalem," while that city is also seen from the Mount of Olives. Among the flower studies are "Roses and Daffodils" and also zinnias and snapdragon.

Muhlstock has found good material on De Bullion street, with its power poles and sunlit walls, and has good subjects in "Autumn, Mount Royal" and a bit of the Serpentine Road on the same eminence. "Late Autumn from my Window"—buildings, roofs and bare trees, is true of the season, but the sun shines convincingly in "St. Dominique Street" with its buildings and a tall girl standing near a pole. A good interior is "Reflection in a Country Mirror." There are two well arranged flower studies and some records of wilder country — "Trees, Rocks and Moss, Isola"; "Under the Cliff, Isola," and "Road to Isola," with a figure and in the bordering pasture a mare and a colt. Undulating wooded country is well suggested in "Road to Lac Paquin," and "Storm over Isola" is truthfully recorded. A satisfying record of summer sunlight is "Looking into our Garden," with the trees and fence seen beyond the open barn door.

Gazette Dec. 4. 1948

(3)

Goldberg and Muhlstock

Paintings by Eric Goldberg and Louis Muhlstock, Montreal artists whose work is well known, are due to go on view in one of the upper galleries of the Art Association of Montreal today.

SATURDAY, JANUARY 15, 1949

(4)

HUNTLY R. DRUMMOND

DRUMMOND RESIGNS FROM McGILL BOARD

Was Governor for 28 Years — Leaves Because of Ill Health

The resignation of Huntly Redpath Drummond as a governor of McGill University, owing to ill-health and after 28 years' service, was accepted with "deep and sincere regret," at a board of governors meeting, Principal F. Cyril James announced yesterday.

Passed by the governors at the meeting was a resolution to the effect that "the board of governors of McGill University and the Royal Victoria College hereby records its warm appreciation of the outstanding services of Huntly Redpath Drummond as a governor of this university since 1920, and to the community at large.

"It is recalled with deep pride that the degree of Doctor of Laws, honoris Causa, was conferred upon him by this university in May 1943, in recognition of his long and distinguished career, his civic leadership, his public benefactions, and his keen interest in the welfare of the university."

The son of the late Sir George Drummond, he was educated at Montreal High School and at Rugby, England.

After a period of apprenticeship as a clerk in the Bank of Montreal, he entered the service of the Canada Sugar Refining Co., Ltd., there succeeding his father as president in 1910. The company was later merged into the Canada and Dominion Sugar Co., of which Mr. Drummond is now a director.

Named a director of the Bank of Montreal in 1912, he became vice-president in 1927 and president in 1939. At the time he relinquished this position, in 1942, he was elected chairman of the board of directors, position which he has held since. He had succeeded his father as president of the bank. The latter had occupied that post from 1905 to 1910.

As a member of the board of directors of the Montreal Festivals, he was one of those in charge of the official campaign committee of that body in 1946.

Named honorary president of the Bank of Montreal in December, 1946, he has also been a director of the Canada Bag Co.; vice-president of the Royal Trust Company; a governor of the Alexandra Hospital; an officer of the Canadian Red Cross, Quebec Division; and a member of the council of the Montreal Art Gallery.

Mr. Drummond is a member of the Mount Royal Club, the St. Lawrence Yacht Club, the Montreal Ski Club, the Royal Automobile Club, the Montreal Amateur Athletic Association and the Montreal Jockey and Hunt Club.

Gazett
December 22,
1948

14

HARRY NORTON DIES BENEFACTOR OF E.T.

Industrialist, Philanthropist Aided Many Institutions; Funeral Private

Harry Arunah Norton, 78, prominent Eastern Townships industrialist and philanthropist, died in Ross Pavilion of Royal Victoria Hospital yesterday after a lengthy illness. A private funeral service has been arranged.

Mr. Norton, who had lived in retirement at Ayer's Cliff in recent years, was well-known

HARRY A. NORTON

throughout the Eastern Townships for his philanthropy. He, and his sister, Miss Helen Norton, also of Ayer's Cliff, had made many munificent contributions to Townships institutions.

Most recent among them was a joint subscription of $50,000 to the Bishop's University Extension Fund Campaign. Previously they had jointly donated $100,000 to the Sherbrooke Hospital Building Fund Campaign. A wing at the Wales Home, a Protestant institution for aged persons at Melbourne, Que., bears their name and was built with a $125,000 subscription from them.

Mr. Norton ad his sister were also generous contributors to the Art Association of Montreal, of which Mr. Norton was honorary president. In his Ayer's Cliff country home he had an outstanding collection of paintings by Canadian artists.

After completing his education at Coaticook Academy, where he was born, and Bishop's College, Mr. Norton joined the firm owned by his late father, Arthur O. Norton, which built ball bearing lifting jacks, designed for railway work. The firm was the only one of its kind at that time, and the A. O. Norton Company Limited distributed its products in many foreign lands. Mr. Norton devoted special attention to the publicity and foreign trade departments of the company, making numerous trips abroad.

He was married in 1907 to Miss Sidney Elizabeth Austin, daughter of E. B. M. Austin of Coaticook, who predeceased him in 1937. They had no children.

Gazette Dec.23, 1948

A GREAT PHILANTHROPIST AND ART LOVER

The death of Harry A. Norton, honorary president of the Art Association of Montreal, and a member of the council of that body for many years, removes from the scene one distinguished for the high place he occupied in the artistic and philanthropic life of this city and province.

It can be sincerely said that few Canadians have done more to enrich the cultural development of the people of Quebec by his gifts and ceaseless devotion.

Born in the Eastern Townships, in a family whose industrial interests were world renowned, he represented his father's company in all parts of the universe and quickly acquired that interest in art which afterwards became the ruling passion of his life. When later he withdrew from active business, he retired to his lovely old world home at Ayer's Cliff in the Townships, where he grew his famous peonies and lilacs and irises, unsurpassed in any garden in America. Visitors flocked to see them and Mr. Norton was most happy as he showed his guests his floral treasures.

He was well known above all for his magnificent gifts to the Montreal Art Association. One of the main supporters and contributors to the new wing built twelve years ago, he gave to it one of the most important collections in the world of Egyptian, Greek and Roman glass, some of it dating from 1100 B.C. He also contributed many valuable pieces of Persian pottery of the eighth and ninth centuries. Included also in his many gifts are pieces of Italian majolica of the sixteenth century.

While flowers, ancient pottery and glass absorbed much of his time, he was a generous patron of Canadian painters, and many of them he counted among his friends, and their works adorned his walls.

His philanthropies were many and varied. His sister, Miss Helen Norton, and he, at a cost of $125,000, built the wing of the Wales Home for aged persons at Melbourne, Quebec, and it bears their name. Their subscriptions of $100,000 to Sherbrooke Hospital Building Fund last year and $50,000 to Bishop's University Extension Fund Campaign, eloquently testify to his devotion to all good causes. He was a respected member of the Board of Trustees of Bishop's University for many years.

Harry Norton was among the most modest, gentle and unassuming of men, and shunned praise for his good works. Never seeking publicity, yet he was approachable and companionable, and his deep blue eyes twinkled and his ruddy features broke into smiles as he met his friends and talked eagerly of the fruits of his interests and pursuits, which he shared so generously with others.

His was a useful and unselfish life, well and nobly lived in the service of his fellows. . . .

H. A. NORTON PAID BISHOP'S TRIBUTES

University Officials Regret Death of E.T. Philanthropist

(By District Correspondent)

Sherbrooke, Dec. 22.—Tribute to Harry A. Norton as "a generous benefactor and one of the most public-spirited philanthropists it has been our good fortune to have amongst us" was paid today by officials of Bishop's University.

Mr. Norto retired industrialist from Ayer's Cliff, died yesterday in Montreal. He and his sister, Miss Helen Norton, were responsible for many philanthropies in the Eastern Townships, among them a donation of $50,000 to the Bishop's University extension fund campaign earlier this year.

Mr. Norton has been a member of the Bishop's University Corporation for a number of years.

Tribute also was paid by A. A. Munster, chairman of the general committee of the Sherbrooke Hospital, to whose building fund Mr. Norton and his sister contributed $100,000.

"He was a very remarkable man, a philanthropist of the first degree and his loss is one that we cannot begin to fill," Mr. Munster said.

Dr. C. E. Manning, secretary of the Wales Home at Melbourne, Que., a residence for aged people to which Mr. Norton and Miss Norton contributed $125,000 for a wing which bears their names, said Mr. Norton's death would be a "very great loss to the Home."

Gazette January 10 1949

Symposium Generates Arguments, But Fails to Define Modern Art

A "dickie-bird" yesterday hopped out of a cartoon in the New Yorker and right into the middle of a discussion by leading Montreal artists, art critics and art teachers on The Meaning of Contemporary Art.

The discussion, sponsored by the Federation of Canadian Artists, took place in the lecture room of the Art Association of Montreal and was attended by over 400 people—an attendance so much larger than anticipated that extra chairs had to be procured and the S.R.O. sign was hung out early.

The "dickie-bird" motif was introduced by Robert Ayre, an editor of Canadian Art, and one of the panel of "experts" who discussed the general subject of contemporary art with Prof. Frank R. Scott of McGill University acting as moderator.

Others on the panel were Fitz Brandtner, Prof. J. W. Bridges, Prof. R. T. Davis, Jacques de Tonnancour, Dr. Paul Dumas, Henry Eveleigh, Maurice Gagnon, Dr. Arthur Lismer and Miss Anne Savage.

Mr. Ayre said that modern art reminded him of the New Yorker cartoon of the stout lady who had set up an easel in front of "an immense great seduction scene" in an art gallery, and, completely ignoring the struggling central figures, was conscientiously copying a "small dickie-bird" that was flying overhead.

Mr. Ayre said that, to him, much of modern art showed the same "narrowing down to trivialities." The modern artists, he felt were "paying too much attention to detail" in the contemporary scene.

From that starting point, and with other members of the panel, particularly the working artists, in strong disagreement with Mr. Ayre, the discussion ranged over a very wide field, indeed.

There was general agreement that the main difficulty between the modern artist and the public lies in the fact that the public cannot seem to get it into its collective head that what is generally known as "modern" art is not representational — does not "tell a story."

The artists complained that a public which could enjoy "abstraction" in music kept asking, "What does it mean?" when it looked at a painting.

Professor Bridges, a psychologist and anthropologist, held that this was a matter of education. People had a natural feeling for "form, line and color" in the abstract, he said, but had been trained for years to the belief that a picture must "say something."

"They will look at a carpet on the floor and say: 'What a beautiful design'," he said, "but if you hang the carpet on the wall they will ask: 'But what does it mean?'"

He believed that better art education could correct this situation and found strong agreement from Miss Savage and Dr. Lismer, both art teachers, who held that art teaching was making "splendid" progress in Canadian schools today and bade fair to produce a generation much more appreciative and understanding of art than the present one.

On the question of "standards" of art—how to tell a "good" picture from a bad one—there seemed to be a wide area of disagreement and vagueness.

Pressed by questions from the floor the artists were not prepared to do more than contend stoutly that "nobody" had any right to set specific conditions or standards to which an "artist" was expected to conform.

They agreed that "a very great amount" of modern abstract art was "very bad art" but said that they could not lay down specific rules by which a buyer could tell the good from the bad.

Dr. Lismer said that the only thing for the prospective collector to do was "go and look at a lot of paintings, experience what they do to you, compare your experiences with that of others and form your own opinion."

There was general agreement that the artists of today were "making a completely new start" but were following the "true tradition" of art by expressing themselves in terms of their environment and of contemporary culture.

Harry Mayerovitch, chairman of the Quebec section of the Federation of Canadian Artists, said that perhaps there was some validity in Mr. Ayre's "dickie-bird criticism." It was possible, he said, to take some small segment of life and develop it to great and worthwhile depth. In the process however there was danger of "losing the ability to look at life in its totality."

That, he said, was something the artist should try to avoid.

Many Good Subjects By Montreal Artists Are Well Represented in Exhibition of Canadian Group of Painters

Gazette 1/15/49

While abstract and non-representational paintings have not been ignored, the exhibition of the Canadian Group of Painters being held in the galleries of the Art Association of Montreal contains much interesting work, the Montreal artists making a good showing. Very satisfying in color, treatment and arrangement is "Indian Mother"—woman and child in a simply handled landscape, by Lilias Torrance Newton, and Arthur Lismer, besides a solidly painted Georgian Bay subject, is convincing in "Cape Breton Island Beach", with its distant headlands, stretch of shore and swirl of water. A. Y. Jackson, C.M.G., deals with spring in "April in the Laurentians", with its snow-patched rolling country and tree-edged fast water in the foreground, and invests with character the homes and church edging a rutted road in "Alberta Village". H. Mabel May, in "Violet and Rose", paints two young women in a landscape, and Mabel Lockerby, besides the decorative work called "The Pond", with lilies, paints a child in white in her offering entitled "In the Woods." Kathleen M. Morris shows "At the Hay Market", with laden wagon and figures, and Louis Muhlstock shows "In the Woods, Val David", broad and confidently set down. Goodridge Roberts has a typical subject in "Farm Land, Eastern Townships", and Anne Savage in "Autumn Fantasy" shows a winding tree-lined stream through a screen of falling leaves. Ethel Seath, besides "Waterfall, Montebello", shows "In the Grass" with decoratively treated roots and mushrooms. Andre Bieler has two landscapes in tempera and Stanley Cosgrove is represented by a girl's head. Charles F. Comfort has a broadly handled watercolor portrait of Flt.-Lt. Carl Schaefer in uniform, his "sitter" contributing a still life and a view of Kingston Penitentiary. Paraskeva Clark is effective with her snow scene—"Mid Winter in Rosedale", and Kathleen Daly is broad and direct in "Indian Boys with Pigeons". Jack Humphrey succeeds with "Child in Red", and Henri Masson sends a good self portrait. Draped female figures have interested Will A. Ogilvie, while R. York Wilson paints business men in conference.

"October, Ottawa Valley", with cloudy sky and wind-blown trees, a work loaned by Mrs. A. R. G. Heward, represents the art of Sarah M. Robertson of Montreal who died last fall.

Peinture allemande

Dec 6 1948

Beaux tableaux des quinzième et seizième siècles, à l'art Association.

L'exposition des cinq siècles d'art hollandais, en 1944, et celle de la collection Van Horne, qui la précéda de dix, comprenaient quelques oeuvres d'Allemands des quinzième et seizième siècles, mais très peu nombreuses. Les amateurs montréalais seront donc heureux de voir à l'Art Association, 1379 ouest, rue Sherbrooke, dix-sept tableaux et trois sculptures de cette époque, d'autant plus qu'il en reste beaucoup moins d'oeuvres que d'autres écoles historiques.

Parmi les tableaux les mieux conservés, notons un portrait de femme par Lucas Cranach l'ancien; les traits sont très réguliers, la blancheur du visage se détache sur le fond sombre du tableau, les beaux cheveux roux du modèle sont enserrés dans une résille agrémentée de pierreries. Un autre très beau portrait, c'est celui du premier biographe d'Albert Durer, par un artiste dont le nom est inconnu; le visage est grave et majestueux.

Un artiste de la Souabe s'inspire de la mythologie antique pour nous représenter "Vénus et Cupidon"; mais ce dernier a les grosses joues et les cheveux bouclés de certains Allemands; un autre peintre de la même école donne des traits délicats, des membres longs et fins à

LA PRESSE, MONTREAL,

l'ange et à la Vierge de l'Annonciation.

La peinture des passions humaines

De l'école bavaroise, notons un "Christ au prétoire"; les figures sinistres des bourreaux sont dessinées avec une grande vigueur et empreintes d'une sorte de joies féroce. Un Esther et Assuérus" révèle l'influence italienne; le peintre revêt les personnages des costumes de cour de son temps. Le tableau d'une sainte entourée d'anges nous rapproche encore du midi; de fait, la légende qui est jointe nous apprend que son attribution est douteuse, certains y voyant l'oeuvre d'un Catalan, d'autres, celle d'un Allemand établi en Espagne.

Des sculptures sur bois, notons un saint Georges aux traits fins, une sainte aux joues pleines et rondes, à laquelle l'artiste prête évidemment des traits populaires.

Les historiens n'ont pu retrouver avec exactitude les noms de la plupart des artistes représentés. Quelques peintres de scènes religieuses semblent avoir été influencés par les procédés des miniaturistes français et des peintres italiens de siècles précédents; ils aient en effet à dorer le fond du décor; mais les visages offrent un caractère particulier.

Les curieux auront tout loisir d'étudier la collection, dont nous n'avons pu indiquer que quelques exemples, au passage; en effet, l'Art Association va conserver le tout six mois.

Les peintres Muhlstock et Goldberg

MM. Louis Muhlstock et Eric Goldberg exposent leurs oeuvres à la douzième galerie de l'Art Association jusqu'au 19 du mois. Le premier peint ses paysages de la manière qu'on lui connait, mais, semble-t-il, d'une matière un peu plus riche et travaillée. Quant à ses dessins, ils ont toujours cette force, cette profondeur d'expression qui les met à part dans la production artistique de notre milieu.

M. Goldberg garde sa prédilection pour les scènes de fête intime d'un coloris raffiné, dans une atmosphère vaporeuse qui masque l'éclat de la réalité, loin des difficultés, des heurts de la vie quotidienne.

Rappelons enfin que la très riche exposition de porcelaine Wedgwood dure jusqu'au 2 janvier. Ses visiteurs peuvent profiter de l'occasion pour regarder les vases grecs dont l'Art Association possède une belle collection, enrichie de quelques pièces prêtées par des amis du musée.

(1)

Portrait de femme

Dec 14 1948

Voici un dessin qui figure à l'exposition des oeuvres de M. LOUIS MUHLSTOCK, à l'Art Association, jusqu'au 19 du mois. A côté des portraits et paysages de M. Muhlstock, les spectateurs trouveront quelques tableaux de M. Eric Goldberg.

(3)

(6)

(47)

Exposition Muhlstock

Dec 4 1948

Le vernissage des peintures et dessins de M. Louis Muhlstock aura lieu à 2 h. cet après-midi, à la douzième galerie de l'Art Association, 1379 ouest, rue Sherbrooke. L'exposition restera ouverte jusqu'au 19 du mois.

The Ensign (7)

Dec. 18 - 1948

DAVIS, di- Montreal Art d professor of art University, who re- joined other men prom- in the art world to fete former teacher, Paul ead of Harvard's Fogg f Art, on the occa- tieth birthday.

(2)

L'adoration des mages

Dec. 15 1948

Voici un tableau attribué à l'école de COLOGNE, et qui figure à l'exposition de peintures allemandes des quinzième et seizième siècles présentement en cours à l'Art Association. On remarquera que la Vierge présente des traits semblables à ceux des vierges flamandes de la même époque.

(4)

Two Exhibitions At Art Gallery

Star January 11, 1948

A fine diversity of subjects, or avoidances of subject, styles and methods is to be seen in the exhibition of the Canadian Group, which is now being shown at the Art Gallery on Sherbrooke Street. The exhibits range all the way from conventional painting to abstractions and mysteries; they are shown in two rooms and seem to be more or less divided into two classes.

There are some good portrait studies, notably one of an Indian woman and a child by Lillias Torrance Newton, a little girl by Jack Humphrey, a strong but hard portrait of Carl Schaeffer by Charles Comfort, and a Negro by Kathleen Daly, who has also a lively group of Indian boys.

Among the best of the landscapes are a restful picture of mountains by William P. Weston, a happy woodland picture by Louis Muhlstock, a well stylized waterfall by Ethel Seath, and an airy and cheerful view of a Cape Breton beach by Arthur Lismer; two small pictures by A. Y. Jackson are not important. Two sketches by Paraskeva Clark are bright and suggestive, as is a formalized river scene by Yvonne McKague Housser.

Three of the more notable subjectless works are a decorative arrangement of line and colour by Lawren Harris, and two diagrams of symbolic ships by B. C. Binning, also of Vancouver. The arrangement called "City from a night train" is not a picture but a rather good joke.

* * *

The room which was lately arranged for individual shows is shared at present by Marian Scott and Gordon Webber. Mrs. Scott's works include two studies of the perspective of grain elevators, a subject much favoured by modern photographers. A number of her paintings are labeled "Rock and Protoplasm", and their meaning is very obscure. She has also some puzzling, informal, line patterns.

Mr. Webber is far more formal in his works, some of which seem to be studies in coloured geometry, and some look like statistical charts. A variety of materials and methods are used in producing these, including the use of scraps of newspapers. The works of both these painters leave the conviction that their makers must have had much enjoyment in the making of them.

H. P. B.

(5)

Museum of Fine Arts Has Three New Shows

Canadian Group of Painters Exhibits First Here; Contemporary Art Symposium

Gazette December 8, 1948

Three new exhibitions of Canadian paintings will open at the Museum of Fine Arts of the Art Association of Montreal today. The annual exhibition of the Canadian Group of Painters this year has its first showing in Montreal instead of in Toronto. The jury of the Group has made its selections, and in addition other artists have been invited. The Group's members, which include artists from Vancouver to the Maritimes, are the lineal descendants of the Group of Seven.

Two other exhibitions by Canadians—by Montreal artists—will also open. Marian Scott will show a group of oils depicting industrial scenes, geometrically conceived, and various subjects indicating the stages of growth of living matter, from cells to fossils. Gordon Webber will show a group of works in mixed media, including tempera, dye, water color and collage.

In the Lecture Hall of the Art Association on Sunday afternoon at 2 o'clock a symposium on "The Meaning of Contemporary Art" will be held. The following will be among those participating in the discussion: Robert Ayre, Fitz Brandtner, Prof. J. W. Bridges, Prof. R .T. Davis, Jacques de Tonnancour, Dr. Paul Dumas, Henry Eveleigh, Maurice Gagnon, Arthur Lismer and Miss Anne Savage, with Prof. Frank R. Scott as Moderator. This is being staged by the Federation of Canadian Artists.

New Exhibition At Art Gallery

January 8th. 1949

Three new exhibitions of Canadian paintings will open at the Museum of Fine Arts of the Art Association on Sherbrooke street tomorrow, Saturday, January 8. The annual exhibition of the Canadian Group of Painters will this year have its first showing in Montreal instead of in Toronto. The jury of the Group has made its selections, and in addition other artists have been invited from among whom new members will be recruited. The Group's members include artists from Vancouver to the Maritimes and are the lineal descendants of the Group of Seven through whose efforts Canada, as a subject for the painter, was strongly pushed. The subjects today have ramified beyond Canada, but all the painters represented are Canadians.

Two other exhibitions by Canadians, Montreal artists, will also open. Marian Scott will show a group of oils depicting industrial scenes, geometrically conceived, and various subjects indicating the stages of growth of living matter, from cells to fossils. Gordon Webber will show a group of canvasses in mixed media, including tempera, dye, water colour and collage.

(8)

24A

Wedgwood

A Living Tradition

Current Exhibition at the Art Association of Montreal,
to remain on view through January 2nd.

This game-pie dish made by the Wedgwood potteries in 1815 shows an imitation of pie crust, is embossed with a game-and-grape design on the side and is topped with a rabbit knob. The whole piece is four and a half inches high.

A Wedgwood plate, Queen's Ware, with a pattern of Eastern flowers first engraved in 1845 and re-introduced in 1945 in an underglaze decoration.

Wedgewood tea-pot, 1830. Drab, with applied blue ornaments and glazed interior. Four inches high.

Black basalt lamp with moulded fluted decoration, made by Wedgwood in 1782.

FOR three hundred years a family of potters in England has been making and developing one of the world's most famous wares. Ten generations of one family in one occupation is the saga of Wedgwood told in this exhibition which opened at the Art Association on November 6th. Over three hundred objects, brought from the Wedgwood Museum in Etruria, Staffordshire, illustrate the continuous achievement of this family of eminent potters.

The entire contents of the Wedgwood Museum, over six hundred pieces, with supporting documents, came directly to the Brooklyn Museum in New York where they had their first showing on the American continent. After closing in Brooklyn, the exhibition was divided approximately in half, each half giving on a somewhat smaller scale the complete history of this pottery. Montreal is the first Canadian city to see the touring exhibition.

The comprehensive story begins in 1649 when the first Gilbert Wedgwood began making butter pots and other useful wares. It progresses through three generations of Wedgwoods, who continued to make utilitarian wares. The first peak then comes with Josiah Wedgwood, one of the world's great ceramists, who raised this pottery from a craft to make it an important expression of art as well as an important item in world trade. A large part of the exhibition is devoted to the inventions and designs of Josiah between the years 1767 and 1795. It then continues through succeeding generations to to-day's tenth generation whose designers take cognizance of the contemporary world and are developing new bodies and glazes as well as new designs and colours.

Many famous types and glazes will be found here. There are documents, too, and designs that many will recognize, such as John Fleming's famous "Dancing Hours", the most generally known of Wedgwood subjects, the design which was used to decorate Princess Elizabeth's wedding cake.

The general theme of the exhibit is the evolution of Wedgwood as a living tradition. It shows the development of many ceramic bodies, including Marbled and Agate Ware, Cream Colour or Queen's Ware, Green Glaze, Black Basalt, Jasper, Rosso Antico and Cane, amongst others. Secrets of development and steps in the manufacture of various types are illustrated and explained with moulds, trial pieces, and processes.

A bough pot of Rosso Antico, made in 1783. This piece is seven and a half inches high, is made with an engine-turned basket pattern, and with applied basalt decorations.

B

Art Association Welcomes Ladies Committee

The program of the Ladies' Committee formed to work in co-operation with the Museum of Fine Arts had a promising start at its inauguration yesterday afternoon, when interest and enthusiasm were manifested by members present. In the photograph are, left to right, **ROBERT TYLER DAVIS**, Director of the Museum of Fine Arts, who outlined the new plans; **MRS. ROMEO BOUCHER**, French president of the committee; **MRS. ANSON McKIM**, English president, and **F. CLEVELAND MORGAN**, president of the Museum, who spoke of the inter-cultural characteristics as an asset of the Ladies' Committee.

Ladies' Committee Will Work With Art Association

A NEW step was taken towards increasing interest in the activities of the Art Association yesterday afternoon when a Ladies Committee was inaugurated under the co-presidency of Mrs. Anson McKim and Mrs. Romeo Bouchard. On behalf of the officers and council, the president, F. Cleveland Morgan, welcomed the gathering in the art galleries, and stressed the stimulus it would give in its co-operation in plans already made and suggested which will be of great interest to present members and in attracting new members.

Mr. Morgan noted that the "Art from Montreal's Collections" Exhibition, which opens with a reception for members on Wednesday evening, February 9, is a first step in the program. The opening of the Art Gallery on subsequent Wednesday evenings each week with a program of lectures or movies under the direction of the Ladies' Committee is another step towards making the Gallery more available to the public.

"Your Art Gallery, or Museum of Fine Arts as we now prefer to call it, possesses a great number of treasures of high merit," Mr. Morgan said. "It is no secret that the Art Association is inadequately endowed and in need of public support. We believe that support will come increasingly as we provide a program of greater interest to everyone. Your co-operation in winning new members in support of the new program, therefore, has a large measure of practicality in the interests of the Museum as well as its value to the new members themselves."

In conclusion he mentioned another important asset represented by the Committee, its inter-cultural characteristics. "We meet to launch the new program of the Art Association on the common ground of the Arts for which, as Canadians all, we share a mutual appreciation."

Murray Chipman, co-chairman with Paul Vaillancourt of the new Auxiliary Advisory Board, presided.

The executive committee is composed of: Mrs. Romeo Boucher and Mrs. Anson McKim, presidents; Mrs. J. O. Asselin, Mrs. Alton Goldbloom, Mrs. H. Stirling Maxwell, Mme. E. de B. Panet, Mrs. W. Van Horne, vice-presidents; Mrs. Robert Choquette, Mrs. A. T. Galt Durnford, Mrs. W. J. S. Evans, Mme. Louis P. Gelinas, Mrs. D. M. Hodgson, Mrs. Maurice Hudon, Mrs. Sydney Isaacs, Mrs. Peter Laing, Miss Gabrielle Leduc, Mrs. Roger Ouimet, Mrs. Lucette Robert, Mrs. Benjamin Robinson, Mrs. John Redmond Roche, Mrs. Duncan Stewart, Mrs. H. M. Wallis.

Robert Tyler Davis, director of the Museum of Fine Arts, spoke both in English and French, outlining the new plans.

Mrs. McKim and Mrs. Boucher outlined the important part the Ladies Committee would play in the new program, especially in gaining new members at this time.

(1)

(2)

Que signifient les artistes du jour?

January 8, 1949

A 2 h. p.m. demain, aura lieu un débat sur "Le sens de l'art contemporain", à la salle de conférence de l'Art Association, 1379 ouest, rue Sherbroke, M. Frank R. Scott présidera le débat, auquel participeront les critiques et artistes suivants: MM. Robert Ayre, Fritz Brandtner, J.-W. Bridges, Robert Tyler Davis, Jacques de Tonnancour, le Dr Paul Dumas, MM. Henry Eveleigh, Maurice Gagnon, Arthur Lismer, Mlle Anne Savage. Les auditeurs seront invités à donner leur avis, et à questionner les orateurs, qui s'aideront de tableaux dans leurs démonstrations. Le débat est sous les auspices de la Fédération of Canadian Artists.

(3)

Gazette February 5th, 1949

MRS. ANSON McKIM, co-president with Mrs. Romeo Boucher, of the Ladies' Committee of the Montreal Museum of Fine Arts, which is holding the opening of an exhibition "Art from Montreal Collections" and the preview of the newly installed French Canadian Rooms on Wednesday evening at nine o'clock, at the galleries, Sherbrooke street west.

(Annette and Basil Zarov Photo.)

Quelques artistes du pays

(4)

January 12, 1949

L'exposition du Canadian Group of Painters, à l'Art Association.

L'exposition annuelle du Canadian Group of Painters est ouverte jusqu'à la fin du mois, à l'Art Association, 1379, rue Sherbrooke ouest. Elle réunit 64 tableaux. Les exposants sont d'Ontario, Québec, Colombie-Britannique, Nouveau-Brunswick. Rares parmi eux sont les naturalistes absolus, ou les surréalistes. La plupart gardent assez d'éléments du réel pour être compris du spectateur moyen; tous témoignent d'une certaine application, alors que les membres d'autres groupes ne craignent pas toujours d'exposer des oeuvres négligées.

M. B. C. Binning suggère des navires, mais n'en donne que les lignes abstraites, comme un architecte; les ondulations des vagues sont figurées par des courbes semblables à celles d'un graphique. Le tout est ordonné selon une conception décorative.

Une méditation sur la mort

M. Stanley Cosgrove peint un portrait de jeune fille en nuances délicates; Rody Kenny Courtice évoque le "Memento Mori" par une tête d'homme aux traits fatigués, de couleur gris vert. Mlle Bess Harris rappelle une plage d'été aux couleurs claires. M. Peter Haworth montre son talent de caricaturiste en dépeignant une assemblée politique.

M. Jack Humphrey présente une belle nature morte de coquillage. Mlle Mabel Lockerby orne un étang de dessins floraux; Mlle Ethel Seath use d'une technique semblable. M. R. York Wilson fait de la satire en s'inspirant d'une conférence de hauts personnages. M. William Winter décrit l'animation d'une fête de nuit, qu'il intitule "Promenade"

Nombre de peintres connus participent à l'exposition. Citons seulement MM. André Biéler, Bertram Brooker, Lawren Harris, A. Y. Jackson, Arthur Lismer, Henri Masson, Louis Muhlstock, Mlle Lilias Torrance Newton, M. Goodridge Roberts, Mlle Anne Savage, M. Jacques de Tonnancour.

Deux expositions particulières

La douzième galerie du musée est maintenant réservée aux expositions particulières d'artistes montréalais. On peut y voir, ce mois-ci, les oeuvres de Mme Marian Scott et de M. Gordon Webber. Mme Scott a étudié les coupes microscopiques des laboratoires; elle exécute des panneaux décoratifs inspirés des cellules de la matière ou encore des organes de fleurs, vus en grand.

Quant à M. Webber, c'est la géométrie qui l'inspire presque exclusivement. Il donne des noms de lieux à ses tableaux, mais sans jamais se rapprocher de la description. L'univers de ce peintre se compose de figures géométriques, tracées avec exactitude, sans aucun élément réaliste ou sentimental. Les expositions Scott et Webber se terminent le 27 du courant.

(7)

Les diverses formes de l'art abstrait

January 3, 1949

(8)

Londres, 22. (PC) — Une exposition en cours à Londres s'intitule "40,000 ans d'art moderne". Elle comprend 191 pièces d'art abstrait de tous les pays et de toutes les époques. C'est ainsi que le visiteur de l'Institute of Contemporary Arts, rue Oxford, verra des totems des îles de la Reine-Charlotte, en Colombie-Britannique, à côté d'oeuvres de Picasso; des dessins abstraits du sculpteur anglais Henry Moore à côté de dessins inspirés de la même esthétique par Marian Scott (dont les peintures sont exposées actuellement à l'Art Association de Montréal).—

Dix des oeuvres exposées proviennent du Canada; on remarque par exemple un masque Indien de Kwakuitl, île Vancouver, des travaux d'artisans esquimaux. L'exposition prouve qu'à toutes les époques, dans tous les pays, depuis l'âge des cavernes, certains artistes, au lieu de reproduire l'objet, en ont fait des abstractions ou se sont évadés dans le fantastique.

Prochain débat sur l'art contemporain

(5)

January 4, 1949

A 2 h. p.m. dimanche, 9 du courant, aura lieu un débat sur "le sons de l'art contemporain", sous les auspices de la Fédération des artistes canadiens, en la salle des conférences de l'Art Association, 1379, rue Sherbrooke ouest. M. Frank R. Scott présidera le débat, auquel participeront MM. Robert Ayre, Fritz Brandtner, J. W. Bridges, R. T. Davis, Jacques de Tonnancour, le Dr Paul Dumas, Henry Eveleigh, Maurice Gagnon, Arthur Lismer, Mlle Anne Savage. Les auditeurs seront invités à interroger les orateurs.

Trois expositions à l'Art Association

January 8, 1949

(9)

Trois expositions ouvrent aujourd'hui à l'Art Association, 1379 ouest rue Sherbrooke. Le Canadian Group of Painters tient cette année son salon à Montréal, avant Toronto, bien que cette dernière soit sa ville d'origine. Le Canadian Group of Painters est en effet né du groupe des Sept. Le salon comprend d'abord les oeuvres des membres du groupe retenues par le jury, puis celles de quelques artistes invités.

Au salon s'ajoutent les expositions particulières de deux artistes montréalais: Mme Marian Scott, M. Gordon Webber. Mme Scott représente des scènes industrielles géométriquement stylisées,, ou peint des abstractions inspirées des études biologiques sur les cellules. M. Webber expose des peintures à la détrempe, des aquarelles, des montages d'objets.

L'art industriel

(6)

January 8, 1949

Québec, 8. (D.N.C.) — A 8 h. 45 mercredi soir, 12 du mois, ouvrira au musée de la province l'exposition de peinture et dessins sur le pétrole de l'Imperial Oil Limited. L'exposition a lieu sous les auspices de l'hon. Omer Côté, secrétaire de la province. Elle a figuré l'automne dernier à l'Art Association de Montréal. —

Loan Exhibition Set For Fine Arts Museum

Works from Private Collections in Montreal on View Feb. 10 to 27

(4)

Gazette Jan. 5/49

Arranged and sponsored by the newly established Auxiliary Board and Ladies Committee of the Art Association of Montreal the show designated Art From Montreal Collections will open with an invitation preview for members on Wednesday night, the exhibition lasting until Feb. 27. The works will occupy two galleries, the names of the painters recalling to mind the important loan exhibitions held in these premises in the past when Montreal boasted of several major private collections. The paintings will represent the Dutch, French, Italian and English Schools, the list including such names as Canaletto, Rembrandt, Ruisdael, Constable, Reynolds, Raeburn, Monticelli, Monet, Boudin, Daumier, de la Tour, Breughel, Cezanne, Modigliani, Gauguin, Dix, Leger, D. Y. Cameron and Lehmbruch.

Among those who have loaned works are Mrs. Forbes Angus, W. F. Angus, Arthur Browning, Mr. and Mrs. M. Chipman, Dr. W. W. Chipman, Mrs. Graham Drinkwater, Huntly R. Drummond, Francois Dupre, Oscar Federer, E. Greenshields, G. W. S. Henderson, Miss Olive Hosmer, Mrs. F. N. G. Johnson, Dr. and Mrs. Charles F. Martin, Mrs. Edward Maxwell, Mrs. J. Cecil McDougall, Mrs. W. R. Millar, F. Cleveland Morgan, G. A. Morris, Mr. and Mrs. P. F. Osler, Mrs. R. McD. Paterson, Mr. and Mrs. L. V. Randall, Mrs. R. Wilson Reford, Wing Commander and Mrs. George Roy, Mr. and Mrs. Hugo Simons, Mr. and Mrs. Murray Vaughan and R. Van Der Walde.

Annual Spring Show Set April 20 to May 15

(10)

Dates for the 66th Annual Spring Show of the Art Association of Montreal have been set for April 20 to May 15, with the preview for members and artists on April 19. Entries are due at the Museum not later than March 28. Conditions and entry blanks will be mailed out and be available in about a fortnight.

From February 19 till March 10 there will be two "one-man" shows —the artists being Philip Surrey and Louise Gadbois.

THE HERALD, MONTREAL, THURSDAY, FEBRUARY 3, 1949

Art Association Wins Request for New Name

Special to The Herald

QUEBEC — The Private Bills Committee of the Quebec Legislative Assembly yesterday approved a bill changing the name of the Art Association of Montreal to "Montreal Museum of Arts."

F. Cleveland Morgan, president of the association, explained that the body had broadened in scope so much since its birth nearly 100 years ago that the old name was inadequate.

Originally, he said, the association was merely a picture gallery, but now it has a wide variety of art fields, including furniture, silver, textiles, early Canadian rooms, arts of Africa, Central and South America and other parts of the world, Chinese and Japanese collections.

In addition to changing the association's name, the bill—if it successfully passes the assembly—will also prevent raising of funds by sale of shares. Counsel for the association said this clause was designed to prevent change of administrative control through an issue of shares.

Original draft of the bill asked that the new name be the "Montreal Museum of Fine Arts," but Premier Duplessis said the name might be confused with Montreal's l'Ecole des Beaux Arts which is also called the Montreal School of Fine Arts.

The Public Bills Committee approved a bill to authorize Mr. Justice Pierre F. Casgrain of Montreal and Mrs. Casgrain to amend their marriage contract so that property on St. Laurent st. in the name of Mrs. Casgrain may be sold.

Other bills adopted by the committee would: obtain a municipal tax exemption for the Syrian Canadian Association of Montreal; change the name of a Montreal family of Ipsteins to Easton; and increase the number of executors of the $6,000,000 estate of Senator Charles Seraphin Rodier, who died in 1890, from two to three. It was explained that another executor was required to resolve disagreements between the present two executors.

(1)

(2)

Les femmes et les arts

January 28, 1949

(A)

Le Musée des Beaux-Arts fait appel à leurs talents de propagandistes.

La sensibilité des femmes, leur aptitude à saisir avec le coeur les choses de l'esprit, les désignent de fait pour mettre en lumière la beauté sous toutes ses formes et les arts en particuiler. Il n'est donc pas étonnant qu'on ait recours à elles pour éveiller l'intérêt vers tout ce qui parle à l'âme.

La formation d'un comité féminin du Musée des Beaux-Arts de Montréal, n'a donc rien de surprenant. Constitué hier, il se consacrera d'abord au recrutement de nouveaux membres. La réunion à cette fin tenue hier au musée, rue Sherbrooke ouest, a placé ce comité sous la présidence conjointe de Mmes Roméo Boucher et Anson McKim.

A l'appui

Il a été décidé, qu'un comité consultatif de formation récente collaborerait avec le conseil exécutif du Musée des Beaux-Arts et les divers comités chargés de la mise à exécution d'un nouveau programme. Ce comité consultatif est présidé par MM. Paul Vaillancourt et Murray Chipman; il se compose en outre de MM. Pierre Béique, Allan Bronfman et James Muir.

A la réunion d'hier, M. F.-Cleveland Morgan, président de la Société des Arts de Montréal, a insisté sur l'importance de recruter des membres en plus grand nombre, et il a précisé le rôle que jouerait en cela le comité féminin.

Nous nous préparons, a-t-il ajouté, à la réalisation cette année, d'un programme varié et susceptible d'intéresser un vaste public. Notre première manifestation aura lieu le 9 février, alors que les membres seront conviés à l'ouverture d'une exposition de peintures puisées dans les collections privées de Montréal, et à l'inauguration de pièces meublées de magnifiques spécimens d'art ancien du Canada français. D'autres expositions et d'intéressantes conférences auront lieu au cours de l'année.

M. Morgan a mis en relief ce fait que le comité féminin représente les trois grandes traditions raciales dont s'enrichit la vie culturelle à Montréal, et que le nouveau programme d'action du Musée tient compte de leur appréciation respective des arts.

Mmes McKim et Boucher dirent aussi quelques mots, de même que M. Robert Tyler Davis, conservateur du Musée, qui, en français et en anglais, fit resosrtir les points saillants du nouveau programme d'action.

Le comité

Mmes Roméo Boucher et Anson McKim, présidentes conjointes, sont secondées par Mmes J.-O. Asselin, Alton Goldbloom, H. Stirling Maxwell, E. de B. Panet, Wm Van Horne, comme vice-présidentes. Les conseillères sont: Mmes Robert Choquette, A.-T. Galt Durnford, W.-J.-S. Evans, Louis-P. Gélinas, D.-M. Hodgson, Maurice Hudon, Sydney Isaacs, Peter Laing, Mlle Gabrielle Leduc, Mmes Roger Ouimet, Lucette Robert, Benjamin Robinson, John-Redmond Roche, Duncan Stewart, H.-M. Wallis.

Les chefs d'équipes sont: Mmes David Ballon, Oscar Baudouin, Hugh Bethune, François Bisaillon, Roland Bock, Gordon Brown, Jacques Bruneau, Henri Charbonneau, M.-J. Dunbar, Raymond Eudes, R.-M. Fowler, Eugène Garceau, Jean-Marie Gauvreau, Jean Gratton, C.-H.-B. Hands, Jacques Hébert, F.-M.-G. Johnson, Sidney Lithwick, Paul LaRoque, Malcolm MacDougall, J.-P.-S. MacKenzie, Mlle Gwyneth McConkey, Mmes Purvis McDougall, Alfred Paradis, Mlle Germaine Parizeau, Mmes Alex Paterson, P.-B. Pitcher, L.-V. Randall, Arthur Tétrault, William Tremblay, J.-Alvin Walker, Montagu Yates.

Au comité féminin du Musée des Beaux-Arts

(B) Le Musée des Beaux-Arts s'est assuré le concours des femmes afin de travailler au recrutement de membres nouveaux et appuyer un programme plus étendu dans le domaine des arts. Au cours de la réunion tenue hier en fin d'après-midi, un comité a été formé sous la présidence conjointe de Mmes Roméo Boucher (à droite) et Anson McKim. Aux côtés de ces dames, on remarque, à gauche, M. Paul Vaillancourt, à droite, M. Murray Chipman, présidents-conjoints du comité consultatif, à l'appui du comité féminin. — (photo Dwight-E. Dolan).

Les richesses de collections privées

(5)

~~Feb. 5 1949~~

L'Art Association de Montréal annonce pour mercredi soir, 9 du mois, l'ouverture d'une importante exposition de tableaux tirés de collections particulières de Montréal, de trois pièces et d'une galerie consacrées à l'ancien artisanat du Canada français.

C'est le comité féminin du musée qui a réuni cinquante tableaux de collections privées. Le public sera admis à l'exposition du 10 au 27 du mois. Presque toutes les grandes écoles de peinture y sont représentées. Le musée a spécialement préparé deux salles pour recevoir cet ensemble si riche, où l'on remarque un Breughel, des oeuvres de Canaletto, Rembrandt, Ruysdael, Constable, Reynolds, Raeburn, Monticelli, Monet, Boudin, Daumier, Fantin-Latour, Cézanne, Modigliani, Gauguin, Léger, Lahmbruch. Ainsi le public, grâce à l'amabilité de quelques collectionneurs, pourra voir un ensemble très riche et varié.

Le musée a résolu de consacrer trois pièces au mobilier et à la décoration du Canada français. Même les lambris des chambres proviennent de maisons anciennes. On a reconstitué une chambre de demeure seigneuriale, une chambre de marchand, une chambre d'habitant, en s'efforçant de retrouver autant que possible le cadre de la vie d'autrefois. En outre le musée a réuni de nombreux objets d'arts canadiens dans une galerie spéciale.

Enfin le musée expose quelques objets d'art indigène d'Amérique du Sud, de Polynésie et d'Afrique.

(3)

THE MONTREAL DAILY STAR, SATURDAY, FEBRUARY 5, 1949

MRS. WILLIAM VAN HORNE, one of the vice-presidents of the newly formed ladies' committee of the Montreal Museum of Fine Arts.

(4)

Gazette February 6, 1949

MRS. J. O. ASSELIN, M.B.E., one of the vice-presidents of the Ladies' Committee of the Museum of Fine Arts which is holding the opening of an exhibition "Art from Montreal Collections" and a preview of the French Canadian Rooms tomorrow evening at the galleries of the Art Association, Sherbrooke street west.

A l'Art Association

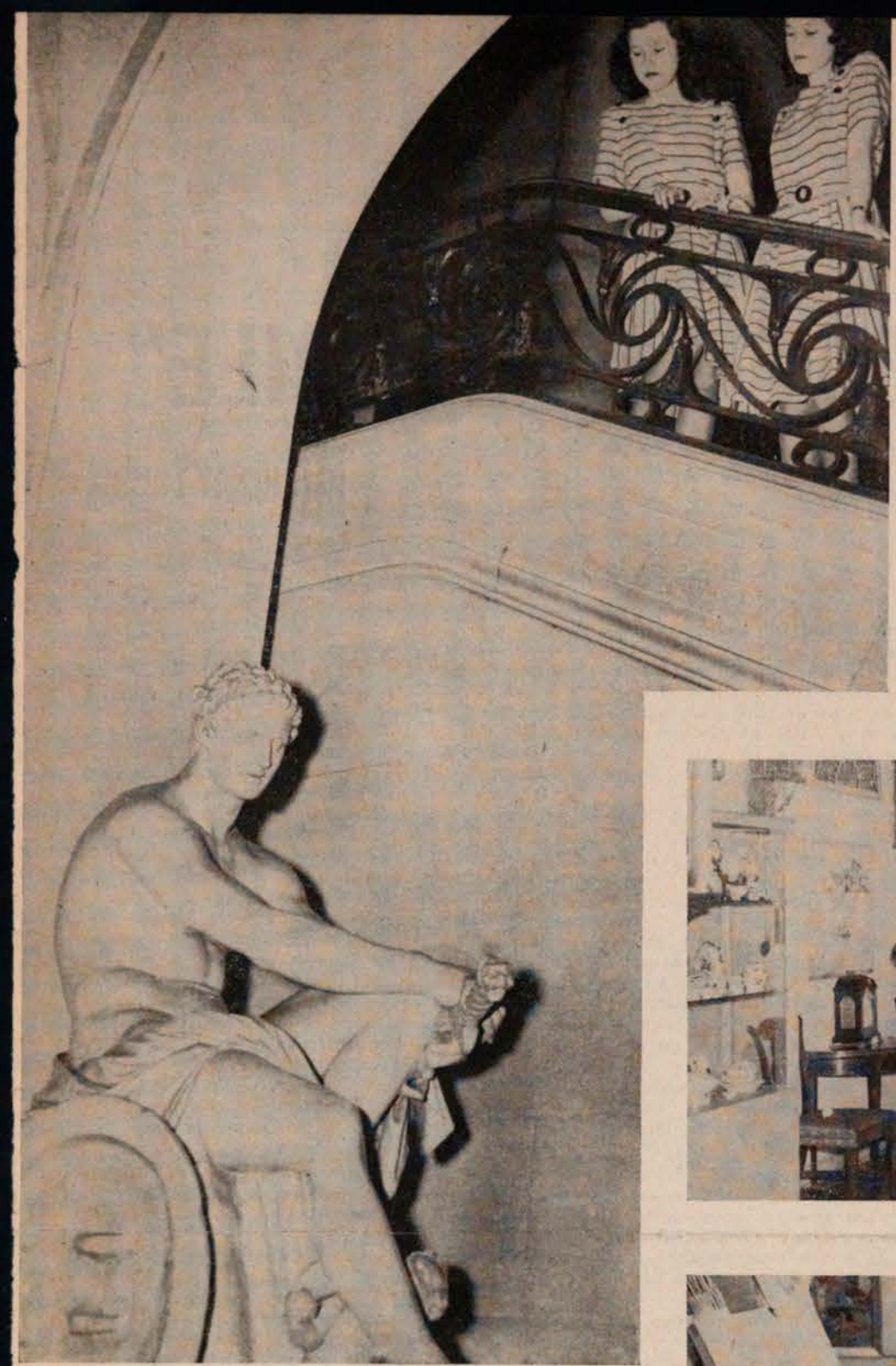
January 29-1949

(6)

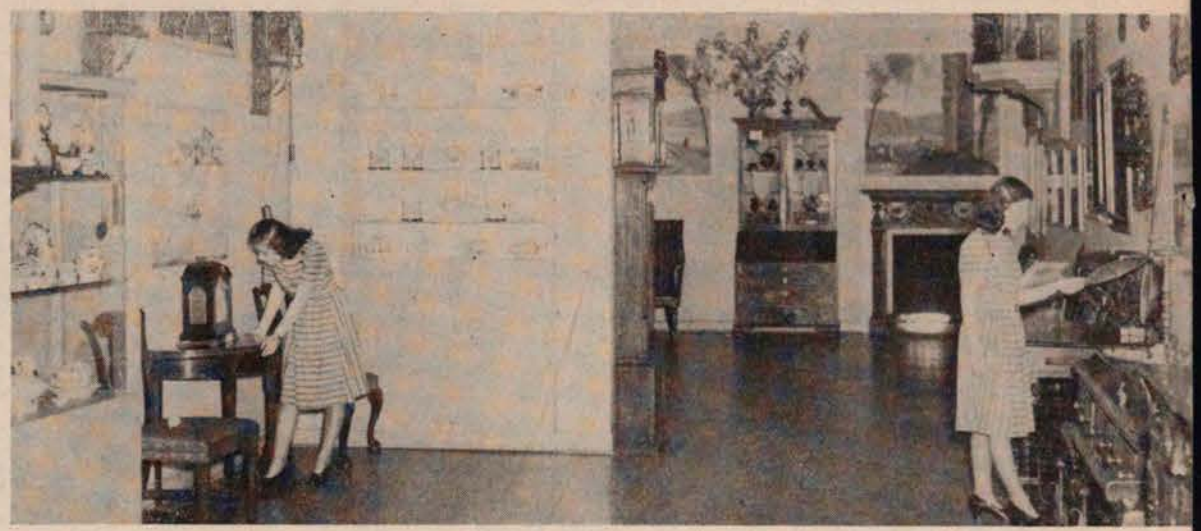
L'assemblée annuelle de l'Art Association aura lieu à 5 h. le jeudi après-midi 10 février, au musée, 1379, ouest, rue Sherbrooke. Les membres entendront lecture des rapports annuels, éliront le conseil d'administration de 1949, enfin discuteront un projet de règlement autorisant le conseil à édicter et à amender les règlements sous réserve de l'approbation d'une assemblée générale ou spéciale des membres.

(7)

Mr. and Mrs. F. Cleveland Morgan are entertaining at dinner on Wednesday evening and later, with their guests will attend the opening of the exhibition "Art from Montreal Collections" and the preview of the newly installed French Canadian Rooms which is being held at the galleries of the Art Association of Montreal, 1379 Sherbrooke street west.



GRÂCE à la louable et généreuse initiative de quelques gros négociants, industriels et hommes d'affaires anglo-canadiens, Montréal eut son premier musée des beaux-arts en 1860. Le premier, et le seul encore. La métropole du Canada, c'est assez triste et humiliant à dire, n'a ni Auditorium, ni Musée municipal. Nous connaissons de petites villes canadiennes, telles Sarnia et London, entre autres, qui nous dépassent joliment sous le rapport culturel... La première galerie de peinture, fondée par l'Art Association de Montréal, se tint, en 1879, dans un immeuble du Square Phillips démoli tout dernièrement. Cette société artistique comptait alors 80 membres, tous citoyens de Montréal. Elle en a près de 1,500, dont une proportion toujours plus forte de Montréalais de langue française. On y tient les expositions d'art les plus importantes; on y donne à profusion des cours et des conférences; ses collections de peinture sont remarquables; la bibliothèque artistique compte cinq mille volumes et le publics un jour sur deux, y est admis gratuitement. En somme, c'est une oeuvre magnifique et qui mérite l'encouragement de tous les Montréalais. Son président actuel, un Mécène et un animateur aussi compétent que dévoué, est M. Cleveland Morgan. Son directeur, M. Robert Tyler Davis. Notons aussi que l'Art Association de Montréal ne perçoit rien de l'Etat, ne subsistant que grâce aux dons, legs et contributions de ses membres.



TX-51-8

L'ART à MONTRÉAL

Les "deux jumelles du Samedi" ont été reçues dernièrement, avec notre photo-reporter Conrad Poirier, à l'Art Association, rue Sherbrooke ouest, à Montréal. On les voit ici sur un palier de l'escalier d'honneur, dans les salles d'objets anciens (art chinois, persan, japonais, sud-américain, etc.) aux cours de peinture et d'art scénique.

Gazette - Feb. 12. 1949

(52)

Rich Variety in Show At Art Association

Examples in Art from Montreal Collections Exhibition Span Long Period

There is plenty to interest the picture-lover in the Art From Montreal Collections exhibition on view in two of the galleries of the Art Association of Montreal. Scanning many of the paintings not shown in years is a cheering experience and recalls the day when Montreal boasted several large and important private collections whose possessors were generous in contributing their works to Loan Exhibitions. There will be with some visitors the inevitable comparing of their past and present impressions, not an unfruitful occupation, and if their taste in painting calls for something a bit more lively than the performances of the older men they will find plenty to their liking in the western room. It is a well balanced show and diverse inclinations should be satisfied.

Brueghel is here with a snowy landscape, building and figures, called "Brawl at the Inn", and the dignity and precision of Canaletto are present in "The Grand Canal with the Rialto Bridge" and "The Church of SS. Giovanni e Paolo". Fine in lighting and high in finish is "Mother and Child" by Georges de La Tour, while like precision in handling is evident in "Portrait of a Student", by Matsys, and "Portrait of a Lady", with its marvellous painting of lace, by Terborch. "Portrait of a Young Woman" by Rembrandt reveals the master and "Christening" by Matthew Maris is another treasure. Portraiture, too, is nobly represented — Murillo's "A Spanish Nobleman", proud and handsome; "Sir Thomas Mills, K.B." by Reynolds; "Duke of Portsmouth" by Romney; "Portrait of Antonio Canova," by Sir Thomas Lawrence, and portraits of Mr. D. and Mrs. D. by Raeburn, a handsome pair; and "Portrait of Pitt" by William Owen. A comely girl looking up from her book is from the brush of Sir John Watson Gordon.

By Richard Wilson is "View in North Wales", with angler in the foreground, swans, sailing boat, bridge and mountains. Old buildings in Normandy represent Bonington, and "View of Salisbury Cathedral", with its towering spire, noble trees, shaded walk, glimpse of water and feeding cattle is the example by Constable. There is a broadly handled landscape by Dupre and the poetic "Shadows of Chor" and the finely arranged "Stirling Castle" are good examples by Sir D. Y. Cameron. There are three examples by Corot—a farmyard with figures; and two figure paintings, "She Waits at the Fountain" and "The Inquisitive Little Girl", satisfying and simple in treatment. By Boudin is "Beach at Trouville", with a crowd of figures on the sands and shipping off shore, and "La Plage", a work of larger scale with notes of more vivid color. There is a still life by Gauguin, painting of fruit by Courbet, and a bunch of autumn flowers and also peonies in a glass vase by Fantin-Latour. Daumier is represented by "The Critics", a watercolor showing a group of figures before a painting on an easel in a studio, effectively lighted and rich in character. "Moonlit Landscape"—a ship in a stream, trees and windmills is by Jongkind, and "Auteuil", with river, shipping, quay and buildings represents Luigi Loir. By Lhermitte is a pastel showing two men in a boat near a shadowed shore with trees in autumn leaf on the opposite bank. "Summer Day Idyl" by Monticelli shows this painter's poetic fancy and good color. By Pissarro is "Le Pont Royale, with bare trees edging the Seine, pedestrians and horses and cabs approaching the bridge, and "Ferme a Eragny: Matin" showing a girl beneath fruit trees with houses in the background. There are three works by Monet—"Cliffs of Etretat", the rocks flushed with sunlight and waves breaking in foam under a blue sky with thin clouds; "Normandy Coast near Villerville", showing a house in the foreground and sailing boats in a foamy sea, and "Garden of Giverny", with two children descending steps bordered by banks of sunflowers. "Auvers sur Oise"—field, trees and group of buildings, represents Cezanne. "Jeune Fille" and "Portrait of a Young Woman" are by Modigliani, and Derain is effective in "Head of a Girl". There is rich color in "Negress", by Matthew Smith, and Vlaminck, Leger, Klee, Dufy and Dix are among others represented.

WINTER AT STE. ROSE, QUE., by Marc Aurele Fortin, A.R.C.A., whose paintings with those of F. Iacurto, A.R.C.A., O. de Lall, A.R.C.A., Fritz Brandtner, Rene Richard, Henri Masson and Constantineau are being shown at L'Art Francais, 370 Laurier avenue west.

(1)

(A)

(5)

Loan Exhibition Closes Tomorrow

Star Feb. 25. 1949

The notable exhibition of pictures by famous artists lent from Montreal private collections to the Art Association of Montreal will close tomorrow, Sunday evening.

This collection, and all the other collections in the museum will be open to the public, free, till five o'clock this Saturday, evening and from 2 till 5 tomorrow afternoon.

(6)

A la Galerie des Arts

—Le président, le conseil et le comité féminin du Musée des Beaux-Arts de Montréal ont reçu, hier soir, à la Galerie des Arts, à l'occasion de l'ouverture de l'exposition des tableaux provenant de collections privées et de pièces canadiennes et pour marquer l'inauguration du salon d'artisanat canadien-français. M. F.-Cleveland Morgan, président, et Mme Morgan, M. R.-P. Jellett, vice-président et trésorier honoraire, et Mme Jellett, le major-général E. de B. Panet, vice-président, et Mme Panet, Mmes Anson McKim et Roméo Boucher, vice-présidentes conjointes du comité féminin, accueillaient les invités. Parmi les autres membres de l'organisation, on remarquait: Mmes J.-O. Asselin, M.B.E., Alton Goldbloom, Stirling Maxwell, William-C. Van-Horne, vice-présidentes, Mmes Robert Choquette, A.-T. Galt Durnford, W.-J.-S. Evans, Duncan Hodgson, Maurice Hudon, Sydney Isaacs, Peter Laing, Roger Ouimet, Lucette Robert, Benjamin Robinson, John-Redmond Roche, Duncan Stewart, Hugh-M. Wallis et Mlle Gabrielle Leduc.

Star Feb. 25. 1949

Artists Discuss Mural Pictures

(9)

Montreal architects are becoming aware of the possibilities that mural decoration offers in the construction of buildings. To bring this subject before the public, the Federation of Canadian Artists has arranged a talk on "The Recent Trends in Mural Decoration." This talk will be given on Monday evening, February 28th, at 8.15. Mr. Eldon Grier, who will speak on this subject, spent some time working with Diego Rivera in Mexico, and is now teaching mural painting at the School of Art and Design.

The talk will be illustrated by slides and pictures of works by old and modern masters; new developments in materials and media will also be discussed. It will take place at the Art Centre, 3430 Ontario Street.

Au Musée des beaux-arts

Exposition de collections privées

(10)

Pour la deuxième fois dans l'histoire du Musée des beaux-arts de Montréal, une exposition de tableaux provenant de collections privées sera présentée à partir d'aujourd'hui jusqu'au 27 février prochain. Cet événement artistique coïncide avec l'ouverture d'une galerie de pièces canadiennes-françaises des plus intéressantes.

M. Robert-Tyler Davis, directeur du musée, grâce à la coopération de Montréalais, a réussi à préparer cette exposition de travaux de grande envergure. Les tableaux exhibés, au nombre de 58, comprennent des peintures de maîtres tels que Canaletto, Rembrandt, Ruisdael, Constable, Reynolds, Raeburn, Monticelli, Monet, Boudin, Daumier, de la Tour, Breughel, Cézanne, Modigliani, Gauguin, Dix Léger, Cameron, Lehmbruch, etc.

La galerie des pièces canadiennes-françaises a été aménagée dans le sous-sol du musée. On y voit des chambres complètes reconstituées d'après le modèle des vieilles maisons des premiers temps de la colonie.

Les meubles

Les meubles qui ornent ces pièces comprennent des tables, chaises, armoires, buffets, datant de quelques centaines d'années. Une chambre à coucher a été refaite dans un style du 17e siècle. On remarque encore des rouets démodés, des croix de procession, une horloge, un berceau, un moule à chandelles, etc.

Dans une autre galerie, ouverte au public dès aujourd'hui, la direction du musée a réuni des collections péruvienne, mexicaine et africaine. On souligne que la collection péruvienne est une des plus riches de toute l'Amérique.

L'exposition est faite sous les auspices d'un comité féminin présidé par Mmes Roméo Boucher et Anson McKim. Les vice-présidentes sont Mmes J.-O. Asselin, Alton Goldbloom, Stirling Maxwell, E. de B. Panet, et William C. Van Horne.

(7)

Modern Ideas At Art Gallery

"The Meaning of Contemporary Art" was the subject put up for discussion on Sunday afternoon in a "forum," got up by the Federation of Canada Artists and held at the Art Association of Montreal.

The debate took place chiefly among the members of a chosen panel, which included Frank R. Scott, as moderator and poser of questions, with J. W. Bridges, Anne Savage, R. T. Davis, Robert Ayre, Fritz Brandtner, Maurice Gagnon, Arthur Lismer, Paul Dumas, Henry Eveleigh and J. de Tonnancour. There were ten debaters, and about as many quite diffirent views of the nature and meaning of Modern or contemporary art. It was agreed that the more adventurous kind of art was the proper subject of discussion, but the remarks of the speakers wandered in many directions.

There was, on the whole, some agreement that the newer sort of art must be understood, but need not be liked, and that a germ of art exists in all children. The debaters chaffed each other very pleasantly and the discussion, which was conducted in a most friendly spirit, produced no excessive heat, and not much light; but it kept an overflowing audience well entertained.—H.P.B.

(3)

Annual Spring Show Set April 20-May 15

Two Juries Named; Entries Limited to Three and Acceptances to Two

Conditions governing the 66th Annual Spring Exhibition of the Art Association of Montreal have been announced. Dates set are from April 20 to May 15. Entry forms must be sent to the Association not later than March 21, last sending in day for works being March 28. There will be two juries—No. 1 composed of Robert W. Pilot, R.C.A., chairman; Adrien Hebert, R.C.A., and Harold Beament, R.C.A.; No. 2, John Lyman, chairman; Marian Scott and Guy Viau. Maximum size of works acceptable is approximately 15 square feet (i.e. 3 feet by 5 feet or some similar proportion totalling 15 square feet). Each artist may submit a total of not more than three works. Not more than two entries from any one artist will be accepted. One large and one small gallery will be made available for the works selected by each jury. Works submitted must have been done within the past three years and must not have been previously shown in a major exhibition in Montreal. Entrants must indicate on entry cards to which jury they are submitting their works. Four prizes are being offered—$150 for the best oil painting, and $100 for the best watercolor, submitted to each jury. Portraits are not eligible for prizes under Jury No. 1.

Evening Opening Of Art Museum

Star Feb. 23. 1949

Under the new arrangements, which began last week, the museum of the Art Association, Sherbrooke street, will be open to the public, free, this Wednesday, evening from 7 till 10. All the galleries will be open, with the loan exhibition and the exhibition of pictures by Louise Gadbois and Philip Surrey. At 8.30 in the lecture hall a special Wednesday night event will include the showing of three documentary films, arranged by the ladies committee of the Art Association.

* * *

From tomorrow, February 24th, till the 27th Miss Juliette Gaultier de la Verendrye, an expert on Indian art and folklore, and formerly assistant to Dr. Marius Barbeau at the National Museum, will give a series of talks under the title "Round the Birchbark Wigwam".

(8)

Mrs. B. Paterson Dies After Long Illness

Mrs. Bertha Paterson, widow of Robert MacDougall Paterson, died today at her home, 3430 Drummond street, after a long illness. The funeral service, which will be private, will be held on Thursday at her former residence with Rev. R. J. Berlis, of the Church of St. Andrew and St. Paul, officiating.

Mrs. Paterson was the daughter of the late R. B. Angus. Survivors include a sister, Mrs. Charles F. Martin, wife of Dr. C. F. Martin, and a brother, W. F. Angus, president, Dominion Bridge Co. Ltd.

Three sisters and two brothers predeceased Mrs. Paterson. They were D. Forbes Angus and D. James Angus, the latter of Victoria, B.C.; Mrs. Fred Wanklyn, Mrs. W. W. Chipman and Mrs. Charles Meredith.

Conférence sur la décoration murale

(11)

M. Eldon Grier fera à 8 h. 15 lundi soir, à l'annexe du musée des Beaux-Arts, 3430 avenue Ontario, une conférence sur "les tendances contemporaines de la décoration murale", sous les auspices de la Fédération des Artistes canadiens. M. Grier a étudié la décoration murale auprès du peintre mexicain Diego Rivera et l'enseigne présentement à l'Association des Beaux-Arts. Il illustrera sa conférence de reproductions d'oeuvres anciennes et modernes, traitera des nouvelles matières employées dans cet art. La conférence intéressera sûrement les architectes autant que les peintres.

(2)

Star March 5, 1949

English Art In Montreal

A collection of English water colours, one of the finest of its kind in the world, is on view at the Art Association of Montreal from today till the evening of Sunday, March 13th. This consists of about two hundred drawings from the collection made by the late Sir Hickman Bacon, the most important gathering of English water colours outside of the national collections in London.

Twenty-five artists, all the principal painters in water colour, from Hearne and Rowlandson to Ruskin, are represented, and by very good examples of their work. There are eighteen drawings by Turner, thirty-five by De Wint and thirty-nine by Cotman; while Crome, Girtin, David Cox and the two Cozens are all well represented. This is a great opportunity of seeing a branch of British art of which there are very few examples in Montreal.

Gazette - Mar. 5. 1949

(4)

Watercolors on View At Art Association

Watercolors brought together by the late Sir Hickman Bacon are being shown through the generosity of his nephew, Sir Edmund Bacon, at the Montreal Art Gallery from today until March 13. The Bacon collection consisting of close to 200 watercolors by early English artists, include examples by Bonington, Constable, Cotman, Cox, Peter De Wint, Girtin and Turner. The collection has already been shown in Ottawa and Toronto.

De Brueghel à notre temps

February 11 1949

Beaux tableaux de collections privées à l'Art Association

Le musée de l'Art Association, 1379 ouest, rue Sherbrooke, s'est constitué en grande part grâce aux dons de quelques collectionneurs. Une des expositions mémorables du passé fut celle qui révéla au public les richesses de la collection Van Horne, dont quelques pièces sont depuis restées au musée. Le comité féminin du musée vient de recourir encore une fois aux collectionneurs, qui lui ont fourni cinquante-huit tableaux des écoles les plus diverses. Le public pourra les voir jusqu'au 27 du mois.

M. Robert Tyler Davis, directeur du musée, et ses aides, les ont disposés avec goût dans deux grandes salles de l'étage supérieur, dont on vient de rafraichir les murs. Les oeuvres sont ainsi présentées dans un cadre frais, sous un excellent éclairage. Quelques meubles anciens jettent une note intime, rappellent, même si ce n'est que de loin, le décor dans lequel figurent ordinairement les tableaux offerts à la curiosité du public.

Nos lecteurs trouveront au catalogue les noms des personnes qui ont aimablement prêté leurs trésors. Une énumération serait longue et sèche, à la fois; citons seulement quelques-unes des oeuvres, pour donner une idée de la variété de l'ensemble.

Ecole flamande

Commençons par le plus ancien, le "Portrait d'un Etudiant" de Quentin Metzys (ou Matsys), aux traits nobles, fermes et méditatifs. De l'autre côté, "la Rixe" de Brueghel le Vieux nous montre des paysans allant à leurs occupations tandis que des voisins moins travailleurs se menacent de leurs outils. Les amateurs en remarqueront la grande finesse de détails, de même que dans un tableau d'esprit tout différent, le portrait de femme de Gérard Terborch. Rembrandt contribue à l'exposition un autre portrait de femme, aux traits délicats.

Une oeuvre très originale

"La Mère et l'enfant", de Georges de la Tour, retient l'attention par la perfection de la facture, la richesse et l'originalité du coloris, l'expression touchante. Salomon van Ruysdael anime des nuages d'un mouvement élégant et large au-dessus de la Spaarne et de Harlem.

Des portraits de Raeburn et Reynolds rappellent l'art poli et réservé des portraitistes anglais du dix-huitième siècle, Bonington éclaire des rues normandes d'une vive lumière, que l'on retrouve, plus douce, dans "Une vue de la cathédrale de Salisbury", par Constable.

"La Femme à la fontaine", "la Petite Curieuse", de Corot, respirent la gravité, la rêverie au milieu des occupations champêtres. Deux marines d'Eugène Boudin rappellent l'époque lointaine où les citadins en villégiature gardaient des toilettes fort compliquées jusque sur la plage.

Impressionnistes

Une "Pastorale" d'Adolphe Monticelli témoigne du feu avec lequel ce peintre fait chatoyer les couleurs. C'est la lumière qui éclate sur "les Falaises d'Etretat", "le Jardin de Giverny", de Monet; Camille Pissarro recompose "le Pont Royal" de nombreux points de couleur.

Les visiteurs qui souhaitent retrouver en peinture les tons naturels des fruits et des fleurs s'arrêteront aux bouquets de fleurs de Fantin-Latour, aux fruits de Gustave Courbet. Aux amateurs de satire, conseillons une aquarelle de Daumier: "les Critiques", ou deux portraits d'un Allemand contemporain, Otto Dix, qui représente avec un réalisme appuyé la dureté et l'astuce. Du cubisme, Fernand Léger nous apporte deux aquarelles, qui gardent plusieurs éléments figuratifs. Une seule sculpture, d'un Allemand contemporain, Lehmbruck, connu aussi comme graveur: "la Baigneuse".

Au foyer des ancêtres

Le directeur du musée a employé une grande salle du sous-sol à reconstituer le décor de la vie d'autrefois, chez les Canadiens français; il a divisé un côté de la salle en trois chambres: de ferme, de manoir, de maison bourgeoise. Evidemment les chambres sont un peu plus petites que nature, mais les divers objets anciens qui y figurent sont assez bien choisis pour donner l'illusion de la réalité; c'est tout ce que peut jamais donner un travail d'histoire. De l'autre côté sont réunis des portraits du début du dix-neuvième siècle, des argenteries légèrement antérieures, de Ranvoyzé par exemple.

Une autre salle du sous-sol rassemble maintenant une assez riche collection de tissus et de poteries du Pérou, de sculptures de l'Afrique noire. Les tissus péruviens sont d'une ornementation complexe et savante; les poteries sont d'une exécution achevée; les sculptures nègres, de bois ou de bronze, témoignent d'une imagination débordante.

(1)

LA PRESSE, MONTREAL

L'art et la satire en France

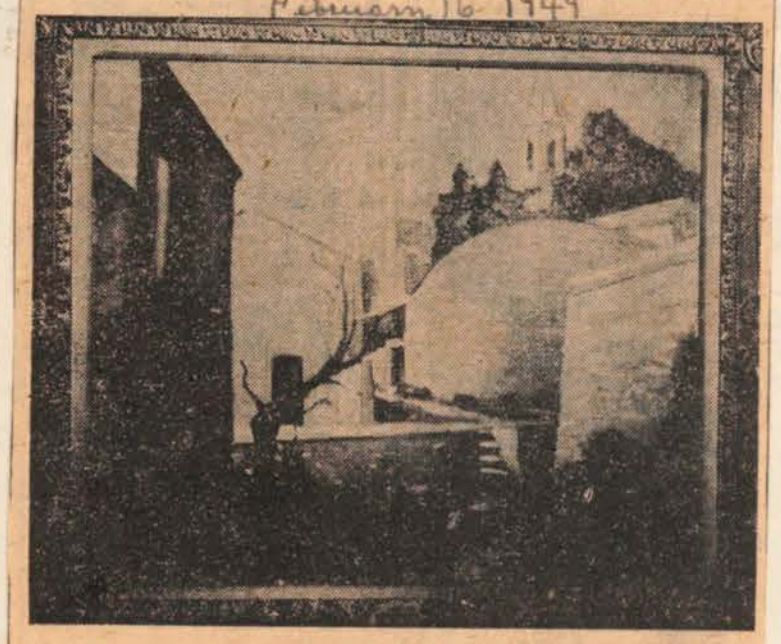
Cette aquarelle: "Les Critiques", d'HONORE DAU MIER (1808-1879), appartient à Mme W. R. MILLER, qui l'a aimablement prêtée à l'Art Association pour l'exposition des tableaux de collections privées de Montréal. Jusqu'au 27 février, les visiteurs du musée de l'association pourront admirer beaucoup d'autres oeuvres de prix, rarement offertes à la curiosité du public. — (cliché LA PRESSE)

(2)

MERCREDI 16 FEVRIER 1949

Le village au grand soleil

February 16 1949



Voici "le Mur rose" d'ANDRE DERAIN, peintre français contemporain. Prêté par M. Murray Chipman, ce tableau figure à l'exposition des collections particulières, à l'Art Association. D'autres oeuvres y représentent les écoles anciennes, en remontant jusqu'au quinzième siècle. — (cliché LA PRESSE, par Roger Saint-Jean).

27

(53)

A la Galerie des Arts

February 12 1949

(3)

—Le président, le conseil et le comité féminin du Musée des Beaux-Arts de Montréal ont reçu, hier soir, à la Galerie des Arts, à l'occasion de l'ouverture de l'exposition des tableaux provenant de collections privées et de pièces canadiennes et pour marquer l'inauguration du salon d'artisanat canadien-français, M. F.-Cleveland Morgan, président, et Mme Morgan, M. R.-P. Jellett, vice-président et trésorier honoraire, et Mme Jellett, le major-général E. de B. Panet, vice-président, et Mme Panet, Mmes Anson McKim et Roméo Boucher, vice-présidentes conjointes du comité féminin, accueillaient les invités. Parmi les autres membres de l'organisation, on remarquait: Mmes J.-O. Asselin, M.B.E., Alton Goldbloom, Stirling Maxwell, William-C. Van-Horne, vice-présidentes, Mmes Robert Choquette, A.-T. Galt Durnford, W.-J.-S. Evans, Duncan Hodgson, Maurice Hudon, Sydney Isaacs, Peter Laing, Roger Ouimet, Lucette Robert, Benjamin Robinson, John-Redmond Roche, Duncan Stewart, Hugh-M. Wallis et Mlle Gabrielle Leduc.

Nouvelles heures du musée des beaux-arts

February 14 1949

(4)

L'association des beaux-arts de Montréal annonce qu'à partir de demain, le musée sera ouvert aux heures suivantes: de midi à 5 h., mardi, mercredi, jeudi et vendredi; de 7 à 10 h. mercredi soir. Samedi, dimanche et lundi, les heures restent les mêmes, soit de 10 à 5 h., le samedi; de 2 à 5, dimanche et lundi après-midi. Entrée libre les mercredis, samedis et dimanches.

Trois documentaires sur les beaux-arts

February 16 1949

(5)

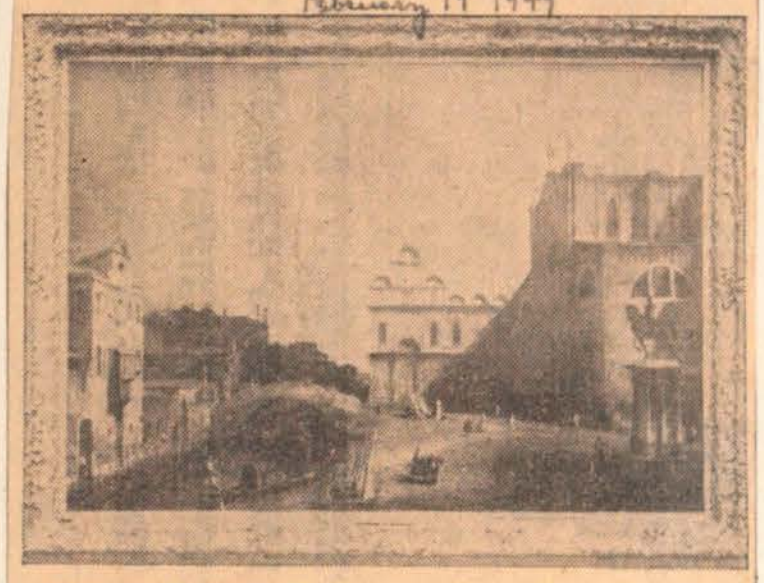
Le comité des dames de l'association des beaux-arts a organisé pour 8 h. 30, ce soir, une représentation cinématographique qui se déroulera en la salle des conférences de l'association, 1379, rue Sherbrooke ouest. Les films au programme sont trois documentaires: "Au Musée de Fontainebleau"; "Papageno", court métrage de silhouettes animées; "la Troisième Dimension", sur les sculpteurs canadiens et leurs oeuvres.

Les galeries du musée sont désormais ouvertes au public de 7 à 10 h. du soir.

(6)

Venise au dix-huitième siècle

February 19 1949



CANALETTO (1697-1768) a passé sa vie à décrire les canaux, les monuments de sa ville natale. Voici par exemple "L'Eglise de Saint-Pierre et Saint-Paul", tableau qui appartient à Mme Howard Pillow et figure à l'exposition des collections privées, réunie par l'Art Association. — (cliché LA PRESSE, par Roger Saint-Jean).

(12)

School. Star 27, 1948

ARTIST TO LECTURE

Dr. Arthur Lismer, R.C.A., well-known Canadian artist and supervisor of the School of Art and Design of the Montreal Museum of Fine Arts, will lecture at 8.30 p.m. today on "Children as Artists." The talk is one of a series of weekly programs presented by the ladies' committee of the museum.

Montreal Star Feb. 10. 1949

Art Treasures Of Montreal

Loan Exhibition Opens At the Art Association

THE public has from time to time had glimpses of the fine pictures which are owned by citizens of Montreal, but the generosity of their owners has enabled the Art Association to bring together an exhibition which brings a good idea of the number and variety of good things which are in local art collections. The exhibition, which was formally opened on Wednesday evening, is to remain open till the end of the month.

The majority of these fifty-eight pictures are either modern French or British of the eighteenth and early nineteenth centuries, but other countries and periods are also represented. The oldest pictures here are a fine portrait by Matsys, lent by Dr. and Mrs. C. F. Martin, and another work of a rare Flemish painter, a scene of peasant life by Pieter Brueghel, lent by Mrs. Edward Maxwell. Dr. Martin also lends a portrait by Terborch which, with Mrs. McD. Paterson's splendid Rembrandt and a good example of Ruysdael's work, lent by Mr. and Mrs. R. Van Der Walde, represents the older Dutch school. Of modern Dutch pictures there are the notable "Christening" of Matthew Maris, from the collection of Mr. Edward Greenshields and Mrs. Drinkwater, a water colour by Bosboom lent by Mrs. F. M. G. Johnson and Mrs. Dora Spotswood's Jongkind landscape.

For Italian painting there are two admirable Venetian scenes by Canaletto, lent by Mrs. Howard Pillow, which were among the first of his works to leave Italy and start the vogue of his pictures in England. The only Spanish picture is Mrs. William Van Horne's impressive portrait by Murillo, which formerly belonged to Napoleon's step-son, Eugene Beauharnais and his successors, the Dukes of Leuchtenberg.

* * *

THERE is one French picture of the 17th century; a striking candle-light picture of a mother and child by the little known Georges de la Tour, belonging to Mrs. Murray Vaughan. French painting of the 19th century is, however, well represented. Mrs. Howard Pillow lends two of Boudin's brilliant groups of seaside promenaders; a remarkable Monticelli is lent by the Angus famly, one of Daumier's watercolour satires is lent by Mrs. W. R. Miller, and two of Corot's delightful figure studies by Mrs. Van Horne and Dr. W. W. Chipman.

Another Corot, a charming little landscape comes from Mrs. Cecil McDougall's collection; there are three very fine examples of Monet's work, lent by Mrs. Van Horne, Mr. Oskar Federer and Mr. and Mrs. P. F. Osler; a small work of Jules Dupre comes from the painter's grandson; a characteristic Cezanne from Mr. and Mrs. M. Chipman, a river scene by Luigi Loir from Mr. Arthur Browning; two typical pictures by Pissarro from Mr. Huntly Drummond and Mr. and Mrs. H. E. Rawlings, and a fine pastel landscape by Lhermitte from Wing-Commander and Mrs. George Roy. Two of Fantin-Latour's flower pictures belong to Mr. and Mrs. M. Chipman and Miss Hosmer, and a little still life study by Courbet has a special interest, apart from its quality, in having been painted while Courbet was in prison after the troubles of the Paris Commune. This is lent by Mrs. Van Horne.

Still newer types of French paintings are to be seen in works of Derain owned by Mr. and Mrs. M. Chipman and Dr. and Mrs. McCall, who also lend a typical work of Dufy, one of Vlaminck's landscapes lent by Miss Nancy Sebag-Montefiore, and two characteristic portraits of women by Modigliani, who was more Parisian than Italian; these are owned by Mr. and Mrs. L. Chipman and Mr. Huntly Drummond. Dr. Jules Brahy and Mr. L. J. Barcelo lend drawings by Fernand Leger; a still life study by Gaugin is lent by Mr. Oskar Federer and one by his British imitator, Matthew Smith, by Dr. and Mrs. McCall. Striking caricature portraits by the German, Otto Dix, belong to Mr. and Mrs. Hugo Simons, and an extremely modernistic drawing by the Swiss, Paul Klee, is lent by Mr. and Mrs. L. V. Randall.

* * *

A REMARKABLY fine pair of portraits of a man and his wife, by Raeburn are lent by Dr. W. W. Chipman, and an excellent group of British portraits includes a general in uniform by Reynolds, belonging to Mr. G. W. S. Henderson, a dignified Romney portrait from Mrs. Cecil McDougall, Lawrence's portrait of the sculptor Canova, lent by Mrs. F. M. G. Johnson and a portrait of Pitt by William Owen belonging to Mrs. Wilson Redford, who also lends a most interesting portrait study by Watson Gordon. Of British landscapes there are a fine Wilson owned by Mr. and Mrs. F. C. Morgan, and Dr. and Mrs. Martin's Constable of Salisbury, which has been shown in this gallery. Two very good Bonington pictures of old houses are lent by Mrs. McDougall and Mr. and Mrs. P. F. Osler. The only recent British pictures are two capital examples of D. Y. Cameron's Scotch landscapes, belonging to Mr. W. F. Angus and Mr. and Mrs. G. A. Morris.

Only one piece of sculpture, a figure by Wilhelm Lehmbruck, is lent by Mr. and Mrs. Simons.

H.P.B.

(1)

(2)

Reception Marks Opening

(A)

Hundreds of Guests At Art Gallery Event

SEVEN hundred and fifty guests, prominent in the social, professional and industrial life of the city, attended the reception held in the galleries of the Art Association, Sherbrooke street west, last night, on the occasion of the opening of the exhibition, "Art from Montreal Collections", which was arranged by the president and the council, together with the ladies' committee, of the Montreal Museum of Fine Arts.

The receiving line stood at the head of the stairway, against a background formed by a priceless Sixteenth Century Gothic tapestry in front of which was placed a huge low bowl of calla lilies, snapdragons and carnations.

Those who received were: Mr. F. Cleveland Morgan, president of the Museum of Fine Arts of Montreal, and Mrs. Morgan, gowned in gold lame; Mr. R. P. Jellett, vice-president and honorary treasurer, and Mrs. Jellett, wearing a gown of eggplant purple crepe with neckline trimmed with silver beads; Major-General E. de B. Panet, vice-president, and Mrs. Panet, wearing a gown of black satin, Mrs. Romeo Boucher and Mrs. Anson McKim, co-presidents of the ladies' committee, the former gowned in sapphire blue satin and the latter in black crepe ornamented with gold military braid.

The exhibition has been arranged by the newly formed ladies' committee of the Art Association of Montreal with Mrs. Ansom McKim and Mrs. Romeo Boucher as joint presidents, and Mrs. J. O. Asselin, M.B.E., Mrs. Alton Goldbloom, Mrs. Stirling Maxwell, Mrs. E. de B. Panet, and Mrs. William C. Van Horne as vice-presidents, and the following executive committee: Mrs. Robert Choquette, Mrs. A. T. Galt Durnford, Mrs. W. J. S. Evans, Mrs. Duncan Hodgson, Mrs. Maurice Hudon, Mrs. Sydney Isaacs, Mrs. Peter Laing, Mrs. Roger Ouimet, Mrs. Lucette Robert, Mrs. Benjamin Robinson, Mrs. John Redmond Roche, Mrs. Duncan Stewart, Mrs. Hugh M. Wallis and Miss Gabrielle Leduc.

N.Y. Art Critic To Speak Here

Star Feb. 15, 1949

(3)

S. Bourgeois to Discuss Life of El Greco

Stephan Bourgeois, well-known New York art critic, lecturer and counsel, will speak on El Greco at 5 p.m. tomorrow at the Art Gallery. His talk will be in English, and at 8.30 p.m. Thursday he will speak in French on the transformation of modern imagination in art. Mr. Bourgeois has just written a book on El Greco after 10 years of study on the work, character and personality of the great Spanish artist.

The Art Association of Montreal also announces that effective tomorrow the hours for the gallery will be as follows: from 12 noon until 5 p.m. on Tuesdays, Wednesday, Thursdays and Fridays; from 7 to 10 p.m. on Wednesday evening. There will be no changes for Sunday and Monday when the gallery is open from 2 to 5 p.m., and Saturday from 10 a.m. to 5 p.m.

Admission to the Art Gallery is free on Wednesdays, Saturdays and Sundays, while on other days price of admission to the general public is 25 cents. Montrealers are invited to visit the gallery at all times to see its permanent collection of paintings and other fine arts. Featured this month is an exhibition of paintings from private Montreal collections.

THE MONTREAL DAILY STAR, THURSDAY, FEBRUARY 10, 1949

Of Social Interest

(B)

In the receiving line at the reception held in the galleries of the Art Association, Sherbrooke street, west, last night, on the occasion of the opening of the exhibition, "Art From Montreal Collections," which was arranged by the president and the council, together with the ladies' committee of the Montreal Museum of Fine Arts. From left to right are: **MRS. ROMEO BOUCHER, MRS. ANSON McKIM**, co-presidents of the ladies committee; **MRS. E. de B. PANET; MAJOR-GENERAL E. de B. PANET**, vice-president of the Museum of Fine Arts of Montreal; **MRS. F. CLEVELAND MORGAN** and **MR. F. CLEVELAND MORGAN**, president of the Museum of Fine Arts of Montreal. The committee is welcoming **MR.** and **MRS. HONORE BOUCHER.**

The Gazette. Feb. 10-1949

(1)

LOAN COLLECTION OPENING: Receiving guests at last night's preview of Art from Montreal Collections held in the Montreal Museum of Fine Arts are, left to right: **Mrs. Romeo Boucher, Mrs. Anson McKim, Mrs. E. de B. Panet, Maj.-Gen. Panet, Mrs. F. Cleveland Morgan** and **Mr. Morgan,** president of the Art Association of Montreal. Mr. Morgan, who officiated at the ceremony, commented on the fine quality of the works shown and expressed the hope that a series of similar exhibitions will follow. The exhibition was arranged by the newly-formed Ladies' Committee.

(A)

Star February 11th, 1949

Art Gallery Renovation Noted at Annual Meeting

(2)

MOST of the galleries of the Montreal Art Gallery have been repainted and relit and a great deal of re-arrangement of the permanent museum collection has been done, F. Cleveland Morgan, president, reported at the annual meeting of the Art Association of Montreal yesterday. Mr. Morgan was re-elected.

Gallery Number 12 has been fitted with movable screens and has been constantly in use for a series of small exhibitions for Canadian artists, he said. The Far Eastern collections are exhibited in Galleries 10 and 11, while an entirely new series of rooms and galleries has been installed downstairs.

These include early Canadian rooms with suitable furnishings of their respective periods together with very fine collections of the America in pre-Columbus times. The New Art Centre has been running successfully at full capacity.

Mr. Morgan also reported that the Auxiliary Board, organized at the end of the last season, has been organized into "a dynamic and extremely active body" under the joint chanrmanship of Murray Chipman and Paul Vaillancourt.

$85,000 Assured For Fund

Some $85,000 has been collected or promised for the Endowment Fund, and a drive for it will be kept open, Mr. Morgan said. But the city and province have been petitioned again this year for more ample support.

Growing activities have created an urgent need for additional administrative staff and better offices, the president added.

Officers Elected

The following officers were elected: Honorary president, C. F. Martin, M.D.; honorary vice-president, Arthur Browning, M.A.; president, F. Cleveland Morgan, M.A.; vice-presidents, R. P. Jellett, Maj.-Gen. E. de B. Panet, C.M.G., D.S.O., V.D.; honorary treasurer, R. P. Jellett; assistant honorary treasurer, Mostyn Lewis. Council: The Mayor of Montreal, ex-officio; councillors: for one year—James Eccles, F. Cyril James Ph.D., LL.D., J. de M. Marler, M.B.E., J. W. McConnell, David Morrice, Maj.-Gen. E. de B. Panet, C.M.G. D.S.O., V.D., Honore Parent; For two years— A. Sidney Dawes, Huntly R. Drummond, Mostyn Lewis, Ross H. McMaster, H. W. Molson, G. R. McCall, M.D., Hubert G. Welsford; For three years—W. F. Angus, R. H. Charlebois, Sydney Dobson, Raymond Dupuis, J. W. A. Hickson, Ph.D., G. R. Lomer, Ph.D., C. F. Martin, M.D., G. A. Morris.

F. Cleveland Morgan

(3)

February 23 1949

GALERIE D'ART

Art Association of Montreal

1379 ouest, rue Sherbrooke

sera à l'avenir ouvert au public le

MERCREDI SOIR (entrée libre) **de 7 h. à 10 h.**

Cette semaine : **LES PLUS BELLES TOILES DE COLLECTIONS PRIVEES** de Montréal, les nouvelles salles du Canada français et les collections d'oeuvres d'art.

Le musée est aussi ouvert au public de midi à 5 h. du mardi au vendredi de 10 h. à 5 h. le samedi, et de 2 h. à 5 h. le dimanche et le lundi. L'entrée est libre les mercredi, samedi et dimanche toute la journée.

Reception Held

The president and the council, together with the ladies committee of the Montreal Museum of Fine Arts, entertained at a reception last evening in the Galleries of the Art Association in Montreal when the opening of the "Art from Montreal Collections" exhibition and a preview of the newly installed French-Canadian rooms was held.

Mr. F. Cleveland Morgan, president of the Museum of Fine Arts of Montreal, and Mrs. Morgan, Mr. R. P. Jellett, vice-president and honorary treasurer and Mrs. Jellett, Major-General E. de B. Panet, vice-president, and Mrs. Panet, Mrs. Anson McKim and Mrs. Romeo Boucher, co-presidents of the newly formed ladies committee, received.

The exhibition has been arranged by the newly formed ladies' committee of the Art Association of Montreal with Mrs. Ansom McKim and Mrs. Romeo Boucher as joint presidents, and Mrs. J. O. Asselin, M.B.E., Mrs. Alton Goldbloom, Mrs. Stirling Maxwell, Mrs. E. de B. Panet, and Mrs. William C. Van Horne as vice-presidents, and the following executive committee: Mrs. Robert Choquette, Mrs. A. T. Galt Durnford, Mrs. W. J. S. Evans, Mrs. Duncan Hodgson, Mrs. Maurice Hudon, Mrs. Sydney Isaacs, Mrs. Peter Laing, Mrs. Roger Ouimet, Mrs. Lucette Robert, Mrs. Benjamin Robinson, Mrs. John Redmond Roche, Mrs. Duncan Stewart, Mrs. Hugh M. Wallis and Miss Gabrielle Leduc.

(B)

Star - Feb. 11, 1949.

(4)

A GOOD YEAR AT "THE GALLERY"

THE Art Association of Montreal, like almost all other similar organizations, never has had all the money it wanted and needed to increase its collections and expand all the programs through which it has for years contributed to the cultural life of Montreal. But what the Association has sometimes lacked in funds it has always possessed in the loyalty and devotion with which it has been served, ever since its foundation, by many of Montreal's public-spirited citizens. They have given generously, both money and hard work in many directions.

The annual meeting, held this week, is the best proof that the good work is going vigorously ahead. F. Cleveland Morgan, re-elected president, had good news of continued activity and the substantial growth in the last year of the Martin Endowment Fund, which will be of such importance to the Association in the future. The request for more ample support from both the city and the province to which Mr. Morgan referred, is surely deserving of favorable consideration and action by both. The Art Gallery on Sherbrooke street, home of the Association, is an increasingly important centre in the artistic life, not only of Montreal but of Quebec and of Canada. It and what it represents deserves every support from governments and private individuals alike.

(5)

THE ART ASSOCIATION OF MONTREAL
THE MUSEUM OF FINE ARTS

1379 Sherbrooke Street West

will in future be open each

WEDNESDAY NIGHT

FREE ADMISSION 7:00 to 10:00 P.M.

This week: Paintings from Montreal's private collections, the new rooms of old arts of French Canada, and the permanent collections of fine arts.

The museum is also open from Noon to 5:00 P.M. Tuesdays through Fridays, from 10:00 to 5:00 Saturdays, and from 2:00 to 5:00 Sundays and Mondays.

Free admissions all day on Wednesdays, Saturdays and Sundays.

Gazette - Feb. 11th. 1949 ~~28~~ 55

F. Cleveland Morgan Art Museum President

(6)

Extensive re-decoration to the Montreal Museum of Fine Arts was reported by F. Cleveland Morgan

F. CLEVELAND MORGAN

at the annual meeting of the Art Association of Montreal yesterday. Re-elected president of the association, Mr. Morgan announced $85,000 collected or promised for the Martin Endowment Fund during the past year and said that the City of Montreal and the Provincial Government had been petitioned for more ample support. Additional staff was required at the Museum, he added.

The president recorded the death of the following: Harry A. Norton, David W. Parker and Edouard N. P. Cholette, all of whom, he declared, had been generous to the Museum during their lives and had left important sums to the institution in their wills. Mr. Morgan also noted the retirement as honorary treasurer of W. B. Blackader.

Other reports were tabled by Murray W. Chipman, auxiliary advisory board; R. P. Jellett, finance; Dr. Arthur Lismer, educational; Robert T. Davis, Museum director; G. R. Lomer, library. Mr. Morgan read the museum committee report.

Officers are: Honorary president, Dr. C. F. Martin; honorary vice-president, Arthur Browning; president, F. Cleveland Morgan; vice-presidents, R. P. Jellet, Maj.-Gen. E. de B. Panet; honorary treasurer, R. P. Jellett; assistant honorary treasurer, Mostyn Lewis. Raymond Dupuis was added to the council.

(7)

Art Preview

Event for Members Arranged for March 18

THERE will be a preview for members on Friday evening, March 18, at nine o'clock when an exhibition of "American Painting in Our Century" will be officially opened at the Art Association of Montreal by Mr. H. Lawrence Groves, United States Consul General in Montreal.

The exhibition will be held from March 19 to April 10.

This collection of fifty paintings by American artists of established reputation from the first decade of the century to the present was made by the Institute of Contemporary Art in Boston.

56

1929
Star - March 8/

Water Colours From England

Famous Collection At the Art Gallery

THIS week, and unfortunately only until next Sunday evening, there is at the Art Association of Montreal one of the most notable exhibitions that has ever been seen there. The collection of water colours made by the late Sir Hickman Bacon is famous, and nearly two hundred drawings from it have been sent on this American tour. The greatest of the English water-colourists are represented in it, and most of them by outstanding examples of their work.

The style of the eighteenth century is to be seen here in drawings by Hearne and Crome, and in a monochrome landscape by Alexander Cozens, by whom there is only this one drawing; his son, John Robert is better represented by some fine landscapes of Italy and the Tyrol. The greatness of the whole collection depends on the splendid showing of works by Girtin, David Cox, Cotman and De Wint; and there are splendid drawings by all of them. Girtin's "Conway Castle" and "Guisborough Priory" and his stormy view "On the Wharfe" would be remarkable in any collection. The thirty-nine works of Cotman and the thirty-five of De Wint, show their painters at different times of their lives, in finished works and in slight sketches, and nearly all of their best. By David Cox there are a series of grand castles, and a wonderful drawing of shore and sky on Morecambe Bay, as well as some monochrome sketches of places and people.

One early work of Turner, in the eighteenth century manner, is a view of Bath, but most of the eighteen drawings by him are much later. There are grand scenes in France and Switzerland and a number of his amazing sketches, sometimes mere notes, of things seen or imagined. By Ruskin, one of the latest men in this collection there are two sketches, which show him as a faithful follower of Turner. Rowlandson, Fransia, James Holland and William Muller are other eminent water-colourists among the twenty-five whose work is in this great collection. H.P.B.

1

N.Y. Art Critic To Speak Here

S. Bourgeois to Discuss Life of El Greco

Stephan Bourgeois, well-known New York art critic, lecturer and counsel, will speak on El Greco at 5 p.m. tomorrow at the Art Gallery. His talk will be in English, and at 8.30 p.m. Thursday he will speak in French on the transformation of modern imagination in art. Mr. Bourgeois has just written a book on El Greco after 10 years of study on the work, character and personality of the great Spanish artist.

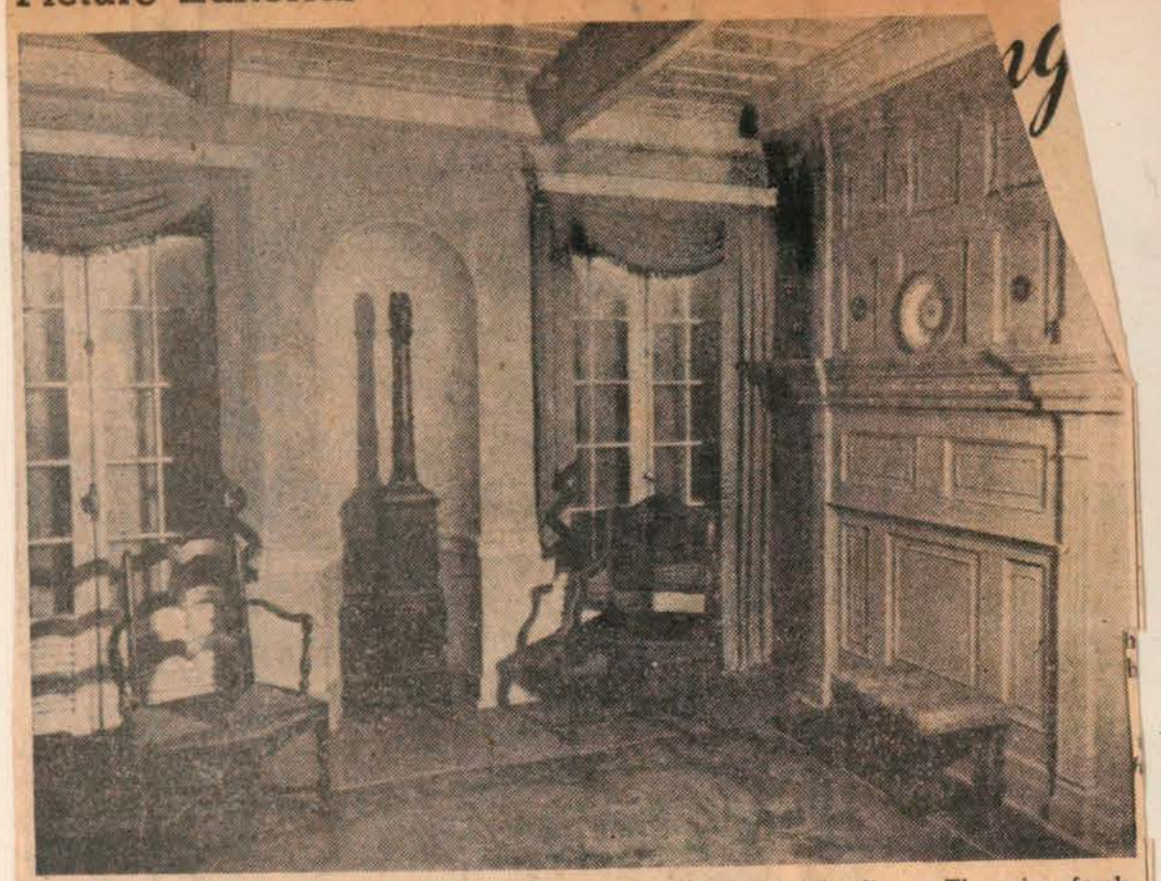
The Art Association of Montreal also announces that effective tomorrow the hours for the gallery will be as follows: from 12 noon until 5 p.m. on Tuesdays, Wednesday, Thursdays and Fridays; from 7 to 10 p.m. on Wednesday evening. There will be no changes for Sunday and Monday when the gallery is open from 2 to 5 p.m., and Saturday from 10 a.m. to 5 p.m.

Admission to the Art Gallery is free on Wednesdays, Saturdays and Sundays, while on other days price of admission to the general public is 25 cents. Montrealers are invited to visit the gallery at all times to see its permanent collection of paintings and other fine arts. Featured this month is an exhibition of paintings from private Montreal collections.

2

(3)

Picture Editorial — Standard Feb. 19, 1949



THIS IS A PICTURE of one of the three new Early Canadian Rooms which have been opened at the Sherbrooke street west gallery of the Art Association of Montreal, now known as the Montreal Museum of Fine Arts. This exhibit is interesting in itself but it is also of special interest as one more demonstration of the new life which has been imbued in the local gallery. There is a freshness of approach and a vigorous activity evident. These things are certain to enhance the public appeal of the museum and in line with this is the extension of visiting hours, notably the opening of the gallery on Wednesday evenings. The officials of the museum and its director merit the thanks of all Montrealers interested in the fine arts.

Un cadeau de Napoléon

February 26 1949

M. ROBERT TYLER DAVIS, directeur du Musée des Beaux-Arts, explique à quelques visiteuses le portrait de jeune homme que l'on voit au fond, et qui est de MURILLO (1617-1682). Le tableau, qui appartient à la famille Van Horne, est un de ceux qui figurent à l'exposition des collections particulières de Montréal, exposition qui se termine demain après-midi. En 1806, Napoléon donna l'oeuvre en cadeau à son beau-fils Eugène de Beauharnais, duc de Leuchtenberg, à l'occasion des noces de ce dernier avec la princesse Augusta-Amélie de Bavière. — (photo Dwight E. Dolan).

(4)

Mysticisme et peinture

February 15 1949

M. Stephen Bourgeois rapproche le Greco des doctrines de son temps.

Le conférencier invité de l'Association des Beaux-Arts était hier après-midi M. Stephen Bourgeois, présenté par le directeur du musée, M. Robert Tyler Davis.

M. Bourgeois a choisi pour sujet de sa conférence le Greco (Domenico Theotocopuli), qu'il étudie depuis quarante ans et sur lequel il publie prochainement un volume. Il rappelle d'abord que Greco fut vite oublié après sa mort:: qu'un prédicant anglais le redécouvre dans les années 1830, que grâce à Stirling Maxwell, la gloire du peintre espagnol d'adoption fait lentement son chemin au siècle dernier. Au début du nôtre pourtant, le Greco reste peu connu. Dès cette époque pourtant, un collectionneur montréalais, William Van Horne, acquiert trois oeuvres du maître, dont une est passée depuis au musée de l'Association des Beaux-Arts.

Le Greco et le milieu religieux

Depuis, sans parler de l'évocation de Maurice Barrès: "Le Greco et Tolède" (1911), les travaux se sont multipliés sur la vie et l'oeuvre du peintre. M. Bourgeois s'efforce de reconstituer pour son auditoire le milieu dans lequel a vécu son héros, en insistant sur les doctrines religieuses. Il illustre la fin de son exposé par la projection de reproductions de tableaux.

Le conférencier cite comme première influence qui s'exerça sur le Greco celle de son île natale, la Crète, dont la lumière, dit-il, a une qualité particulière que l'on retrouve dans certaines oeuvres. Il montre par quelques exemples l'attrait que le réalisme de ses maîtres vénitiens eut d'abord sur le peintre émigré en Italie.

M. Bourgeois souligne les doctrines religieuses pour expliquer en partie l'ascétisme qu'exprime la deuxième manière du Greco, celle qui a retenu davantage l'attention des critiques de notre époque. Il rapproche cet ascétisme des mesures prises par le pape saint Pie V pour rétablir à Rome et dans toute l'Eglise une discipline rigoureuse; des méditations sur la mort que renferment "les Exercices spirituels" de saint Ignace de Loyola.

M. Bourgeois cite aussi les expériences mystiques de saint Jean de la Croix et de sainte Thérèse, réformateurs du Carmel; des "alumbrados" ou illuminés espagnols, qui s'attirèrent les rigueurs de l'Inquisition, qui voyait d'un mauvais oeil les manifestations extraordinaires du sentiment religieux.

En terminant son exposé, M. Bourgeois s'excuse modestement de n'avoir donné qu'un aperçu d'un sujet très riche. Jeudi soir, à 8 h. et demie, il fera une autre conférence, en français cette fois, sur "les Transformations de l'Imagination moderne".

5

Evening Opening Of Art Museum

Star Feb. 24/49

Under the new arrangements, which began last week, the museum of the Art Association, Sherbrooke street, will be open to the public, free, this Wednesday, evening from 7 till 10. All the galleries will be open, with the loan exhibition and the exhibition of pictures by Louise Gadbois and Philip Surrey. At 8.30 in the lecture hall a special Wednesday night event will include the showing of three documentary films, arranged by the ladies committee of the Art Association.

* * *

From tomorrow, February 24th, till the 27th Miss Juliette Gaultier de la Verendrye, an expert on Indian art and folklore, and formerly assistant to Dr. Marius Barbeau at the National Museum, will give a series of talks under the title "Round the Birchbark Wigwam".

6

Eloignement de la réalité

February 18 1949

Conférence de M. Stephen Bourgeois sur l'imagination en peinture.

M. Stephen Bourgeois a fait une conférence hier soir à l'Association des Beaux-Arts, sur "les transformations de l'imagination moderne". Présenté par M. Robert Tyler Davis, directeur du musée, M. Bourgeois parsème son exposé théorique d'anecdotes sur la vie de quelques peintres contemporains et illustre de reproductions de tableaux qu'il commente. Voici un résumé de ses vues.

La fin du moyen-âge voit les villes s'étendre, le commerce se développer; les hommes, à cause du commerce, subissent de plus en plus d'autres influences que celles de leur pays natal. Mais jusqu'au début du siècle dernier, le rythme de la vie reste malgré tout assez lent; l'artiste, comme les autres hommes, se déplace lentement, ses impressions ont le temps du mûrir, les objets absorbent son attention, il leur reste soumis dans une large mesure, même si sa vision les modifie.

Vie de plus en plus séparée de la nature

Mais depuis le progrès de l'industrie sépare de plus en plus l'homme de son milieu naturel; il entasse la population dans les villes, dont certains quartiers font presque entièrement oublier la nature et ses forces. L'homme, au lieu d'arrêter sa vue sur des paysages, circule très vite à travers des constructions de sa propre main. Au lieu de regarder le monde extérieur comme une chose distincte de lui, pleine de mystère, il n'en retient que des objets à utiliser selon son gré.

C'est ainsi que M. Bourgeois explique que de nombreux peintres, au lieu de prendre la réalité pour modèle, la décomposent et n'en retiennent que quelques éléments, qu'ils recomposent selon leur fantaisie. Il prend pour exemple de cette tendance Pablo Picasso: sur la vie et les procédés de cet artiste, il renvoie au livre récent de Jame Sabarthès, en notant qu'aucun peintre peut-être n'a provoqué tant de commentaires.

L'expression d'une époque instable

Le conférencier, montrant des reproductions de portraits par David et Ingres, explique qu'en dépit des époques agitées où ces oeuvres ont été peintes, elles respirent l'équilibre, une certaine confiance à l'homme, dont le visage est respecté; encore à la fin du siècle dernier, le peintre peut faire exprimer à son modèle la tristesse ou le doute, mais sans pour cela en altérer complètement les traits. C'est à notre siècle qu'il est réservé de voir l'artiste détruire la figure des personnages, l'aspect des objets, pour reconstruire un monde différent de celui que la vie offre à nos yeux, et pour ainsi dire traduire le scepticisme, le trouble d'une époque où tout est remis en question. C'est encore Picasso que le conférencier choisit comme exemple le plus frappant de cet esprit; il rappelle quelques-uns des nombreux changements de manière de ce peintre.

Il cite l'article où en 1921 le psychologue suisse C.-J. Jung concluait des tableaux de Picasso à la double personnalité de l'auteur. Sans se rallier à cette interprétation, le conférencier n'en voit pas moins dans certains tableaux contemporains le signe du profond malaise de notre époque.

(1)

Le progrès d'un musée

(3)

L'Art Association demande l'appui des gouvernants et du public

February 11 1949

L'assemblée annuelle de l'Art Association de Montréal a eu lieu hier soir, au musée, 1379 ouest, rue Sherbrooke. Les membres ont entendu le rapport annuel du président, M. F. Cleveland Morgan. Celui-ci rappelle les améliorations apportées au musée, le renouvellement de l'éclairage, l'aménagement de nouvelles salles d'exposition au sous-sol.

Comme le musée est ouvert à tous les citoyens, M. Morgan souhaite que le gouvernement provincial et l'administration municipale le subventionnent davantage. En rappelant les membres de l'association morts depuis un an, il cite leurs dons, leurs prêts au musée; il espère que d'autres suivront leur exemple de générosité, afin que le musée vive. M. Morgan présente un rapport particulier sur la bibliothèque et ses acquisitions; à cette occasion, il répète son appel aux donateurs.

Volonté d'initiative

M. Morgan promet de poursuivre les initiatives de l'an passé, et termine son discours en affirmant que mieux vaut courir des risques que s'enliser dans la routine. M. R. P. Jellett, trésorier de l'association, présente ensuite les comptes de l'année; il fait observer un déficit, et formule les mêmes voeux que le président, quant aux subventions officielles et aux dons des particuliers.

M. Murray Chipman, président du comité consultatif, rappelle brièvement le travail de celui-ci, félicite le comité auxiliaire féminin, en particulier d'avoir organisé l'exposition en cours des tableaux de collections particulières. Sur la proposition de MM. Morgan et Chipman, l'assemblée ratifie l'élection d'un nouveau conseiller: M. Raymond Dupuis.

M. Robert Tyler Davis, directeur du musée, passe en revue les expositions de l'année, souligne les efforts faits pour améliorer la présentation des collections permanentes du musée. M. Arthur Lismer, directeur des cours, donne quelques aperçus sur ceux-ci; il fait observer que plusieurs tendent à développer le goût et la curiosité des élèves, plutôt qu'à en faire des artistes de métier.

Après quelques explications de M. John Marler, l'assemblée adopte sans discussion un règlement autorisant le conseil à modifier les règlements, à en adopter de nouveaux, sous réserve de l'approbation des membres à une assemblée ultérieure.

Une représentante de la Federation of Canadian Artists remercie l'association d'ouvrir plus largement ses portes aux jeunes peintres du pays, par exemple de leur réserver une salle spéciale.

Pour cette année, le Dr C. F. Martin reste président honoraire; M. Arthur Browning devient vice-président honoraire à la place de M. Robert W. Reford, démissionnaire. Le conseil actif se compose comme suit: MM. F. Cleveland Morgan, président; vice-présidents, M. Arthur Browning et le général E. de B. Panet; trésorier, M. R. P. Jellett.

Portraits nuancés, rivières et forêts

February 11 1949

On sait que le musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, consacre sa douzième salle aux oeuvres des peintres canadiens contemporains. C'est là qu'ouvre aujourd'hui l'exposition des tableaux de Mme Louise Gadbois et de M. Philip Surrey.

L'art de Mme Gadbois a toujours été discret et nuancé. Ses derniers portraits témoignent des mêmes qualités; il semble que le peintre fouille maintenant l'expression davantage, en gardant sa préférence pour les attitudes réfléchies. La touche est légère, la facture est soignée mais sans que le spectateur ait l'impression d'un effort trop appuyé. Il se voit au contraire devant des peintures où tout respire l'aisance, la maîtrise des moyens.

(5)

M. Philip Surrey expose des scènes des rivières et des bois, mais sans quitter entièrement les restaurants, les lieux de la ville où il nous promenait lors de ses premières oeuvres. On remarque chez lui un coloris plus clair; les ombres épaisses qui déparaient certaines toiles sont disparues. M. Surrey s'astreint rarement à creuser le détail des visages; c'est l'effet d'ensemble qu'il recherche.

L'exposition est ouverte au public jusqu'au 10 mars.

François Gagnon.

Les conditions du Salon du printemps

February 12, 1949

Le soixante-sixième Salon du printemps de l'Art Association sera ouvert au public du 20 avril au 15 mai 1949. Voici les conditions auxquelles les artistes peuvent y exposer. 1) Les oeuvres doivent être livrées au musée le 28 mars au plus tard. 2) Les travaux admis sont les suivants: a) peintures à l'huile, à la détrempe, gouaches, pastels, aquarelles, b) dessins, gravures; c) sculptures.

(6)

3) Peintures, gravures et dessins doivent être encadrés; les dimensions ne doivent pas dépasser 15 pieds de superficie. L'exposant est prié d'ôter du cadre tout crochet ou fil. 4) Chaque artiste peut présenter trois oeuvres, dont deux au maximum seront acceptées. 5) Les oeuvres doivent avoir été exécutées depuis trois ans, et n'avoir figuré à aucune autre exposition importante de Montréal. 6) Les envois se font aux frais de l'exposant, de même que le retour.

7) Il y a deux jurys, l'un composé de M. Robert W. Pilot, Adrien Hébert, Harold Beament, tous trois de l'Académie royale canadienne; l'autre de M. John Lyman, Mme Marian Scott, M. Guy Viau. Les artistes indiqueront le jury de leur choix. La décision du jury est irrévocable. Les envois acceptés ne peuvent être retirés. L'artiste est averti de la décision du jury. 8) L'Art Association prend toutes les précautions requises, mais n'assure pas les envois contre les accidents, le feu, le vol.

Quatre prix sont offerts: deux de $100 pour l'aquarelle, deux de $150 pour la peinture. Chaque jury décernera un prix dans chaque catégorie. Pour tous autres renseignements, s'adresser à Mme A. R. Miller, secrétaire de l'Association.

Au musée des Beaux-Arts

February 24 1949

Voici l'un des portraits qu'expose Mme Louise Gadbois à la douzième salle du musée des Beaux-Arts, 1379 ouest, rue Sherbrooke. Il s'intitule: "La femme aux zinnias". On sait que le musée met cette salle à la disposition des peintres montréalais. M. Philip Surrey y montre ses oeuvres à côté de celles de Mme Gadbois, jusqu'au 10 mars.

(8)

LA PATRIE, VENDREDI 11 FEVRIER 1949

A la Galerie des Arts

(9)

Le président, le conseil et le comité féminin du Musée des Beaux Arts de Montréal ont reçu, mercredi soir, à la Galerie des Arts, à l'occasion de l'ouverture de l'exposition des tableaux provenant de collections privées et de pièces canadiennes et pour marquer l'inauguration du salon d'artisanat canadien-français. M. F.-Cleveland Morgan, président, et Mme Morgan, M. R.-P. Jellett, vice-président et trésorier honoraire, et Mme Jellett, le major-général E. de B. Panet, vice-président, et Mme Panet, Mmes Anson McKim et Roméo Boucher, vice-présidentes conjointes du comité féminin accueillaient les invités. Parmi les autres membres de l'organisation, on re-

par M. l'abbé André LaBossière, frère de la mariée. Après une réception, M. et Mme Ménard partirent pour la Floride.

A la Galerie des arts

(2)

February 14 1949

M. Stephen Bourgeois, critique d'art de New-York, donnera une conférence aujourd'hui, à 5 h. p.m., à la Galerie des arts de la rue Sherbrooke ouest. Il y parlera, en anglais, d'El Greco. Jeudi soir, le 17 février, à 8 h. 30 p.m., il prononcera une causerie en français sur la transformation de l'imagination moderne dans l'art.

M. Bourgeois fut l'un des premiers à exposer à New-York Cézanne, Van Gogh et autres modernes. Il vient de terminer un livre sur El Greco, après dix années d'études approfondies sur les travaux et la personnalité du grand artiste espagnol.

A partir de demain, le 15 février, la Galerie des arts ouvrira ses portes de 12 h. à 5 h. p.m. les mardis, mercredis, jeudis et vendredis, et de 7 h. à 10 h., le mercredi soir. Les samedis, dimanches et lundis, les heures restent les mêmes, soit de 10 h. a.m. à 5 h. p.m. le samedi, et de 2 h. à 5 h. p.m. le dimanche et le lundi. L'entrée est libre tous les mercredis, samedis et dimanches.

La Galerie des arts présente ce mois-ci une exposition des plus belles toiles appartenant à des collections locales privées. De plus, les visiteurs peuvent y admirer ses collections permanentes de peintures et objets d'art.

LE CANADA — MONTREAL,

VENDREDI 11 FEVRIER 1949

(4)

A la Galerie des Arts

Le président, le conseil et le comité féminin du Musée des Beaux-Arts de Montréal ont reçu, mercredi soir, à la Galerie des Arts, à l'occasion des tableaux provenant de collections privées et de pièces canadiennes et pour marquer l'inauguration du salon d'artisanat canadien-français. M. F.-Cleveland Morgan, président, et Mme Morgan, M. R.-P. Jellett, vice-président et trésorier honoraire, et Mme Jellett, le major-général E. de B. Panet, vice-président, et Mme Panet, Mmes Anson McKim et Roméo Boucher, vice-présidentes conjointes du comité féminin, accueillaient les invités. Parmi les autres membres de l'organisation, on remarquait: Mmes J.-O. Asselin, M.B.E., Alton Goldbloom, Stirling Maxwell, William-C. Van-Horne, vice-présidentes, Mmes Robert Choquette, A.-T. Galt Durnford, W.-J.-S. Evans, Roland Bock, Duncan Hodgson, Maurice Hudon, Sydney Isaacs, Peter Laing, Roger Ouimet, Lucette Robert, Benjamin Robinson, John-Redmond Roche, Duncan Stewart, Hugh-M. Wallis et Mlle Gabrielle Leduc.

* * *

(7)

LA PATRIE, SAMEDI 5 FEVRIER 1949

Trois salons du Canada français au musée d'art

L'Art Association de Montréal inaugurera la semaine prochaine trois salons consacrés à l'art canadien-français. Il y aura le salon seigneurial, le salon bourgeois, et le salon dit des fermiers.

Chaque élément utilisé est authentique et de qualité. C'est grâce à la générosité d donateurs que le musée de la rue Sherbrooke est en mesure d'offrir ainsi ces exemplaires de meubles, argenteries, peintures et autres oeuvres du Canada français. Ces salons sont installés au premier plancher du musée.

(10)

LA PRESSE, MONTREAL, JEUDI 10 FEVRIER 1949

A la Galerie des Arts

—Le président, le conseil et le comité féminin du Musée des Beaux-Arts de Montréal ont reçu, hier soir, à la Galerie des Arts, à l'occasion de l'ouverture de l'exposition des tableaux provenant de collections privées et de pièces canadiennes et pour marquer l'inauguration du salon d'artisanat canadien-français. M. F.-Cleveland Morgan, président, et Mme Morgan, M. R.-P. Jellett, vice-président et trésorier honoraire, et Mme Jellett, le major-général E. de B. Panet, vice-président, et Mme Panet, Mmes Anson McKim et Roméo Boucher, vice-présidentes conjointes du comité féminin, accueillaient les invités. Parmi les autres membres de l'organisation, on remarquait: Mmes J.-O. Asselin, M.B.E., Alton Goldbloom, Stirling Maxwell, William-C. Van-Horne, vice-présidentes, Mmes Robert Choquette, A.-T. Galt Durnford, W.-J.-S. Evans, Duncan Hodgson, Maurice Hudon, Sydney Isaacs, Peter Laing, Roger Ouimet, Lucette Robert, Benjamin Robinson, John-Redmond Roche, Duncan Stewart, Hugh-M. Wallis et Mlle Gabrielle Leduc.

(69)

LA PRESSE, MONTREAL, VENDREDI 11 FEVRIER 1949

Le progrès d'un musée

L'Art Association demande l'appui des gouvernants et du public

L'assemblée annuelle de l'Art Association de Montréal a eu lieu hier soir, au musée, 1379 ouest, rue Sherbrooke. Les membres ont entendu le rapport annuel du président, M. F. Cleveland Morgan. Celui-ci rappelle les améliorations apportées au musée, le renouvellement de l'éclairage, l'aménagement de nouvelles salles d'exposition au sous-sol.

(1)

Comme le musée est ouvert à tous les citoyens, M. Morgan souhaite que le gouvernement provincial et l'administration municipale le subventionnent davantage. En rappelant les membres de l'association morts depuis un an, il cite leurs dons, leurs prêts au musée; il espère que d'autres suivront leur exemple de générosité, afin que le musée vive. M. Morgan présente un rapport particulier sur la bibliothèque et ses acquisitions; à cette occasion, il répète son appel aux donateurs.

Volonté d'initiative

M. Morgan promet de poursuivre les initiatives de l'an passé, et termine son discours en affirmant que mieux vaut courir des risques que s'enliser dans la routine. M. R. P. Jellett, trésorier de l'association, présente ensuite les comptes de l'année; il fait observer un déficit, et formule les mêmes voeux que le président, quant aux subventions officielles et aux dons des particuliers.

M. Murray Chipman, président du comité consultatif, rappelle brièvement le travail de celui-ci, félicite le comité auxiliaire féminin, en particulier d'avoir organisé l'exposition en cours des tableaux de collections particulières. Sur la proposition de MM. Morgan et Chipman, l'assemblée ratifie l'élection d'un nouveau conseiller: M. Raymond Dupuis.

M. Robert Tyler Davis, directeur du musée, passe en revue les expositions de l'année, souligne les efforts faits pour améliorer la présentation des collections permanentes du musée. M. Arthur Lismer, directeur des cours, donne quelques aperçus sur ceux-ci; il fait observer que plusieurs tendent à développer le goût et la curiosité des élèves, plutôt qu'à en faire des artistes de métier.

Après quelques explications de M. John Marler, l'assemblée adopte sans discussion un règlement autorisant le conseil à modifier les réglements, à en adopter de nouveaux, sous réserve de l'approbation des membres à une assemblée ultérieure.

Une représentante de la Federation of Canadian Artists remercie l'association d'ouvrir plus largement ses portes aux jeunes peintres du pays, par exemple de les réserver une salle spéciale.

Pour cetie année, le Dr C. F. Martin reste président honoraire; M. Arthur Browning devient vice-président honoraire à la place de M. Robert W. Reford, démissionnaire. Le conseil actif se compose comme suit: MM. F. Cleveland Morgan, président; vice-présidents, M. Arthur Browning et le général E. de B. Panet; trésorier, M. R. P. Jellett.

LE DEVOIR, MONTREAL, JEUDI 10 FEVRIER 1949

Initiative féminine dans le domaine des beaux-arts

Première manifestation du nouveau Comité féminin du Musée des Beaux-Arts de Montréal: l'inauguration d'une exposition de tableaux appartenant à des collectionneurs montréalais — Le musée inaugure en même temps trois pièces consacrées à l'ancien art décoratif canadien

(2)

Prompt à se mettre à la besogne, le Comité féminin du Musée des Beaux-Arts de Montréal, de fondation toute récente, a déjà organisé une exposition de tableaux inaugurée officiellement hier soir et dont l'inspiration est des plus heureuses: faire connaître au grand public les richesses des collections privées qui existent à Montréal. Cette exposition, qui durera du 10 au 27 février, comprend des oeuvres, originaux et copies, de Canaletto, Rembrandt, Ruisdaël, Constable, Reynolds, Raeburn, Monticelli, Monet, Boudin, Daumier, de la Tour Breughel, Cézanne, Modigliani, Gaugin, etc., etc.

Les généreux Montréalais qui ont bien voulu prêter des spécimens de leurs collections sont: M. et Mme M. Chipman, Dr W. W. Chipman, Mme Graham Drinkwater, M. H. R. Drummond, M. François Dupré, M. Oscar Federer, M. Ed. Greenshields, M. G. W. S. Henderson, Mlle Olive Hosmer, Mme F. N. G. Johnson, Dr et Mme Charles F. Martin, Mme Edward Maxwell, Mme J. Cecil McDougall, Mme W. R. Millar, M. F. Cleveland Morgan, M. G. A. Morris, M. et Mme P. F. Osler, Mme R. McD. Paterson, M. et Mme L. V. Randall, Mme R. Wilson Reford, le commandant d'escadre et Mme Georges Roy, M. et Mme Hugo Simons, M. et Mme Murray Vaughan, M. R. Van Der Walde, Mme Forbes Angus, M. W. F. Angus, M. Arthur Browning.

Le Musée inaugurait également hier trois salles entièrement décorées et meublées dans la note ancienne de l'art canadien de l'autre siècle. Une nouvelle galerie expose aussi des articles de l'artisanat et des métiers d'autrefois.

Un compte rendu de l'exposition proprement dite paraît en page des beaux-arts.

Le comité féminin qui a organisé cette magnifique exposition est présidé conjointement par Mmes Roméo Boucher et Anson McKim et se compose de Mmes J.-O. Asselin, Alton Goldbloom, Stirling Maxwell, E. de B. Panet, et William C. Van Horne, vice-présidentes; de Mmes Robert Choquette, A. T. Galt Durnford, W. J. S. Evans, Duncan Hodgson, Maurice Hudon, Sydney Isaacs, Peter Laing, Roger Ouimet, Lucette G. Robert, Benjamin Robinson, John Redmond Roche, Duncan Stewart, Hugh M. Wallis et Mlle Gabrielle Leduc.

LA PRESSE, MONTREAL, VENDREDI 11 FEVRIER 1949

De Brueghel à notre temps

Beaux tableaux de collections privées à l'Art Association

(4)

Le musée de l'Art Association, 1379 ouest, rue Sherbrooke, s'est constitué en grande part grâce aux dons de quelques collectionneurs. Une des expositions mémorables du passé fut celle qui révéla au public les richesses de la collection Van Horne, dont quelques pièces sont depuis restées au musée. Le comité féminin du musée vient de recourir encore une fois aux collectionneurs, qui lui ont fourni cinquante-huit tableaux des écoles les plus diverses. Le public pourra les voir jusqu'au 27 du mois.

M. Robert Tyler Davis, directeur du musée, et ses aides, les ont disposés avec goût dans deux grandes salles de l'étage supérieur, dont on vient de rafraîchir les murs. Les oeuvres sont ainsi présentées dans un cadre frais, sous un excellent éclairage. Quelques meubles anciens jettent une note intime, rappellent, même si ce n'est que de loin, le décor dans lequel figurent ordinairement les tableaux offerts à la curiosité du public.

Nos lecteurs trouveront au catalogue les noms des personnes qui ont aimablement prêté leurs trésors. Une énumération serait longue et sèche, à la fois; citons seulement quelques-unes des oeuvres, pour donner une idée de la variété de l'ensemble.

Ecole flamande

Commençons par le plus ancien, le "Portrait d'un Etudiant" de Quentin Metzys (ou Matsys), aux traits nobles, fermes et méditatifs. De l'autre côté, "la Rixe" de Brueghel le Vieux nous montre des paysans allant à leurs occupations tandis que des voisins moins travailleurs se menacent de leurs outils. Les amateurs en remarqueront la grande finesse de détails, de même que dans un tableau d'esprit tout différent, le portrait de femme de Gérard Terborch. Rembrandt contribue à l'exposition un autre portrait de femme, aux traits délicats.

Une oeuvre très originale

"La Mère et l'enfant", de Georges de la Tour, retient l'attention par la perfection de la facture, la richesse et l'originalité du coloris, l'expression touchante. Salomon van Ruysdael anime des nuages d'un mouvement élégant et large au-dessus de la Spaarne et de Harlem.

Des portraits de Raeburn et Reynolds rappellent l'art poli et réservé des portraitistes anglais du dix-huitième siècle, Bonington éclaire des rues normandes d'une vive lumière, que l'on retrouve, plus douce, dans "Une vue de la cathédrale de Salisbury", par Constable.

"La Femme à la fontaine", "la Petite Curieuse", de Corot, respirent la gravité, la rêverie au milieu des occupations champêtres. Deux marines d'Eugène Boudin rappellent l'époque lointaine où les citadins en villégiature gardaient des toilettes fort compliquées jusque sur la plage.

Impressionnistes

Une "Pastorale" d'Adolphe Monticelli témoigne du feu avec lequel ce peintre fait chatoyer les couleurs. C'est la lumière qui éclate sur "les Falaises d'Etretat", "le Jardin de Giverny", de Monet; Camille Pissarro recompose "le Pont Royal" de nombreux points de couleur.

Les visiteurs qui souhaitent retrouver en peinture les tons naturels des fruits et des fleurs s'arrêteront aux bouquets de fleurs de Fantin-Latour, aux fruits de Gustave Courbet. Aux amateurs de satire, conseillons une aquarelle de Daumier: "les Critiques", ou deux portraits d'un Allemand contemporain, Otto Dix, qui représente avec un réalisme appuyé la dureté et l'astuce. Du cubisme, Fernand Léger nous apporte deux aquarelles, qui gardent plusieurs éléments figuratifs. Une seule sculpture, d'un Allemand contemporain. Lehmbruck, connu aussi comme graveur: "la Baigneuse".

Au foyer des ancêtres

Le directeur du musée a employé une grande salle du sous-sol à reconstituer le décor de la vie d'autrefois, chez les Canadiens français; il a divisé un côté de la salle en trois chambres: de ferme, de manoir, de maison bourgeoise. Evidemment les chambres sont un peu plus petites que nature, mais les divers objets anciens qui y figurent sont assez bien choisis pour donner l'illusion de la réalité; c'est tout ce que peut jamais donner un travail d'histoire. De l'autre côté sont réunis des portraits du début du dix-neuvième siècle, des argenteries légèrement antérieures, de Ranvoyzé par exemple.

Une autre salle du sous-sol rassemble maintenant une assez riche collection de tissus et de poteries du Pérou, de sculptures de l'Afrique noire. Les tissus péruviens sont d'une ornementation complexe et savante; les poteries sont d'une exécution achevée; les sculptures nègres, de bois ou de bronze, témoignent d'une imagination débordante.

(5)

Spring Show Entries Facing Stern Tests

Gazette 3/12/49

Juries Aiming at Higher Standards Cite Movement for Smaller Exhibitions

There will doubtless be plenty of disappointments, but the shock of last year will be absent when the juries of selection have completed their tasks of appraising the entries for the 66th Annual Spring Exhibition of the Art Association of Montreal. A higher artistic standard is being aimed at according to a press release from the Association which, attributed to the chairmen of the juries, points out the growing movement for smaller shows of better quality and cites recent examples of this practice. The Ontario Society of Artists, now holding its show in Toronto, accepted 87 works of the 1,000 entered, while in a regional exhibition of the Corcoran Gallery in Washington the jury accepted about 20 examples of 1,000 submitted. What happened here last year seems to have set up a permanent bitterness in quite a few who like to paint. This year, quite apart from the announced intentions of the juries, it is amply clear that only the best will have a chance of survival. The conditions definitely suggest this—number of submissions reduced to three, with maximum acceptance of two, the works must have been done within the past three years and not shown in a major exhibition in Montreal, and "one large and one small gallery will be made available for the works accepted by each jury". Section B of the entry form must be in the possession of the Art Association not later than March 21, and the A section must be affixed to the back of the frame of the work which must be delivered to the Art Association of Montreal, 1379 Sherbrooke street west, not later than March 28. Those entering works must indicate before which jury they want their work to go for judgment. Jury No. 1 is composed of Robert W. Pilot, R.C.A., chairman; Adrien Hebert, R.C.A., and Harold Beament, R.C.A. Jury No. 2 is formed of John Lyman, chairman; Marian Scott and Guy Viau. The exhibition will be held from April 20 to May 15.

ART ASSOCIATION OF MONTREAL • 1379 SHERBROOKE ST. W.

MUSEUM OF FINE ARTS

INVITES YOU TO

— WEDGWOOD – A LIVING TRADITION:
An exhibition of several centuries of pottery - Nov. 6 to Jan. 2

— ITS ORIENTAL COLLECTIONS:
Newly installed galleries of superb oriental objects

— BECOME A MEMBER – CALL PL. 8706
The support of cultivated citizens is vital.

Printed by TYPO-PRESS, 600 East, Legendre St., Montreal 12, Que.

Programme Notes of the Little Symphony
Jan. 1949

(6)

Two 'One Man' Shows At Art Associaton

Philip Surrey and Louise Gadbois are exhibiting their paintings in one of the upper galleries of the Art Association of Montreal. Surrey besides some drawings of street scenes with figures, cafe interiors and taverns, has an interesting group of landscapes, good in arrangement and sound in color — Orford Lake figures, and boats and figures add interest to "Fergusor's Rock." There are variants of Mont Chagnon, showing the height above a stream, and he is effective in some interiors with figures, such as "The French Novel", "Evening in the Country" and "The Letter". Two figures resting after swimming and a girl in a chair reading are good outdoor subjects.

Louise Gadbois shows some portraits, including one of Victor Barbeau, a Charlevoix Landscape with grain in stook, a road, a glimpse of water and distant hills, a still life of dead birds and some excellently painted fruit in "La Table". Her painting of incidental flowers in some of her figure compositions is capitally done.

THE MONTREALER OCTOBER 1948

61

"Canadian Designs For Everyday Living"

Currently on view in the Galleries of the Art Association.

THIS exhibition was prepared by the National Gallery of Canada in co-operation with the School of Architecture, University of Toronto, for the purpose of bringing to the public an understanding of the urgent reasons why more attention and encouragement should be paid to our newest Canadian profession, that of the industrial or product designer.

These reasons are: First — to help us achieve a level of quality in Canadian product design equal to the best of contemporary international standards. Second — to conserve much-needed American dollars, as many fees, payable in American funds, are now going to American designers, or to American firms for original designs, or for the rights to use existing designs in Canada. Third — to prevent the loss of Canadian talent to the United States.

The exhibition will remain open through October 17th.

1

Above: Living room furnished with all-Canadian designs, some already on the market, others in the experimental stage. The lamp, the latest in fixtures, was designed by a Winnipeg firm, Lighting Materials Ltd. The furniture is by the staff designers of two of our principal furniture firms, Imperial Ratten, Stratford, and Snyder's Ltd., Montreal, with the exception of the armchair which is an experimental model in moulded plywood and foam rubber by Harold Hicks of Ottawa. It was arranged to show the creative possibilities inherent in the use of Canadian talent in product design.

At left: The study, seen here from a corner of the living room, was designed by George Englesmith of the School of Architecture, University of Toronto. The desk and unit cabinets are made of Canadian birch and cedar plywoods. The side-chair is the first of its kind, being moulded entirely from laminations of plastic resins and cotton sheets, as an experimental design, by the National Research Council of Canada. The waste-paper basket is by Steel Equipment Ltd., Ottawa; the table lamp, by Crown Lamp Co., Brantford.

Explanations of the purpose of sectional or unit furniture in modern design, the story of the teaching of product design in Canada, and the use of Canadian designers is given on the novel hand-rails made to go with the exhibition.

Gazette March 10, 1949

2

MUSEUM OF FINE ARTS

The Art Association of Montreal

1379 Sherbrooke St. West

OPEN TO-NIGHT

Last evening to see the famous Bacon collection of English watercolours.

Sound and colour film programme.

OPEN 7:00 to 10:00 P.M. **ENTRANCE FREE**

3

American Paintings Coming to Montreal

American Painting in our Century is the title given a collection of works gathered by the Institute of Contemporary Art of Boston which will be formally opened in the galleries of the Art Association of Montreal by H. Lawrence Groves, United States Consul General in Montreal, on Friday evening. Following this preview for members, the show will remain on view until April 10. The paintings are said to represent art currents in the United States from the period of John Sloan, George Luks and others down to the work of Grant Wood, Feininger, Levine, Grosz and Rattner to mention a few. On March 21, at 8.30, James S. Plaut, director of the Institute of Contemporary Art in Boston, is to give an address in conjunction with this exhibition.

❖ ❖ ❖

Drawings by Children

The Lecture Hall is far from dull for there is much gay color in the items done by children up to 14 years of age sponsored by La Bibliotheque des Enfants. The work is by youngsters coming to its library in Hochelaga as well as to the library in Rosemount which the association maintains jointly with the Montreal Children's Library. The subject matter generally follows the usual lines, but there are some ambitious examples such as a Crucifixion, the Flight into Egypt and a Last Supper. There are evidences of originality and imagination and in the main the children reflect credit on their instructors — Miss Irene Senecal, professor at the Ecole des Beaux-Arts and member of the Catholic School Commission, and Miss Louise Barette, teacher of the Catholic School Commission and graduate of the Beaux-Arts.

Star March 12, 1949

1949 Exposition Hostess

4

MRS. R. E. STAVERT, president of the Montreal Children's Library, who will receive the Hon. Omer Cote and Mrs. Cote, His Worship the Mayor of Montreal and Mrs. Houde tomorrow afternoon at the opening of La Bibliotheque des Enfants' exposition at the Art Gallery. Mrs. Stavert will receive with Mrs. Suzanne Goyette, Mrs. E. de B. Panet and Mrs. Romeo Boucher.

Enfin un toit pour l'Art à Montréal

MONTREAL entrevoit enfin d'être doté d'une salle de concert digne de son expansion, digne de son titre de métropole du pays, et dire qu'il se trouve des groupements et des individus assez peu conséquents pour tenter de bloquer le projet. On se chicane sur le site. La ville est prête à céder un grand terrain sur la Ferme Fletcher et on le refuserait? C'est le seul endroit logique pour une salle de concert et un théâtre à Montréal. Ceux qui ont des autos nous comprennent car toute salle de concert doit être pourvue des facilités les plus grandes de stationnement de voitures et de dégagement rapide de ces voitures.

L'ENDROIT choisi par le président du Comité exécutif, M. J.-O. Asselin, est logique et pratique. Cet endroit permettra en tous sens la venue et le dégagement des voitures des quartiers résidentiels. Pourquoi les musicophiles et amateurs de manifestations artistiques seraient-ils obligés de redescendre dans le quartier des affaires pour aller se reposer en goûtant l'Art ? D'autant que l'ambiance du site choisi est propice à l'élévation de l'esprit, face à la verdure du Mont-Royal en été. De plus et ce n'est pas le moindre argument en faveur de ce site, les vastes terrains qui environneront la salle permettront en été par un système de haut-parleurs de quadrupler les possibilités d'audition, pour ceux qui n'auraient pu trouver place pour les grandes manifestations et festivals.

UNE telle salle de concert constituerait un attrait touristique de premier ordre. Le manque de salle de concert appropriée a certes retardé de plusieurs années le développement théâtral et musical à Montréal.

IL est donc temps que les Montréalais secouent leur apathie en ce sens et surtout qu'on n'aille pas entraver un si beau projet pour des questions d'intérêt personnel qui n'entrent nullement en ligne de compte avec les besoins du bien commun.

UN autre Festival dramatique est terminé : les honneurs ont été distribués au mérite par un juge dont on n'a pas eu raison de douter quant à l'impartialité et la compétence. Cependant il est bien permis, semble-t-il, de formuler des souhaits pour le prochain festival. Ne pourrait-on pas cette fois nommer un juge français bilingue quitte à revenir l'année suivante à un juge anglais bilingue ? Les troupes qui se dépensent pour monter un spectacle souvent à grands frais, méritent que le juge qu'on leur propose pourra saisir la moindre nuance de leur interprétation, la moindre subtilité du texte. Le juge doit donc être également versé dans les deux langues. Rares sont les bilingues parfaits quoi qu'on en dise. L'idéal serait, croyons-nous, d'avoir trois juges, un anglais, un français et un autre bilingue. Ce triumvirat assurerait le maximum de satisfaction aux uns et aux autres. Deux et trois têtes valent souvent mieux qu'une, dit l'adage.

QUANT au Festival qui vient de se terminer, nous avons raison de croire que M. Speaight a fait tout son possible pour rendre justice aux compétiteurs et son choix prouve qu'il fut consciencieux. Le Festival est une excellente chose pour faire se mouvoir ici les choses du théâtre. Mais il ne faudrait pas en rester là. Le Festival doit nous conduire à ouvrir enfin des cours d'art dramatique au Conservatoire. On nous assure que la chose se fera incessamment. De plus le Festival doit susciter des vocations de dramaturges. Le théâtre grâce à la télévision a un bel avenir devant lui. Aux dramaturges de s'en aviser.

LA PATRIE

Dimanche, 13 mars 1949

ration officielle.

Lorsque la collection fut montrée pour la première fois à Boston, la presse américaine manifesta un intérêt considérable et de grandes revues comme, par exemple, "Life", en reproduisirent plusieurs oeuvres.

Il a été annoncé aussi qu'une exposition spéciale se tiendra au Musée du 12 au 27 mars, où seront montrés quelque 150 dessins d'enfants qui suivent des cours sous les auspices de la Bibliothèque des Enfants.

L'exposition des oeuvres de Louise Gadbois et Philip Surrey qui se tient actuellement, se prolongera jusqu'au 17 mars.

L'art américain moderne à la Galerie des Arts

L'une des plus remarquables collections de peinture américaine contemporaine, qu'a réunie l'Institut des Arts Contemporains de Boston sera exposée au Museum of Fine Arts, 1379 ouest, rue Sherbrooke, du 19 mars au 10 avril. Montréal est la seule ville du Canada où cette exposition aura lieu. Le vernissage de l'exposition, auquel sont conviés les membres de l'Art Association of Montreal, se tiendra le 18 mars. Le Consul général des Etats-Unis à Montréal, M. H. Lawrence Groves, officiera à l'inaugu-

Children M... Modernist Art

An exhibition opened at the end of the week at the Art Association of Montreal shows pictures made by children at the Bibliotheque des Enfants, which provides its clients with painting materials as well as books. These cover the walls of the lecture room with plenty of good strong colour; and several of the exhibits, in a quite modernist style, are as good as some of the works shown by older people in other exhibitions.

Some of these paintings are evidently portraits of friends; but subjects have been set to the children and they have been left to illustrate them in their own way. The results show quite a lot of imagination and occasionally good ideas of drawing; and the best work is not all done by the oldest children. The ages of the exhibitors run up to fifteen, and some of the best work has been done by children of seven years; and all through the collection it is pleasantly evident that while the painting is done seriously, it is play and not work.

Comment les enfants refont la réalité

March 12, 1949

Le musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, montre dans sa salle de conférences, jusqu'au 27 mars compris, les dessins et gouaches réunis par la Bibliothèque des Enfants, à ses filiales d'Hochelaga et de Rosemont.

Les jeunes artistes sont âgés de 5 à 15 ans. Mlles Irène Sénécal et Louise Barette, diplômées de l'Ecole des Beaux-Arts de la rue Saint-Urbain, les dirigent dans leurs efforts, mais ne peuvent leur donner de cours réguliers. Les petits abonnés ne vont pas aux bibliothèques à jour fixe; quelques-uns, outre leurs devoirs scolaires, doivent aider leur famille, par exemple en remplissant u nemploi aux heures de loisir.

L'exposition témoigne que malgré toutes ces difficultés, les enfants trouvent encore le loisir de laisser travailler leur imagination, non sans d'ailleurs retenir de nombreux éléments de leur vie ou des images qu'on leur propose. Rares sont ceux qui composent leurs petits tableaux de figures géométriques ou sans aucun rapport avec leur ambiance.

D'autre part ils ne s'astreignent à copier ni les formes ni les couleurs; quelques-uns, par exemple celui qui réussit à faire tenir toute l'histoire du petit Poucet dans un tableau, réussissent à ordonner un ensemble de détails assez complexe.

Quelques-uns s'efforcent de recréer à leur manière les scènes de l'Evangile qu'ils ont vues peintes à l'église; d'autres ne s'appuient que sur le décor, les habitudes de leur vie quotidienne. Les détails de quelques figures montrent que les dessinateurs ont du talent pour la caricature. Mais c'est dans la couleur que la fantaisie des enfants représentés ici semble se donner plus libre cours; ils simplifient les lignes de sobjets, plutôt que de les refaire en les compliquant.

Voici le programme des autres expositions du musée. Celle de la collection d'aquarelles Bacon se termine demain. Les tableaux de Mme Louise Gadbois et de M. Philip Surrey restent à la douzième salle du musée jusqu'au 17. A 9 h. vendredi soir, M. H. Lawrence Groves, consul général des Etats-Unis à Montréal, ouvrira une exposition de peinture américaine contemporaine. A 8 h. 30, lundi soir, 21 du mois à propos de cette exposition, M. James S. Plaut, directeur de l'Institut d'Art contemporain de Boston, fera une conférence.

François Gagnon.

Aux concurrents du Salon du printemps

March 12, 1949

L'Association des Beaux-Arts rappelle aux artistes désireux de participer au Salon du printemps qu'ils doivent remettre leurs inscriptions (section B) au musée le 21 mars, au plus tard. Tableaux, dessins, gravures, sculptures doivent être remis avant le 29 du mois; la section A de la formule d'inscription doit être solidement fixée à chaque envoi.

Chaque concurrent peut présenter trois oeuvres, dont deux peuvent être acceptées. Les artistes sont priés d'indiquer le jury de leur choix. Le premier jury se compose de MM. Robert W. Pilot, président; Adrien Hébert et Harold Beament, tous de l'Académie royale du Canada; le second, de M. John Lyman, président; de Mme Marian Scott, et de M. Guy Viau. Chaque jury décerne deux prix, un de $150 pour la peinture, un de $100 pour l'aquarelle; le premier jury n'attribuera de prix à aucun portrait.

L'an dernier les deux jurys n'ont retenu que 120 envois sur mille. Cette année, MM. Pilot et Lyman font observer que tous les jurys d'exposition canadiens et américains se montrent plus sévères. Ainsi l'Ontario Society of Artists n'a accepté que 87 envois sur mille, pour son salon de l'année. La galerie Corcoran de Washington n'a admis que 20 oeuvres sur les mille présentées, à son exposition régionale.

Le Salon du printemps sera ouvert au public du 20 avril au 15 mai.

Pré-vernissage

March 8, 1949

—Jeudi, aura lieu à la Galerie des Arts, le pré-vernissage des oeuvres des membres de la Bibliothèque des Enfants. Une réception chez Mme E. de B. Panet réunira les journalistes et les critiques, après la visite de l'exposition qui débutera officiellement le samedi 12 mars pour se continuer jusqu'au 17 courant.

Star. March 17-1949

Mr. James S. Plaut, Director of the Institute of Contemporary Art in Boston, Mass., is arriving on Friday to be the guest of Mr. and Mrs. Robert Tyler Davis for the week-end. Mr. Plaut will attend the opening on Friday evening of American Painting in Our Century, at the Art Association of Montreal.

Star March 16, 1949 17

MUSEUM OF FINE ARTS

The Art Association of Montreal
1379 Sherbrooke Street West

OPEN THIS EVENING - 7.00 to 10.00 - ADMISSION FREE

SPECIAL PROGRAMME OF MOTION PICTURES

COMING SATURDAY FOR THREE WEEKS:

"AMERICAN PAINTING IN OUR CENTURY"

A collection of representative art by outstanding contemporary United States Artists

MUSEUM OF FINE ARTS

Gazette March 16/49

The Art Association of Montreal
1379 Sherbrooke Street West

Open This Evening—7.00 to 10 p.m.—Admission Free

Special Programme of Motion Pictures

COMING SATURDAY FOR THREE WEEKS:

"AMERICAN PAINTING IN OUR CENTURY"

A collection of representative art by outstanding contemporary United States Artists

Vernissage

March 5 1949

—L'hon. Omer Côté, secrétaire provincial, et Mme Côté ont accepté la présidence du vernissage des oeuvres des abonnés de la Bibliothèque des Enfants, qui aura lieu le samedi 12 mars, à la Galerie des Arts, rue Sherbrooke ouest. Le maire de Montréal, M. Camilien Houde et Mme Houde assisteront également à ce remarquable événement, à titre d'invités d'honneur.

Exposition à la Galerie des Arts

A l'occasion de l'exposition des dessins des abonnés de la Bibliothèque des enfants, qui se tiendra à la Galerie des Arts du 12 au 27 mars prochain, il y aura vernissage samedi le 12 mars de 4 h. 30 à 6 h. p.m., et pré-vernissage pour les membres de la presse et les critiques d'art, jeudi le 10 mars de 3 h. à 5 h. p.m. (Communiqué)

March 16,/49 THE MONTREAL DAILY STAR, W

Painting Exhibition To Open Saturday

Starting Saturday, the Montreal Museum of Fine Arts will show the American Painting in our Century exhibition, a collection by famous American artists of the past 40 years. Montreal is the only Canadian city where this exhibit will be shown.

It includes works by Luks, Sloan, Bellows, Kuhn, Burchfield, Benton, Grant Wood, John Steuart Curry, Gropper, George Grosz, Aaron Bohrod and Frank Watkins, and will be shown for about four weeks. A special preview for members will be held Friday evening and the exhibition will be officially opened by H. Lawrence Groves, United States Consul-General.

Another joint exhibit by Canadian artists will also open Saturday, featuring works by Franklin Arbuckle and Mrs. Anna de Romer.

Programme de la soirée au musée des Beaux-Arts

Le musée des Beaux-Arts restera ouvert de 7 à 10 h. ce soir. Les visiteurs auront ainsi l'occasion d'admirer la collection d'aquarelles Bacon, qui quittera le musée le 13 du mois.

Les films suivants seront projetés, à 8 h. 30, dans la salle de conférences du musée: "Vocation des mains", "Broadstroke Drawing", "P... tern of American Rural Art", "Ga..is of Cape Breton", ce dernier en couleurs.

Musée des Beaux-Arts

—Mme R.-E. Stavert, présidente du "Montreal Children's Library" et Mme Suzanne Goyette, présidente de la Bibliothèque des Enfants ... Mme ... main ... provincial et M... que le maire d... Camillien Houde ...

...ésidence d'honneur ...rquant l'ouverture ...es oeuvres de la ... Enfants, au Mu...ris. Après la vi...on, il y aura

Au temps des moulins à vent

March 5 1949

"Le moulin à vent de Stanstead" est une aquarelle de THOMAS GIRTIN (1775-1802) qui figure à l'exposition de la collection SIR HICKMAN BACON, au musée des Beaux-Arts. Cette collecti... comprend de belles oeuvres d'artistes plus célèbres: Boning... Turner, Constable. — (photo extraite du catalogue).

Atmosphère de Turner, monuments historiques

(1) March 5 1949

Le musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, expose jusqu'à dimanche 13 du mois une belle collection d'aquarelles, qu'avaient réunies sir Hickman Bacon et son frère, M. T. W. Bacon, qui recherchaient particulièrement les oeuvres anglaises de la fin du dix-huitième siècle, du début du dix-neuvième.

La collection comprend peu de scènes de genre; notons pourtant celles de Thomas Rowlandson (1756-1827), connu pour ses caricatures, dont aucune ne figure ici. Le goût des frères Bacon les dirigeait plutôt vers les paysages d'une composition régulière, qui semblent ordonnés autour d'un édifice imposant; ils aimaient la sobriété de lignes, les nuances.

Ce goût sévère n'a pourtant pas détourné nos deux collectionneurs des aquarelles de Turner (1775-1851), qui dégagent une atmosphère si originale, par exemple lorsque le peintre s'inspire de la lutte des éléments déchaînés, ou d'un lac entrevu à travers la brume.

Le reste de l'exposition, d'une imagination moins prestigieuse, retient quand même l'attention par la conscience du métier. Richard Parkes Bonington (1801-1828) note de menus détails de la campagne, d'un trait vif et concis. Thomas Shotter Boys (1803-1874) décrit une scène de labour en France, de couleurs assez gaies. John Sell Cotman (1782-1842) évoque des châteaux, des abbayes, des églises, bref tous les monuments du passé, dans de larges horizons; il s'arrête un instant pour exprimer les aspects de la civilisation industrielle ("Bedlam Furnace, Shropshire").

David Cox (1783-1859) se plaît aux mêmes sujets; sa manière aussi est assez large, les atmosphères sont peut-être moins diverses que celles de Cotnam. John Robert Cozens (1752-1799) montre sa prédilection pour les sites impressionnants d'Italie et du Tyrol. Peter de Wint (1784-1849) nous ramène aux plaines d'Angleterre. Le "Chêne foudroyé" de John Crome (1768-1821) est d'un dessin animé, mouvementé, qui ressort au milieu du calme que dégagent la plupart des oeuvres exposées. James Holland (1800-1870) s'intéresse au détail d'architectures vénitiennes, comme Thomas Girtin (1775-1802) étudie Paris.

Le comité féminin de l'Association des Beaux-Arts donnera une représentation cinématographique mercredi soir prochain, alors que le musée reste ouvert de 7 à 10 h.

François Gagnon

The president and council of the Art Association of Montreal are holding a reception this evening when the exhibition "American Painting in Our Century" will be opened by the United States Con-t

(3)

Architecture et peinture

(6)

March 2 1949

Considérations de M. Eldon Grier sur la fresque à notre époque.

M. Eldon Grier enseigne la peinture murale à l'Art Association; il a fait une conférence sur ce sujet, lundi soir, en l'annexe du musée, 3430, avenue Ontario, sous les auspices de la Fédération des Artistes canadiens.

M. Grier rappelle d'abord à son auditoire ce qui distingue la peinture murale de la peinture de chevalet; elle doit être conçue en fonction de l'édifice dont elle fait partie et parler immédiatement aux spectateurs. Même plus, pour M. Grier, le peintre doit, au lieu d'exprimer ses sentiments personnels, y devenir l'interprète des aspirations de son public.

Les considérations générales occupent peu de place dans l'exposé de M. Grier, consacré surtout aux problèmes techniques que pose la peinture murale.

Les peintres de fresques contemporains

Le conférencier rappelle les grands peintres de fresques d'Italie, mais insiste sur les procédés d'artistes contemporains: Diego Rivera, Orozco, mexicains; Shahn, américain. Il montre plusieurs reproductions détaillées d'oeuvres qu'Orozco a exécutées pour l'université de Guadalajara, la bibliothèque de l'université de Dartmouth, aux Etats-Unis. Il donne aussi des exemples des peintures de Shahn pour des édifices publics de nos voisins.

Quelques auditeurs ont interrogé M. Grier sur divers points; c'est alors que le conférencier cite comme exemples de fresques à Montréal celles de Notre-Dame-de-la-Défense, Saint-Léon de Westmount. Il déclare que, même si l'on n'aime pas la conception, l'esprit de ces oeuvres, leur auteur sait bien la technique traditionnelle de la fresque. Un auditeur cite les décorations de Mlle Claire Fauteux au Cercle universitaire.

M. Harry Meyerovitz, membre de la Fédération, fait observer que la décoration murale ouvrirait un vaste domaine aux artistes du pays. Il conseille que les intéressés fassent des représentations à ce sujet à la commission d'enquête sur la culture qu'a proposée le premier ministre du Canada. La Fédération se propose de tenir bientôt une autre assemblée à ce sujet.

French Artist Subject of Lecture

(8)

Star - 31.3.49

The true craftsmanship in the paintings of Jean-Baptiste Chardin, renowned French artist whose life bridged the 17th-18th centuries, was described last night by Jean Mouton, cultural attache to the French Embassy in Ottawa, in an illustrated lecture at the Montreal Museum of Fine Arts.

Chardin is considered one of the finest of all French painters, Mr. Mouton said. A pupil of Coypel and Van Loo, he specialized in rich still-life paintings and quiet domestic scenes with unexcelled craftsmanship.

The talk was another in a series of special Wednesday evening events organized by the ladies' committee of the Museum. In charge of arrangements were Mrs. D. M. Hodgson, Mrs. Oscar Beaudoin, Mrs. M. J. Dunbar, and Mrs. A. T. Galt Dunford.

---

(7)

MUSEUM OF FINE ARTS

The Art Association of Montreal
1379 Sherbrooke Street West

Herald March 16 1949

Open This Evening — 7.00 to 10.00 p.m.—Admission Free

SPECIAL PROGRAMME OF MOTION PICTURES

COMING SATURDAY FOR THREE WEEKS:

"AMERICAN PAINTING IN OUR CENTURY"

A Collection of Representative Art by Outstanding Contemporary United States Artists

---

Caricature au Canada

(2) Feb. 28 1949

L'exposition du collège de Saint-Laurent en présente bien l'esprit.

L'exposition historique de la caricature au Canada, organisée par les étudiants de philosophie du collège de Saint-Laurent, s'est ouverte hier soir. Au nom des étudiants, M. Roger Khazoom a accueilli les invités. M. Robert Tyler Davis, directeur du musée des beaux-arts, a fait le discours d'ouverture. Il fait observer que, si les autres artistes peuvent soit s'astreindre à reproduire le modèle, soit se livrer à leur fantaisie, les caricaturistes doivent s'éloigner assez du modèle pour retenir l'attention par des aspects imprévus, mais aussi garder avec la réalité un contact suffisant pour que le spectateur saisisse leur intention. C'est ainsi seulement qu'ils peuvent influencer l'opinion.

Les plus anciennes caricatures de l'exposition sont celles de George Townsend, qui remontent à 1759 et qu'a prêtées le musée Redpath. Mais les autres oeuvres ont presque toutes été exécutées depuis 1870; les curieux d'histoire politique pourront rafraîchir leurs souvenirs en contemplant les effigies tracées par Henri Julien, Alonzo Ryan, Joseph Charlebois.

M. Albéric Bourgeois, le créateur de "Ladébauche", a naturellement contribué de nombreux portraits à cette galerie; c'est en son honneur que les étudiants ont réuni cette exposition.

La technique des jeunes caricaturistes

Les jeunes caricaturistes, par exemple MM. Robert La Palme, Gérard Le Testut, se montrent plus hardis que leurs devanciers dans leur reconstruction des personnages. L'un d'eux, M. Normand Hudon, a eu l'idée de représenter des types: "l'excentrique", "le distrait", etc. M. Jeff Chapleau nous offre un jardin de fantaisie. MM. John Collins, Gordie Moore, Albert Chartier, Jacques Gagnier, Paul Le Duc, André Marcoux, s'adonnent à la satire de moeurs, mais avec indulgence. C'est d'ailleurs le caractère de presque tous nos caracturistes, c'est qu'ils sont sans colère et que leur rire est rarement blessant.

La caricature politique anglaise

L'exposition comprend de nombreux exemples de la caricature politique canadienne-anglaise, par A. G. Racey, Bob Chambers, Frank Duggan, d'autres encore. Toronto, Halifax, Winnipeg, Ottawa, ont fourni quelques pièces; les visiteurs de l'exposition y verront les signes de l'esprit divers dans lequel les provinces envisagent les mêmes questions.

Ce compte rendu ne nomme pas tous les exposants; les organisateurs ont groupé beaucoup de documents, de sorte que le spectateur a sous les yeux un résumé assez juste de la caricature chez nous. Le public est invité à l'exposition de 1 h. p.m. à 10 h. p.m. au salon du collège, jusqu'au 7 mars compris.

---

(4) Gazette - March 19. 1949

American Paintings Include Noted Items

Wood, Curry, Sloan, Bellows, Benton Works at Museum of Fine Arts

American Painting of Our Century, which was opened last night with a private view in the galleries of the Montreal Museum of Fine Arts by H. Lawrence Groves, the United States Consul General in Montreal, should prove of wide interest. It is many years since a substantial exhibition of works by American painters has been held here, and the collection gathered by James Plaut, director of the Institute of Contemporary Art of Boston, who will give an illustrated lecture to members on Monday evening at 8.30 o'clock, points to a job well done. It is a gathering of noted works, in the main well known through reproduction in art books, catalogues of the art sections of World's Fairs and through the medium of art sections in magazines, and those viewing the show will find some of their favorites there. Seeing the originals is a rare occasion, but the followers of painting who know that these men did many other good things, may have hoped that some characteristic but lesser known works would be shown. However, the picture-lover has plenty of good fare—the uncompromising grimness of Grant Wood's "American Gothic," the heat and atmosphere of Benton's "Cattle Loading, West Texas," Curry's "Baptism in Kansas," the subtle values of Sloan's "McSorley's Bar," the dismal realism of Marsh's "Why not use the 'L'," the force and vim of Bellow's "Stag at Sharkey's," the unaffected grace and simplicity of "The Spielers" by Luks, Hopper's deserted railroad platform in "Dawn in Philadelphia," Burchfield's "November Evening," the essence of gloom but true; the sound modelling of Karfiol's "Boy," the breadth and lively color of Jack Levine's "String Quartette," the fresh air of Marsden Hartley's "Fox Island, Maine," the photographic "Upper Deck" of Sheeler and "My Egypt" by Demuth, and the weight and movement of Matteson's "Wings of the Morning," to mention a few. The Primitive and the Abstract angles of painting have not been ignored, and among others represented are Walter Kuhn, Siporin, M. Kantor, Grosz, Elishemius, Kenneth Hayes Miller, Preston Dickinson, Lyonel Feininger, John Marin, Arthur Dove, Max Webber, Karl Knaths, Le Brun, M. Hirschfield, Joseph Hirsch, Kuniyoshi, Watkins, Berman, John Kane, Tchelitchew, Steumphig, Aaron Bohrod, Hyman Bloom and Karl Zerbe.

---

(5) March 19 - 1949

Interesting Variety In 'One Man' Exhibits

In one of the upper galleries of the Montreal Museum of Fine Arts the work of two painters is being shown—one Polish and one Canadian, Mme. Anna de Romer, and Franklin Arbuckle, R.C.A., O.S.A. Mme. de Romer is a watercolorist who handles the medium with vigor and authority. Portraits are her major works, but her collection includes landscapes and flower paintings. Her work has been shown in many European centres.

Arbuckle shows works done in many places at varying seasons, marked by his characteristic broad, direct treatment. He has interpreted the Canadian scene from the Pacific to Newfoundland, and from the 49th Parallel to the Arctic. One of Canada's foremost painters, his work is in public and private collections in Canada, the United States and in Europe as well.

Monday Is Final Day For 'B' Entry Forms

Contributors to the 66th Annual Spring Exhibition of the Montreal Museum of Fine Arts haven't any time to waste. Monday is the final day on which "B" section of the entry form must be received by the Museum, 1379 Sherbrooke street west, one "B" section being required for each entry. This condition applies to "A" section, to be affixed to the back of each work submitted, which must be in the possession of the Museum by the following Monday, March 28, after which date no entries will be accepted.

1949
Gazette - March 19.

(9)

Name Assumed Art Association

The Art Association of Montreal, long the art centre in this city, has changed this name under which it was incorporated by special act of the Quebec Legislature in 1860, its present title being The Montreal Museum of Fine Arts, this alteration being effected by a private bill passed at Quebec at the legislative session just closed. The reason for this move nearly 90 years after its incorporation has excited considerable interest and J. P. Jellett, vice-president and honorary treasurer, explains the reason for it.

"The new name," said Mr. Jellett this week, "was adopted as being more descriptive of the broadened purposes of the Gallery and to overcome the possible criticism of visitors to Montreal and others unfamiliar with the institution that it was some sort of closed Association, possibly restricted to artists, and one which was not eager to increase its membership."

Star
March 19
1949

(10)

American Art For Forty Years

The exhibition of "American Painting in our Century" which was opened on Friday night by the United States Consul General, H. Lawrence Groves, at the Art Association of Montreal, is a representative display of recent work by American artists. It has been gathered together by James Plaut, director of the Institute of Contemporary Art in Boston, and contains pictures by painters of the highest reputation since the first decade of this century.

The collection contains several works which have already attained fame, among them George Bellows' "Stag at Sharkey's" Grant Wood's "American Gothic", Thomas Benton's 'Cattle loading, West Texas," with others by George Luke, Charles Burchfield, John Steuart Curry, William Gropper and others. It displays the great diversity of styles and ideals which have prevailed in American Painting in the past forty years.

* * *

An exhibition of water colours by Madame de Romer and oil pictures by Franklin Arbuckle is also open to the public from today.

* * *

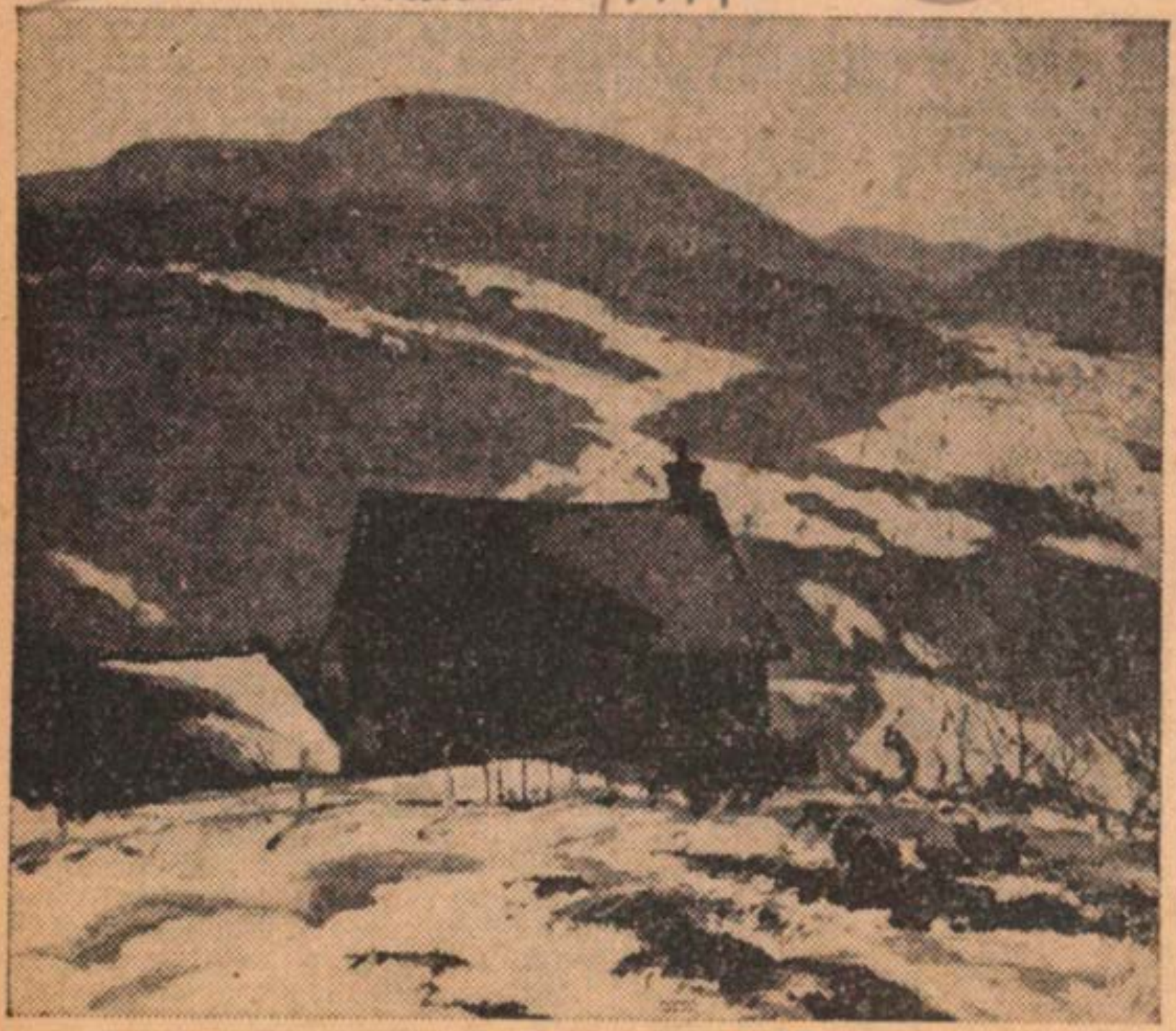
Mr. Plaut is to give a le[illegible] American painting of this [illegible] with illustrations, at the Art [illegible] lery next Monday [illegible]

TX-63

Les dernières neiges

March 26, 1949

(11)



C'est un paysage de la BAIE SAINT-PAUL, que M. FRANKLIN ARBUCKLE expose parmi beaucoup d'autres oeuvres à la douzième salle du musée des Beaux-Arts, 1379 ouest, rue Sherbrooke. L'exposition renferme aussi des portraits soigneusement dessinés de Mme ANNA DE ROMER. Le musée présente aussi un choix de tableaux contemporains des Etats-Unis, et une exposition de dessins d'enfants.

32A

(64)

Arbuckle Offerings Suggest Much Travel

Star March 28/49

Paintings Include B.C. and N.S.; Mme Anna de Romer Skilled Watercolorist

Franklin Arbuckle, R.C.A., indicates wide travel in the collection of his paintings which he is showing in one of the upper galleries of the Montreal Museum of Fine Arts. This Montreal artist evidently works hard, sees subjects wherever he goes and records them with refreshing ease. A vessel on the stocks against dark buildings is the centre of interest in "Boat Repairing, Vancouver", while reflections play their decorative part in "Trawler Docks, Vancouver". Noble trees in water, a work entitled "Drowned Forest", is a British Columbia subject which evidently inspired the large painting called "Land of the Nootkan", with an Indian in a colored dugout paddling amidst the massive trees. "Beaver Dam, Rockies" is a good subject, and he captures the grandeur of Cascade Mountain in sunlight and shadow. Tranquillity marks water and spare trees seen against a pale yellow sky in "11.30 p.m., North Shore, Great Slave Lake, N.W.T." He finds an attractive scene in "Portuguese Cove, N.S.", and did not draw blank at Lunenburg or in the harbor of St. John's. Baie St. Paul has attracted him and at St. Urbain he paints, hills, church and a shadowed road. Very convincing is the effect of falling snow in "Baie St. Paul Farm". He records a grist mill with figures and stretch of country in this region, while at Cap aux Corbeau a horse and ox pull the plow on land high above the curving bay. In the Laurentians he paints buildings and a woman and child in a street of St. Sauveur, shows a sleigh travelling through Spring mud on Huberdeau road, and in Mt. Tremblant Station has a cold, grey winter scene in which the steam of the locomotive plays its decorative part.

❖ ❖ ❖

Effective Watercolors

Sharing the gallery is Mme. Anna de Romer who employs watercolor with marked skill. While her main offerings are portraits—her subjects including the Duchess of Leuchtenberg, A. Sidney Dawes, Miss Joan Gibaut, Helen Bertram, Hon. Chief Justice O. S. Tyndale, Mrs. Peter M. Laing, Peter M. Laing in uniform, and Henry Joseph. She also paints her comely daughters Yolande and Therese. They are also shown dressed in furs fondling a hound. "Madonna with Children" is an ambitious effort which succeeds, "Bavarian Girl with Mirror" is impressive, and her ability to paint flowers is evident in a bouquet of lilacs with incidental still life, some peonies and some red lilies.

(1)

(2)

New Exhibitions At Museum of Art

The motion picture program, arranged by the Ladies Committee, at the Art Museum on Sherbrooke Street tonight consists of a film on Rembrandt, one on modelling and one on Henry Moore, the British sculptor.

* * *

The annual Spring Exhibition at the Museum of Fine Arts will open on Tuesday, April 19th with a preview for members. The winners of the prizes, two of $150 for oil paintings and two of $100 for water colours, will be announced at this preview.

* * *

The Rembrandt Portrait of a Young Woman, bequeathed to the Museum by the late Mrs. McD. Paterson, is now exhibited, with other pictures of the Dutch school, in Gallery XVIII.

ART SCHOOL SESSION ENDS WITH AWARDS

Gazette 11/4/49

Scholarships, Prizes Given Exhibition Open at Fine Arts Museum

(3)

Awards and scholarships to successful students of the School of Art and Design, Montreal, were presented Saturday in the lecture hall of the Museum of Fine Arts. The closing session of the school was presided over by the principal, Dr. Arthur Lismer, R.C.A. The presentations were made by Prof. John Hughes of McGill University.

In connection with the closing, a large and varied exhibition of paintings, drawings, sculpture and modelling, commercial art and illustration is now showing at the Museum. It will be on view until April 18.

Winners who received prizes at Saturday's ceremony were:

Junior Courses, with scholarships in memory of Dr. F. M. G. Johnson: I: Marjorie Goldberg, Baron Byng; Adrianne Edge, Town of Mt. Royal High School; Marguerite Beauregarde, St. Augustines; Red Abramovitch, Baron Byng.

II: Anne Stott, Lachine; Joyce Holden, Montreal West; Brenda Bray, West Hill; Marylyn Kyle, West Hill; Yosh Taguchi, William Dawson.

First Year:

Art Association scholarship and cash prize for high standing in drawing and commercial art, Hazel Appleton; Robert Reford scholarship for lettering and Martha Martin prize, Henri Telfer; Lauterman scholarship and book prize for modelling, Marion Mill; Art Association scholarship and principal's prize for design and illustration, Pamela Brand. Stanley Lewis received a scholarship for painting. Other honor students were Louise Chartre, Owen Chicoine, Gray Coughtry, Gisele Lachapelle, Dorothea Rockburne and Jeannine Roch.

Second Year:

Art Association scholarship and Lauterman prize for painting and fresco, Donald Barrett; Lauterman scholarship and book prize for modelling, Nancy Symons; Art Association scholarship and book prize for design, Lise Clerk; Lauterman prize and Art Association scholarship for life drawing, Louise Brunet; Art Association scholarship and book prize for graphic art, Abie Peters. Other honor students were Bain Ireland and Malou Melancon.

Third Year:

Brymner prize for painting, John Fox; cash prize for graphic arts, Forrest McCarthy; book prize for painting, Louise Marler. Andrew Zadorozney received honors and diplomas went to the following: Alan Cole, Peter Lorimer, Donald McBride, Mr. McCarthy, Lawrence McLaughlin, Mr. Zadorozney, Louise Cass, Mr. Fox, Sima Gefter, William Kinnis, Miss Marler, Delores Sceerey.

Evening Courses:

Scholarship for elementary drawing, Archie S. MacDonald; scholarship for basic design, T. B. Borgford; Kenneth MacPherson, scholarship and book prize for commercial art, Dorothy Robertson; book prize for lettering, Barbara Miller; prize for modelling, Miss C. Gaudette; book prize for graphic arts, Rita Briansky; prizes for drawing from life, David Pollock and Didi Reusch.

Special diplomas of honor for high distinction and for contribution to art teaching of children went to: Mary Filer, Betty Jaques, Audrey Taylor and Ethel Seath.

(4)

Au musée des Beaux-Arts

April 16, 1949

L'exposition annuelle du printemps de la Société Artistique de Montréal sera officiellement ouverte mardi, par M. Cyril James, Principal de l'Université McGill, à un vernissage au Musée des Beaux-Arts, 1379 Ouest rue Sherbrooke.

De nombreuses peintures à l'huile, aquarelles et sculptures, ont été soumises, et l'exposition cette année promet d'être exceptionnellement intéressante. On annoncera, lors du vernissage, le nom des auteurs des oeuvres primées. Deux prix de $150, pour les meilleures peintures à l'huile, et deux prix de $100 pour les meilleures aquarelles seront décernés à cette occasion.

Star April 11/49

Art Students Win Awards

Presentations Made By Prof. John Hughes

(5)

Prof. John Hughes, of McGill University, presented awards and scholarships at the closing session on Saturday of the School of Art and Design of the Art Association of Montreal, in the Museum of Fine Arts.

Arthur Lismer, R.C.A., principal of the school, presented the students for their awards.

They are: junior courses; Marjorie Goldberg, Adrianne Edge, Marguerite Beauregard, Andree LePage, Red Abramovitch, Anne Stott, Joyce Holden, Brenda Bray, Marylyn Kyle, and Yosh Taguchi.

High standing winners were: Hazel Appleton, Art Association Scholarship for Commercial Art and Drawing; Marion Mill, Lauterman Scholarship for Modelling; Pamela Brand, Art Association Scholarship for Design and Illustration; Henri Telfer, Robert Reford Scholarship for Lettering; Stanley Lewis, an award for Painting; Louise Brunet, Art Association Scholarship for Drawing from Life; Donald Barrett, Art Association Scholarhip for Painting and Fresco; Nancy Symons, Lauterman Scholarship for Modelling and Sculpture; Abie Peters, Art Association Scholarhip for Graphic Arts; Lise Clerk, Art Association Scholarhip for Design.

Scholarships in evening courses: A. S. MacDonald, T. B. Borgford, Barbara Miller, Rita Briansky, David Pollock, Didi Heusch, and Dorothy Robertson, who won the Kenneth MacPherson Scholarship.

Diplomas for those completing three years of study: John Fox, who won the Brymner Prize for Painting, Alan Cole, Peter Lorimer, Donald McBride, Forrest McCarthy, Lawrence McLaughlin, Andrew Zadorozney, Louise Cass, Sima Gefter, William Kinnis, Louise Marler, and Delores Sceerey. Special diplomas for distinction and for contribution to art teaching of children were won by Mary Filer, Betty Jacques, Audrey Taylor and Ethel Seath.

A large and varied exhibition of paintings, drawings, sculpture and modelling, commercial art, and illustration is now showing in the Museum of Fine Arts and will remain in view until April 18.

Picture Making By Photography

Star April 19/49

(6)

Jean Elwell, one of the leading photographers of the United States, whose work is well known in all photographic exhibitions, gave a showing of some of her pictures, with some interesting and amusing remarks about them, at the Art Museum on Monday evening. This was given for the Montreal Camera Club, whose annual salon of photography is open at the Museum this week.

The evening began with some explanation of methods used in the composition of photographic pictures, and Mrs. Elwell demonstrated these with the help of draperies, china figures and other objects arranged on a table and skillfully lighted, and then showing the photographs, some of them quite deceptive as to scale, which had been made from the arrangements. After this a large number of photographs by the lecturer were shown, of a great variety of subjects; still life compositions, figures, landscapes and many others; there were a few abstractions, some of them accidental. The showing was accompanied by stories and remarks concerning the pictures or the conditions in which they were taken, which kept Mrs. Elwell's audience well amused.

Gazette - April 2 1949

(7)

From Manet to Matisse

French painting from Manet to Matisse will be the subject of the final exhibition of the season in the galleries of the Montreal Museum of Fine Arts. It is announced that many notable canvases are being loaned for this show opening late in May, in connection with which the Museum Director, Robert Tyler Davis, will give three lectures for members on French painting of the 19th and 20th century. These will be delivered on Sunday afternoons, May 1, 8 and 15, at 3 o'clock.

Herald - March 23. 1949

THE MONTREAL MUSEUM OF FINE ARTS
1379 Sherbrooke St. West
NOW SHOWING
Three Special Exhibitions
"AMERICAN PAINTINGS IN OUR CENTURY"
Works by the most eminent United States artists of the past 40 years
Watercolours by Madame Anna de Romer
and
Landscapes by Franklin Arbuckle, R.C.A., O.S.A.
OPEN TONIGHT — ADMISSION FREE
Special Motion Picture Programme

(8)

Star - March 23 - 1949

THE MONTREAL MUSEUM OF FINE ARTS
1379 Sherbrooke St. West
NOW SHOWING
Three Special Exhibitions
"AMERICAN PAINTINGS IN OUR CENTURY"
Works by the Most Eminent United States Artists of the Past 40 Years
Watercolours by Madame Anna de Romer
and
Landscapes by Franklin Arbuckle, R.C.A., O.S.A.
OPEN TONIGHT — ADMISSION FREE
Special Motion Picture Programme

(9)

THE MONTREAL MUSEUM OF FINE ARTS
1379 Sherbrooke St. West
NOW SHOWING
Three Special Exhibitions
"AMERICAN PAINTINGS IN OUR CENTURY"
Works by the Most Eminent United States Artists of the Past 40 Years
Watercolours by Madame Anna de Romer
and
Landscapes by Franklin Arbuckle, R.C.A., O.S.A.
OPEN TONIGHT — ADMISSION FREE
Special Motion Picture Programme

(10)

Spring Show Opening By Dr. F. Cyril James

(11)

Dr. F. Cyril James, principal and vice-chancellor of McGill University will officiate at the opening of the 66th Annual Spring Exhibition when a preview for members and invited guests will be held on Tuesday evening in the galleries of the Montreal Museum of Fine Arts. Slightly under 200 exhibits have been accepted by the two juries. Two prizes of $150 for the best oil paintings, and two prizes of $100 for the best watercolors have been offered, and the names of the winners will be announced at the preview.

❖ ❖ ❖

"Portrait of a Young Woman," by Rembrandt, a bequest of the late Mrs. R. McD. Paterson, has been hung with several works of the Dutch School owned by the museum.

~~Gazette Ap.16,1949~~

Gazette - April 2,1949

(12)

Salon of Photography

In the galleries of the Montreal Museum of Fine Arts the Montreal International Salon of Photography will be presented by the Montreal Camera Club May 14 to 29. April 11 is the last day for receiving prints. W. E. Sims, 810 Buchanan street, Ville St. Laurent, Que., is the secretary and also a member of the Salon committee which is composed of J. H. J. Underell, F.R.P.S., chairman; Raymond Caron, A.P.S.A., A.R.P.S., C. E. French, Morris Hartman, Frank H. Hopkins, jr., Stewart Echlin and Nathan S. Horton, F.B.P.A. The jury of selection is Jean Elwell, A.P.S.A., Detroit; Clarence Sims, A.R.P.S., Toronto, and James W. Campbell, A.R.P.S., A.P.S.A., Town of Mt. Royal.

66th Annual Spring Exhibition Opens at Museum of Fine Arts

Gazette April 20th, 1949

Falling short of 200 works in all media, the 66th Annual Spring Exhibition, which was opened by Dr. F. Cyril James, principal and vice-chancellor of McGill University, in the galleries of the Montreal Museum of Fine Arts last night, is varied and interesting and indicates that the juries of selection have from a generous number of entries assembled a fairly balanced and dignified show. There is representation by the better known painters, and those with merit on the way up have not been overlooked. Jury No. 2, which dealt with the more extreme aspects of painting, have comfortably filled two galleries, like space being occupied by the choices of Jury No. 1, which dealt with more conventional types of work. Acceptance of one work by each painter has, with few exceptions, been the practice followed.

Winners of the prizes of $150 for the best oil, and $100 for the best watercolor submitted to each jury were announced as follows: Jury No. 1. Oil—not awarded; watercolor—Albert Cloutier, Montreal, for "Fishing Cove, Blue Rocks, N.S." Jury No. 2: Oil — Paul-Emile Borduas, St. Hilaire East, for "Reunion des Trophees"; watercolor—Serge Phenix, Montreal, for "Marionettes."

Robert W. Pilot, R.C.A., in "The Levis Ferry," shows the vessel at the wharf beneath the Citadel-topped height, vehicles at the waterside and ice in the stream. It is a work of sound design and convincing color. Adrien Hebert, R.C.A., finds his subject for "La Pluie" in Montreal—a busy street intersection with vehicles, pedestrians and lighted shop windows on a rainy night, done with his usual understanding, and Harold Beament, R.C.A., going to the far North for "Still Water," with its towering sunlit iceberg in the shadow of which an Eskimo paddles his kayak, records a moment of beauty in a grim region. Lilias Torrance Newton, R.C.A., is worthily represented by a confidently painted portrait of William Dobell, easy in pose and direct in handling. Arthur Lismer, R.C.A., has a characteristic bit of the Georgian Bay district in "Backwater," with rocks, evergreens, birches in autumn leaf and blue water with reflections broadly set down. Thomas Garside, A.R.C.A., sends "The Wharf, Bic," seen under a summer sun, peaceful in spirit and attractive in color. Hal Ross Perrigard, A.R.C.A., has a winter scene—"Ruins of Fort Cuillerier," while of the same season, Lorne Bouchard, A.R.C.A., shows "December, St. Francis River," with ice-filled water and houses on the opposite bank on an obviously cold day. Rita Mount, A.R.C.A., a devotee of sunlight, paints "Fishing Boats, Grande Riviere," with moored craft and men working on shore. Oscar de Lall, A.R.C.A., sends a portrait of Miss Audrey Guy, and Francesco Iacurto, A.R.C.A., is represented by a portrait of E. Dyonnet, R.C.A., for many years secretary of the Royal Canadian Academy, which is a sound effort. T. R. Macdonald, A.R.C.A., now of Hamilton, sends "Dancer in Black," lithe and graceful in form. Two capital interiors, sound in drawing and values, are the contributions of Frances Anne Johnston, A.R.C.A., Peter Sheppard, A.R.C.A., Toronto, sends "Mill Town" with buildings edging a stream and a bit of a bridge in winter. Frederick B. Taylor, A.R.C.A., is represented by "Wind, Hull, P.Q." showing grey houses and a woman attending to clothes on a line.

"Rocks and Surf" is a spirited marine by Peter Ewart, with weight and movement to the waves pounding on the shore. Joseph Purcell contributes "January Day, Herring Cove, N.S.," a typical fishing village under snow. Rene Richard in "La Bature, Baie St. Paul," shows mud flats and a headland with trees in autumn leaf. James McCorkindale has "Harbor Scene, Gloucester," and D. I. McLeod contributes "The Old Fish House." H. Leslie Smith in "Interior" convincingly suggests sunlight through a doorway, and Anne Savage calls "Twilight" her arrangement of still life on a window sill with lake, trees and hills beyond. Tulips in a pot on a sill with landscape seen through the window is the theme of the painting by Nora F. E. Collyer. Emile Bergeron shows figures outside a church in "Sunday Morning, Ste. Adele," and J. Syd Hallam, Toronto, besides a skiing scene, shows a group of figures outside a street market. Emile Lemieux paints the old mill at Baie St. Paul in autumn. Lorna Lomer Macaulay manages sunlight well in "Senneville Lindens and Elms," an ambitious subject by a painter who has shown steady progress. "Autumn Wind," is a bracing performance by Angus Macdonald, of York Mills, Ont. Louis Muhlstock sends "Trees, Rocks and Moss, Isola," and Goodridge Roberts, besides a still-life, contributes "Passing Clouds," a landscape of characteristic breadth and freedom. Vivian Walker is successful with her painting of pink and white petunias in a bowl, and Beatrice Hampson shows "Calendulas" against a background of water and hill. Ivy Duggan paints children at play, and Eric Goldberg sends "Basket Weavers" and "Oriental Women." Evan Macdonald, Guelph, sends a graceful nude, and Joseph B. Ryan, Mont Tremblant, is represented by a portrait, "Stevie." Portraits of Donnie Yule and of J. P. Lewis are from the brush of Robin Watt. Henriette Fauteux has a good portrait of Henri Hebert, R.C.A., enjoying a cigarette, and in "Evening" paints a comely young woman in a tasteful hat.

There is a good representation of watercolors. Albert Cloutier is broad and clean in "Fishing Cove, Blue Rocks, N.S.," and John Collins has a good subject in "Snow on St. Antoine Street" showing the buildings near Cathedral street under snow, simply and broadly handled. Leslie Coppold employs his usual detail in "Log, Mont Tremblant," and in an old building at Ste. Lucie de Doncaster. Marc-A. Fortin, A.R.C.A., has a typical Hochelaga landscape, and Jack Hamer, Peterborough, has a clean, crisp interpretation of the Spring break-up, called "Snow Water." "Crain Elevator" is a good offering by Joseph Kalenda, and Geraldine Major has a sound sense of atmosphere in "Monday Morning, Pointe a Pic," with clothes on the line, a child in the garden and nearby houses. Rafal Malszewski, Ste. Adele, has a convincing suggestion of swirling snow in "Winter Landscape," and Henry W. Smith, Hamilton, paints a locomotive crossing the Hamilton Subway at night.

Others exhibiting are Robert C. Aller, Paul Andrew, William Walton Armstrong, Marion Aronson, Leo Ayotte, Marcel Barbeau, Anne de Bellefeuille, Leon Bellefleur, Paul-Emile Borduas, M. Ernest Brangers, Winona Young Branton, Rita Briansky, St. George Burgoyne, Ralph Connor, Stanley Cosgrove, John Ellison, Mary Fergie, Louise Gadbois, Pierre Gauvreau, Hilda Glyde, Raymonde Gravel, Eldon Grier, Robert Hall, Charles Hilder N. Hornyansky, A.R.C.A., Normand Hudon, V. Matthews Irving, Anne Kahane, Jean Langlois, Maurice Le Bel, Bruce Le Dain, Allan Leighton, Archie Macdonald, Grant Macdonald, Jean Paul Mousseau, Jean McEwen, Arthur Neault, Dorothea Nelson, Georges de Niverville, Klement Olsansky, Patric, Alfred Pellan, Pierre Petel, Jeanne Rheaume, Jean-Paul Riopelle, Graeme Ross, John F. Ross, Grace Simpson, F. Pemberton Smith, Gordon Stranks, Betty Sutherland, Lionel Arthur Thomas, Gentile Tondino, Jacques de Tonnancour, Lyn White, Tom Wood, LeRoy Zwicker, Miller Brittain, Douglas Butler, Ghitta Caiserman, Pierre Cochand, Maurice Domingue, Chrystie Douglas, Albert Dumouchel, Antonia Eastman, Mary H. Filer, Pierre Garneau, Marion Goldsmith, Betty Roodish Goodwin, Katherine Kinsman, Juliette Lavoye, L. O. Lindoe, John C. Little, Harry Mayerovitch, John A. Parker, Daniel Partous, Serge Phenix, Francoise Picard, Mashel Teitelbaum, Jane Van Every, Boris Vansier, Marguerite Zwicker, Sylvia Ary, Robert Hoffman, Anne Levine, Ian MacKinnon-Pearson, Forrest McCarthy, David Partridge, W. J. Wood, Louis Archambault, John Byers, E. B. Cox, Gwendolyn Norris Fuller, Elizabeth Bradford Holbrook, Sing Hoo, A.R.C.A., H. McRae Miller, A.R.C.A., Robert Roussil, Marguerite Vigneau, Orson Wheeler, A.R.C.A.

(1)

66th Spring Show Opens

Star - April 21, 1949

Annual Exhibition At Museum of Fine Arts

In the sixty-sixth Spring Exhibition at the Museum of Fine Arts on Sherbrooke Street the policy of recent years has been continued; the juries have thinned out the entries and the collection is smaller than ever. The present exhibition, which was opened on Tuesday evening can not be said to represent the artistic activities of Montreal, since the absence of senior painters is more conspicuous than ever; on the other hand the catalogue contains a large number of new names.

This year a return has been made to the custom of having two distinct juries to deal with different notions of picture making. The first jury consists of R. W. Pilot, Adrien Hebert and Harold Beament, all Academicians, the second of John Lyman, Marian Scott and Guy Viau.

* * *

The prize awards have been made by these juries. The first has made no award of the Jessie Dow Prize for oil painting, but the prize for water colour goes to Albert Cloutier for a drawing of the Nova Scotia coast. The prizes awarded by the second jury go to Paul Emile Borduas for his oil painting, "Reunions des Trophees" and to Serge Phenix for the water colour, "Marionettes."

* * *

Some interesting portraits are exhibited, none of them old, official type. Among the more notable ones are those by Lilias Torrance Newton, Robin Watt, Klement Olsansky, Francesco Iacurto, T.R. MacDonald Henriette Fauteux, and Robert Hofmann, with those by Gentile Tondino and Rita Briansky.

Among the pictures of land and sea, Lorna MacAulay's woodland scene and Harold Beament's monumental iceberg are outstanding, and others to be noted are by Joseph Purcell, Thomas Garside, Robert Pilot, Emile Lemieux, Rene Richard and Adrien Hebert. More stylized landscapes are by Goodridge Roberts, Tom Wood, and Marion Aronson.

Pictures of still life and flowers are not numerous. Some of the most successful are by Archie MacDonald, G. de Niverville Beatrice Hampson, Louise Gadbois and Paul Andrew.

Other exhibitors of oil pictures are:- Hal Ross Perrigard, Graeme Ross, Maurice Le Bel, Louis Muhlstock, D.I. McLeod, Eric Goldberg, Paul Emile Borduas, Robert C. Aller, Lorne Bouchard, Rita Mount, LeRoy Zwicker, Peter Sheppard, Frederick B. Taylor, Arthur Lismer, St. George Burgoyne, Leo Ayotte, Joseph B. Ryan, Lyn White, F. Pemberton-Smith, Patric, Alan Leighton, Raymonde Gravel, Leon Bellefleur, William Walton Armstrong, John F. Ross, Ernest Brangers, John Ellison, A. Angus MacDonald, Jean McEwen, Vivian Walker, Jacques de Tonnancour, Jean Paul Riopelle, Alfred Pellan, Jean Langlois, Emile Bergeron, Marcel Barbeau, Betty Sutherland, Jeanne Rheaume, Bruce LeDain, Winona Branton, Stanley Cosgrove, Nicholas Hornyansky, Pierre Gauvreau, H. Leslie Smith, Pierre Petel, Anne Savage, Nora F. Collyer, James McCorkindale, Evan MacDonald, Hilds Glyde, Ralph Conner, Lionel A. Thomas, Jean Paul Mousseau, Arthur Neault, Mary Fergie, Robert Hall, Gordon Stranks, S. Dorothea Nelson, J. Syd Hallam, Oscar de Lall, Grace Simpson, Grant MacDonald, Frances [...] Johnston, Charles Hilder, Anne Kehans, Norman Hudon, V. Mathews Irving, Eldon Grier, Peter Ewart, Anne de Bellefeuille, Ivy Duggan.

* * *

Outstanding water colours are shown by Albert Cloutier, Leslie Coppold, Marion Goldsmith, Henry W. Smith and Pierre Cochand, with others by L. O. Lindoe, Chrystie Douglas, Joseph Kalenda, John C. Little, Joseph Purcell, Margarite Zwicker, Geraldine Major, Miller Brittain, Jack Hamer, John Collins, Antonia Eastman, Douglas Butler, Katherine Kinsman, Maurice Domingue, Marc A. Fortin, Francoise Picard, Boris Vautier, Rafal Malczewski, Ghitta Caiserman, Betty Roodish Goodwin, Juliette Lavoye, Daniel Partous, Albert Dumouchel, Pierre Garneau, Harry Mayerovitch, Serge Phenix, Mary H. Filer, Jane van Every, Johna A. Parker, Mashel Teitelbaum.

Prints and drawings are shown by Louis Muhlstock, Arthur Lismer, Mary Filer, Nicholas Hornyansky, David Partridge, Charles Hilder, Sylvia Ary, Anne Levine, Eldon Grier, I. MacKinnon-Pearson, Robert Aller, W. J. Wood, and Forrest McCarthy.

The small collection of sculpture consists of, busts, some of which are by Orson Wheeler, H. McRae Miller, Gwendolyn Fuller and Sing Hoo. A clever suggestion of a pigeon in sheet copper and in wood is by Anne Kahane. Other exhibitors of sculpture are:- Robert Roussil, E.B. Cox, Margarite Vigneau, Louis Archambeault, Elizabeth Holbrook and John Byers.

Architecture has now no place in this exhibition. H.P.B.

(2)

Star April 16/49

Lecture Monday Night By Mrs. Jean Elwell

(3)

Here as a member of the jury of selection of the 8th Montreal International Salon of Photography, to be presented by the Montreal Camera Club in the galleries of the Montreal Museum of Fine Arts, May 14 to 29, Mrs. Jean Elwell, A.P.S.A., of Detroit, will on Monday at 8 p.m. in the Museum give an illustrated lecture entitled "The Story of One Hundred Pictures," which is open to those interested in photography and art. Mrs. Elwell has been called Detroit's most honored photographic exhibitor, having won prizes from various parts of the world. She was listed by the American Annual of Photography as the most prolific exhibitor in 1948. She started showing her photographs in 1942, and to date has had more than 900 prints accepted in 300 Salons. Mrs. Elwell's work is considered noteworthy for the versatility of subject matter and complete mastery of the composition and darkroom techniques.

gazette April 30/49

Lectures on French Art

(4)

Announced as the last exhibition of the season, the "Manet to Matisse" collection will come to the galleries of the Montreal Museum of Fine Arts later this month, the preview for members being set for May 26. It is expected that the Cultural Counsellor at the French Embassy at Ottawa will officiate at the opening. In this connection Robert Tyler Davis, director of the Museum is giving three illustrated lectures on "French Painting of the 19th. and 20th. Centuries," to members of the association on successive Sunday afternoons at 3 o'clock, the first being delivered tomorrow.

Under the auspices of the Ladies' Committee of the Museum, Julien Hebert, professor of the History of Art at the Ecole des Beaux Arts, will give an illustrated lecture in French on "Historie de la Tapisserie Francaise" at 8.30 p.m. on Wednesday.

Star. April 29/49 (5)

Art Professor Will Give Lecture

The speaker at a lecture sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts will be M. Julien Hebert, professor of the History of Art at l'Ecole des Beaux Arts. The lecture will be given at l'Ecole des Beaux on Wednesday, May 4, at 8.30 p.m. The subject will be "Histoire de la Tapisserie Francaise." Slides will illustrate the lecture theme.

(6)

Dr. James Opens Spring Exhibition At Arts Museum

Gazette April 20/49

Today's close association of art and daily life was applauded last night by Dr. F. Cyril James, principal and vice-chancellor of McGill University, when he opened the 66th annual spring exhibition of the Montreal Museum of Fine Arts.

Dr. James noted that during the past half-century the world had again begun to learn a lesson well understood by men and women of ancient Athens: that art and life are one.

"Beauty is no more esoteric than truth: perhaps both are as essential to efficiency as they are to human happiness."

He went back to the time of the museum's first spring exhibition when art was a precious mystery. It then required a language all its own and seemed to demand of its votaries the abandonment of all economic and political enthusiasm which were the vigorous inspiration of the less artistic of the times.

"Art and the business of daily life were separate: you paid your money and took your choice."

Dr. James added that "the contemporaries of Samuel Butler would have looked with suspicion upon a banker who spent his leisure painting pictures, and the very thought of a prime minister who did so would have seemed preposterous."

Star - May 2/49 (7)

A Hundred Years Of French Art

As an introduction to the collection of modern French painting which is to be exhibited at the Art Museum at the end of this month, Professor R. T. Davis, of McGill, the director of the museum, is giving a course of three lectures on successive Sunday afternoons. In the first of these, given this Sunday, he opened with an account of the social and economic conditions in which modern movements in French art had their beginnings, and of the revolt against the formulae of the older painting. His lectures deal with French art in the last hundred years, in which time, he claimed there had been more great painters than in any other hundred years of history excepting the fifteenth century in Florence and Venice.

Mr. Davis showed a large number of French pictures by lantern slides, beginning with Manet and going on to the impressionists, with many fine examples of their work, specially of Claude Monet and Renoir.

The second of these lectures will be given next Sunday afternoon at three o'clock.

Star - May 2/49 (8)

Discussion Held On Painting

Work of French Artists Described

A discussion of the Impressionists opened a series of three Sunday afternoon lectures on French painting of the past 100 years yesterday, when Robert Tyler Davis, director of the Museum of Fine Arts, spoke at the Art Museum.

Beginning with Manet, Mr. Davis also showed color slides of the work of Monet, Renoir, Degas and Toulouse-Lautrec, some of whose paintings will be shown at the Manet to Matisse exhibition which will open late this month.

He stressed the interest of the Impressionists in light and color, and in contour by such men as Degas. However, he said, this interest was quite different from the formula-ridden interest of the so-called classical painters of the early 19th century.

Next Sunday, Mr. Davis will discuss Cezanne, Seurat, Van Gogh and Gauguin, and again show slides of their work.

(9)

Règlement du huitième salon de photographie

April 4, 1949

IX-65

Le Montreal Camera Club annonce que son huitième salon international de photographie aura lieu du 1 au 29 mai, au musée des Beaux-Arts, 1379 ouest rue Sherbrooke. Les envois seront reçus jusqu'au 11 avril compris.

Chaque concurrent peut présenter quatre photos monochromes, quatre photos en couleur, en tout. Les photos repeintes ne sont pas acceptées. Les passe-partout ou montures peuvent être de toute dimension, sans dépasser 16 pouces sur 20. Les envois d'outre-mer peuvent ne pas être montés. Les concurrents sont priés d'inscrire lisiblement au dos de chaque planche le titre, leur nom et adresse. Les envois de l'étranger doivent se faire par poste; les envois par messageries seront refusés.

Pour tous autres renseignements s'adresser au secrétaire, M. W.-E. Sims, 810 rue Buchanan, Ville Saint-Laurent. Le comité de l'exposition se compose de MM. J.-H.-J. Underell, président; W.-E. Sims, secrétaire; Raymond Caron, C.-E. French, Morris Hartman, Frank-H. Hopkins fils, Stewart Echlin, Nathan-S. Horton. Le jury réunit MM. James-W. Campbell, de Ville Mont-Royal; Jean Elwell; Clarence Sims.

33 A

66

Spring Pictures At the Arts Club

A very interesting exhibition, which is now to be seen at the Arts Club on Victoria street, consists of nine water colors and eleven oil pictures, all of them works for which space could not be found in the current Spring Exhibition at the Art Museum.

The water colors are in some ways the best part of the collection and outstanding among them is a sea picture by Lawrence Powe, a fine piece of color and composition. Two happy and characteristic landscapes are by Henry Simpkins and two excellent studies of lights and shadows are in night scenes by John S. Walsh. There are a pleasant Quebec landscape by Thurston Topham, who has also an oil picture which is less successful, and three striking winter scenes, one by P. Roy Wilson and two by Henry Bicketts.

(1) Of the oil painters, Gordon Pfeiffer has two landscapes of Quebec hills and an intriguing composition of many figures, called "Galaxy." P. Moreland May has a very effective picture of a flash of sunlight on a church in a valley surrounded by dark hills; and there are some very attractive landscapes by Norman Scott, Kenneth Holmden and Henry Langston.

The club has further a corridor exhibition of seven remarkably good water colors of Laurentian scenery by Chrystie Douglas. These exhibitions, well worth seeing, are open to the public in the afternoons.

Star, May 13/49 H.P.B.

(2) Star, May 13/49

The officers and council of the Montreal Museum of Fine Arts have issued invitations to a preview and formal opening of a gala exhibition of French paintings of the 19th and 20th Centuries from Manet to Matisse on Thursday evening, May 26, at nine o'clock.

(3) Star - May 16th 1949

Photographers At Art Museum

Eighteen countries have contributed to the eighth annual Salon of Photography arranged by the Montreal Camera Club, which is now on view at the Museum of Fine Arts, and, as usual, more than half of the exhibits and the exhibitors belong to the United States; and the quality is just as good as ever in this collection of clever photography and interesting pictures.

Good portraits are now almost to be taken for granted and there are some excellent ones here, notably those by J. W. Galloway, P. P. Lyshol, Allan Horvath, Roman Freulich and J. M. Endres. Nature studies include effective pictures of plants and flowers by Gottlieb Hampfler, Dr. C. C. Turner and others, and studies of chicks and ducklings by John H. Vondell and Carl Mansfield.

Interesting patterns of light and shade are shown in architectural subjects by Miss Sarah Martin, J. F. Richardson, Sergio Travellin and Frank J. Heller, and a similar effect in a quarry by Ferenc Csik. There is a good pattern of line and reflection by E. F. Schafer, and other line patterns, in views of washing hung to dry, by Bartolomeo Gaidano and Antonio Casaco and in wave lines on a sea shore by Yung A. Chin.

There are many very successful studies of misty atmosphere. Some of the more striking ones are by Chester W. Wheeler, K. F. Pesak, J. Oiticica Filho, David J. Stanley, J. W. J. Underell and Gottlieb Hampfler; and fine effects of light and smoke are shown by James A. McVie and Harold Elliott. A remarkable study of degrees of darkness is in a print by Clarence F. Sims; this is one of twelve fine prints shown by the three members of the jury.

Pleasant pictures of New York by Karl F. Kunkel, of a hillside by Elmore C. Adams, of sailing boats by Arthur M. Underwood and others, figure studies by P. H. Oelman and ice pictures by R. S. Riddell and Alfred Blyth are among many other good things in this exhibition. H. P. B.

(4)

Art . . . Gazette - May 14th 1949

Photographic Salon At Fine Arts Museum

Eighth Annual Offering by Montreal Camera Club Is Interesting Collection

Of 947 prints submitted, 235 accepted entries hanging in the Lecture Hall of the Montreal Museum of Fine Arts make an effective show of the Eighth Montreal International Salon of Photography conducted by the Montreal Camera Club. This collection will be on view following the opening this afternoon, but will not be available to the public on Sunday, when the hall will be required for the third and final lecture on French paintings by Robert Tyler Davis, director of the Museum, who will address Members on aspects of art in connection with the "Manet to Matisse" exhibition which will open with a private view on the evening of May 26.

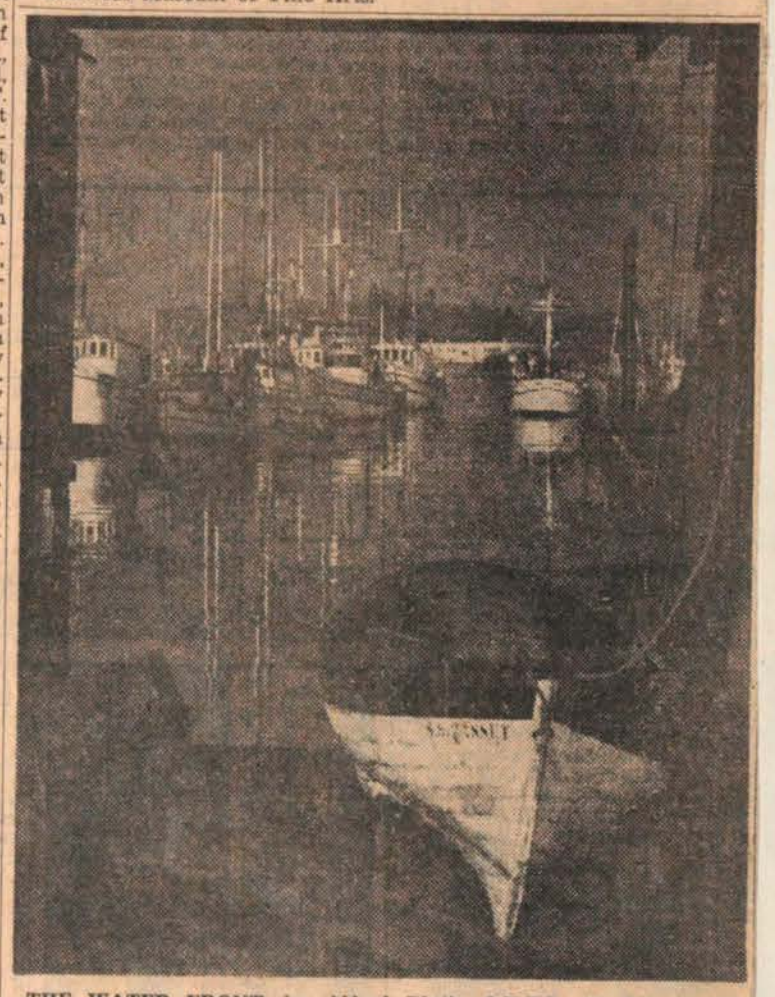
The local Salon of Photography has taken a firm hold and, besides the generous number of contributions from Canada and the United States, has drawn examples from Australia, Belgium, Brazil, Chile, China, Cuba, Czechoslovakia, England, France, Hungary, Italy, Luxembourg, Mexico, Netherlands, New Zealand, Norway, Portugal, Roumania, South Africa, Spain and Sweden, four prints from India arriving too late for judging. In the foregoing list prints from five of the countries failed to pass the jury.

Camera devotees will have plenty to interest them until June 29 for it is a show of well balanced variety. There are fewer cute puppies than usual and the jury, composed of J. W. Campbell, A.R.P.S., A.P.S.A., Town of Mount Royal; Jean Elwell, A.P.S.A., Detroit, and Clarence F. Sims, A.R.P.S., Toronto, have kept snow scenes under control. Subjects follow the usual pattern but reveal that there is very little that the camera and the man or woman manipulating it cannot do with this method of pictorial expression.

Axel Bahnsen, Yellow Springs, Ohio, is effective with "Dr. Cavanaugh," and Alfred Blyth, Toronto, besides the work reproduced on this page, has a good subject in "Columbia Ice Fields." Jaroslav Bohacek, Prague, makes an interesting composition of "The Tables," seen in public gardens. "Puppy Love," by Miss Eugenia Buxton Memphis, will appeal to dog-lovers. Mrs. Blossom Caron, A.R.P.S., A.P.S.A., and Raymond Caron, A.R.P.S., A.P.S.A., both of Montreal, have sound entries — the former with "Solitary State," showing a man seated in an impressive architectural setting; a comely girl with basket on a hilltop against a sky with clouds, called "Flower Girl," and "Gay Mariela," a dark girl displaying her bracelets, while by the latter are "Autumn Textures," two jugs and incidental chrysanthemums; "Mr Hyde," a lad who suggests that he could stand watching, and "Ballet Who?" a study of graceful hands and dancer's shoes. Yung A. Chin, Seattle, sends an impression of nightfall on a tranquil sea in "Day Is Ending," and there is character to the head by P. P. Lyshol, which is reproduced on this page. Ferenc Csik, Hungary, has a monumental subject in "The Quarry," and Angel De Moya, Havana, invests with dignity "Reto," a young woman with a fencing foil. The solitary tree is past reviving in "Death Valley," by Boris Dobro, Santa Barbara, and Harold Elliott, Palo Alto, Calif., pressed the button at the right second in "Surge"—waves breaking on rocks. Lee A. Ellis, Waban, Mass., made sun and snowfences work for him in "Winter Shadows," and the cat seated on a snowy path looks contented in "Cold Kitty," by Howard E. Foote, New York. "Storm Approaching," by Hugh W. Frith, F.R.P.S., A.P.S.A., Vancouver, with ship in foamy water, is a capital subject, and J. W. Galloway, Edmonton, is successful with his studies of Orientals. Gottlieb Hampfler, A.P.S.A., Kennett Square, Pa., has fine pattern in "Ipamoca," apparently Morning Glory in plain language, and distincty Old Country in setting and atmosphere is "Turning Scottish Soil," a plowing scene by G. N. Jefcoat, Stockton-on-Tees. Earl F. Kunkel, New York, has gone to the waterfront for "Gulls over Gotham," wheeling birds against a background of skyscrapers, and Martin W. Lentz, Wichita, in "Yucca and Sand" profits by the windscored furrows. Carl Mansfield, Bloomindale, Ohio, has a sunlit, downy bird in "Chick," and in "The Duel" shows a spaniel far from certain of the intentions of a coiled but alert snake in the road. Miss Sarah Martin, Rockwood, Mich., has a "find" in the roofs in "Quincy Mine Shaft," and a boy treading a snowy road is the human element in "Long Way Home," by Paul B. Miller, South Bend. R. S. Riddell, A.R.P.S., Windsor, Ont., in "The Challenge" shows massive chunks of ice menacing a bridge. Jeno Sarkany, Hungary, in "Durchblick," sees a church and roofs from above through an iron grille, and J. W. J. Underell, F.R.P.S., Montreal, has a fine atmosphere work in "Pearly Morning," with man in a boat, and vapor lifting from a stretch of water and quayside buildings. "Don and Dora," two duckings coming out of a culvert, is one of the offerings of John H. Vondell, F.P.S.A., Amherst, Mass., and F. Eliot Westlake, Cincinnati, in "Mr. Pepys" presents a noble Persian cat.

There is a group of color prints, and prints from the jury, by invitation, make a good offering.

SCULPTOR DAN HAGERUP, by P. P. Lyshol, of Sykkylven, Norway, in the International Salon of Photography being held in the Montreal Museum of Fine Arts.



THE WATER FRONT, by Alfred Blyth, A.R.P.S., of Edmonton, shown in the International Salon of Photography being held in the Montreal Museum of Fine Arts.

Montréal - Matin May 17th 1949

(5)

Au Musée des Beaux Arts

Une réception marquera le vernissage et l'ouverture officielle du Gala Exposition de peinture française "De Manet à Matisse" jeudi soir le 26 mai à neuf heures. L'habit n'est pas de rigueur.

Star - May 17th 1949

R. T. Davis Attending Art Museum Meeting

(6) Robert Tyler Davis, director of the Montreal Museum of Fine Arts, is representing that organization at the annual meeting today of the Association of Art Museum Directors in Cleveland, Ohio.

On Thursday, Friday and Saturday of this week, he will be chairman of the art section at the annual meeting of the American Association of Museums being held in Chicago, and will preside over a program of speeches and discussions under the general heading—"War and Peace" and "The Artists and the Art Museum."

Star - May 19th 1949

Modern Ideals At Art Museum

(7) The room at the Museum of Fine Acts which is used for showing the work of contemporary Canadian painters is now occupied by paintings by Jacques de Tonnancour and Albert Dumouchel. These are two young, but fairly experienced Canadians, who have freed themselves from the conventions and formulae of older painters.

Mr. de Tonnancour has got rid of old rules by replacing them by new ones. He has succeeded in arriving at a quite detached and innocent way of seeing things and paints them as simply as a child would paint them. His pictures in this exhibition are two views of Rio de Janeiro, some still life studies, drawn with the inverted perspective which is in the modern fashion, and some portrait studies, primitively treated; one of these seems to be derived, at considerable distance, from Holbein.

Mr. Dumouchel has liberated himself from old ways even more completely, and has got entirely away from the representation of anything in nature. In this he also is following the examples of other painters. His distribution of lines and surfaces, mostly in black, expresses, no doubt, some sensations of the painter, and is, perhaps, not intended to convey any definite idea to any one else. H.P.B.

Presse - May 20th 1949

(8) —Les membres du comité exécutif du Musée des Beaux-Arts, rue Sherbrooke-ouest, recevront le mercredi 25 mai, en l'honneur des rédacteurs en chef, des chefs de nouvelle, des directeurs de postes radiophoniques et autres personnalités.

Star - May 21st 1949

A Great Display Of French Art

(9) The past hundred years of painting in Paris will be shown in an exhibition which is to open at the Montreal Museum of Fine Arts next Friday; it traces the development of painting from Manet to the present time. This will be the first time that so fine a collection of picked works f French painters has been seen here.

The works to be shown come from public collections such as the Metropolitan Museum, the Brooklyn and Boston Museums and the Museum of Modern Art in New York, from important private collections in the United States and from American dealers. Outstandink works by Manet, Cezanne, Degas, Gauguin, van Gogh, Matisse, Picasso, Renoir, Utrillo and thirteen other painters, and one sculptor, Artiside Maillol are coming here and will stay here till June 26th.

A preview for members of the Art Association will be on Thursday evening and the exhibition will be open to the public on Friday.

6 THE HERALD, MONTREAL, MONDAY, MAY 9, 1949

Four French Painters Analyzed in Address

(1)

In the second of his series of talks on modern French paintings, Robert Tyler Davis, director of the Montreal Museum of Fine Arts, yesterday afternoon traced post-impression trends as manifested in the work of Cezanne, Seurat, Gauguin and Van Gogh. The lecture—introductory to the Exhibition of French Paintings from Manet to Matisse which will open at the Museum galleries May 27—was excellently illustrated with slides.

Noting that the impressionist painters' concentration on light and color had been carried to logical conclusion in one form of abstractionism, Mr. Davis stressed Cezanne's determined effort to combine light and color with permanence and solidity. He showed how the passion manifested in his early landscapes was brought under control in his later paintings.

Seurat's absorbing depiction of a Sunday afternoon on the banks of the Seine displayed, under Mr. Davis' analysis, the characteristics of this painter's distinctive technique. Paul Gauguin's classical treatment of his primitive Marquesans led to a discussion of Vincent Van Gogh, strikingly introduced by three of that modern master's self-portraits. Mr. Davis underscored Van Gogh's fanatical passion in painting — the zeal that drove him to produce hundreds of paintings in the few brief years allowed him. His reaction to contact with the impressionists, the use he made of light and color in landscape and portrait, were effectively made evident on the screen.—G.M.

Standard - May 21st 1949

(A)

(4)

"STILL LIFE WITH BEGONIAS" by Jacques de Tonnancour. Rich in color, this painting is typical of his work, which is being shown at the Art Association, 1379 Sherbrooke street west.

Standard - May 14th 1949

(2)

PAINTING BY HENRI MATISSE, one of the greatest living painters, will be shown in the "Manet to Matisse" Exhibition opening at the Art Association, 1379 Sherbrooke Street West, on Friday, May 27.. This picture is called "Le Chasseur de Papillons" — ("The Butterfly Catcher").

Gazette - May 21st 1949

Manet–Matisse Show Paintings Are Listed

U.S. Art Museums, Collectors and Dealers Contribute to Local Exhibition

(5)

Sources of some of the paintings in the Manet to Matisse Exhibition, which will be open to the general public in the galleries of the Montreal Museum of Fine Arts from Friday, are revealed in a Museum press release. From the Metropolitan Museum of Art, New York, comes "Torero Saluting," by Manet, while a Derain landscape and a large Picasso come from the Museum of Modern Art, New York. A Pissarro and a Sisley come from the Brooklyn Museum, "Dancers at Rest," by Degas, being loaned by the Boston Museum of Fine Arts. A Cezanne and a Picasso are contributed by Smith College Museum of Art, while private collectors and art dealers have sent examples which make this show of French painting an interesting close to the local Museum's exhibition season.

Paintings to be shown are listed by the Museum as follows:

BONNARD, Pierre: "Mlle. B.": three panels with designs for Moliere's "Le Bourgeois Gentilhomme"; "The Yellow Screen."

BRAQUÉ, Georges: "La Caisse"; "La Moisson."

CEZANNE, Paul: "Sous Bois"; "The Road that Turns"; "La Sieste."

DEGAS, Edgar: "Dancers at Rest."

DERAIN, Andre: "Landscape"; "Portrait of Lady Abdy."

DUFY, Raoul: "Le Moulin de la Galette d'apres Renoir."

GAUGUIN, Paul: "The Bathers"; "Bonjour M. Gauguin."

MAILLOL, Aristide: Torso.

MANET, Edouard: "Torero Saluting"; "Portrait of Albert Wolff."

MATISSE, Henri: "Paysage aux aloes"; "Femme a la fenetre"; "Le Chasseur de papillons."

MONET, Claude: "Village Street."

PICASSO, Pablo: "Femme assise dans un fauteuil"; "Seated Woman"; "The Table"; "Au theatre."

PISSARRO, Camille: "Bords de Riviere"; "The Climbing Path."

RENOIR, Pierre Auguste: "Near Pont-Aven (Village de la Roche Goyon)"; "Jeunes filles et garconnet dans un paysage"; "La Seine a Chatou."

ROUAULT, Georges: "The Clown."

ROUSSEAU, Henri: "Le repas du lion"; "Football Players."

SEGONZAC, A Dunoyer de: "Monument Henri IV."

SOUTINE, Chaim: "Woman in a Red Dress"; "Femme en Rouge."

TOULOUSE-LAUTREC, Henri de: "Au Salon, le Canape."

UTRILLO, Maurice: "Le chateau blanc."

SEURAT, Georges: "Grandcamps."

VAN GOGH, Vincent: "Paysage avec moulin a eau"; "Self Portrait."

de VLAMINCK, Maurice: "Landscape."

A preview for members will be held on Thursday evening. The exhibition will last until June 26.

Le Petit Journal - 21 mai 1949

(6)

Expositions de peinture

La première exposition du peintre Gérard Tremblay s'est ouverte hier, samedi, à la librairie Tranquille. Elle comprend une vingtaine d'aquarelles. Tremblay, qui n'a que 20 ans, a étudié trois ans à l'école des Beaux-Arts de Montréal. Il a subi l'influence de certains maîtres modernes. Ses oeuvres resteront exposées chez Tranquille jusqu'au 5 juin.

Au musée des Beaux-Arts, la saison se terminera par une grande exposition intitulée : *De Manet à Matisse.* C'est une collection de 50 toiles des célèbres peintres français des cent dernières années : Bonnard, Pissarro, Monet, Manet, Degas, Sisley, Cezanne, Van Gogh, Gauguin, Picasso, Matisse et d'autres. Le prix d'entrée à cette exposition, qui se tiendra du 27 mai au 26 juin, sera de .50 pour les adultes et de .25 pour les enfants et les étudiants en art.

Avant cet événement, les visiteurs du musée peuvent voir la dernière des expositions d'artistes canadiens contemporains. Elle met en vedette Jacques G. de Tonnancour et Albert Dumouchel. Le premier présente quelques paysages de Rio-de-Janeiro et des tableaux récents. Quant à Dumouchel, il ne montre que des oeuvres caractéristiques de la dernière période de son orientation. L'exposition se poursuivra jusqu'au 2 juin.

Des conférences sur l'art français auront également lieu au musée, en juin. Elles seront données par Mme R. A. Sears, qui était dernièrement l'invitée du Boston Museum of Fine Arts. On sait que les heures d'ouverture du musée sont les suivantes : les dimanches et lundis, de 2 heures à 5 heures ; les mardis, jeudis et vendredis, de midi à 5 heures ; les mercredis, de midi à 5 heures et de 7 heures à 10 heures du soir ; les samedis, de 10 heures à 5 heures. L'entrée est libre les mercredis, samedis et dimanches. Les autres jours, une visite au musée ne coûte que .25.

New Fashion In Painting At 2-man Show

(B)

Albert Dumouchel, Jacques De Tonnancour Have Works Displayed

By DICK HERSEY

The two-man show of Albert Dumouchel and Jacques De Tonnancour at the Art Association of Montreal, 1379 Sherbrooke street west, is notable for its insistence on the latest fashion in painting. De Tonnancour is a forceful, arbitrary painter who distills his emotions through his intellect. There is rarely a sensation of lyrical freedom or poetic inspiration in his work, although his craftsmanship is excellent. Dumouchel is poetic, adventurous and highly sensitive to his medium, but he is not interested in craftsmanship as De Tonnancour practices it. This basic difference in the two painters makes for an interesting two-man show.

All the newest cliches are on view, from Dumouchel's Klee-like spider-web traceries ("Une Odeur de Fete National") to his Dadaisif rendering of "Les Lits des Eaux Seront Remplis de Toi". This latter work also is reminiscent of the end papers in a well-produced 19th Century book—the ones that look like the accidental designs of oil floating on water.

Dumouchel's disinterest in drawing is apparent in his "La Nativite," highly reminiscent of Rouault in his most mystic and tortured moments but without his clarity of expression. The painting, though, is still remarkable in its sympathy and understanding of the unfortunates of this world; remarkable because it is surrounded for the most part by doodles de la mode.

De Tonnancour has none of the adventuring after new means and methods noticeable in Dumouchel's work. He has decided to stay with Picasso's Post Cubistic Period and exploit it to the full. This decision calls for good draughtsmanship, which he has. The nude pencil sketches on show are gems of simplicity and controlled drawing. Most of his paintings are slick, expressionistic renderings of subjects as varied as "The Baby Spills Its Pablum" to the "Annonciation". This latter painting has all the same simplified forms suggestive of movement, flight or solidity that we have become familiar with through European posters and prints. His handling of "Anne de Cleves", though also suggestive of a poster, is more illustrative than "expressionistic".

French Paintings

The past hundred years of French painting will be seen in 50 canvasses specially chosen and lent for an exclusive showing at The Montreal Museum of Fine Arts, 1379 Sherbrooke street west, beginning next Friday.

The exhibition traces the development of the contemporary movement in painting from Manet to the present day. Titled "Manet to Matisse," the group of paintings gives the sense of continuity in modern art, and indicates the roots from which each artist has taken his particular growth. This is the first time Quebec Province will have had an opportunity to see such a demonstration of today's art, exemplified by early and late superb examples of those accepted as today's masters.

Gazette - May 21st/49

Two 'One-man' Shows

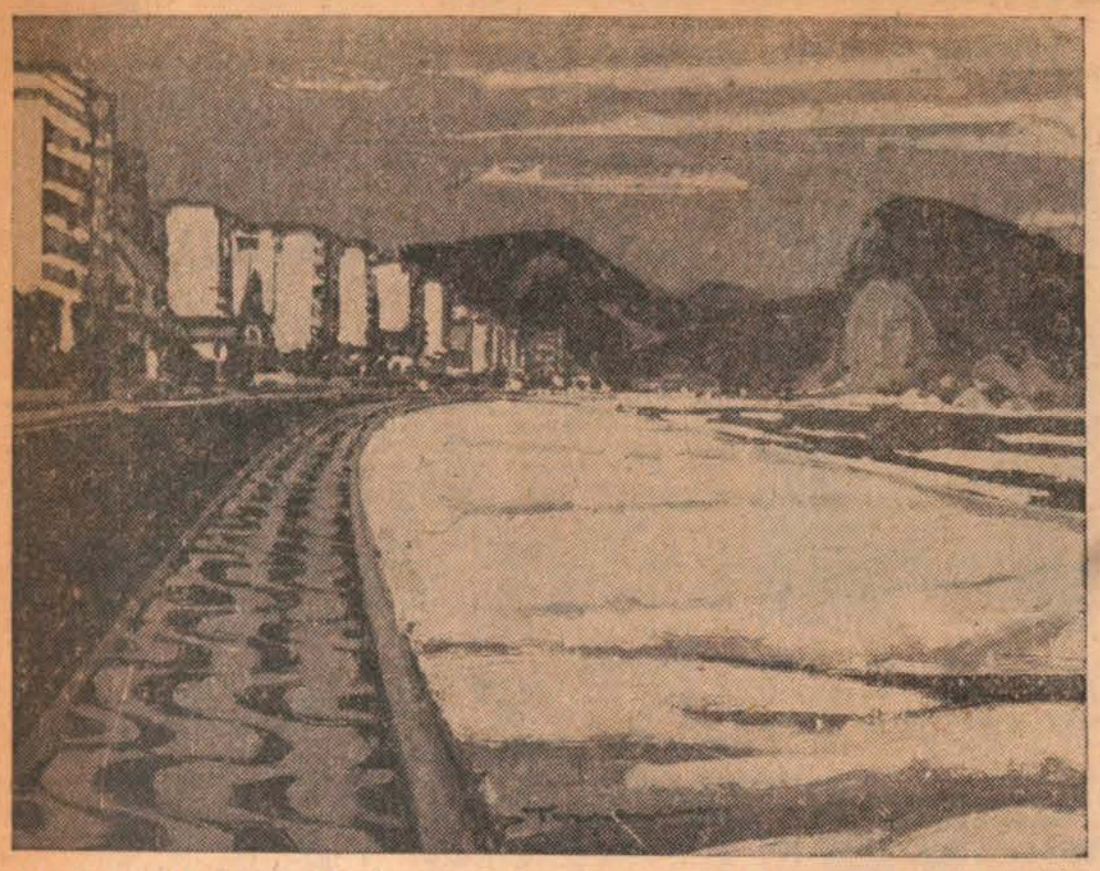
(3)

In an upper gallery of the Montreal Museum of Fine Arts, Albert Dumouchel and Jacques de Tonnancour are holding "one man' shows of individual and modernistic flavor. The former shows considerable industry, indulges in color both gay and sombre and deals in patterns that probably carry some message. The works by de Tonnancour are less visionary, some of the subjects being of scenes in South America—"Le Pain de Sucre Rio de Janeiro", and "Copacabana, Rio de Janeiro", the latter with the sea rolling onto a white beach, promenade backed by buildings, with hills in the distance. "Cote des Neiges", with its buildings seen amongst trees is forceful and direct, and his still-lifes are in his usual manner. There are, too, some portraits, a nude lying on a sofa, and some rich reds in his free copy of Holbein's Anne of Cleves. "Femme Assise" is an effective study in charcoal.

34A (68)

La Presse - 21 mai 1949 — 65

A la Galerie des Arts



La Galerie des Arts de Montréal présente, ces jours-ci, une exposition de peinture de deux de nos meilleurs jeunes artistes. Il s'agit de Dumouchel et de Tonnancour, qui, s'ils diffèrent totalement l'un de l'autre par leur style, se rejoignent par leur audace et leur franchise. La vignette montre une vue de Rio, conçue par de Tonnancour. L'exposition a été inaugurée mercredi et se continuera jusqu'au 2 juin, à la Galerie des Arts, 1379, rue Sherbrooke ouest.

La Presse - 24 mai 1949

Au Musée des Beaux-Arts dès vendredi

Ce dramatique portrait de Van Gogh par lui-même sera un des nombreux tableaux dans l'exposition de peinture française contemporaine, "de Manet à Matisse", en montre au Musée des Beaux Arts, rue Sherbrooke ouest, du 26 mai ou 26 juin. Dans ce tableau, Van Gogh a dépeint toute son âme torturée. Cette huile date de 1889, un an avant sa mort. Il venait de se couper l'oreille.

(5)

(1)

(6)

La Presse - 21 mai 1949

(2)

L'exposition "De Manet à Matisse" ouvrira vendredi

Les cent dernières années de la peinture française feront l'objet de l'exposition unique de cinquante tableaux, spécialement choisis et prêtés pour la circonstance, qui débutera au Musée des Beaux-Arts de Montréal vendredi prochain.

Cette exposition retrace le développement de la peinture contemporaine depuis Manet jusqu'à nos jours. Ainsi groupée de Manet à Matisse, la collection permet de percevoir une continuité dans l'art moderne, ainsi que les racines d'où a surgi chaque peintre. C'est la première fois qu'on aura l'occasion, dans la province de Québec, de voir l'art contemporain représenté dans une telle ampleur par de magnifiques illustrations, anciennes et récentes, de l'oeuvre des maîtres reconnus de notre époque.

Musées, traficants d'oeuvres d'art et collectionneurs ont rendu possible cette exposition magistrale de toiles françaises contemporaines en voulant bien prêter leurs tableaux. Le Metropolitan Museum of Art de New York s'est départi pour l'occasion d'un Manet célèbre, "Le salut du torero", pour lequel a posé Eugène, le frère de l'artiste. Le Museum of Modern Art de New York a envoyé un charmant paysage de Derain, ainsi qu'un grand Picasso. Deux paysages, l'un de Pissaro et l'autre de Sisley, viennent du Musée de Brooklyn, tandis que le Boston Museum of Fine Arts a consenti au prêt d'un Degas exquis, "Danseuses au repos". Un Cézanne qui a déjà appartenu à Auguste Renoir, et un Picasso, proviennent du Smith College Museum of Art. Plusieurs collectionneurs privés de renom ont généreusement contribué à l'exposition par des tableaux qu'il est rarement donné de voir. Un Picasso très peu connu sort de la collection de Mme Maurice Newton, de New-York, un Bonnard délicieux fait partie de celle de Mme Erwin Swann. Le Reader's Digest a prêté deux peintures, tandis que M. et Mme Sam Lewisohn ont prêté leur fabuleux Gauguin, avec un beau Rousseau. Un autre Rousseau, "Joueurs de football", vient de Mme Henry D. Sharpe, de Providence, R.I. Le Dr et Mme Harry Bakwin ont tiré de leur collection, très prisée à New York, deux chefs-d'oeuvre. Les autres prêts sont dus à la courtoisie du comte Ivan Podgoursky, de M. et Mme David M. Heyman, de la Galerie Louis Carré, de Jacques Seligman & Cie, Inc., de J. K. Thannhauser, de la Galerie Carstairs, de la Galerie Hugo, de Durand-Ruel, Inc. et de A. & H. Ball, Inc.

Après un vernissage pour les membres jeudi soir, l'exposition sera ouverte au public jusqu'au 26 juin. Le prix minime d'admission donnera droit à un catalogue de l'exposition. Le Musée est ouvert de 12 h. à 5 h. les mardi, jeudi et vendredi, de 2 h. à 5 h. le dimanche et le lundi, et de 1 h. à 5 h. le samedi; le mercredi, il est ouvert de 12 h. à 5 h., puis de 7 h. à 10 h. du soir.

Gazette - May 25/49 (3)

French Art Exhibition Opens Here Tomorrow

The Ambassador of France to Canada, now on the high seas, is sending his personal representative to officiate at the preview opening of the "Manet to Matisse" exhibition at the Montreal Museum of Fine Arts on Thursday evening. Jean Mouton, Cultural Counsellor to the French Embassy, will open the exhibition at 9 o'clock, in the presence of the officers, members and invited guests of the Art Association. The following day the exhibition opens to the public.

La Presse - 25 Mai 1949 (4)

Demain vernissage de gala de l'exposition "De Manet à Matisse"

S. E. l'Ambassadeur de France au Canada a délégué son représentant personnel au vernissage de gala de l'exposition "De Manet à Matisse", qui aura lieu au Musée des Beaux-Arts de Montréal demain soir. M. Jean Mouton, conseiller culturel auprès l'ambassade de France, ouvrira donc l'exposition, à 9 h., en présence des officiers, des membres et des invités d'honneur de l'Art Association. A partir du lendemain, vendredi, l'exposition sera ouverte au public.

Cinquante tableaux de maîtres seront en montre, donnant une vue d'ensemble de la peinture française des cent dernières années. On a réservé et préparé deux vastes galeries du musée pour ce grand événement. Grands musées américains, collectionneurs privés et trafiquants d'oeuvres d'art se sont donné la main au delà de la frontière pour prêter aimablement leurs trésors en vue de cette exposition unique, qui se prolongera un mois au musée de Montréal.

Montreal Herald May 25, 1949

Herald Copyright (Arless)

ART PREVIEW — Members of press and radio are pictured above as they were conducted through the Montreal Museum of Fine Arts yesterday at a preview showing of the "Manet to Matisse" exhibition, which opens officially tomorrow.

Gazette (7) May 26/49

Press Sees Preview Of New Art Exhibit

R. P. Jellett, acting president of the Montreal Museum of Fine Arts, yesterday received members of the press and radio at a preview of the exhibition, Manet to Matisse. The exhibition which will go on view to the public at the museum tomorrow is part of a program planned by members of the new auxiliary board and the ladies' committee.

Museum director, Robert Tyler Davis, attended yesterday's press preview and others were Major-Gen. E. de B. Panet, vice-president, Mostyn Lewis, a member of the executive committee, and Dr. Charles F. Martin, honorary president.

(8)

The Officers and Council of the Montreal Museum of Fine Arts are holding the formal opening of a Gala Exhibition of French paintings of the 19th to 20th centuries, Manet to Matisse, this evening, at nine o'clock.

Gazette (9) May 27/49

French Art Exhibit Is Opened at Gallery

The Montreal Museum of Fine Arts' exhibition of paintings — "Manet to Matisse"—was officially opened last night in the Montreal Art Gallery by Jean Mouton, cultural attache of the French Embassy, Ottawa.

In a brief address, Mr. Mouton commented on various pictures in the exhibit and pointed out their influence on art. He stated that "exhibitions of art are one of the richest and most attractive manifestations of our moral and intellectual activity."

Included in the welcoming committee were Maj.-Gen. E. de B. Panet, vice-president of the Montreal Museum of Fine Arts, who introduced Mr. Mouton; and R. P. Jellett and R. T. Davis, vice-president and director, respectively, of the museum. Among the special guests were Mrs. Jean Mouton and Madame Triat, wife of the French Consul-General, Montreal.

Star (10) May 27/49

French Art Exhibit Opens

Jean Mouton Lauds Cultural Exchange

Acting for the French Ambassador to Canada, Jean Mouton, cultural counsellor to the French Embassy, last night officially opened a special exhibition of French paintings, "Manet to Matisse," at the Montreal Museum of Fine Arts. The exhibit opens today to the public for a month.

Mr. Mouton thanked the president and council of the museum for "the very fine exhibition of French painting," and said, "Exhibitions of works of art are one of the richest and most attractive manifestations of our moral and intellectual activities."

He said he was always happy to see an exchange of French and Canadian culture, and he hoped a reciprocal exhibition of Canadian painting in France would be possible. He commented on various artists whose work is included in the show.

Mr. Mouton was introduced by Maj.-Gen. E. de B. Panet, vice-president of the museum, who replaced the president, R. Cleveland Morgan, presently in Europe. Also attending were: Mrs. Ernest Triat, wife of the Consul General of France; Dr. C. F. Martin, honorary president; R. P. Jellett, vice-president and honorary treasurer; and R. T. Davis, director.

Gazette - May 27, 1949

Impressionists Worthily Represented In Manet to Matisse Exhibition

It is clear that the United States art museums, private collectors and dealers drew quality items to lend to the Montreal Museum of Fine Arts for its Manet to Matisse Exhibition which opened in the galleries last night. It is a varied, balanced show with something to appeal to those who favor the moderate performances of the earlier men and also items which quicken the pulses of those who are stimulated by modern experiments in paint. Regarded as wild men in their day, the Impressionists—now relatively verging on the "Academic" in subject matter, viewpoint and treatment—make a good group. "Torero Saluting," a solid bull-fighter with one arm upraised, his other hand grasping the implements of his calling, is an impressive work by Manet, while there is more dash and sketchiness to his portrait of Albert Wolff at ease in a chair. Monet in "Village Street" is concerned with the play of sunight and shadow in a painting of buildings and trees edging a quiet thoroughfare with figures under a blue sky with clouds. More powerful handling is evident in the group of diners at a table under the shelter of an awning. Mellow sunlight envelopes "Bords de Riviere" by Pissarro, with bridges spanning the stream, riverside buildings and reflections, while in "The Climbing Path" trees in summer foliage and a glimpse of a village engaged his brush. Broad in treatment is "La Seine a Chatou" with a blue sky and moving clouds above moving water, a bridge, barge and a boat, by Renoir, other examples from his brush being "Near Pont-A.en (Village de la Roche Goyon)," showing a group of buildings, hayrick and trees in autumn leaf, and "Jeunes filles et garconnet dans un paysage," seen in strong sunlight. By Degas is a deftly handled pastel called "Dancers at rest" in which the sense of weariness is well suggested, and the notes of red, blue and silvery white make an engaging harmony. By Sisley is a river scene with boats, bare trees and waterside buildings, Spring-like in mood.

There are three items by Cezanne —a typical "Sous Bois"; a lad lying in the shade of trees, with stream beyond and a village in the distance, called "La Sieste," and "The Road that Turns," with houses and distant hills, free in handling and interesting in composition. By Gauguin are "The Bathers," a South Seas subject, and "Bonjour M. Gauguin," showing a woman at the gate of a garden addressing the painter. Van Gogh, besides a self-portrait, in which the painter wears a green coat, is represented by "Paysage avec moulin a eau," a work of low tones depicting a group of buildings, a waterwheel and men in a boat at the edge of a stream. By Seurat is "Grandchamps," in his characteristic spotty technique, showing a woman in red on a sunlit shore watching sailboats in a blue sea. Stormy weather marks the landscape by de Vlaminck, while there are no disturbing elements in "Le chateau blanc" by Utrillo. Matisse shows a boy with a butterfly net; a spontaneous and boldly handled landscape called "Paysage aux aloes," and suggests sunlight and fresh air in "Femme a la fenetre" —a woman seated at a broad, open window, a promenade with figures and a stretch of blue water with boats under sail. Segonzac has a good suggestion of light and air in his sketchily hnadled "Monument Henri IV", with pedestrians, carts, river, bridges and buildings. Derain has a portrait of Lady Abdy and a landscape, simple in treatment and good in atmosphere. "Le Moulin de la Galette d'apres Renoir," with dancers and seated drinkers, represents Dufy, and Braque has a still-life and "La Moisson"—a bundle of grain, a water jug and a sickle. Soutine has two separate paintings of women in red, and a broadly painted landscape. "The Clown," by Rouault is typical, and Picasso is seen in different manners—"Au theatre," showing a woman in dress of an earlier period, with the stage far below; an "Abstraction," reminiscent of an architect's ground plan, and two works which do not aim at comeliness—"Femme assise dans un fauteuil" and "Seated Woman." Rousseau in "Le repas du lion," records the king of beasts having a taste for leopard, and in "Football Players" depicts the playing of the game in a wooded alley. Bonnard, in addition to spirited pastels—designs for Moliere's "Le Bourgeois Gentilhomme," has a portrait, "Mlle B," and "The Yellow Screen," the latter a fine color arrangement with a tall graceful nude partly hidden, with a blue curtain for background. A graceful "Torso" is the work of Maillol.

(1)

Star - May 27, 1949 (3)

Eighty Years Of French Art

Parisian Painting At the Art Museum

THE most complete review of the modern movement in French painting that has been seen here is now being shown at the Museum of Fine Arts on Sherbrooke street. It was formally opened on Thursday evening and is open to the public from today till the last Sunday in June.

The collection is called "Manet to Matisse" and it begins with Manet's striking "Torero" from the Metropolitan Museum; but there are a number of pictures which are later in date and style than the "Women at a window" which is the latest of those by Matisse.

* * *

IN a collection of just under fifty pictures by twenty-three painters it is of course impossible to represent all the changes of ideas and methods which some of them went through, nor all the "-isms" which have arisen in Paris in the eighty years covered by the exhibition. By Van Gogh there are an early picture of a Dutch village and a late self portrait, with the face swathed in bandages and a strange black wig or cap. Two pictures by Gauguin, one of Brittany and one of the South Seas, are typical but not important. Renoir is represented by three charming landscapes, full of a characteristic warm glow, but no figure picture. There are two good examples of Monet, notably a large one of a lunch table in a garden, which is a fine piece of extreme impressionism, like scene-painter's work, and brilliantly effective.

Cezanne is well represented by a scene of deep woods and a dreamy landscape; and typical landscapes are by Pissarro and Sisley. By Degas there is a study of ballet girls, and by Toulouse-Lautrec a little group of old women, both quite characteristic of their painters. A trifling landscape hardly represents Seurat.

* * *

ONE of the most remarkable exhibits is Dufy's brilliant picture of a Parisian crowd, which is a translation, not a copy of a Renoir's "Moulin de la Galette;" and opposite to it is the most recent work in the collection, de Segonzac's very simple but very true picture of the Seine in Paris. Nearby are two of Utrillo's white houses, one of them a chateau among trees.

The childlike vision of Henri Rousseau is well shown in two pictures; there are some very abstract suggestions of women by Picasso; and newer and more emancipated ways of painting are illustrated by the works Derain, Braque, Rouault, Bonnard, Vlaminck and Soutine.

A very simple and well modelled torso by Maillol is the only piece of sculpture in the collection.

H.P.B.

La Presse 28 mai 1949 (5)

Un siècle de peinture au Musée des Beaux-Arts

Les cent dernières années, en peinture, ont été sans contredit les plus fécondes dans toute l'histoire de cet art. C'est pendant celles-ci, on le sait, que se sont accomplies les plus grandes mutations artistiques, changements qui eurent une influence sur tous les autres arts.

Cette rupture avec le pur académisme, ce rejet de la simple perception de la vie et de la nature comme seuls objets d'inspiration, cette pénétration dans le domaine de l'art du libre jeu de l'imagination et de l'interprétation intuitive qui devint la base des écoles et des mouvements de ces dernières années, cet immense agrandissement du champ d'action de l'artiste qui devait, par étapes successives et logiques, amener l'éclosion d'une si grande diversité de chefs-d'oeuvre, tout ceci est illustré, ou mieux, expliqué, par une exposition tenue pour la première fois à Montréal, au Musée des Beaux-Arts, et qui est présentée ainsi: De Manet à Matisse.

Cette exposition retrace le développement du mouvement contemporain depuis Manet jusqu'à Matisse en s'arrêtant d'abord aux impressionnistes, puis aux néo-impressionnistes, aux fauvistes, aux cubistes, pour illustrer enfin les variations de l'expression individuelle issue de ces racines.

Une telle exposition était depuis longtemps attendue. En effet c'est la première fois qu'une collection met en lumière la continuité qui semble souvent, aux yeux des profanes, absente de la peinture moderne.

La plupart des peintures exposées n'ont jamais été montrées au Canada. Plusieurs d'entre elles se distinguent surtout par leur valeur documentaire. Par exemple, le tableau de Van Gogh intitulé "Paysage au moulin à eau", où l'on voit clairement la révolution qui s'opérait chez ce peintre à la date où il a été exécuté. L'époque où Van Gogh peignait en couleurs sombres des compositions pessimistes achève, mais la grande découverte de la lumière et de ses miracles ne s'est pas encore opérée. Pourtant déjà, dans ce tableau, on devine les tentatives inconscientes de l'auteur vers un nouveau moyen d'expression.

On remarquera aussi un Dufy imité de Renoir. C'est une copie interprétée d'une façon extrêmement personnelle du "Moulin de la Galette". Les amateurs de rareté trouveront, de Soutine, outre deux portraits de grande valeur, un paysage ancien qui saura les surprendre.

C'est ainsi qu'en plus d'illustrer les transformations de la peinture en général, cette exposition montre l'évolution personnelle de plusieurs grands peintres. Ainsi, Picasso est représenté par plusieurs tableaux peints à des époques bien distinctes, qui permettent de distinguer d'un coup d'oeil les bonds gigantesques que son art n'a cessé de faire.

Deux toiles de Braque sont aussi à remarquer, et l'une d'entre elles, une nature morte sur une boîte renversée possède à la fois toute les qualités de ce grand peintre.

En un mot, cette exposition n'est pas constituée uniquement de chefs-d'oeuvre; certains amateurs seront choqués de trouver des Bonnard de valeur moyenne ou un Braque déconcevant; mais celui qui cherche à connaître et à comprendre sera séduit par la valeur documentaire du choix des tableaux.

Cette exposition qui fut inaugurée le vendredi 24, se continuera jusqu'au 26 juin.

Sarnault.

Le Petit Journal 29 mai 1949 (6)

x x x

L'exposition **De Manet à Matisse** se poursuit au musée des Beaux-Arts. C'est un document précieux sur la peinture française des cent dernières années. Les tableaux — une cinquantaine — viennent des grands musées américains, des collections particulières et des marchands. On sait que le musée est ouvert chaque jour, et que l'entrée y est gratuite.

Herald, May 25 1949 (2)

Envoy Aids Art Show

The Ambasador of France to Canada will send his personal representative to officiate at the preview and opening of the "Manet to Matisse" exhibition, to be held at the Montreal Museum of Fine Arts tomorrow evening.

M. Jean Mouton, cultural counsellor to the French Embassy, will perform this function and open the exhibition at 9 pm, in the presence of the officers, members and specially invited guests of the art association. The following day the exhibition wll be open to the public.

Fifty masterpieces of French painting will give a vista of the past 100 years of French painting. The exhibition is hung in two large galleries.

Le Canada - 28 mai 1949 (4)

"Le sentier grimpant", paysage rempli de fraicheur de Camille Pissaro, une des nombreuses oeuvres actuellement en montre au Musée des Beaux-arts de Montréal, rue Sherbrooke ouest, dans la grande exposition "de Manet à Matisse" qui a été organisée par la direction du Musée. Cette exposition sera ouverte jusqu'au 26 juin.

La Presse 28 mai 1949 (7)

"De Manet à Matisse" en passant par Dufy

Ce Dufy plein de couleur et de gaîté est "Le Moulin de la Galette", inspiré par la célèbre peinture de Renoir. C'est une des nombreuses oeuvres actuellement en montre au Musée des beaux-arts de Montréal, rue Sherbrooke ouest, dans la grande exposition "de Manet à Matisse" qui a été organisée par la direction du Musée. Cette exposition sera ouverte jusqu'au 26 juin.

35 A

70

The Herald - May 27, 1949

French Paintings Illustrate Developments in Technique

By C. G. MacDONALD

One cannot too highly commend those responsible for bringing the "Manet to Matisse" exhibition to the Montreal Museum of Fine Arts. The exhibition will be on display at the museum's Sherbrooke st. w. galleries for a month. No Montrealer who derives pleasure from color, form and design, or who considers an understanding of pictorial art to be of cultural value, should miss it.

Much credit must go to Robert Tyler Davis, director of the museum, to whom the rounding up of 50 such paintings from American galleries and private collections must have meant a vast amount of labor and anxiety.

Of course, no such group can adequately represent all the artists included. It would require more than four paintings, for example, to give any idea of the range of Picasso's ability, and two each is a meagre allowance for Van Gogh and Gaugin. The selections in these cases are of striking interest, but in others fully representative works have proved unavailable.

OBJECTIVE ATTAINED

The exhibition succeeds in what I believe to be its purpose — to give an idea of what happened to pictorial art in France during the crucial century which saw the birth of impressionism and the evolution from it of various modern techniques, some of which apparently led nowhere, but others of which are continuing to evolve today.

It is impossible to fully discuss such a show, for each picture demands not only long study, but detailed — and expert — analysis. Individual visitors will enjoy different paintings and learn different lessons. I can only record a few individual impressions and preferences.

The two Van Gogh's represent critical periods in his brief creative life, the mill and water scene having been started in his brown Dutch manner — a conventional, accepted style at the time — and finished under the impact of his first contact with impressionism. (So Mr. Davis informed me.) The living glow of one sky section, the dabs of bright color daringly imposed on clouds and water, suggest the new Van Gogh who was to achieve so much with color and sun at Arles.

The small "Self-Portrait" was painted near the close of his career. The sure, long brush strokes, the triumphant command of brilliant color, stand out.

GAUGIN EXAMPLES

Gaugin's classical treatment of form is illustrated by his South Sea bathing group, as is the translucent solidity (an unavoidable contradiction in terms) of his color technique. The Renoir selections at once refresh with their clear, tender outpouring of light on people and landscape.

The Raoul Dufy version of a Renoir street scene is a delight—and an amazing example of harmony produced from chaos. The riot of greens and yellows, of lights and figures, is brought into a single, dashing unity.

Braque's two representatives, particularly "La Caisee" (modified cubism?), and Bonnard's three panels in pastel, dominated by an unforgettable blue, gave me great pleasure. I can only mention a few others—Rousseau's "Le Repas du Lion," "Femme a la Fenetre," by Matisse, Monet's "Road That Turns," the Degas dancers.

Each of these calls for at least as much time as I could give to all. Later visits will yield other impressions, which I may relay.

Standard - May 28, 1949

Manet to Matisse Show Is Excellent

By RICHARD HERSEY

Many men, moods, manners, and mediums are on display from the science of Seurat, the documentary truthfulness of Toulouse-Lautrec, the quiet bonhomie of Bonnard to the explosive passion of Picasso at the Manet to Matisse Exhibition currently being shown at the Montreal Museum of Fine Arts, 1379 Sherbrooke St. West. This show fills a long felt need in its comprehensive visual education of the transition from naturalistic to abstract painting.

Comprising 48 paintings by the accepted masters from the middle of the 19th century to the present time, it is one of the most important art exhibitions Montreal has witnessed in many years.

The calibre of the paintings chosen is good considering they were all borrowed from collectors, dealers and museums on this continent. In some cases where the work is obviously poor it is included to illustrate the artist's transition from one period to another. A good example of this is Vincent Van Gogh's "Paysage avec Moulin a Eau" painted in 1881 previous to Van Gogh coming under the influence of the Impressionists — the color is noticeably bad as it hangs next to a "Self Portrait" painted eight years later.

The portrait, one of the finest paintings in the show, was painted soon after he cut his ear off as a love token; the gesture did not help him. Also apparent in this painting is his interest in Japanese prints — the general pattern plus the handling of the hair is quite derivative.

The exhibition is intelligently arranged. Starting with Manet to the left of the entrance, the paintings are hung in historical sequence with a card giving pertinent information alongside.

Largest Works

Manet's "Torero Salutinez" painted in 1866 is one of the largest works shown—67⅜ x 44 inches—it was painted when Manet was enamoured of most things Spanish and shows his brother Eugene dressed as a Toreadore. It is notable in its break from the idealized classical figure studies of its time.

Next comes two fine oils by Pissaro showing the first experiments in plein air painting. "Bords de Rivier" and "The Climbing Path". "Landscape" by Sisley shows the awakening interest in pure color as against the paintings of the past that depended largely on black mixed with local color to give a suggestion of form. Renoir's "La Seine a Chatou" painted in 1879 already shows that artist's love of pure color, and the disinterest in definite form that gave use to the term "Impressionism." His "Jeunes Filles et Garconnet dans un Paysage" painted 13 years later however shows a strong interest in form as something solid. Though the collor is bolder it is consistent with his earlier work.

Degas is represented with a fine though small pastel "Dancers at Rest" which shows the superb draughtsmanship of that artist. Monet's "Village Street," and "Le Jardin de Monet" are lovely examples of Impressionism particularly the latter a large oil 45¼ x 53⅝ inches painted in 1883 has all the glowing color and sense of light and air that this movement is noted for.

Cezanne who more than any other painter was responsible for enlarging the function of color from the decorative and descriptive to include the properties of depth and nearness (warm colors, reds, etc., come forward, cold colors, blues, etc., go back.) The exhibition then clearly, step by step, shows the artists' abandonment of normal reality in content and rendering; and their awakening interest in psychological states of mind and the new methods to express these forces inherent in the 20th Century.

(3) Le Canada - 28 mai 1949

Cent ans de peinture française illustrés au Musée des Beaux-Arts

Le Musée des Beaux-Arts d'aujourd'hui, et jusqu'au 26 juin prochain, une exposition intitulée "De Manet à Matisse", illustrant en 46 tableaux la peinture française des cent dernières années.

Cette exposition, la première du genre dans la province de Québec, vise à retracer le développement du mouvement contemporain de la peinture depuis le milieu du 19e siècle jusqu'à nos jours. Elle s'arrête d'abord aux impressionnistes, puis aux néo-impressionnistes, aux fauvistes et aux cubistes, pour esquisser enfin les variations de l'expression individuelle issue de ces racines.

La collection comprend des oeuvres des maitres suivants: Bonnard, Braque, Cézanne, Degas, Derain, Dufy, Gauguin, Maillol, Manet, Matisse, Monet, Picasso, Pissarro, Renoir, Rouault, Rousseau, de Segonzac, Sisley, Soutine, Toulouse-Lautrec, Utrillo, Seurat, Van Gogh et de Vlaminck.

Coopération des musées

Comme l'a expliqué M. Robert Tyler Davis, directeur du musée, lors d'une conférence de presse, c'est grâce à la générosité et à la coopération de musées américains de l'est, de collectionneurs privés et de commerçants de tableaux que l'exposition a pu être organisée.

La plupart des peintures n'ont jamais été vues au Canada et plusieurs ont été exposées si rarement qu'elles sont très peu connues du grand public. Celles provenant des musées ne sont pas les plus célèbres; celles des collections privées ont un intérêt particulier, soient qu'elles aient été exposées très rarement, ou soient qu'elles viennent d'arriver d'Europe.

Un vernissage a eu lieu hier soir pour les membres du musée. Vu les frais énormes encourus pour l'expédition des tableaux à Montréal, la direction a établi un coût minime d'admssion pour le public à 50 cents pour les adultes, à 25 cents pour les enfants et les étudiants en art. Ce prix d'admission donne droit à un catalogue dans lequel on trouve des renseignements complets au sujet des peintures et de leurs propriétaires.

Les musées ayant prêté des oeuvres sont les suivants: Metropolitan Museum de New-York, le Museum of Modern Art de New-York; le musée de Brooklyn, le Museum of Fine Arts de Boston, le Museum of Art de Providence, R.I.; le Smith College Museum of Art.

Des collections privées

Les collectionneurs privés sont le Reader's Digest, M. Sam-A. Lewisohn, Mme Lewisohn, le Dr et Mme Harry Bakwin, Mme Henry-D. Sharpe, M. Erwin Swann, Mme Maurice Newton, M. Jacob Rosenberg, M. et Mme David- M. Heyman et M. Henry Pearlman.

Les autres collaborateurs sont le comte Ivan Podgoursky, M. J.-K. Thannhauser, la Louis Carré Gallery, La Hugo Gallery, la Carstairs Gallery, Jacques Seligman & Co., Inc., Durant-Ruel, Inc., Wildenstein & Co., et A. & R. Ball, Inc.

Les toiles offrant un intérêt particulièrement nouveau pour le public montréalais sont un Picasso ancien "Au théâtre" prêté par Mme Henry D. Sharpe; deux tableaux de Gauguin et de Rousseau, propriété de la Collection Lewisohn un plâtre unique tiré d'une sculpture de Maillol, la peinture par Dufy du "Moulin de la Galette d'après Renoir", une version de la fameuse peinture de Renoir dans le style de Dufy, et un paysage ancien et très peu connu par Soutine.

Séries de conférences

L'exposition est sous le patronage du gouverneur général et de la vicomtesse Alexandre de Tunis. Le Musée des Beaux-Arts est situé à 1379 ouest, rue Sherbrooke.

M. Arthur Lismer donnera une conférence explicative de l'exposition, vendredi, le 3 juin, à 3 heures. Six autres causeries seront données par Mme Robert A. Sears, chaque mardi après-midi, à 3 heures, durant toute la durée de l'exposition et les mercredi soir, du 1er au 15 juin, à 8 h. 30.

Le dimanche, les dames du comité féminin du musée se tiendront dans les galeries pour recevoir le public et donner des renseignements à ceux qui voudront en avoir.

(4)

Ne manquez pas la grande exposition

"De MANET à MATISSE"

Les plus grands peintres français des cent dernières années: PICASSO, VAN GOGH, CEZANNE, RENOIR, DEGAS, GAUGUIN, SEURAT, etc.

Admission: Adultes 50 cents; enfants 25 cents.

LE MUSEE DES BEAUX-ARTS DE MONTREAL

1379 ouest, rue Sherbrooke

Mercredi midi à 5 h. et 7 à 10 h. du soir; dimanche et lundi 2 à 5 h.; mardi, jeudi et vendredi midi à 5 h.; samedi 10 à 5 h.

La Patrie - 28 mai 1949

Notre Musée des Beaux-Arts

par E. LETELLIER de SAINT-JUST

(1)

Hier soir a eu lieu, au Musée des Beaux-Arts de Montréal, qui a succédé à la *Art Association* et qui en occupe le bel immeuble, rue Sherbrooke Ouest, le vernissage d'une exposition de tableaux qui fait époque dans les annales artistiques de Montréal, en ce qu'elle offre une vue d'ensemble sur la peinture française des cent dernières années, de Manet à Matisse, en nous révélant des œuvres des peintres français les plus représentatifs de cette époque. Le rassemblement seul de cette collection, facilité par la bienveillance de musées, de collectionneurs et de marchands de tableaux des Etats-Unis, constitue un exploit dont peut s'enorgueillir à juste titre le directeur de notre musée montréalais, M. Robert Tyler Davis, qui donne de la sorte une preuve et de son initiative et de son zèle pour la diffusion de l'art. L'avant-propos du catalogue, signé de son nom, exprime clairement ses intentions : « L'histoire de la peinture moderne est d'abord celle de la peinture française, écrit-il. Depuis 1850 le génie français triomphe malgré tous les obstacles. Pas un artiste, de Manet jusqu'à nos jours, n'a obtenu un succès facile. La plupart n'étaient même pas connus pendant leur vie, sauf d'un tout petit cercle d'amateurs. La gloire d'une brillante époque, reflétée dans cette exposition, est due en partie à ces quelques amateurs — amis, collectionneurs, écrivains, marchands de tableaux — qui ont su créer autour de l'artiste une ambiance favorable à l'expansion de son œuvre. Les œuvres que nous avons réunies ici révèlent les divers aspects du monde créé par l'imagination des artistes français devant la nature. »

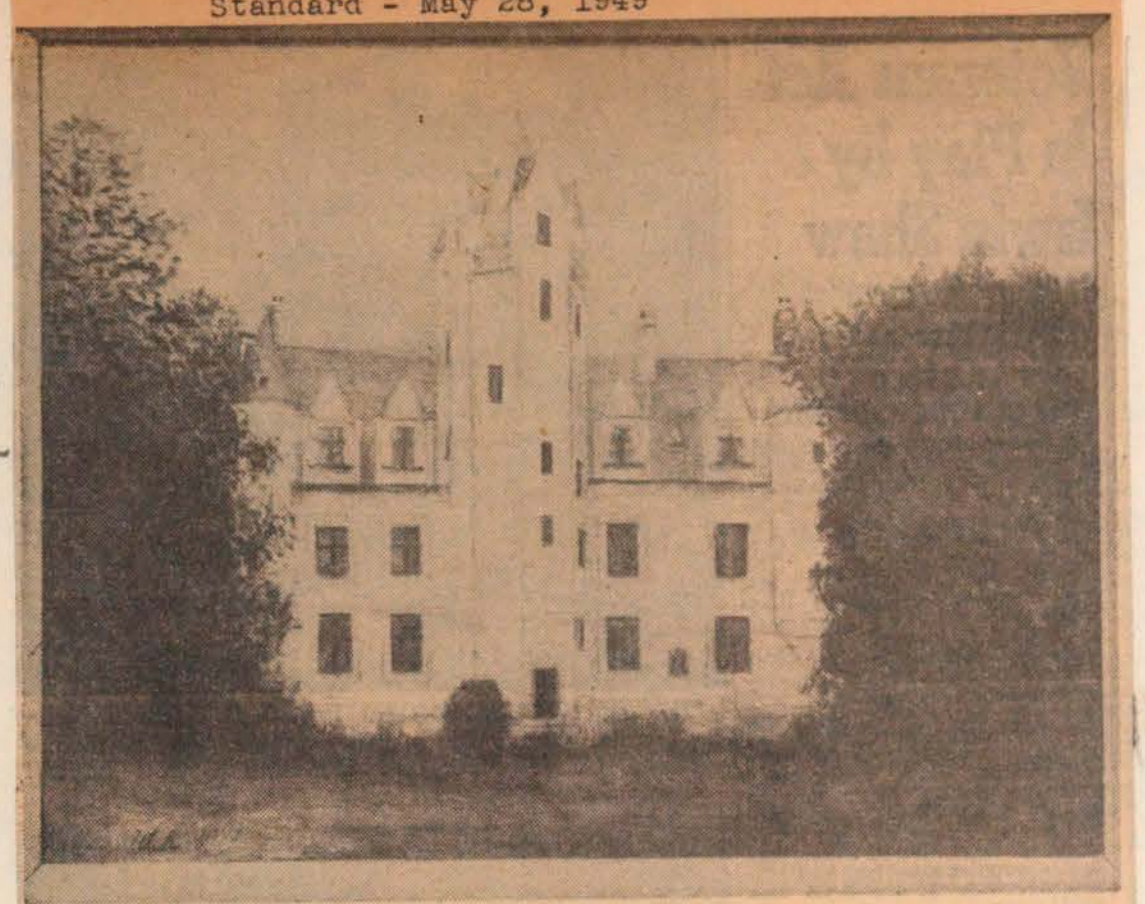
Cette exposition *de Manet à Matisse* est jusqu'ici l'illustration la plus significative du programme que s'est donné le nouveau *Montreal Museum of Fine Arts* et dont le premier article est de stimuler, dans un cercle de plus en plus large de notre public cultivé l'intérêt pour les arts plastiques. Tout n'est pas à faire dans ce domaine, car la *Art Association* y accomplissait depuis nombre d'années une œuvre efficace, mais il a semblé à ses zélateurs qu'une nouvelle appellation, plus explicite, qu'une organisation de recrutement systématique, que la multiplication des manifestations artistiques, outre le grand salon du printemps, pourraient susciter, au bénéfice de la peinture et de la sculpture particulièrement, la curiosité, d'abord, puis le sympathique intérêt que ces arts méritent. Il s'agit, en somme, pourrait-on dire, de créer, autour de notre Musée des Beaux-Arts et de ses initiatives, l'engouement que connaît maintenant chez nous la musique, dans la mesure, évidemment, où les arts plastiques peuvent y prétendre.

L'exposition inaugurée hier soir demeurera ouverte au public jusqu'au 26 juin. Le vendredi 3 juin, à trois heures, M. Arthur Lismer y donnera une première conférence explicative sur la peinture française et cette première causerie sera suivie de six autres, données à la même heure, chaque mardi après-midi durant l'exposition ainsi que les mercredis soir, 1er et 15 juin, à 8 h. 30. Le dimanche, les dames du comité féminin du musée se tiendront dans les galeries pour recevoir le public et donner des renseignements sur l'exposition. Celle-ci « retrace le développement du mouvement contemporain depuis Manet (milieu du 19e siècle) jusqu'à nos jours. Elle s'arrête d'abord aux impressionnistes, puis aux néo-impressionnistes, aux fauvistes et aux cubistes, pour illustrer enfin les variations de l'expression individuelle issue de ces racines. La collection met en lumière une continuité qui semble souvent, aux yeux profanes, absente de l'art moderne. C'est la première fois que notre province est témoin d'une telle exposition, illustrant par des exemples, les uns récents, les autres plus anciens, l'art des peintres reconnus comme les maîtres de l'heure ».

Nous souhaitons au Musée des Beaux-Arts de Montréal et à ses initiatives, si utiles à l'épanouissement de la culture artistique parmi nous, le plus fécond succès.

Standard - May 28, 1949

(2)



"THE WHITE CASTLE", by Maurice Utrillo, is one of the works shown at the Manet to Matisse exhibition at the Art Association, 1379 Sherbrooke Street West. The show, which was assembled for Montreal, will be on view until June 26.

Star - June 1st 1949

(3)

Gallery Tours Planned At Art Museum

A free gallery talk will be given at the regular Wednesday night exhibition this evening of modern French painting from Manet to Matisse at the Museum of Fine Arts on Sherbrooke street west. Mrs. R. A. Sears will conduct a tour of the galleries at 8.30 p.m. to inform visitors of the significance and historical importance of the paintings. Mrs. Sears will also conduct gallery tours each Tuesday at 3 p.m. during the course of the exhibition.

Herald - June 1st 1949

(4)

Talk on Paintings Planned in Museum

This evening, the only evening of the week on which the Manet to Matisse exhibition of modern French painting at the Museum of Fine Arts on Sherbrooke st. w. may be seen, there will be a free gallery talk on the pictures. Mrs. R. A. Sears will make a talking tour of the galleries at 8.30 pm to inform visitors of the significance and historical importance of the paintings on view.

Mrs. Sears also will conduct gallery tours each Tuesday at 3 pm during the exhibition.

La Presse, 1er juin 1949

(5)

Le musée des beaux-arts ouvert le mercredi soir

Le mercredi soir est le seul soir de la semaine où l'on peut admirer l'exposition de peinture française moderne "De Manet à Matisse," actuellement en montre au musée des beaux-arts de Montréal, rue Sherbrooke ouest. Ce soir, des commentaires gratuits seront donnés sur les différentes oeuvres exposées. Mme R. A. Sears fera le tour des salles à 8 h. 30 et exposera aux visiteurs la place importante qu'occupent ces différentes toiles dans l'histoire de l'évolution de la peinture.

Mme Sears donnera aussi une conférence tous les mardis, à 3 h p.m. pendant la durée de l'exposition.

Star - June 2nd 1949

(6)

A BRILLIANT CENTURY

THE Art Gallery has an exhibition of paintings just now which is worth much more than a casual look. We do not pretend to the expertise of our own art critic, nor would we try in any detail to appraise the pictures now on view. But to Mr. Davis, the Director, and to the Art Gallery itself we would like to tender congratulations.

There are people still who do not care for the century of French painting "From Manet to Matisse." These belong to the school of thought which expressed a deep and genuine horror of the work of the Impressionists and Post-Impressionists when it first appeared, an episode which caused one of the greatest and most bitter controversies in the whole history of art. But to other connoisseurs and also to a large part of a less instructed public, these painters opened new vistas to beauty that remain deeply appreciated and loved. For some at least their work has become a supreme example of loveliness. To most their place in the history of art is now assured.

Montreal seldom sees so complete and well chosen an exhibition of such art. The opportunity should be widely seized. The Art Gallery has placed us all under a debt which will be not soon forgotten.

(7)

LE PETIT JOURNAL, 5 JUIN 1949

AU MUSEE DES BEAUX-ARTS

Ce tableau, intitulé "le Bord de la rivière", est un des plus beaux exemples de l'art de Camille Pissarro. Il figure à la grande exposition "de Manet à Matisse", qui se poursuivra, au musée des Beaux-Arts de Montréal, jusqu'au 26 juin. L'entrée y est gratuite les mercredis, samedis et dimanches.

36A La Presse - 4 juin 1949

"Portrait, 1948"

Malgré une ressemblance superficielle avec Picasso, cette toile de de Tonnancour est l'une des plus remarquée à l'exposition qu'il tient conjointement avec le peintre Dumouchel, et que le Musée des Arts a décidé de prolonger jusqu'au 8 juin inclusivement.

Dumouchel-de Tonnancour au Musée des Beaux-Arts

La direction du Musée des Beaux-Arts de Montréal, anciennement connu sous le nom de Art Association of Montréal, annonce que l'exposition Dumouchel-de Tonnancour, dont le vernissage eut lieu le 18 juin, et qui devait se terminer cette semaine ,a été prolongée jusqu'au 8 juin inclusivement.

Les amateurs qui, par hasard, auraient été empêchés d'aller visiter cette exposition, auront ainsi l'occasion, pendant une semaine de plus, d'aller regarder les quelques toiles qui la forment.

On lit ici et là, on entend ailleurs, que de Tonnancour s'inspire trop directement de Picasso et qu'il est temps de perdre espoir puisque ce jeune peintre s'obstine à camoufler sa personnalité sous une forme qui n'est pas la sienne.

Trop souvent, ainsi, on voit de ces gens qui, plutôt que de regarder spontanément un tableau, en ne cherchant qu'à savoir si oui ou non ça leur plaît, s'amusent à y retracer telle et telle influence, de sorte que visiter une exposition devient une espèce de jeu de salon dont l'intérêt est de faire démonstration de ses connaissances historiques.

Voyons les choses plus objectivement. Comparons de Tonnancour à certains jeunes et plus jeunes autres peintres qui ont récemment exposé leur oeuvres. Vaut-il mieux être personnel à tout prix, que de peindre simplement, comme on travaille un métier, sans s'inquiéter si l'on est plus ou moins influencé par ses maîtres? — Est-il de bonne politique de s'acharner à ne faire que ce qui n'a jamais été fait, lorsqu'il faut pour cela sacrifier la simple beauté?

On voit trop souvent de ces jeunes artistes qui s'imaginent qu'à 20 ans, le temps est venu de se lancer à corps perdu dans une débauche de nouveau, et qui souvent n'atteignent qu'un peu d'étrangeté. L'enthousiasme, s'il est nécessaire à l'éclosion de toute oeuvre, n'en est pas pour cela la seule condition. Le talent non plus. Le travail et le courage doivent s'y ajouter.

Or, en regardant l'ensemble des tableaux de de Tonnancour, on se rend facilement compte qu'ils sont le fruit d'un labeur patient. Si certaines toiles choquent par leur manque d'originalité, elles demeurent toutefois de belles oeuvres, des constructions fortes, et c'est déjà beaucoup.

De plus, la personnalité de l'auteur est très fortement imprimée dans des paysages tels que "Rio", ou "Côte-des-Neiges", ou encore dans "Le pablum renversé", tableau où la poésie joue un rôle prépondérant.

Cette exposition est donc amplement satisfaisante. On a dit à son sujet que plusieurs de ces tableaux avaient déjà été montrés au public, ou qu'on s'attendait à ce que de Tonnancour se fut enfin dépouillé de ses influences. Ceci est la conséquence d'une erreur qui se répète sans cesse en notre pays, celle de vouloir aller trop vite. Ici, lorsqu'on dit: jeune peintre, on entend un étudiant de 20 ans. Et l'on se décourage lorsqu'en l'espace de 10 ans, il n'a accompli que le progrès nécessaire à une maturité logique et sûre.

De Tonnancour peint comme il doit le faire avec l'expérience qu'il possède, et s'il ne se hâte pas à se débarrasser de ses tendances picassiennes ou autres, c'est qu'il a un souci d'honnêteté et de travail bien fait qu'on trouve rarement.

Quant à Dumouchel, ses peintures ont une certaine force de séduction. Il peint souvent avec l'aide du hasard, mais aussi avec une main habile. Lui aussi laisse voir dans ses toiles de quel maître il s'inspire. Certaines oeuvres comme l'"Aquarium" ressemblent vraiment trop aux études graphiques d'un Klee. Ses titres, aussi, feraient de très jolis débuts de poème, mais ils affichent trop souvent une prétention déplaisante et un manque d'à-propos.

Mais par contre, "J'enverrai contre vous les bêtes des champs" est une trouvaille. On remarquera aussi "Les portes qui regardent l'orient" où une technique de magicien a réussi à créer une ambiance intéressante.

En somme, on est en présence d'une exposition complète et réconfortante. En plus de trouver plusieurs pièces de réelle valeur, l'amateur aura la satisfaction de voir que deux jeunes peintres ont compris la nécessité d'un travail conciencieux, lorsqu'on est aux prises avec un art si dangereux.

Gazette - June 4, 1949

(2)

Muhlstock Work at Y.W.

"Summer Morning; Laurentian Woods", by Louis Muhlstock, will be hung in the library of the Y.W.C.A., 1124 Dorchester street, west, as the first in a series of Pictures-of-the-Month. The plan will emphasize the work of Canadian artists, one of whom will lend the Y.W. library a picture each month. The pictures will be chosen by a committee headed by Robert Tyler Davis, director of the Montreal Museum of Fine Arts, other members being Miss Ethel MacNaughton, Miss Anne Savage, Mrs. Alison Palmer, national executive secretary of the Federation of Canadian Artists, and Mrs. A. E. Walford, chairman of the Y.W.C.A. Library Committee.

Among the artists who have been invited to submit work are Mary Fowler, W. W. Armstrong, Fritz Brandtner, Nora Collyer, Arthur Lismer, Anne Savage, Mrs. L. Godbois, and Ethel Seath.

Gazette - June 4, 1949

(3)

TORERO SALUTING, by Edouard Manet, who painted it in 1866 with his brother Eugene as model, is broad and direct in handling. This work was loaned by the Metropolitan Museum of Art, New York, to the Manet to Matisse show being held in the galleries of the Montreal Museum of Fine Arts. The collection, which is attracting a good attendance, will remain on view until June 26.

(4) La Presse - 4 juin 1949

"Au Salon" de Toulouse-Lautrec

Un typique Toulouse-Lautrec, cette peinture, "Au salon", est une des nombreuses oeuvres actuellement en montre au Musée des beaux-arts de Montréal, rue Sherbrooke ouest, dans la grande exposition "de Manet à Matisse" qui a été organisée par la direction du Musée. Cette exposition sera ouverte jusqu'au 26 juin.

Gazette - June 8, 1949

(5)

"Items which quicken the pulse . . . ." — The Gazette

Don't miss the

"MANET TO MATISSE"

Exhibition — the greats in French painting of the past century — PICASSO, VAN GOGH, CEZANNE, RENOIR, DEGAS, GAUGUIN, SEURAT, etc.

Admission: Adults 50 cents; children 25 cents

MONTREAL MUSEUM OF FINE ARTS

1379 Sherbrooke Street West

Wednesday: 12 - 5 P.M. and 7 - 10 P.M.; Sunday and Monday: 2 - 5 P.M.; Tuesday, Thursday and Friday: 12 - 5 P.M.; Saturday 10 - 5 P.M.

Star - June 4, 1949

(6)

Interest Noted In Fine Arts

Prof. R. T. Davis To Tour Europe

There has been a tremendous growth of interest in the fine arts in the Montreal area, Prof. Robert Tyler Davis, chairman of the department of fine arts at McGill University and director of the Montreal Museum of Fine Arts, 1379 Sherbrooke street west, declared in an interview today.

Professor Davis, preparing to leave to spend the summer in various art centres of Europe, stated that it was impossible to supply the demand at the present time for qualified teachers in the fine arts but that the present group of students, who are studying for the degree of Bachelor of Fine Arts, should improve the situation when they graduate. A total of 46 students started the course last fall and will enter second year next September.

Professor Davis, accompanied by his wife, will sail from New York June 15 for Paris where he will visit the various museums before going on to Venice where a major exhibition is being held this summer of the works of Giovanni Bellini, one of the first and most important of the Venetian painters.

He will then go to Holland and Belgium to see famous Dutch and Flemish masterpieces, and expects to spend all of August in England, returning here about the middle of September. "It is necessary," he commented, "for teachers in the fine arts to return from time to time to famous art centres and there continue their studies of the great paintings of all time. This is a source of inspiration for teachers."

Gazette - June 6, 1949

(7)

Art Exhibition Tour Scheduled for Today

Mrs. Robert A. Sears will continue her series of gallery talks at the "Manet to Matisse" exhibition of French paintings of the 19th and 20th centuries at the Montreal Museum of Fine Arts at 3.00 p.m. this afternoon.

Mrs. Sears holds an M.A. in Fine Arts from Radcliffe, the Women's College of Harvard University, and has given similar lectures at the Boston Museum of Fine Arts.

Her other conducted tours of the paintings will be at 3.00 p.m. on June 21 and at 8.30 p.m. on Wednesday, June 15.

Gazette - June 7, 1949

(8)

* * *

ROBERT Tyler Davis, curator of the Montreal Museum of Fine Arts heads the committee which will select the Picture-of-the-Month. Others on the committee include Miss Ethel MacNaughton, Miss Anne Savage, Mrs. Alison Palmer, national executive secretary of the Federation of Canadian Artists, and Mrs. A. E. Walford, chairman of the Y.W.C.A. Library Committee.

(A) (1) La Presse, 11 juin 1949 (B)

LA PRESSE, 11 JUIN 1949

LA PEINTURE FRANÇAISE

C'est au Musée des Beaux-Arts de Montréal, précédemment connu sous le nom de Galerie des Arts, que se tient l'exposition-rétrospective de la peinture française de Manet à Matisse.

En bas, un gracieux paysage du peintre impressionniste Sisley.

"Bonjour, M. Gauguin" est un portrait peu connu du peintre par lui-même. Cette toile fait partie de l'exposition française "De Manet à Matisse", au Musée des Beaux-Arts de Montréal.

Vue pittoresque de la Seine, peinte en 1948 par Dunoyer de Segonzac. Cette toile se nomme le "Monument Henri IV".

Le "Salut du Torero" est un exemple inusité du talent du grand peintre français Édouard Manet.

Star - June 11, 1949

Speaks on Art

MRS. ROBERT A. SEARS, who will continue her conducted tours of the paintings at the "Manet to Matisse" exhibition of French paintings at the Montreal Museum of Fine Arts at 3 p.m., Tuesday, and at 8.30 p.m., Wednesday evening. Mrs. Sears holds an M.A., in Fine Arts from Radcliffe, the Women's College of Harvard University and conducted such talks at the Boston Museum of Fine Arts.

(2)

37A

La Patrie, 12 juin 1949

EXPOSITION D'OEUVRES FRANÇAISES

LE MUSÉE DES BEAUX-ARTS, rue Sherbrooke ouest, où se tient en ce moment une exposition des grands maîtres français d'aujourd'hui et d'autres artistes. On avait l'habitude autrefois d'appeler ce bel immeuble "la Galerie des Arts".

DÉLICIEUX TABLEAU d'une ballerine au repos. Cette peinture symbolise bien l'oeuvre d'Edgar Degas, presque entièrement consacrée à illustrer des danseuses de ballet. Ce tableau est prêté par le Boston Museum of Fine Arts.

CE PAYSAGE HOLLANDAIS, avec son moulin, est une des toutes premières oeuvres de Van Gogh, avant qu'il vint à Paris pour développer la manière qui le rendit célèbre. Cette oeuvre a été prêtée par Durand-Ruel, de New-York.

CETTE OEUVRE CHARMANTE des débuts de Renoir "La Seine à Chatou" a été aussi prêtée par Durand-Ruel de New-York, pour l'exposition.

Notre Temps - 4 juin 1949

38

75

Au musée des Beaux-Arts

Un peu moins de cent ans

IL faut croire que les siècles ont tendance à se télescoper de nos jours puisqu'on nous offre en ce moment au Musée des Beaux-Arts *Cent Ans* de peinture française, tandis que le plus vieux des deux Manet à l'exposition ne remonte qu'à 1866.

Il y a bien un Pissarro qui ressemble étrangement à l'une des nombreuses factures du père Corot, mais on s'aperçoit tout de suite qu'il ne s'agit pas du Corot de 1830. Et d'ailleurs il ne reste à peu près rien de la production de Pissarro qui s'échelonne de 1855 à 1870, à l'exception peut-être de ce qui se trouve dans une certaine collection de Lille, paraît-il. A l'exception enfin de trois tableaux connus, exécutés à Caracas, au Venezuela, en compagnie du peintre Melbye, et qu'il ne termina en fait qu'à Paris en 1855. Or, le *Bord de la Rivière* de Pissarro n'a rien à voir ni avec les précédents sujets ni avec la manière de ses tout premiers débuts.

En mai 1939 — il y a donc dix ans déjà — Buenos Aires faisait une grande exposition: *Cent Ans de Peinture Française*, et cela commençait à David.

Ceci n'est pas une critique. L'initiative des organisateurs de l'exposition actuelle du Musée des Beaux-Arts vaut au contraire d'être signalée comme la plus heureuse de toute la saison. Elle aura donné ce qu'il était possible d'attendre pour l'instant, pas davantage, mais pas moins.

Il eût été bien difficile apparemment de rassembler dans la deuxième ville française du monde, en importance, autant d'oeuvres, et toutes aussi représentatives qu'à Buenos Aires, ville typiquement latine... Déjà c'est plus qu'il n'aurait été possible de rêver ici il y a cinq ou dix ans.

La suite impressionniste vaut peut-être plus par l'énumération des peintres en vedette que par la signification évolutive de leurs oeuvres, dont quelques-unes sont comme autant de coups de Jarnac portés à leurs auteurs.

Certains reculs empêchent souvent d'apercevoir dans la fuyante perspective du temps le sens que prit à telle époque antérieure déterminée l'apparition soudaine d'un mouvement d'art actuellement dépassé. Des engagements nouveaux sur des voies toutes différentes, précipités à un rythme échevelé, éclipsent en partie la signification d'époque, dès leur apparition, de ces mouvements d'il y a cinquante ou soixante ans.

Ce qui s'est vu depuis les Fauves, depuis surtout la naissance du cubisme, lyrique ou méthodique, depuis Severini, Picabia, Hans Arp, Max Ernst et Tanguy nous laisse aujourd'hui bien étonnés quand on nous rappelle la sainte croisade d'incompréhension et de sarcasme entreprise au siècle dernier par le public bourgeois et le Salon contre les peintres impressionnistes, ces *révolutionnaires* qui, en somme, ne révolutionnaient rien puisqu'ils ne voulaient que pousser à leurs conclusions logiques extrêmes, invoquant *ad hoc* les progrès de la science (Helmholtz, Henry, Chevreul), les postulats du réalisme douteux d'un scientisme par trop empirique.

Il suffit de regarder la plupart des oeuvres impressionnistes actuellement exposées au Musée pour se convaincre une fois pour toutes que Monet lui-même, l'Impressioniste type, tient rigoureusement compte du réel, surtout si nous regardons ce qui se passe de nos jours en peinture, à partir de l'évasion des Fauves et bien davantage après eux.

Une autre constatation non moins importante, c'est que l'ensemble des oeuvres de ces maîtres de l'Impressionnisme, pour autant qu'elles soient représentatives, suggère l'idée que l'Impressionnisme chez eux n'avait rien de la formule sèche: tout au plus s'y donnaient ils uniquement rendez-vous pour repartir, chacun de son côté, plus différent qu'il n'avait jamais été de son voisin; la vraie personnalité ne s'émousse pas au contact d'une autre personnalité. C'est ainsi que Renoir est Renoir, que Degas ne peut se comparer beaucoup à Manet et que Pissarro, le plus versatile de tous, ne peut jamais s'identifier qu'à lui-même. Il en est ainsi des autres.

par Rolland BOULANGER

Si Manet passe aux yeux du grand nombre pour avoir été le père de l'Impressionnisme, il faut admettre qu'il se montra un peintre assez spécial dans le groupe, beaucoup plus près des valeurs, avec Velasquez dont il est proche parent, que des théories corpusculaires. S'il brise carrément avec le conformisme académique des peintres qui l'ont précédé depuis Ingres, son toréador manifeste une puissance d'interprétation et de métier qui en font l'égal incontesté des plus grands maîtres espagnols. Ses gris, la qualité de ses noirs, la vivacité de sa touche emportée le rapprochent beaucoup plus de Velasquez que de Renoir ou Degas.

Les *danseuses au repos* de ce dernier nous rapprochent d'un maître impressionniste de tempérament non moins spécial, sinon plus, parvenu à sa pleine maturité. Il n'en est plus à la minutie des détails, il fait la grande arabesque et sa vue diminuant, il accentue encore son dessin, puisque pour lui le pastel est le moyen par excellence de peindre en dessinant. N'est-ce pas lui qui, sur la fin de sa vie, déclarait: *"De toutes ces peintures, il restera bien quelques dessins"*... dessiner, dessiner toujours, tel est l'essentiel, avec Toulouse-Lautrec, de l'art de ce peintre intellectuel, rompu aux apprentissages les plus divers.

Renoir, qui n'ignorait à peu près rien de tout ce que peut apprendre à un peintre les génies du métier, ne pouvait pas négliger de tirer lui aussi parti des trouvailles de l'Impressionnisme, mais il devait bientôt quitter la recherche pure et simple des valeurs d'atmosphère pour revenir, en la transposant d'effets nouveaux, à la forme intégrale et pleine. Ses *Jeunes filles et garçonnet dans un paysage* sont un très bel exemple de la manière qui a consacré, avec ses célèbres portraits, la meilleure partie de sa gloire, la plus durable. Ce tableau se situe au sommet de son art. Bien supérieur en somme à celui qui s'intitule *La Seine à Chatou*, et qui remonte à ses expériences antérieures, alors qu'il n'était pas encore parvenu à l'atmosphère soyeuse ni à la finesse de ses incarnats.

De Sisley, un tableau qui n'est sûrement pas des meilleurs mais où cependant la fraicheur initiale de ses tons a conservé plus qu'ailleurs dans son oeuvre la clarté lumineuse dont se réjouissait tant la découverte impressionniste.

Pissarro de son côté, quittant subitement Corot, se rapproche ou prépare en partie Cézanne. Je veux parler de son deuxième tableau, *Le sentier montant*. De loin, sans en avoir aperçu le détail, on croirait d'abord reconnaître un Cézanne; puis, ce n'est simplement pas cela. Mais le coloris de l'ensemble du tableau est très semblable à celui de Cézanne, le traitement seul en est assez différent.

Faut-il les nommer tous? Je m'en garderai bien; mais oublier Monet paraitrait impardonnable. Quand même, son *Déjeuner sous la tente* ne m'emballe pas du tout. On est perdu dans cette grande machine, et il semble que Monet lui-même a beaucoup erré en le faisant. C'est un tableau qui tient par les bords mais dont le centre, qui voudrait être tout atmosphère, est un immense vide. Monet a cru pouvoir effacer tous les traits caractéristiques des objets qui remplissent le tableau pour mieux accorder l'harmonie de sa lumière, mais sa palette s'échappe parfois de ses mains et c'est alors un beau fouillis chromatique à droite et à gauche et la touche devient alors furieuse et désordonnée, n'apportant pas à la toile ce minimum de tranquillité à laquelle on doit s'attendre.

Sautons-en forcément et tombons au hasard. Voici donc Dufy qui, pour l'instant, nous ramène, aux impressionnistes par le choix du sujet, *son Moulin de la Galette d'après Renoir*. Au capiteux, à la rêverie des tons de Renoir dans ce célèbre tableau succède ici l'expression du vivace, une pensée classique profondément éprise de la vie moderne où la suggestion de la chose tient lieu de la chose elle-même. Nous ne retrouvons pas dans ce tableau le Dufy des idéogrammes qui lui sont chers, mais on découvre cet esprit et ce parfum des choses, cet esprit d'invention rapide et perpétuelle qui est chez Dufy sa manière propre, sa façon d'interpréter l'objet. Il y a enfin cette association de couleurs en soi surprenante mais où il est passé maître. On croit revoir dans ce tableauu comme en d'autres l'indice de ses moindres interrogations de la forme et des moyens qui sont propres à mieux la rendre.

C'est Lautrec avec ses juxtapositions de la couleur aux traits, naviguant entre Degas et Van Gogh dont il emprunte de l'un le naturalisme du détail et du dernier l'ardeur et la furie du trait; c'est un Derain surprenant dans un portrait de femme qui fait penser à un personnage de Shakespeare par la force et l'opposition des clairs et des profonds, par la sonorité des rouges appuyés sur un fond étrange pour la circonstance mais dont on reconnait bien la nature, laquelle on retrouve si souvent ailleurs dans ses paysages; c'est ce féroce Gauguin, cet orgueilleux des îles, qui ne se saoûlait pas comme on l'a trop souvent répété, mais qui a raffiné loin de Pont-Aven sur cette esthétique des lignes et des tons plats arbitraires et décoratifs qu'il y avait introduits. Ses deux tableaux ont malheureusement perdu beaucoup de leur sourde luxurianee.

"Hier le ciel était gris et tout était gris", c'est la Hollande de Van Gogh; mais, comme *"il ne peut pas se séparer de quelque chose de plus grand que lui-même, qui est sa Vie, sa puissance de créer"*, il nous arrive ensuite, sortant de la clinique d'Arles, dans un portrait hurlant et exaspéré, avec *"du soleil dans la tête et un orage dans le coeur"*, *"cherchant à exprimer avec le rouge (du fond) et le vert (strié de jaune de son vêtement lourd) ces terribles passions humaines."* Oui, Van Gogh est bien beau, même en plein délire: c'est un peintre dont la folie même sculpta le génie du feu et de la lumière: *"Ah!"* criait-il, *mettre sur tout cela un ciel jaune avec un soleil jaune!"* Partir de si loin avec sa *roue hydraulique* pour aboutir à un tel volcan crachant la flamme pure sans la moindre fumée!

Quelle opposition avec la résurrection de la nuance et des mille frémissements de la couleur à nouveau modulée de ce créateur inconscient de symponies toujours nouvelles et capiteuses qui s'appelle Bonnard!

Il m'en reste bien sur les bras une bonne douzaine et ce ne sont pas les moins lourds, je veux dire les moins riches: Braque, Cézanne, Vlaminck, Rouault, Maillol, avec un si magnifique torse, Matisse, Utrillo, Soutine, Picasso, Seurat, Segonzac, et j'oublierai toujours pour ma part le Douanier.

C'est toujours ainsi quand on se les réserve pour le dessert, c'est à ce moment-là que le temps manque pour y faire honneur ou que le lecteur n'a plus faim.

(1)

38 A

76

Au Musée des Beaux-Arts

Soutine, Rouault, Utrillo, Segonzac...

IL PARAIT que, pour avoir longuement glosé la semaine dernière sur les peintres français dont on expose au Musée des Beaux-Arts les oeuvres pour un mois, je devais encore y revenir pour en avoir laissé se défiler une douzaine.

J'en aperçois déjà trois ou quatre qui s'apprêtent à fuir; d'avance je ferme les yeux, car ceux-ci au moins sont très connus; en deux phrases, essayer d'en parler avec décence n'ajouterait rien. Mais il y en a d'autres.

On a fait remarquer, il n'y a pas moins de quinze ans, que la religion juive interdisant de représenter Dieu et l'homme ayant été créé à son image, c'était pour l'artiste israélite un problème quasi-insoluble que s'aventurer dans la peinture. C'est pourquoi s'il y a un Spinoza ou un Einstein, il n'y a jamais eu un Delacroix juif et pas davantage un Maillol juif.

Mais voici donc Soutine, Modigliani, Pascin; voici un Coubine, un Zak, un Menkès, un Kisling, un Gottlieb, un Mintchine et un Chagall, tous Juifs authentiques. Avec eux l'importance des Juifs dans l'art contemporain s'affirme de plus en plus considérable. S'il n'y a pas à proprement parler de peinture juive, il y a des peintres juifs et leur apport dans l'art contemporain a quelque chose de spécifique: pessimisme, nostalgie profonde, pathétique particulier.

Chez Soutine ce pathétique atteint au paroxysme violent; si Chagall s'évade hors du réel, si Coubine feint l'ignorance retrouvée, si Menkès donne dans un certain romantisme mental et si Eugène Zak appréhende la mort prématurée, Soutine, lui, avec une ivresse contre-nature et anarchique confond son pathétique avec la négation iconoclaste de l'homme et l'auto-destruction.

Son paysage exposé au Musée n'a pas tout à fait cette violence dramatique du *Paysage de Céret*, l'un de ses plus célèbres; mais déjà il laisse entrevoir la personnalité à part, le cas isolé et singulier que pose Chaïm Soutine dans l'Ecole de Paris. Sa *Femme en rouge*, tout à côté, nous en dit bien davantage: Soutine tend un pont entre Van Gogh, qui lui en impose, et l'Autrichien Kokoschka, qui lui reste inférieur: Hollande, Lithuanie, Europe centrale: expressionnisme pathétique enchassé dans une forme de langage pittoresque qui est et veut demeurer méthodique parce que française, le Fauvisme. N'est-ce pas là un dualisme inconciliable? Soutine l'a tenté et il était important qu'on nous le présentât à cette exposition pour nous faire saisir l'un des moments les plus critiques de la transition du pathétique au réveil des traditions, les deux temps majeurs du Fauvisme.

Peintre de genre psychologique, Soutine néglige le corps, principe d'harmonie architectonique, et met toute la passion de son art dans le traitement du visage, miroir du principe de vie spirituelle. Sa peinture ne cherche à établir aucune relation de formes et de couleurs; elle veut au contraire être toute confession à la Dostoievski, par le truchement composite de ses moindres personnages. Bref, avec Soutine, c'est la réaction directe et psychologique contre le géométrisme de l'agencement mécanique et français du tableau. Mais il demeure un iconoclaste qui se rachète en partie par une couleur dispensatrice de joie. Quelqu'un aurait trouvé une parenté éloignée entre cette *Femme en rouge* et la *Shrimp Girl* du maître anglais.

Tout près de Soutine, Rouault, le plus haut symbole du romantisme français contemporain. Son *Clown* pourtant n'aide pas beaucoup à le faire jaillir en pleine clarté. C'est un tableau bien faible de Rouault. Chose certaine, la recherche des rapports de formes et de couleurs n'est pas ici très apparente et cependant chacun sait que si Rouault est un sommet de l'expressionnisme lyrique français, il se tait toujours de son "inspiration" et procède en art comme un classique, c'est-à-dire par création de rapports plastiques. Satiriste, il sait demeurer observateur du réel, même si Fierens a cru devoir nier qu'il soit un témoin ou s'il a pu affirmer qu'il était un voyant et

par Rolland BOULANGER

un visionnaire. Après tout, pourquoi marchander sur les mots, puisque le monde du peintre est un monde à priori transposé à sa propre mesure et qui ne répond à la réalité externe que par mode de vraisemblance essentiellement analogue? Rouault reste un peintre, un brasier qui vit au dedans et bien au milieu de sa peinture. Mais dans son *Clown* malheureusement, ce n'est presque plus qu'un tison enseveli sous mille couches de cendre. Il est vraiment regrettable qu'on n'ait pu exhumer mieux.

Restaient encore Maurice de Vlaminck, Segonzac, Matisse, Utrillo, Seurat, Picasso, Maillol, Cézanne, Braque et le Douanier, que je mélange à dessein pour n'avoir pas à procéder de façon trop systématique.

Un regard sur le tableau de Seurat, qui est bien petit, et nous voici aux antipodes de Soutine, tout en restant dans les cadres de l'interne logique de Rouault, peintre français. Au classicisme avait succédé le romantisme; celui-ci devait à son tour appeler une forte réaction classique. L'impressionnisme laissait un vide à combler et Seurat s'amène avec Signac: la partie la plus haute de l'homme, négligée par l'impressionnisme cantonné dans la seule satisfaction sensorielle, cette partie la plus noble de l'homme qui s'appelle la puissance de logique constructive, là voici satisfaite dans ce tableautin de Seurat, le maître du néo-impressionnisme.

Entre ici en jeu le réalisme raisonné et analytique, succédant au réalisme sentimental des précurseurs de l'atmosphère lumineuse interposée entre l'artiste et son sujet. Nous n'aurions pas pardonné à ceux qui ont patiemment monté cette exposition de ne pas nous avoir fait voir Seurat; ils l'ont fait et c'est tout à l'honneur du peintre, que je trouve ici des mieux représenté.

C'est une forte liqueur qu'ont bu les artistes comme Utrillo, que j'aperçois ici au fond de la salle. Certains de ceux-là ont sombré sans avoir eu le temps de produire une oeuvre établissant la preuve d'un talent mûri à maturité. Utrillo est de ceux par contre qui, victimes eux-mêmes de la bohème, sont parvenus à jeter l'éblouissement de leur feu intérieur dans des oeuvres puissantes. Utrillo est un instinctif pris au carrefour de la plastique et de la poésie. Il arrive à un moment où les jeux se font, où il semble qu'il faille choisir entre le réalisme, la plastique et la poésie. Le XIXe siècle a consommé le dégoût du réalisme, déjà il est en très grande partie éliminé. Reste l'opposition du cérébral et du sensible, de la plastique cubiste et de la poésie sentimentale d'un Utrillo ou encore d'un Rousseau, le douanier, où tout est imaginairement vert, tandis que chez l'autre, pour un temps du moins, tout est universellement blanc. Pour l'un et l'autre il n'y a pas de plus grande joie que d'imaginer la réalité, mieux encore que de la copier.

Pour Rousseau, et pour tous les peintres dominicaux venus à sa suite, il n'est de poésie et d'art que dans le réalisme, mais celui qu'invente de toute pièce son imagination de caractère populaire. On a tant parlé de son ingénuité! Son *Repas du lion* nous rapproche d'un moment où l'on cessa de rire du Douanier. S'il faut bien admettre que ses *Joueurs de football* sont encore bien amusants, il n'en est pas de même de son autre tableau qui, avec sa *Charmeuse de Serpents*, si admirée au Louvres, et toutes ses "forêts vierges", est rempli de raffinement. Il y demeure cependant ingénu et instinctif comme Utrillo. C'est lui, vieillard enfant, qui avait un précieux secret pour éviter la guerre: *"Lorsqu'un roi veut faire la guerre, il faut qu'une mère aille le lui défendre"*. Rien d'étonnant si son monde à lui nous paraît si différent du nôtre et si certains critiques s'en amusent encore follement. Le plus fol n'est pas toujours qui l'on pense. Il y a cette sagesse de l'enfance conservée, sagesse d'un coeur sensible, qui désarme celle de ceux qui ont vieilli trop vite dans un monde de fer et d'acier.

Quant à Utrillo, cet autre genre d'enfant, qui peint pour boire et qui, quand il a bien bu, peint encore davantage, car il a toujours terriblement soif, c'est un peintre appliqué à faire "du bon ouvrage". Son *Château blanc* n'est pas fait de maçonnerie composée de plâtre et de colle dont il s'est un temps servi pour "bâtir" sur la toile ses murs et qu'il défiait ses copains de casser à coups de marteau. Mais c'est ici la technique du blanc de zinc de la période blanche dont nul autre avant lui n'avait proposé du monde une si singulière et sympathique vision. C'est dommage qu'on n'ait pu présenter l'une de ses cathédrales qu'il peignait imprégné de repentir pour se faire pardonner ses gros péchés.

Après le retour aux apparences, de Lhote et de La Fresnaye, c'est le retour au métier pictural avec Dunoyer de Segonzac, Waroquier, Boussingault, Gritchenko, Osterlind, Marboré, Detthow et autres. Ceux qui cherchent à comprendre la signification de l'art contemporain sans se soucier de démêler le double retentissement interférent de l'impressionnisme et du cubisme sont vite paralysés dans leur enquête.

Au fond, ce qui paraît brouillé reste clair et la logique de l'évolution de l'art contemporain demeure intimement liée à la place prépondérante qu'y occupent les préoccupations théoriques nées avec l'apparition de ces mouvements si opposés.

A l'inconsistance de la notation sensible de l'impressionnisme a répondu la revendication cubiste de la rigueur formelle des constructions abstraites. Aux couleurs pures prônées par les premiers, la saturation dans le marron des tons rompus ou mélangés du cubisme de 1910, positivement abstrait et négateur du chromatisme. Le néo-cubisme de Lhote et de La Fresnaye prendra à l'un et à l'autre ce qui lui convient: la couleur des impressionnistes et la construction abstraite du cubisme.

Voici à son tour Segonzac et c'est la répudiation graduelle, ainsi qu'en témoigne en partie son *Monument Henri IV*, de l'abstraction, l'adoption par contre des tonalités anonymes, brunes ou ocres, du cubisme et, dans son traitement de la figure en particulier, un engagement radical dans un sensualisme des plus positifs. Segonzac a la haine des mirages de la couleur. Son tableau reste en général, à l'une des périodes les plus importantes de l'évolution de son art, sombre quoique ferme et grave. Le témoignage qu'il nous apporte au Musée actuellement en est un autre, pas essentiellement différent si l'on veut, mais suffisamment plus haut et plus éclairci en tonalités. Personnellement j'aurais préféré, pour permettre une compréhension plus nette de l'évolution logique, pas à pas et non par bonds, de l'art contemporain, qu'on nous eût présenté Dunoyer de Segonzac à une période antérieure, indiquant bien l'une des phases chronologiques les plus marquantes de l'histoire de notre peinture.

Le Clairon - Montréal - 10 juin 1949
1a

A LA GALERIE DES ARTS

DE MONET A MATISSE

Le Montreal Museum of fine arts suspend ses activités pour la présente saison, en nous présentant une exposition de peinture française qui va du spectaculaire: "Salut du torero" de Manet, à la délicieuse "Femme à la fenêtre" de Matisse (1923). On pourrait tout aussi bien dire de Manet à Dufy puisque l'oeuvre de ce dernier, "Le moulin de la Galette" d'après Renoir, qui nous offre un magnifique exemple de la dextérité et du style aéré de Raoul Dufy, est de 1943. Les Braques et les Picassos que l'on nous présentes sont d'exécution plus récente: mais apparemment, on ne voulait pas s'arrêter avec la nomenclature d'oeuvres violentes. Entre ces pôles de tout repos, Manet et le sage Matisse de "la femme à la fenêtre", celui de la période fauve ("Paysage aux aloès"), qui l'est à souhait, et surtout du coloriste extravagant de "Chasseur de papillons" se situent des représentants de la peinture française du 19e et du 20e siècle. Figurent ici, l'impressionnisme de Monet avec d'harmonieuses vibrations "Village street" et "Le déjeuner sous la tente" et un échantillon de divisionnisme: "Le sentier grimpant", de Pissaro, Seurat et Sisley avec leurs documentaires pointillistes... "Dancers at rest" un envoi du Boston Museum of arts est une étude caractéristique des ballerines diaphanes de Degas qui évoluent sur un plan diagonal... En réaction aux contours flous de l'impressionnisme, la renaissance plastique du synthétisme nous est offerte: Les arcanes de "Sous bois" et la structure d'"Au tournant de la route" de Cézanne donnent un aperçu succinct de ce constructivisme qui fut l'objet de ses recherches... L'auto-portrait de Van Gogh illustre très bien le frémissement brutal de sa peinture faite de stries et d'apostrophes. Dommage que le Détroit Museum n'ait pas envoyé "L'artiste au chapeau de paille" qui par son colorisme exaspéré exprime plus encore le tourment de Van Gogh... Quant aux "Baigneurs de Gauguin", s'ils ont de la vigueur, ils ne sont pas de la classe de ses toiles haut en couleurs et remplies d'allusions, que lui inspirèrent les mythes tahïtiens... C'est avec plaisir que nous renouons connaissance avec les chatoiements de couleurs de "La Seine à Chatou" de Renoir; mais nous donnerions le tout, pour contempler l'un de ses nus adorables, dont les chairs rappellent Le Titien... L'ingéniosité des peintres d'instinct est représentée ici par le magistral "Repas du lion" du Douanier Rousseau où son exotisme naïf est mis en relief. Cependant "Au salon le canapé" ne rend aucunement justice aux documents cinglants au raidissement nerveux et à la touche virile de Toulouse-Lautrec.

Des "Fauves", une toile de Matisse: "Paysage aux aloès" est à l'encontre de ses ambitions... De Rouault, un de ses clowns qui ne rend pas justice à ce mystique aux meurtrissures rouges et noires à ce féru de l'empâtement, et qui semble n'être guère connu en Amérique... Un paysage de Derain ne nous le fait pas voir sous cette dénomination fruste et encore moins son portrait de "Lady Abdy". Quant à Vlaminck sa manière quasi immuable de rendre le paysage est ici stéréotypée... Mais qui donc disait, que les plus beaux Matisses étaient en Amérique?...

...Et puis en marge des fauves et des impressionnistes, il y a le prestigieux Bonnard représenté ici avec un tryptique d'un bleu et ocre indéfinissable et représentant des motifs scéniques du "Bourgeois gentilhomme" de Molière. Le "Reader's Digest" en est l'heureux propriétaire... Présents aussi, deux des innombrables et inoubliables maisons aux murs délavés d'Utrillo, dont André Maurois disait qu'il avait peint toutes les mairies de France... Le jeune homme qui dernièrement à la radio répondait à la question: Quelle est la différence entre un buste et un torse? et qui répondit: Un buste, c'est une femme! Un torse, c'est un homme! devrait venir ici à la Galerie voir un admirable torse de Maillol qui représente une femme nue pour ne plus en oublier la forme sereine...

Deux récentes natures mortes fort représentatives de Braque nous le font voir sous un aspect nouveau. Elles palpitent dans une lumière de Vermeer. Mais pourquoi diable avoir changé leur moulure pour un cadre digne de Bouguereau et le calfeutrer de velours rouge. C'est à crier au sacrilège. Et enfin deux oeuvres essentielles de Picasso: l'une remarquable par la vigueur des plans et l'autre par l'économie des moyens. "La femme assise" superimposition sur un gris d'un contour humain en blanc et noir, n'a rien des convulsions de ses dernières créations... "La table". Bel exemple d'agencement cubiste, elle montre la prépondérance d'une rigueur plastique... C'est un siècle de secrétion de couleurs, de recherches sur la forme de théories extravagantes, qui firent de Paris le centre du mouvement pictural de l'époque, dont on nous présente ici un aspect.

(1b)

Somme toute pouvait-on faire mieux? Difficilement! Car pour certains artistes, on n'avait pas tellement le choix. Ces oeuvres, qui viennent de marchands de tableaux, de musées et de collections privées, furent souvent le choix de collectionneurs. Certains se montrèrent d'un goût irréprochable. D'autres, moins habiles, se sont fait repasser des oeuvres de moindre importance d'un grand artiste. Il fallait donc trier dans tout cela. Merveilleuses ou médiocres, ces peintures d'où le didactisme est exclus, n'en représentent pas moins un siècle, qui exalte l'ingéniosité et la prépondérance de la peinture française. Voilà des oeuvres transcendantes, dont la plupart des amateurs parisiens n'ont vu que des reproductions et qu'on a réunies ici au prix de grandes difficultés. Leur présence est une occasion exceptionnelle pour tous les montréalais de se familiariser avec les grandes périodes de l'art moderne.

Nous profiterons de la clôture de la présente saison pour féliciter la direction du Musée des arts de ses nombreuses activités et des innovations qu'elle a apportées à la Galerie. De l'avis unanime, ce fut un franc succès!

Charles DOYON

(2) Gazette - June 15, 1949

"Items which quicken the pulse . . . ." — The Gazette

Don't miss the

"MANET TO MATISSE"

Exhibition — the greats in French painting of the past century — PICASSO, VAN GOGH, CEZANNE, RENOIR, DEGAS, GAUGUIN, SEURAT, etc.

Admission: Adults 50 cents; children 25 cents

MONTREAL MUSEUM OF FINE ARTS

1379 Sherbrooke Street West

Wednesday: 12 - 5 P.M. and 7 - 10 P.M.; Sunday and Monday: 2 - 5 P.M.; Tuesday, Thursday and Friday: 12 - 5 P.M.; Saturday 10 - 5 P.M.

(3) Le Petit Journal - 19 juin 1949

De Manet à Matisse

La plus importante exposition de peintures de l'année, intitulée *De Braque à Matisse*, se terminera dimanche prochain, 26, au musée des Beaux-Arts de Montréal. Toute personne soucieuse de connaître la peinture française des cent dernières années, et de "comprendre" les peintres contemporains, se doit de la visiter.

On répète, dans certains milieux, que le musée n'a pas réuni les meilleures oeuvres des maîtres français. Il ne pouvait, cela va de soi, accrocher toutes les meilleures de chacun. Ce qu'il a réussi donne cependant une idée assez juste d'une époque extrêmement fertile en découvertes.

La Seine à Chatou, de Pierre-Auguste Renoir, et **le Déjeuner sous la tente**, de Claude Monet, constituent d'excellents exemples de l'impressionnisme. Les couleurs, plus soignées que les formes, y conservent leur richesse et leur fraîcheur. **Le Paysage aux aloès**, de Matisse, témoigne éloquemment des recherches fauvistes. Quant au cubisme, **la Table**, de Picasso, en illustre une des premières expériences. On pourrait en dire autant de plusieurs autres tableaux.

La Caisse représente les plus belles qualités de Braque. Ses tons profonds, — des gris inoubliables, — et sa composition impeccable en font un chef-d'oeuvre. De Degas, les ravissantes **Danseuses au repos**, où le dessin l'emporte sur le coloris; du douanier Rousseau, l'étrange **Repas du lion**; de Sisley, un paysage adorable; de Soutine, **la Femme en rouge**, forte étude physionomique; de Gauguin, **Bonjour, M. Gauguin**, où dominent les masses; de Rouault, **le Bouffon**, d'une facture étonnante; de Vlaminck, un paysage flamboyant; de Manet, le Portrait d'Albert Wolff, d'une technique achevée.

Il faut vraiment se rendre au musée: ce qu'on y voit s'exprime difficilement. On en sort en regrettant que d'autres expositions semblables n'aient pas lieu plus souvent. Le directeur, Robert Tyler Davis, saura sans doute combler les désirs de ceux qui ont répondu avec un enthousiasme sans pareil à sa merveilleuse initiative.

(4) Herald - June 22nd. 1949

LAST FIVE DAYS!

"No Montrealer . . . should miss it"

DON'T MISS THE

"MANET TO MATISSE"

Exhibition—the greats in French painting of the past century—PICASSO, VAN GOGH, CEZANNE, RENOIR, DEGAS, GAUGUIN, SEURAT, etc.

Admission: Adults 50 cents; Children 25 cents

MONTREAL MUSEUM OF FINE ARTS

1379 Sherbrooke Street West

Wednesday 12 - 5 p.m. and 7 - 10 p.m.; Sunday and Monday 2 - 5 p.m.; Tuesday, Thursday and Friday 12 - 5 p.m.; Saturday 10 - 5 p.m.

The Museum will be open on June 24th from 10-1 only.

Gazette - June 20th 1949

More Than 7,000 View 'Manet to Matisse' Art

(5)

The month-old "Manet-to-Matisse" exhibition at the Montreal Museum of Fine Arts, on Sherbrooke street west, has been viewed by over 7,000 visitors, according to the Museum's president, F. Cleveland Morgan.

"We have been most gratified at the public response to the exhibition," Mr. Morgan said yesterday. The exhibition closes tomorrow at 5 p.m.

"An art museum lives in serving the cultural needs of its community," Mr. Morgan added. The Manet to Matisse exhibition has been a dramatic evidence of how really fine pictures, when brought to Montreal, are appreciated.

"The fact that the entrance fees have paid the cost of this exhibition leads us to hope to be able to continue on similar lines."

La Presse - 25 juin 1949

Derniers jours pour visiter l'exposition "De Manet à Matisse"

(6)

C'est à 5 heures demain (dimanche le 26) que prendra fin l'exposition "de Manet à Matisse" à la Galerie des Arts de Montréal, rue Sherbrooke ouest. Selon le président de la Galerie, M. F.-Cleveland Morgan, cette exposition commencée le 27 mai a été un succès très encourageant.

"L'exposition "de Manet à Matisse" a provoqué dans le public un vaste intérêt, dit M. Morgan. Plus de 7,000 personnes l'ont visitée, et nul doute que beaucoup d'autres le feront au cours des deux derniers jours. Elle doit prendre fin demain (dimanche), à 5 heures.

"L'objet d'une galerie des beaux-arts, c'est de satisfaire aux besoins culturels de la collectivité. L'exposition "de Manet à Matisse" a vivement démontré que le public montréalais sait apprécier les belles peintures quand on lui en fournit l'occasion.

"Le seul fait que le prix d'admission a suffi à défrayer le coût de l'exposition nous donne lieu d'espérer que nous pourrons continuer dans la même voie".

39 A

(78) The Herald
July 11, 1949

C. G. MacDONALD

LUNAR LOWLIGHTS

(1)

• THERE ARE intriguing evidences of snootery in a pre-exhibition blurb to hand from the Provincial Museum at Quebec.

Quebec is the down-river town which the Indians used to call Stadaconna. It's chief features, as far as many Montrealers are concerned, are a big rock and the periodic assembling of Mr. Duplessis' entourage. . . .

What this hand-out coyly reveals is that the Ancient Capital considers itself the cultural, as well as the political, capital of the province. I would not resent this particularly save for employment of the reputedly adious technique of comparison.

The Quebec Museum, it informs me, has bagged an exhibition of the work of the "French Impressionistic and Post-Impressionistic School," and this—note the warning—"is not to be confused with the exhibition of French Impressionist art now on view in Montreal." . . .

* * *

• SAID EXHIBITION has not been on view for the past two weeks. But who would expect the Olympians down river to be aware of such a detail? Or of the fact that the show was entitled "Manet to Matisse" and aimed to represent the various trends of a century of French art, not to present the most valuable product of any one school.

Anyway, we are given the impression (or maybe, post-impression) that the Montreal event was a very second-rate affair. Further the fact our local Museum of Fine Arts had to charge 50 cents admission, while the coming Quebec event is for free, is somewhat smugly called to the attention of the public. (A ticket good for the entire month of the local show costs one dollar.) . . .

Now the Montreal art centre operates on a restricted budget, mostly provided by private donors, while the institution at Quebec is a state affair, largely supported by tax dollars gathered in Montreal.

* * *

• THE HANDOUT makes no secret of this advantage. And it stresses with equal complacency the fact that its impending triumph over benighted Montreal results from the generosity of a vacationing US millionaire. . . .

I am very glad that said millionaire is lending his pictoral property to the Quebec Museum. I yearn for the chance to view that property, for it is doubtless all the Museum claims it to be.

But still feel that comparisons are as traditionally defined.

Nor am I greatly impressed by announcement that the collection is "valued at a million dollars" and includes single items "worth as much as one hundred thousand dollars."

Such values have been created largely by the speculative methods of the stock market. Van Gogh, one of whose items quite likely bears a hundred thousand dollar price tag never received more than ten francs for a picture.

Even in culturally darkest Montreal there are people who regard the price-tag as an undependable standard by which to judge a painting, or another art product. . .

But despite all this, I hope to make a pilgrimage to our cultural capital while the show is on.

I will go clad in scandals and sackcloth, and bearing a few sales tax pennies as symbolic tribute money.

Le Canada · 15 septembre 1949

Notre musée des Beaux-Arts

(2)

La population montréalaise s'intéresse de plus en plus aux arts et ceux de nos concitoyens qui en ont les moyens accordent à nos institutions artistiques une aide plus généreuse que dans le passé. Pour s'en rendre compte, il suffit de parcourir le rapport annuel du Musée des Beaux-Arts de Montréal.

Au cours de 1948, cette institution a reçu en argent des dons se chiffrant par $31,755. D'autre part, le *Charles F. Martin Endowment Fund*, dont le revenu pourra servir à l'entretien général du musée, atteignait au 31 décembre dernier le total de $79,510.

Les dons en nature ne témoignent pas de moins de générosité. Le Musée des Beaux-Arts a reçu en cadeau autant de peintures et gravures qu'il en a acheté en 1948, soit sept. Pour ce qui est des meubles antiques, dentelles, cristaux, potiches, etc., les dons ont été plus nombreux. Le musée a reçu plus de cent articles de diverses personnes, alors qu'il en achetait dix-sept pour sa part.

En 1948, enfin, le public a pu voir au Musée des Beaux-Arts, en plus des collections permanentes, dix-huit expositions : trois en janvier; deux en février; deux en mars; trois en avril; deux en mai; deux en juin, dont l'une s'est prolongée en juillet et l'autre jusqu'en août; une en septembre et octobre; une en novembre et deux en décembre. Ajoutons que, dans ces expositions, la part a été faite très belle à l'art et aux artistes canadiens.

Le rôle que joue, pour la culture de notre ville, notre Musée des Beaux-Arts, doit lui mériter la sympathie de toute notre population, et l'encouragement de tous ceux à qui leur fortune permet de se livrer au mécénat.

The Montrealer - July 1949

(B)

The Montrealer - July, 1949

(C)

(79)

The Montrealer - July 1949

(1)

(A)

"Manet To Matisse"

recent exhibition
at the Museum of Fine Arts

DURING the past month Montrealers have had the privilege of enjoying an exhibition of French painting such as has not before been shown in this province. The forty-six canvasses included were specially chosen by the director of the Museum of Fine Arts, the basis of choice being not only the intrinsic value of the paintings but also their historic interest and importance in a panoramic view of the past hundred years in French painting.

These hundred years are one of the two most fertile periods in the history of art, a century in which great ferment has worked and in which great changes have taken place in the art of painting and in the points of view of painters. It has been characterized by a breaking away from the purely academic in painting and by the rejection of the mere visual perception of life and nature as the only material for the painter. The acceptance of imagination and of the painter's personal interpretation of what he has seen and thought and felt as a legitimate field for art, has been the basis for the various new schools or movements of the past hundred years. This acceptance has, however, been almost entirely on the part of the artists themselves. The public has greeted each new manifestation of the widening of the field for the painter with resistance, and only slowly have the works of the masters of the past century come to find understanding.

The exhibition traced the development of the contemporary movement from Manet, at the middle of the 19th century, to the present day, including early and late examples of those accepted as today's masters. Beginning with the Impressionists, it went through the Post-Impressionists, the Fauves and the Cubists, to the various individual expressions that have grown up from these roots. As a group, the paintings gave the sense of continuity of modern art, which to the layman sometimes seems to have roots nowhere.

The collection seen here was made possible through the generosity and good-will of a number of eastern American museums, private collectors and art dealers. Museums among the lenders were the Metropolitan Museum of New York, Museum of Modern Art of New York, Brooklyn Museum, Boston Museum of Fine Arts, the Museum of Art, Providence, R.I., and Smith College Museum of Art. Private collectors included The Reader's Digest, Mr. Sam A. Lewisohn, the internationally known banker, and Mrs. Lewisohn, Dr. and Mrs. Harry Bakwin, a noted pair of New York pediatricians, Mrs. Henry D. Sharpe of Providence, R.I., Mr. Erwin Swann, Mrs. Maurice Newton, Mr. Jakob Rosenbert, Mr. and Mrs. David M. Heyman, and Mr. Henry Pearlman. Other lenders were Count Ivan Podgoursky, Mr. J. K. Thannhauser, the Louis Carre Gallery, the Hugo Gallery, the Carstairs Gallery, Jacques Seligman & Co., Inc., Durand-Ruel, Inc., Wildenstein and Company, and A. & R. Ball, Inc.

Most of the pictures had never before been seen in Canada; indeed many of them have been so little exhibited as to be scarcely known to the general public. Those that came from museums were perhaps the best known, but many from private collections and from dealers were quite new to visitors. Of special interest, from this point of view, were: the early Picasso, "Au Théâtre", lent by Mrs. Maurice Newton, the charming Rousseau, "Football Players", lent by Mrs. Henry D. Sharpe, the large Gauguin and Rousseau from the Lewisohn collection, the unique cast of a sculpture by Maillol, the painting by Dufy of "Le Moulin de la Galette d'après Renoir", which is a version of the famous Renoir painting in typical Dufy style, and a rare early landscape by Soutine.

(D)

From the "Manet to Matisse" exhibition at the Museum of Fine Arts.

1 — Degas, "Dancers at Rest".
2 — Derain, "Portrait of Lady Abdy".
3 — Manet, "Torero Saluting".
4 — Renoir, "Jeunes Filles et Garçonnet dans un Paysage".

40A

(80)

The Gazette - Sept. 17, 1949

(1)

MONTREAL MUSEUM OF FINE ARTS
Art Association of Montreal

SCHOOL OF ART and DESIGN

DAY AND EVENING COURSES IN
DRAWING — PAINTING — MODELLING
AND SCULPTURE — COMMERCIAL ART
BASIC DESIGN — GRAPHIC ARTS

Children's Classes — Junior Course — Adult Classes for Non Professional Beginners

Opens October 3rd.

Write for syllabus — 1379 Sherbrooke St. West

Principal — Arthur Lismer, R.C.A., LL.D.

The Gazette - September 17, 1949

Star - September 17th. 1949

ART: A TOURIST ATTRACTION Star - September 17th. 1949

Summer Exhibitions in Europe Visited by McGill Professor

(2)

TOURISTS IN Europe were greatly attracted by a wonderful series of art exhibitions in many of the leading European cities this summer, according to Prof. Robert Tyler Davis, professor and chairman of the department of fine arts at McGill and director of the Montreal Museum of Fine Arts.

Asked if the tourist industry in Montreal would be aided by special summer exhibitions, Professor Davis, who is just back after three months in Europe, said:

"There is no finer way to spread the good name of a city than through well-organized museum and art exhibitions. Tourists go to such places, even though they may neglect art exhibitions in their own communities.

"If the exhibitions are meticulously planned and carried out with a proper expenditure of money, the tourists will go away and talk about these exhibitions at home. Thus the word is passed on. More tourists are brought."

Professor Davis visited England, France, Spain, Holland, Belgium, Switzerland and Italy. He saw "superb" exhibitions in some 10 different cities. Some cities had more than one exhibition. They were highly publicized, and there was a collective enthusiasm. Cities vied with one another in this respect. Art in all its forms was on display, from sculpture and painting to art in everyday living.

The exhibitions were extensive, occupying as many as 20 to 30 rooms in many museums, notably in the Doge's Place, Venice, which housed a very large and fine exhibition.

(4)

Masterpieces Coming Here

National Gallery Loans Paintings to Museum

OTTAWA, Sept. 27 — (C.P.) — A special van will pull away from the National Gallery next month, filled with masterpieces for the Museum of Fine Arts in Montreal.

H. O. McCurry, gallery director, said today that in October, 25 of the gallery's finest paintings — by Canaletto, El Greco, French impressionists and post-impressionists —will be sent to Montreal for a month-long exhibition.

In return the museum will lend the gallery paintings by Goya, Rembrandt and Daunier.

This exchange of masterpieces is a new move in gallery activities. Mr. McCurry said it will broaden the understanding of the work of the gallery.

"It will give Montreal — the largest city in Canada — a chance to see what the National Gallery is doing," he said.

Mr. McCurry said the exchange could not have taken place had it not been for the "fine organization" of the Museum of Fine Arts. He said the greatest care will be taken of the pictures which are being moved by special van.

"We are not sending any of the large paintings and only those which will not suffer in the moving," he said.

The Paul Nash Exhibition will also leave the National Gallery shortly on a Canada-wide tour.

The paintings by the British war artist have been at the gallery since their arrival from England a month ago. Mr. McCurry, said the exhibition will go to Toronto, and from there will be taken to Montreal, Winnipeg, Vancouver.

"It will be shown in other Canadian cities if time permits," he said.

The collection is scheduled to leave Canada early in 1950.

(5)

The Herald - September 29, 1949

Two Lots of Fine Paintings On View in City Next Month

Two separate sets of fine paintings are scheduled to arrive in Montreal next month.

Masterpieces from the National Gallery in Ottawa featuring 25 works by Canaletto, El Greco, French impressionists and post-impressionists — will be sent here for a month-long exhibition.

In return, the Museum of Fine Arts here will lend Ottawa the gallery paintings by Goya, Rembrandt and Daunier.

The other series of paintings are by Paul Nash, the British war artist whose work has been at the Ottawa Gallery since their arrival from England a month ago. The Nash paintings will first go to Toronto, then here, and finally to Winnipeg, Vancouver and, if time permits, to other Canadian cities.

The collection is scheduled to leave Canada early in 1950.

The exchange of masterpieces between Montreal and Ottawa, is a new move in gallery activities.

H. O. McCurry, gallery director, said that it will broaden the understanding of the work of the Gallery, and will "give Montreal, largest city in Canada, a chance to see what we are doing."

Westmount - The Examiner - Sept. 23, 1949

(3)

MONTREAL MUSEUM OF FINE ARTS
ART ASSOCIATION OF MONTREAL

Enrol Now . . . in the
SCHOOL OF ART AND DESIGN

DAY AND EVENING COURSES IN DRAWING • PAINTING • DESIGN • COMMERCIAL ART AND LETTERING • MODELLING AND GRAPHIC ARTS

Classes for children from 4 to 14 years.
For adults, non-professional classes in painting for beginners.

THE SCHOOL OPENS OCTOBER 3rd

ADVANCE ENROLMENT IS ESSENTIAL

Write for Syllabus to Educ., Dept., Art Association of Montreal, 1379 Sherbrooke Street West.

Principal: Arthur Lismer, R.C.A., LL.D.

Gazette - Oct. 1st. 1949

(6)

Annual R.C.A. Show To be Held in Montreal

Monday, October 24, is the final date on which works submitted for the 70th Annual Exhibition of the Royal Canadian Academy of Arts will be received at the Montreal Museum of Fine Arts, 1379 Sherbrooke street west, while entry forms must be received by Herbert S. Palmer, R.C.A., secretary of the R.C.A., 170 St. Clements avenue, Toronto 12, not later than Friday, October 21. Conditions governing the exhibition are as usual—only original works not previously exhibited in Montreal shall be submitted. Members of the Academy may submit two works, and non-members may submit a like number. The exhibition will open November 11 and close November 30.

Gazette - October 1st, 1949

(7)

art

Montreal Art Museum To Hold Loan Exhibit

Over 30 Items from National Gallery, Ottawa, on View Friday

For its first major exhibition of the season, the Montreal Museum of Fine Arts will put on public view next Friday over 30 of the major masterpieces from the collection of the National Gallery in Ottawa. These paintings include examples from many schools and periods of European art.

Seven examples of Italian painting; two Spanish ones, an El Greco and a Ribera; four from the Dutch, Flemish and German schools; seven French masterpieces, including Daumier, Corot, and Degas works; and eleven English canvases, including a Hogarth, a Crome, a Romney, a Turner and a Matthew Smith, will be shown.

In return for this group of paintings the Montreal Museum is sending 41 of its best works of art to Ottawa—its El Greco, Goyas, Rembrandts, Tintoretto, a group of 10 French and 10 English paintings, and one sculpture, the torso by Maillol.

The classic sculpture by Maillol, which is included, as well as the Matisse, Femme a la Fenetre (Woman At The Window), are two recent acquisitions of the Montreal Museum. They were chosen by the officials of the National Gallery to be included in this careful selection of the museum's best.

A special opening and preview of the exhibition for members will take place on Thursday evening, when the exhibition will be officially opened at nine o'clock by Jean Chauvin, trustee of The National Gallery.

Le Petit Journal, 2 octobre 1949

(11)

Toiles d'Ottawa au musée de Montréal

Le musée des Beaux-Arts de Montréal ouvrira sa saison, vendredi prochain, 7, par une exposition d'une trentaine de chefs-d'oeuvre de la Galerie nationale d'Ottawa. Ces tableaux représentent différentes époques et écoles de la peinture européenne. L'avant-première de l'exposition aura lieu, jeudi soir, en présence des membres du musée. Le vernissage se déroulera le lendemain, à 9 heures, sous la présidence de Jean Chauvin, curateur de la Galerie nationale.

En échange de ces chefs-d'oeuvre, le musée des Beaux-Arts prêtera à la Galerie nationale une quarantaine de ses plus beaux tableaux, dont dix de peintres français, dix de peintres britanniques et une sculpture de Maillol. C'est la première fois que deux grands musées canadiens entreprennent une collaboration aussi importante. Souhaitons que l'initiative se renouvelle et que les amateurs de peinture en profitent le plus possible.

Star - Sept. 30, 1949

(8)

Art Preview Arranged

Event Being Held Thursday Night

INVITATIONS have just been issued to members by the Montreal Museum of Fine Arts for a preview of its first important exhibition of the season, a loan of over thirty major paintings from the collection of the National Gallery in Ottawa.

The exhibition will be officially opened by Mr. Jean Chauvin, trustee of the National Gallery, on Thursday evening at nine o'clock.

La Presse - Oct. 1st, 1949

(9)

Un échange entre le Musée National et la Galerie de Montréal

Le mois d'octobre sera marqué par une nouveauté dans les activités de nos musées. Il s'agit d'un échange de tableaux entre le Musée National d'Ottawa et la Galerie des Beaux-Arts de Montréal.

C'est ainsi que les Montréalais auront la chance le voir à la Galerie de la rue Sherbrooke 25 des plus beaux tableaux de Musée d'Ottawa, pendant tout le mois d'octobre. On y remarquera des oeuvres de Canaletto, El Greco et des impressionnistes français.

D'autre part, Ottawa recevra de Montréal des tableaux de Goya, Rembrandt et Daunier, qui appartiennent à la Galerie des Beaux-Arts.

Presse - 1er Oct. 1949

(10)

Musée des Beaux-Arts

—Des invitations ont été lancées aux membres du Musée des Beaux-Arts de Montréal en vue de l'exposition de plus de trente tableaux de la collection de la Galerie Nationale d'Ottawa dont la réunion d'ouverture, présidée par M. Jean Chauvin, membre de la Galerie nationale, aura lieu jeudi soir, à neuf heures.

(12)

FRIDAY, OCTOBER 7, 1949

THE MONTREAL DAILY STAR,

Montreal Paintings On View in Ottawa

OTTAWA, Oct. 7—(C.P.)—Some 40 masterpieces from the permanent collection of the Montreal Museum of Fine Arts have been brought to the National Gallery for a month-long exhibtion.

The paintings went on display at the same time as an exhibition of masterpieces from the National Gallery was opened in Montreal.

The visiting paintings cover a period of 500 years, including examples from the leading European schools and periods.

Among the Spanish paintings are El Greco's "Portrait of La Casa," and Goya's portraits of the Marquis and Marquesa de Castrofuerte.

Work by Remembrandt, Cezanne, Daumier, and Matisse is included in the representative collection.

Treasures of National Gallery Are Placed on Exhibition Here

Masterpieces from the National Gallery Exhibition was opened with a private view in the galleries of the Montreal Museum of Fine Arts last night by Jean Chauvin, a trustee of the Ottawa institution. The 31 works, which come here on loan in exchange for a collection of paintings loaned by the Montreal Museum to Ottawa, include many not previously shown here and represent the Italian, Spanish Flemish, Dutch, German, French and British Schools. Eleven works of the British School offer variety. Trees and a stream in flat country under a summer sky are the pictorial elements of "Landscape with Wagon" by Bonington, while from the brush of Crome is "The Old Oak"—the old tree, gnarled and sturdy, near a stream providing shelter for a man and cattle. By Romney is the well-known portrait of Joseph Brant, the Mohawk Indian Chief, very dignified and solidly painted, while a portrait of John Herring, a robust citizen, represents the art of William Hogarth. In "Family Portrait" Zoffany set a man in red, a woman in a striped dress and a child in a garden overlooking a stretch of country with winding river. Of an age nearer the present is "Canadian Soldier," by Augustus John, an able and broadly handled portrait of the Rt. Hon. Augustine Birrell by McEvoy, and the precisely treated portrait of Lucien Pissarro, son of the French Impressionist Camille Pissarro, by Strang. By Turner is "Shipwreck"—the ill-fated craft being seen in a smother of foam and swirling vapor. Loutherbourg, 1740-1812, a Royal Academician, sounds a lighter note in "A Midsummer Afternoon with a Methodist Preacher" who preaches from a raised stand in a spacious landscape. He holds the attention of those immediately below him, but not of some boys who are playing marbles in the foreground. A characteristic "Bouquet of Flowers" represents Matthew Smith.

In the French group is Daumier's "Wagon de Troisieme Classe" — men, woman and children crowded in a railway coach and looking far from comfortable. By Corot is his luminous "Pont de Narni," while by Chardin is a Still Life of a wine bottle, cup, artichoke, cherries and currants. A stormy sea, by Monet, has plenty of atmosphere and movement, and Degas is represented by a firmly constructed pastel, with touches of lovely blue, of two ballet dancers.

In the Flemish, Dutch, German School group, fine arrangement and rich color mark the Pieta by Q. Massys, while there is life and glowing tone in the head of an old woman by Rubens. Dignity marks the portrait of a lady in black by Sir Anthony Mor and the portrait of a nobleman by Beham.

Representing the Spanish School is "St. Francis in Meditation" by El Greco, the saint being shown handling a skull while another monk looks on. The other example, by Ribera, is the powerfully painted and dramatic work called "The Martyrdom of St. Andrew."

Among the seven examples represting the Italian School are "Man in Black by Moroni, "Portrait of a Connoisseur" by Bronzino, "Portrait of a Venetian" by Cariani, and "The Arsenal at Venice"—sunlit buildings with much statuary facing a square, by Canaletto.

The exhibition remains on view until Oct. 30.

(1)

The Star, October 7, 1949

(2)

Masterpieces From Ottawa

National Pictures At the Art Museum

THIRTY-ONE of the best pictures belonging to the National Gallery at Ottawa have just come for a short visit to Montreal, and the exhibition of them was opened on Thursday evening at the Museum of Fine Arts on Sherbrooke street. They represent, in a general way, seven countries and about five centuries.

* * *

THE Italian pictures include a notable Canaletto of the Arsenal gate at Venice and two fine portraits by Moroni and Bronzino, and there are also two interesting early Tuscan pictures and a big allegorical picture by Pierro di Cosimo. Northern pictures are fewer but among them is a grand "Pieta" by Quentin Massys, which is one of the latest and happiest acquisitions of the National Gallery. A splendid little head of an old woman is by Rubens, a clear cut man's portrait by Beham represents Germany, and one of a lady, a good example of Antony Mor, stands for Holland.

France is better represented, beginning with an excellent little head of a sixteenth century man by an unknown painter, and going on to one of Le Brun's classical subjects and a nice still life by Chardin. There is a very fine early Corot, one of his Italian pictures, and two works which are already well known here, one of Dancers by Degas, and Daumier's picture of a railway carriage. A clever impression of waves on a sea-shore by Monet is the most modern of the French works.

* * *

FIVE portraits stand out among the British pictures. Hogarth's fine picture of a stout man comes first, with Romney's well know portrait of Joseph Brant. Then come three moderns, William Strang's dignified but slightly comic portrait of Lucien Pissarro, one of Strang's best oil pictures, Augustus John's study of a Canadian soldier of the 1914 war, and lastly Ambrose McEvoy's hasty but very true impression of Augustine Birrell. A good family group by Zoffany balances an unusually colorful crowd of figures by Loutherbourg. By Turner there is a wildly stormy "Shipwreck" and there are a pleasant little sketch by Bonington and a fine tree study by Crome. A flower picture by Matthew Smith brings the collection down to date and adds its only really modern touch.

H.P.B.

The Star - October 11, 1949

(4)

Art Exhibition Opening Set for Tomorrow

An exhibition, "How to Appreciate a Work of Art", which has been prepared by the Seminar in Art History of the University of Montreal, will be formally opened at 5.30 p.m. tomorrow at the Montreal Museum of Fine Arts. The exhibition will continue to Oct. 30.

The Star (3) October 8, 1949

Open Evening At Art Museum

The evening opening of the Museum of Fine arts, 1379 Sherbrooke street, west, on Wednesdays from 7.30 to 10 o'clock, was so successful last season that it is to be continued this season, and special programs for these evenings will be arranged by the Ladies' Committee.

Next Wednesday, October 12th, the director of the museum, Robert Tyler Davis will give a gallery tour and talk on the pictures from Ottawa which are now on exhibition. Thirty-one of the best pictures from the National Gallery are on loan in exchange for a group of works from the museum; they include canvasses of many masters of European schools. Mr. Davis' talk will begin at 8.30 in the upper galleries of the museum.

La Presse - 8 octobre 1949 (6)

Initiative intéressante du Musée des Beaux-Arts

Grâce à l'initiative du directeur du Musée des Beaux-Arts de Montréal, M. Robert Tyler Davis et de M. Jean Chauvin, de la Galerie nationale des Arts à Ottawa, les amateurs d'art de la métropole et de la capitale canadienne pourront bénéficier du plus important échange de peintures jamais fait en Amérique entre deux galeries d'art.

Pour le public montréalais qui a très peu l'occasion de visiter la capitale, cet échange lui permettra de contempler des tableaux des meilleurs peintres de la plupart des grandes écoles européennes. Des noms aussi célèbres que Greco, Quentin Metzys, Rubens, Corot, Hogarth y sont représentés de même que 25 autres peintres des écoles italienne, espagnole, flamande, hollandaise, allemande, française et anglaise.

La "Pieta" de Quentin Metzys est sans contredit la plus intéressante toile exposée. C'est une des plus récentes et certainement une des plus belles acquisitions de la Galerie nationale.

Quentin Metzys, peintre flamand, ami d'Erasme, d'Albert Durer, de S.-Thomas Morus, est le fondateur de l'école d'Anvers, où il mourut en 1530. Sa "Pieta" est un chef-d'oeuvre incontestable. On y retrouve à la fois l'innocence et le dépouillement des primitifs alliés à la somptuosité de la Renaissance proprement dite. La tristesse déchirante des personnages qui entourent le Christ à la descente de la croix est développée avec une naïveté presque moyenâgeuse. D'autre part, le traitement somptueux du détail, tout en ressemblant énormément à Van Eyck, ne perd rien de son originalité.

De l'école flamande également, on remarque une toile de Rubens (Portrait d'une vieille femme) qui témoigne bien du métier brillant et léger du maître, de son amour de la forme abondante et du mouvement.

L'école espagnole y est représentée avec un Greco qu'on aurait voulu plus impressionnant. Il s'agit pourtant d'une copie faite par l'auteur de son très célèbre 'S.-François en méditation". Un éclairage mieux adapté au coloris sombre de Greco aurait fait apprécier davantage cette toile où l'ascétisme et le romantisme se côtoient si harmonieusement.

De la même école, on remarque une puissante et dramatique toile de Ribera. Le mouvement et le coloris intense de son "Martyre de S.-André," ne nuisent pas à l'équilibre et aux nuances de cette composition, l'une des plus impressionnantes de l'exposition.

L'une des salles contient une vingtaine de tableaux, de valeur inégale, des écoles italienne, anglaise et française. Les quelques toiles primitives de l'école italienne sont plus intéressantes que celles du moderne Morini, ou encore que cette laborieuse et quasi photographique reconstitution de l'arsenal de Venise, par Canaletto.

Les 11 tableaux de l'école anglaise, sont, en général, plus impressionnants par leurs signatures que par les compositions elles-mêmes. D'Hogarth, le portrait d'un citoyen anglais quelconque est peu représentatif de la verve du peintre. L'aspect caricaturiste qu'on aurait aimé retrouver plus vivement chez Hogarth, est mieux caractérisé dans une toile de Louthenbourg, qui représente avec réalisme et ironie les attitudes et les réactions de gens qui "écoutent" le sermon d'un prédicateur méthodiste. Un paysage tumultueux de Turner mérite toutefois d'être mentionné.

L'école française souffre un peu du même mal relevé chez sa voisine l'école anglaise. Une nature morte du grand Chardin suscite peu d'intérêt. Une toile de Lebrun a cependant une valeur documentaire: elle présente un excellent exemple des défauts de la peinture française du XVIIIe siècle. Le célèbre "Pont de Narni" de Corot, d'autre part, rend mieux hommage à son auteur.

On s'attachera plutôt à ce charmant pastel de Degas intitulé "Danseuses à la barre", où la fermeté du métier du maître s'allie si intimement à l'élégance des attitudes. Une autre toile de Daumier cette fois (Wagon de troisième classe) est digne d'un des plus grands représentants de la peinture moderne française et fait, avec un imposant groupe d'autres tableaux, que cette exposition du Musée des Beaux-Arts doit être vue par tous, avant de retourner à Ottawa, le 23 octobre prochain.

Paul S.-Mars.

The Star October 13, 1949

(7)

How to Look at Works of Art

A New Exhibition At the Art Museum

At the Museum of Fine Arts on Sherbrooke Street West there was opened on Wednesday a new exhibition, the purpose of which is to teach people how to appreciate works of art. It has been brought together by Mr. L. V. Randall, with help from his students in the history of art at the University of Montreal.

The collection contains works of all periods from prehistoric time down to some of the newest experiments. There are copies of the drawing of cave-men and modern works, not excluding abstractions; and in between these are many sorts of themes and motives, subjective and objective. There are imitations of nature, formal adaptations of these, subjective treatment of nature, works of pure imagination and plain realism; and they are used as pictures and drawings, pottery, glass, woodwork and metalwork. The arrangement is not in historical order but grouped according to the ideas and intentions of their makers.

For this purpose Mr. Rendall has taken some objects belonging to the Museum and has added to them many things lent from private collections. There are very many things which are well worth seeing, quite apart from the main purpose of the exhibition. A fine self-portrait by Rembrandt, which comes from New York, is just one of them.

The exhibition must interest everyone who has any care for art, and it explains some of the aims of modern art far better than is usually done by the artists themselves or their pictures. H. P. B.

La Presse - 8 octobre 1949

(5)

Au Musée des Beaux-Arts

Cette récente acquisition de la Galerie nationale des Arts d'Ottawa est présentement exposée au Musée des Beaux-Arts de Montréal, grâce à l'échange de tableaux sans précédent entre les deux galeries. Cette toile est une "Pieta" du grand maître flamand Quentin Metzys, fondateur de l'école d'Anvers.

41A

82 The Star
(1) October 12, 1949

GREAT ART FOR THE PUBLIC

THE loan collection of paintings from the National Gallery in Ottawa which will be on view until the end of this month in the Montreal Art Gallery on Sherbrooke Street is well worthy of the attention of all art lovers in this city, a goodly company as has been shown when special exhibitions have been held in the past.

The 31 pictures which make up the exhibition have been carefully chosen to represent several schools, Italian, Spanish, Flemish, Dutch, German, French and British. Each of these is illustrated by paintings by famous masters, so that the collection, while not large, is of wide variety and interest. Its appeal is not to the connoisseur of a single school alone, but to all those who find beauty and meaning in great art, no matter what "School" or label it may belong to and bear.

In return for the loan from Ottawa a collection from the Montreal gallery has been got together and sent to hang in the National Gallery there. The interchange of pictures thus arranged is part of a fine program of loan collections among Canadian art galleries inaugurated some years ago by which more and more Canadians are being made aware of the art treasures to be found in this country, thereby acquiring by the best possible means a wider knowledge of the art of painting. The eagerness with which people flocked to see the great collection of Dutch masters some years ago and the enthusiasm which everywhere greeted the fine Massey collection in its travels across Canada are evidence that in art—as in music—there is a great latent interest in and appreciation of artistic merit of the highest order.

It is a regrettable thing that this country possesses no suitable place in which to house and display the treasures of pictorial and other arts which are now the property of the nation. For lack of space in the old and quite inadequate building which still serves as a national art gallery, a great many paintings are, and always have been, stored away in the basement, hidden from public view. Public opinion was much aroused over the failure to provide space for the display of the fine collection of war paintings by Canadian artists after the first war with some consequent damage due to the storage conditions which could be provided at the time. The national collection is now so extensive and artistically important that it calls for a proper home in a national gallery worthy of it and of the additions which will be made to it in the future.

The Gazette
October 15, 1949
(2)

Montreal Paintings Exhibited in Ottawa

Ottawa, Oct. 14. — (C) — Some 40 masterpieces from the permanent collection of the Montreal Museum of Fine Arts have been brought to the National Gallery for a month-long exhibition.

The paintings went on display at the same time as an exhibition of masterpieces from the National Gallery was opened in Montreal.

The visiting paintings cover a period of 500 years, including examples from the leading European schools and periods.

Among the Spanish paintings are El Greco's "Portrait of La Casa," and Goya's portraits of the Marquis and Marquesa De Castrofuerte.

Works by Rembrandt, Cezanne, Daumier, and Matisse are included in the representative collection.

(3) Le Canada - 14 octobre 1949

L'Université prend l'initiative d'aider le public à apprécier une oeuvre d'art

(par Rolland Boulanger)

Il y a des années que le public montréalais réclame des éclaircissements sur l'art moderne et la peinture en général. Il y a des années que ce même public cherche à savoir comment il doit s'y prendre pour parvenir à distinguer un bon tableau d'un mauvais.

On peut à juste titre considérer comme l'une des initiatives les plus heureuses jamais entreprises à Montréal en vue de répondre à ce désir l'exposition que tient présentement au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, le Séminaire d'Histoire de l'Art de l'Université de Montréal.

Cette exposition porte d'ailleurs pour titre ou pour thème: "Comment apprécier une oeuvre d'art". C'est à M. L. V. Randall, titulaire de la chaire d'histoire de l'Art à la Faculté des Lettres de l'Université de Montréal, que revient tout le mérite du succès que remporte déjà cette précieuse exposition-cours d'initiation. Il en a eu, le premier, l'idée et la presque totalité des exhibits appartiennent à sa collection personnelle. Le Musée des Beaux Arts a bien voulu mettre l'une de ses grandes salles à la disposition de M. Randall.

Cette exposition est d'un caractère tout-à-fait particulier. Son principal intérêt, c'est qu'elle répond parfaitement à toutes les questions du public. Elle est avant tout éducative, là surtout est son grand mérite.

On a eu l'intelligente idée de rompre avec le formalisme creux; partout sur les murs, dès l'entrée jusqu'à la sortie de la salle, on a affiché des pancartes tout-à-fait instructives destinées à éclairer le public de la nature du problème des relations de l'art et de l'esthétique, le guidant ensuite pas à pas, les exemples ou les applications des principes esthétiques et des règles de l'art venant à profusion appuyer l'énoncé du début.

Le processus

Voici la marche à peu près de cette démonstration. Dès l'entrée de la salle, l'énoncé: "Pour apprécier l'oeuvre d'art, on doit considérer l'intention de l'artiste, son thème et la forme qu'il donne à sa création." L'intention, le thème adopté par l'artiste, la forme du tableau, voilà les trois grandes choses à retenir. Tout le reste en découle avec une logique qui ne se dément pas, tout en ne perdant rien de la souplesse qui s'impose en pareil cas.

L'intention de l'artiste tout d'abord. Cette intention peut être d'ordre décoratif ou d'ordre communicatif. L'artiste peut allier les deux intentions à la fois. Une peinture communicative peut se traduire, soit sous forme de représentation d'objets, soit sous forme d'illustration.

Prenons l'oeuvre essentiellement décorative. M. Randall a exposé dans des montres bien éclairées une quantité d'oeuvres à caractère décoratif précieuses, les unes tirées de la géométrie pure ou de l'abstraction, les autres, de la faune et de la flore.

M. Randall, possède une collection à faire rêver nombre de fins collectionneurs: vases grecs; poteries antiques, anciennes et modernes; tissus brochés; verrerie d'art gravée; ivoires sculptées; bronzes, bijoux anciens, émaux, étoffes, tapisseries anciennes; de tous pays et de toutes les époques.

Exhibits variés

Plusieurs de ces exhibits remontent à la plus haute antiquité, proviennent de plusieurs continents; tous parlent avec verve de l'imagination décorative des artistes les plus divers apparus dans le temps et dans l'espace. Voilà ce qui s'appelle en termes pédagogiques une démonstration à arcs-boutants solides.

Mais l'artiste n'a pas eu, je suppose, qu'une intention décorative en tête, il a voulu, soit représenter des objets, soit illustrer un poème, une idée ou quoi que ce soit, il a voulu même instruire (nous parlons ici de l'artiste au sens le moins restreint du mot). M. Randall nous amène des grottes de la Dordogne datant de l'époque paléolithique, alors que les premiers représentants de l'humanité s'essayaient à esquisser l'ancêtre de l'éléphant ou du buffle sur les parois des cavernes, jusqu'à Courbet: gravures anciennes, dont plusieurs de l'Allemagne du XVIe siècle, enluminures de missels florentins, illustrations de monuments d'histoire naturelle, pierres gravées d'Egypte, bronzes sculptés, peintures et dessins originaux de Tiepolo, Johannes de Heem, Courbet, etc.

Certains "artistes" ont voulu instruire leurs semblables ou ont tout simplement mis leur talent à la disposition de ceux qui s'étaient chargés de l'instruction de l'élite de leur époque: viennent les scènes de chasse, les dessins à sujet instrutif, scènes de guerre de Hans Holbein, le jeune, aux prises avec un millier de lanciers affairés dans les hautes Alpes de la Suisse; viennent les histoires mythiques, une peinture représentant Apelles, peintre légendaire, fantaisies de toutes sortes.

Nous avons dit au début, ne l'oublions pas, qu'en dehors de l'intention décorative ou communicative de l'artiste et en dehors du thème qu'il lui avait plu d'adopter, il fallait tenir compte de la forme qu'il donne à sa création pour bien apprécier un tableau. Cette forme, quelle est-elle ?

La forme

"La forme, nous dit M. Randall, est le critère principal de la qualité d'une oeuvre d'art. Cette forme est à la fois le produit de la technique de l'artiste et de l'interprétation qu'il donne à son thème." Nous creusons, après avoir un peu déblayé; nous voici aux prises avec la technique et l'interprétation. Deux choses où les démonstrations deviennent un peu moins saisissantes, un peu plus floues. Les exemples cessent, il est vrai, de crever les yeux, la substance à saisir étant plus subtile. Cependant, nous avancerons encore à pas prudent et sans doute saisirons-nous mieux qu'hier ce que nous cherchions.

"La technique, lisons-nous sur les pancartes préparées par M. Randall, est la façon de se servir de matériels comme peinture, pierre, crayon, etc." Si vague que soit cette définition à la fois imparfaite et incomplète, les exemples apportés à l'appui restent suffisamment suggestifs. On peut voir à l'exemple de quatre crayons, dont deux sont de Durer, un autre de Holbein et le dernier, de Bellini, comment trois artistes ont réussi à restituer sur le papier quatre conceptions picturales bien différentes d'un même thème générique, le portrait.

L'interprétation suit, "C'est, dit une autre pancarte, la conception de l'artiste et son expression des différents éléments ou aspects de son thème. Il y a autant d'interprétations qu'il y a de philosophies, de conceptions générales du monde et d'intelligence." Deux Van Gogh bien différents quant au mode plastique, deux humeurs différentes, deux interprétations qui forment antithèse.

Suivent quelques éclaircissements sur le "style" ou "les styles" et nous arrivons à cette formule: "Chaque interprétation contient des éléments objectifs venant de la nature, de la réalité et des éléments subjectifs qui sont inhérents à l'esprit de l'artiste. La qualité d'une oeuvre d'art est définie par une juste combinaison d'éléments objectifs et par une technique qui s'adapte bien à l'interprétation, à l'intention et au thème de l'artiste."

C'est ici le creux du sujet et je laisse au public le soin de s'informer davantage au Musée.

La Presse
15 octobre 1949
(4)

Musée des Beaux-Arts

Au Musée des Beaux-Arts, se tient actuellement une intéressante exposition, sous les auspices du Séminaire d'histoire de l'Art de l'Université de Montréal. M. L.-V. Randall, titulaire de la chaire d'histoire de l'art à la Faculté des Lettres de l'Université de Montréal. Cette exposition a pour thème "Comment apprécier une oeuvre d'art".

Le Petit Journal
16 octobre 1949
(5)

Expositions de peinture

Deux expositions se poursuivent au musée des Beaux-Arts de Montréal, rue Sherbrooke ouest. La plus importante est celle des chefs-d'oeuvre de la Galerie nationale d'Ottawa. Elle comprend une trentaine de toiles de grands peintres européens. L'autre, organisée par le séminaire d'histoire de l'art de l'université de Montréal, s'intitule **Comment apprécier une oeuvre d'art.** Elle se terminera le 30 octobre.

Gazette - Oct. 18/1949
(6)

Quality in Art Topic For Museum Lecture

The special program for tomorrow at The Montreal Museum of Fine Arts will be a lecture at 8.30 p.m. L. V. Randall on Quality in Art. The talk will be given in the lecture hall and will be related to the exhibition, How to Appreciate a Work of Art, now on view in that room which was arranged by Mr. Randall and his students from the University of Montreal. The lecture which will be in English, will be illustrated by lantern slides.

The Museum, as well as the lectures, are open to the public free of charge for these Wednesday night programs.

The Gazette
October 15, 1949
(7)

Appreciation of Art Theme of Exhibition

The Seminar in History of Fine Arts of the Universite de Montreal has organized an exhibition at the Montreal Museum of Fine Arts under the title of "How To Appreciate A Work Of Art." The show, which has the subtitle of "Intention, Theme And Form, Essential Elements And Criteria Of Ancient And Modern Art", comprises paintings, sculptures, works of all the decorative arts: pottery, textiles, metalwork, the arts connected with the making of books, etc. Some of the exhibits come from the collections of the Montreal Museum of Fine Arts, some from private collections in and outside Montreal. The works shown range from 4,000 B.C. to our day. Among the objects rarely shown in Montreal are pages from Medieval manuscripts and from some of the earliest illustrated books. A number of modern paintings are shown, among others some representative examples of Canadian contemporary painting by Lismer, Lyman, De Tonnancour, Anne Savage, Marion Scott, Roberts and Webber. There are also two works of the great masters of the past, namely, the "Head of a Saint" by El Greco and one of the latest self-portraits painted in 1665 by Rembrandt.

The exhibition first deals with the different intentions which the artist may have. He aims either at a decorative achievement, or simply creates for the sake of representing an object, or to illustrate. He may also want to combine decorative and illustrative purposes. Next are shown the various possible themes. These may lie either in the material world, in objects from life and nature, or in history; or else in the spiritual world, i.e. religion, myths and allegories; the theme may also consist simply of fantasies of the artist. Finally, there are abstractions.

The exhibition, further illustrates in more detail the problems of form, technique and interpretation. There are, for instance, four representations of Noah's Ark made in different centuries and in a completely different mood showing the conception of such themes in different cultures and eras. One of these representations is an illumination from a 14th Century book, another one from a 15th Century book. There is a very fine reproduction of a 12th Century mosaic and a 16th Century drawing—all on the same theme.

The exhibition is also concerned with the various elements which play their part in a work of art: the objective elements taken from nature and reality and the subjective elements which come from the conception and the inspiration of the artist. The demonstration shows various combinations of these elements and the part they play in art appreciation in general.

The show is under the direction of L. V. Randall.

Herald
October
(8)

Montrealers Join Museum Executive

Two Montrealers were elected officers of the Canadian Museum Association at its annual meeting in Ottawa Saturday.

R. T. Davis, director of the Montreal Museum of Fine Arts, was elected to the executive and Mrs. A. J. Turnham was named a councillor. Paul Rainville, director of the Quebec Museum, was elected president, succeeding H. O. McCurry, director of the National Gallery.

The Gazette, November 5, 1949 (1)

art

Two Montreal Artists Exhibiting Paintings

R. W. Pilot, R.C.A., and Adrien Hebert, R.C.A., Show at Fine Arts Museum

Landscapes are the favored subjects in the one-man shows being held by Robert W. Pilot, R.C.A., and Adrien Hebert, R.C.A., in the Montreal Museum of Fine Arts. Chararteristic works of interesting variety are the offerings of these Montreal painters who handle their subjects with breadth and confidence.

Pilot, while he has not ignored the Quebec scene, has travelled farther afield and shows a good group of paintings of the majestic mountains of the far west. These impressive snow-clad heights, their crests often lost in clouds, are striking, solid performances. The sense of grandeur and the awesome loneliness of their setting are convincingly conveyed. To the traveller the titles will suggest much — "Glacier Pool: Columbia Ice Fields;" "Moraine of the Athabaska Glacier;" and "Mount Edith Cavell." The Sunwapta River also attracted his brush, as did the gorge which is the source of that waterway. Mount Athabaska on a cloudy day is a capital subject, and "Amethyst Lake, Tonquin Valley" is another good item. Nearer home he continues to find much congenial material in and about the Ancient Capital. "Flooded Street, Quebec" shows buildings and a man and a dog in the season of thaws. Montcalm's house has pedestrians plodding the snowy street. "The Ramparts," too, are recorded in the frigid season, while spring is on the way in "Martello Tower, Battlefields Park." There is a convincing impression of the season in "Spring, St. Jovite," and winter is a memory in "Apple Orchard, Rougemont," with the fruit trees in bloom. The period of glowing color is captured in "Autumn, Mansonville," and in the painting of tumbling white water and wooded bank called "The Rapids."

Hebert finds Montreal a fruitful sketching ground—busy street corners with vehicles and pedestrians interest him, and men working on boilers in the Angus Shops also attract him. Jacques Cartier Square, with the old buildings, the Nelson Monument, grain elevators and the dome of Bonsecours Market, makes a striking subject as viewed from the lawn of the old Court House. The harbor and its elevators and shipping have long appealed to him, and he has painted S.S. Montrose in the stream, and has made an interesting vertical pattern of "Elevator No. 1." Of Quebec he has "Lower Town," with buildings seen from above and ships in the river; a painting of Mountain Hill; Avenue St. Denis; and roofs in the rain also took his fancy. "When Day Is Done," painted at home, shows Bonsecours Market at night and a couple of inebriates passing a tavern. There is a painting of his studio, with pictures on the wall, and another interior in which a stove is featured. "The Forge," with two men at work, is also an interesting subject. Buildings set amidst noble trees at St. Andrews East have been recorded, while at the same place he painted "The Bridge," with houses and the spire of a church seen above the trees.

(2) Presse - 5 novembre

Au Musée des Beaux-Arts, à compter d'aujourd'hui et jusqu'au 24 novembre, les peintres Adrien Hébert et Robert Pilot présentent chacun 20 tableaux récents, exposés dans la salle d'art contemporain. Vendredi prochain sera marqué par le vernissage de l'exposition du Royal Canadian Academy, à 9 h., exposition qui se poursuivra jusqu'à la fin du mois.

* * *

(3) Presse - 5 novembre

* * *

Toronto, 5. (CP) — Gustav Weisman, 23 ans, étudiant en peinture au Collège d'Ontario, vient de gagner un prix de $250 au concours annuel de l'Académie royale des arts du Canada. Le tableau "Fire Fighters" fera partie de l'exposition de l'Académie présentée au Musée des Beaux Arts à compter du 11 novembre.

(4)

FIRE FIGHTERS, by Gustav Weisman, fourth-year student at the Ontario College of Art, Toronto, winner of the $250 prize in the 1949 competition for student painters held under the auspices of the Royal Canadian Academy of Arts. The picture will be in the Academy's 70th annual exhibition, opening with an invitation pre-view in the galleries of the Montreal Museum of Fine Arts next Friday evening.

The Gazette, 5 Novembre

Museum of Fine Arts Announces Offerings

Art offerings at the Montreal Museum of Fine Arts were announced this week as follows:

Nov. 5 to 24: Paintings by Adrien Hebert, R.C.A., and Robert W. Pilot, R.C.A.

Nov. 11: Opening of the 70th Annual Exhibition of the Royal Canadian Academy of Arts with an invitation pre-view at 9 p.m. The show will be open to the general public from Nov. 12 to 30.

Nov. 18: A Gallery Talk on the R.C.A. exhibition will be given by Arthur Lismer, R.C.A., at 4 p.m.

For the later months the following shows have been planned:

December: Paintings and drawings by Paul Nash. Exhibition of drawings by Old Masters from the collection of Sir Robert Witt.

January: Paintings of the last decade in France, England and the United States—a selection from the current exhibition commemorating the Art Gallery of Toronto's 50th anniversary.

March: The 66th Annual Spring Exhibition of the Montreal Museum of Fine Arts.

April 25 through May 28: The XVIII Century in France and England. This loan exhibition, which has been organized for the Ladies Committee, will include paintings, drawings, tapestries, furniture and decorative arts from collectors, museums and dealers in the United States and elsewhere.

Le Petit Journal, 6 Novembre 1949

(6)

Au musée des Beaux-Arts

L'exposition d'une quarantaine de tableaux de Robert Pilot, R.C.A., et d'Adrien Hébert, R.C.A., s'est ouverte hier, samedi, au musée des Beaux-Arts. Elle se poursuivra jusqu'au 24 novembre, dans la salle d'art contemporain.

Le vernissage de l'exposition annuelle de la "Royal Canadian Academy of Arts" aura lieu le vendredi 11 novembre, à 9 heures du soir, en présence des membres du musée. L'exposition se continuera jusqu'au 30 novembre. Le public y est invité.

The Star - November 8 1949

(7)

Museum of Fine Arts Will Show Two Films

The program at the Montreal Museum of Fine Arts tomorrow evening will consist of two motion pictures,—"The Land of the Maharajahs" and "Strange Gods of India." These will be shown at 8 o'clock in the lecture room. In addition there is on view the new exhibition of paintings by Robert Pilot, R.C.A., and Adrien Hebert, R.C.A.

The major paintings in the museum's permanent collection, which were recently on loan to the National Gallery in Ottawa, have returned and have been re-hung. The museum is open to the public Wednesday evening from 7:30 to 10.

The Star - November 9, 1949

(8)

Hebert and Pilot At Art Museum

Recent pictures and sketches by Adrien Hebert, R.C.A., and Robert Pilot, R.C.A., make a happy exhibition in one of the upper galleries of the Museum of Fine Arts on Sherbrooke Street. Mr. Hebert has some of his characteristic scenes of Montreal streets and of ships, sheds and crane in the harbour. These are sober in their colour, but there is a much brighter scene in a night picture of the corner of Peel and St. Catherine Streets, with all its various lights. More sunshine appears in the views of streets and open places in Quebec, and the light is still brighter and the greens richer in the very pleasant pictures of St. Andrew's East.

Mr. Pilot has found a new field, which suits him completely, in the Rocky Mountains; and he shows a number of pictures and sketches made in the neighborhood of Mount Athabasca. These are mostly studies of black mountains contrasted with snow, but there is fine colour in a picture of the foot of a glacier. Other pictures here are of Quebec city in winter and of the Laurentians in early spring; and a little later come grand colour effects of spring at St. Jovite, and of an apple orchard in full flower at Rougemont.

La Presse - 9 novembre 1949

(9)

Au Musée des Beaux-Arts

La séance de cinéma du comité féminin du Musée, qui a lieu chaque mercredi à 8 h., comptera ce soir deux films intéressants: "The Land of the Maharajahs" et "Strange Gods of India", qui nous transportent pendant quelques heures dans l'Inde mystérieuse.

The Star, 83 ~~42~~ November 10, 1949

(10)

Art Preview

At the preview of the annual exhibition of the Royal Canadian Academy being held tomorrow evening at nine o'clock at The Montreal Museum of Fine Arts, members of the academy and of the museum and their friends will be received by the president of the academy, Mr. A. J. Casson and Mrs. Casson, and by the president of the museum, Mr. F. Cleveland Morgan and Mrs. Morgan.

Star - November 10, 1949

(11)

Exhibition of Paintings To Open Saturday

The 70th annual exhibition of the Royal Canadian Academy will open to the public on Saturday at The Montreal Museum of Fine Arts, and will remain on view until the end of the month. The jury of the academy has chosen about one hundred paintings and a number of sculptures for this exhibition, which includes not only works by members of the academy, but also a selection from works submitted for the exhibition by non-members.

The opening and preview of the exhibition will take place at the museum tomorrow evening, when members of the academy and of the museum will be received by the presidents of the respective organizations.

Presse - 11 novembre, 1949

(12)

Au Musée des Beaux-Arts

—Le président et le conseil de l'Académie Royale des Beaux-Arts ainsi que le président et le conseil du Musée des Beaux-Arts recevront ce soir, à neuf heures, à l'occasion du vernissage de la soixante-dixième exposition de l'Académie. Cette exposition aura lieu du 12 au 30 novembre au Musée des Beaux-Arts.

La Presse, 12 novembre 1949

(13)

Exposition de la R.C.A.

Hier soir, au Musée des Beaux Arts, avait lieu le vernissage de la 70e exposition annuelle de la Royal Canadian Academy, qui est ouverte au public à compter d'aujourd'hui,

Le buste de Me John-T. Hackett, une sculpture de M. Orson Wheeler, que l'on peut voir à l'exposition de la Royal Canadian Academy, au Musée des Beaux Arts.

pour tout le mois. Le jury de l'Académie a choisi une centaine de tableaux et quelques sculptures, non seulement parmi ses membres, mais aussi parmi les oeuvres soumises par des artistes qui ne font pas partie de l'Académie. Vendredi prochain, à 4 h., p.m., au Musée, M. Arthur Lismer fera une conférence sur cette exposition.

IX-83

Campaign Chairman

(14)

MRS. ROMEO BOUCHER, chairman of the Women's Division of the Federation of French Charities campaign for 1950. Mrs. Boucher has taken an active part in many charitable as well as social events in the past. She is president of the French section of the Montreal Museum of Fine Arts, honorary president of La Bibliotheque des Enfants and past president of La Societe d'Etudes et de Conferences.

42A

84

(1)

The Montreal Daily Star - November 12, 1949

Royal Academy Exhibition Returns Here

70th Display Opens At the Art Museum

IN selecting works for its 70th exhibition, which was opened on Friday night at the Museum of Art, on Sherbrooke street, the Royal Academy, while keeping down the number of pictures shown, has been quite broad in its choice; many of the works in the exhibition are anything but academic and there are some which approach abstraction. The proportion of the members of the Academy who have sent in works is larger than it has been in some past years, and there are also a good many names which are new to Montreal exhibitions.

Both honorary academicans are exhibitors; H.E. the Governor-General with a happy impression of towers on Parliament Hill and another Ottawa sketch, and Richard Jack, R.A., with one of his very skillful interior pictures.

* * *

LANDSCAPES are relatively fewer than usual, but they have much variety in subject and style. The President of the Academy, A. J. Casson, has a striking composition of rocks, and Franklin Arbuckle, R.C.A., has a rocky shore scene painted with an exactness which is new in his work. A pattern in reds by A. Y. Jackson, two mountain pictures by R. W. Pilot, R.C.A., and a Laurentian picture by Clare Rice, A.R.C.A., are some of the outstanding landscapes; and others of interest are by George A. Rhyn, Thurston Topham, A.R.C.A., Stanley S. Cooper, Tom Roberts, A.R.C.A., W. P. Weston, A.R.C.A., Joachim Gauthier, A.R.C.A., F. S. Coburn, R.C.A., Adrian Dingle, A.R.C.A., and John Ellison.

There are a number of successful portraits and portrait studies. Among the more notable ones are the scarlet picture of General McNaughton by Mrs. Torrance Newton, R.C.A., those by Kathleen Daly, A.R.C.A., Dorothy Stevens, A.R.C.A., and Cleave Horne, A.R.C.A., a picture of a child and one of a man by Robin Watt, Allan Barr's self-portrait, and those by Adelaide Webster, H. Leslie Smith, and Marion Long, R.C.A. Other interesting portraits and figures are by Keneth Forbes, R.C.A., Adrian Dingle, A.R.C.A., H. Mabel Moy, A.R.C.A., Oscar de Lall, A.R.C.A., Henriette Fauteux, T. R. Macdonald, A.R.C.A., and Margaret Benton. The pictures of Eskimos by Harold Beament, R.C.A., the one of dancers by R. York Wilson, A.R.C.A., and Gustav Weisman's firefighters, which wins the Academy's prize for students in art schools are other notable pictures of figures. A symbolical figure of interest is Oscar Cahen's "Christ." The studio interior by Adrien Hebert, E.C.A., and still life studies by Frances Anne Johnston, A.R.C.A., and Emile Lemieux call for notice.

Other exhibitors of oil pictures are F. H. Brigden, R.C.A., Jack Bush, A.R.C.A., George Broomfield, A.R.C.A., Marc Aurel Fortin, A.R.C.A., Mrs. Hortense Gordon, A.R.C.A., Fred S. Haines, R.C.A., J. S. Hallam, A.R.C.A., Mrs. Coghill Haworth, A.R.C.A., Mrs. Y. M. Housser, A.R.C.A., Arthur Lismer, R.C.A., Manly Macdonald, R.C.A., Kathleen Morris, A.R.C.A., Rita Mount, A.R.C.A., L. A. C. Panton, R.C.A., George Pepper, A.R.C.A., Winchell Price, A.R.C.A., Peter C. Sheppard, A.R.C.A., Frederick Taylor, A.R.C.A., W. A. Winter, A.R.C.A., Mrs. Parasakeva Clark, Fred Finley, Vincent Francis, Albert Jacques Franck, Mrs. Matthews Irving, Grant Macdonald, Doris McCarthy, Frances Neil, W. J. B. Newcombe, David G. Partridge, Mrs. Esmond Peck, Charles Playfair, Mrs. Hilda Marquette Ruston, Sydney H. Watson, and L. J. Zwicker.

* * *

WATER colours are unusually few this year, but all are of interest. Some of the most successful are a still life by George Eitel, a canal scene by John Collins, a gay impression of a market place by Jocelyn Taylor, two characteristic works of Leslie Coppold, a coast scene by Lorne Bouchard, A.R.C.A., those of Walter J. Phillips, A.R.C.A., and Errol D. Macdonald, with others by Francoise Picard, Jack H. Bush, A.R.C.A., Peter Haworth, A.R.C.A., Joseph Purcell, and Carl Schaeffer. Frederick Hagan and Nicholas Hornyansky, A.R.C.A., are the only exhibitors of prints.

* * *

SCULPTURE is, according to custom, represented chiefly by portrait heads. These are by H. McRae Miller, A.R.C.A., Orson Wheeler, A.R.C.A., Harold Pfeiffer, Sing Hoo, A.R.C.A., with other heads and figure subjects by Frances Loring, A.R.C.A., Florence Wyle, R.C.A., Mrs. E. Bradford Holbrook, Sylvia Daoust, A.R.C.A., Jacobine Jones, A.R.C.A., Bela Zoltvany, Mrs. Dora Wechsler, Armand Filion, and Mrs. Clivia Morrison. Henri Hebert, R.C.A., shows two medallions.

Architectural exhibits, chiefly photographs are shown by Gordon S. Adamson, Allward and Gouinlock, Cleeve Horne, A.R.C.A., A. A. Macdonald, A.R.C.A., Marani and Morris, James C. Meadowcroft, A. Leslie Perry and P. Roy Wilson.

The Standard, November 12

Varied Styles In RCA Show At Art Museum

Greater Variety Seen in Exhibition By Royal Academy

The significant change noticeable in the Royal Canadian Academy's seventieth annual exhibition at the Montreal Museum of Fine Arts, Sherbrooke St., is the wider choice of painting styles than in preceding years. That this choice of styles is not even wider can be blamed on certain of the more contemporary painters who did not submit ther works, rather than on any limitations imposed by the jury.

The ninety-nine paintings on view are mostly oils with some temperas and water colors.

The various schools of painting range from the traditional academic portrait, Jean, by Kenneth K. Forbes, RCA, to an expressionistic Christus, by Oscar Cahen. Between these two extremes there are frank illustrations such as the portrait, Mary S. Edgar by Adrian Dingle, ARCA; classical figure compositions such as Three Swimmers by Charles Playfair; boldly designed Canadian scenes such as A. J. Casson's, PRCA, La Cloche Channel, Georgian Bay, as against naturalstic pattern effects such as R. W. Pilot's Snow-Dome Glacier, Columbia Ice Fields; carefully detailed descriptive paintings such as True Lovers Leap and Newfoundland by Franklin Arbuckle, RCA.

There are designed pattern portraits — realistic and intense — such as Major A. C. W. Horne by Cleve Horne, ARCA, and naturalistic studies of children as seen in the portrait of Roydon McConnell by Robin Watt. Still lifes and interiors range from the clear concise patterns of Francis Vincent's Studio Still Life No. 2, to Richard Jack's (RA, RCA) The Italian Room, 1475 Pine Ave. — a descriptive painting in the Academic Tradition.

Some cheerful light water color sketches are to be seen, such as Kingston Market by Jocelyn Taylor, and heavy brooding oils such as firefighters by Weisman Gustav —the painting that won the Royal Academy Award for students in art schools for this year. The Exhibition will continue until November 30.

RH

(3)

SUNWAPTA GORGE, COLUMBIA ICE FIELDS, by R. W. Pilot, R.C.A., well suggests the towering mountains and the ruggedness of the region. This impressive work is shown at the R.C.A. exhibition in the Montreal Museum of Fine Arts.

(4)

DANCER RESTING, by T. R. MacDonald, A.R.C.A., of Hamilton, clearly indicates that the girl welcomes a few minutes of well-earned repose. This direct, sincere painting in a few quiet tones is at the R.C.A. exhibition.

(5)

"Noon" is the title of this painting by Frederick S. Coburn, R.C.A., one of 128 exhibits which occupy the three galleries in the current Royal Canadian Academy of Arts exhibition.

art

Royal Canadian Academy Opens Its 70th Annual Exhibition Here

Sound in selection and varied in its subject matter, the 70th Annual Exhibition of the Royal Canadian Academy of Arts, which opened last night in the galleries of the Montreal Museum of Fine Arts is one of the most comprehensive and interesting in recent years. Painters from outside Montreal have responded nobly and the general standard of the work shown is high. Considerably fewer than in the past, the exhibits totalling 128 occupy three galleries and are effectively hung. The occasion, too, has also been honored by the submission of two paintings by His Excellency, the Viscount Alexander of Tunis, R.C.A., done in Ottawa — buildings on a winter day seen from the window of his studio at Rideau Hall, and the Parliament Buildings silhouetted against a sky flushed by the setting sun.

The president of the R.C.A., A. J. Casson, is represented by a Georgian Bay scene, which shows his characteristic interest in pattern, and the vice-president, R. W. Pilot, has two examples of Rocky Mountain scenery — "Sunwapta Gorge, Columbia Ice Fields," and "Snow-Dome Galcier," done in the same region, sound in arrangement and color and convincing interpretations of impressive wild country. Franklin Arbuckle, R.C.A., has a powerful painting of massive rocks, landing stage and fishing craft, called "True Lover's Leap, Newfoundland," and Harold Beament, R.C.A., paints the barren rocks and icy waters of the area where the Eskimo thrives. F. S. Coburn, R.C.A., returns to the bush in winter and in "Noon" shows a man about to feed hay to two horses. Richard Jack, R.A., R.C.A., has a fine offering entitled "The Italian Room" — a spacious apartment with high windows that light its appointments and the roses and lilies which are effectively placed. A. Y. Jackson in "Alberta Rhythm" makes an interesting subject of a yellow landscape. Arthur Lismer, R.C.A., contributes two small works, done on the Georgian Bay, and "Torbay, Newfoundland," with men and a horse on the beach, rocks and shacks. Fred S. Haines, R.C.A., has two strongly painted landscapes — "Passing Shower, Whanipiti Bay," and "Beech Woods in Winter," and an odd atmospheric effect has interested F. H. Brigden, R.C.A., in "Storm Clouds Over the Mountains." Clare Bice, A.R.C.A., has a confidently handled landscape with barn, distant church and buildings backed by massive mountains, called "Winter, Laurentians," and winter is the season of "Dagmar Farm, Ontario," by George H. Broomfield, A.R.C.A. Breadth marks the painting of "Burnt Mill, Cos Cob, Conn.," by Stanley S. Cooper, and George Pepper, A.R.C.A., sounds the dramatic note in "The Dispossessed." Tom Roberts, A.R.C.A., shows a fisherman trying his luck in a glen with falling water, called "Cataract," and Thurstan Topham, A.R.C.A., paints white water with angler in "North River Rapids." Glowing color marks "Pin Rouille," by Joachin Gauthier, A.R.C.A., and the mellow light of autumn illumines building, rapids and trees in "The Stone Mill, Odessa," by Manly Macdonald, R.C.A. Kathleen M. Morris, A.R.C.A., paints Mountain Hill, Quebec, in winter, and sunlight envelopes shore houses and moored fishing craft at "Anse Chapados, Gaspe," by Rita Mount, A.R.C.A. Frances-Anne Johnston, A.R.C.A., shows skill in the painting of still life in "October," this quality also being evident in the china cabinet and sideboard in the work entitled "Victoria Dining Room." Marc-Aurele Fortin, A.R.C.A., sends a typical "Barques a Grande Baie," and there is activity in "Scene at Barachois, Gaspe Coast," done in gouache by Lorne H. Bouchard, A.R.C.A., Wm. P. Weston, A.R.C.A. in "Defiance," paints a noble, old West Coast fir. Frederick B. Taylor, A.R.C.A., has a very literal painting of Notre Dame de Bonsecours, Montreal. Fred Finley sends "Anglican Mission Church at Lac La Ronge."

Portraiture has good representation, a striking example being Gen. the Hon. A. G. L. McNaughton, C.H., in scarlet academic robes, by Lilias Torrance Newton, R.C.A. Marion Long, R.C.A., has a sitter of character in her work called "The Maroon Coat" — a man holding a figurine, other such items being on the table at which he sits. Kenneth K Forbes, R.C.A., has a characteristic highly finished painting of "Jean" in a crimson coat and black hat. Allan Barr, A.R.C.A., shows himself holding brush and palette, and Adrien Hebert, R.C.A., in "Coin d'Atelier", paints himself seated at a desk lighted from above. Horne Cleeve, A.R.C.A., handles with decision a portrait of Maj. A. C. W. Horne in an outdoor setting, and Dorothy Stevens, A.R.C.A., sends a comely "Mexican Mother and Child". By Robin Watt is a portrait of A. Murray Vaughan, and a portrait of Roydan McConnell, a smiling youngster in a prambulator. Adelaide Webster has a sympathetic and comely portrait of "Mary Ann". Mrs. Yvonne McKague Housser, A.R.C.A., has an attractive red in "Little Girl, Jamaica", and Adrian Dingle, A.R.C.A., has an effective work in Mary S. Edgar. Oscar de Lall, A.R.C.A., has succeeded with Capt Beaufort S. Lewis in army uniform, and there is freedom and breeziness to "Angela of Diamond Cross Ranch", by Kathleen Daly, A.R.C.A. Margaret Peake Benton paints Miss Lakshmi Rao, India, in native costume, and T. R. MacDonald, A.R.C.A., has a sincerely painted offering in "Dancer Resting". By H. Mabel May, A.R.C.A., is the attractive work called "The Blue Cape", and Leslie H. Smith shows a man at a piano with woman standing nearby. Henriette Fauteux is free and broad in the portrait of Donald Newlands.

There is plenty of human interest in the man pitching horse shoes between two rows of figures, by J. S. Hallam, A.R.C.A., and action is not lacking in "Three Swimmers", by Charles Playfair. R. York Wilson, A.R.C.A. sends a painting of ballet dancers on their toes.

The watercolor section is small and generally select. Walter J. Phillips, R.C.A., handles color cleanly in "At Columbia Ice Fields", and Peter Haworth, A.R.C.A., is strong and direct in "Fishermen at Work," and in "Caulking." John Collins has a characteristically broad and fluid work in "Along the Canal," and Leslie Coppold attains much detail in "Waterfall" and "Buggy." George Eitel is effective in "Antiques on a Table," and there is an element of caricature in "The Dance Platform, Country Fair," by Errol D. Macdonald. L. A. C. Panton, R.C.A., sends "Rock Cluster, Nova Scotia," in tempera, and by Carl Schaefer, is "View of Barry's Bay."

Contributors to the Architecture Section are: Gordon S. Adamson, Allward and Gouinlock, Horne Cleeve, A.R.C.A., A. A. Macdonald, A.R.C.A., Marani and Morris (F. H. Marani, R.C.A.), James C. Meadowcroft, Leslie A. Perry.

Sculpture: Sylvia Daoust, A.R.C.A., Armand Fillion, Henri Hebert, R.C.A., Mrs. Elizabeth Bradford Holbrook, Sing Hoo, A.R.C.A., Jacobine Jones, A.R.C.A., Frances Loring, A.R.C.A., H. McRae Miller, A.R.C.A., Mrs. Clivia Morrison, Harold Pfeiffer, Mrs. Dora Wechsler, Orson Wheeler, A.R.C.A., Florence Wyle, R.C.A., Bela Zoltvany.

Aquatints and Lithographs: Frederick Hagan, Nicholas Hornyansky, A.R.C.A.

Others exhibiting are: Jack H. Bush, A.R.C.A. Oscar Cahen, Mrs. Paraskeva Clark, John Ellison, Vincent Francis, Albert Jacques Franck, Mrs. Hortense M. Gordon, A.R.C.A., Mrs. B. Cogill Haworth, A.R.C.A., Walter R. Hicklin, Mrs. V. Matthews Irving, Emile Lemieux, Grant Macdonald, Doris McCarthy, Frances Neil, W. J. B. Newcombe, David G. Partridge, Mrs. Esmond H. Peck, Francoise Picard, Winchell Price, A.R.C.A., Joseph Purcell, George A. Rhyn, Mrs. Hilda Marquette Ruston, Peter C. Sheppard, A.R.C.A., Jocelyn Taylor, Sydney H. Watson, Gustav Weisman, Wm. A. Winter, A.R.C.A., and L. J. Zwicker.

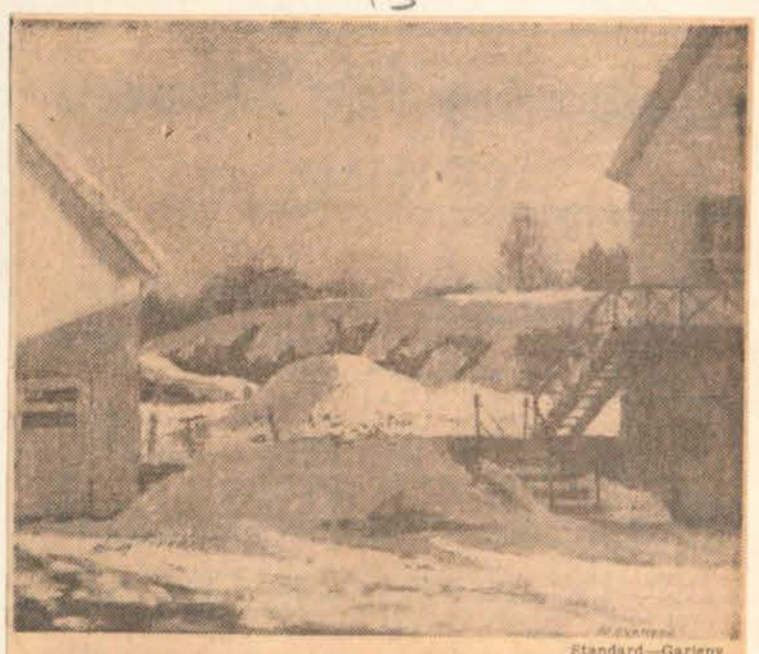
FROM MY STUDIO WINDOW, RIDEAU HALL, by His Excellency the Viscount Alexander of Tunis, R.C.A., is a convincing interpretation of sunlight and shadow on a fine winter day. "Houses of Parliament", as seen from the river, is his other contribution to the 70th Annual Exhibition of the Royal Canadian Academy of Arts which opened last night in the Montreal Museum of Fine Arts.

LA CLOCHE CHANNEL, GEORGIAN BAY, by A. J. Casson, P.R.C.A., decoratively handled and dramatic in lighting, which represents this Toronto painter's art in the R.C.A. exhibition.

The Star - November 14, 1949

Montrealer Heads Museum Conference

SYRACUSE, N.Y., Nov. 14—(A. P.)—Robert Taylor Davis, director of the Montreal Museum of Fine Arts, Saturday was elected president of the Northeast Museum Conference. Montreal was selected as the site of the 1950 convention.



Standard—Garlepy

FROM MY STUDIO WINDOW, RIDEAU HALL, by His Excellency Field Marshal the Viscount Alexander of Tunis, RCA, is one of the paintings on exhibition in the new Royal Canadian Academy show at the Museum of Fine Arts, Sherbrooke street.

43A 86)

Five Painters Honored By Canadian Academy

Star - November 14, 1949

Three Elected Academicians and Two Associates at Annual Meeting

HONORS were conferred on five Canadian painters by the Royal Canadian Academy of Arts at its annual meeting Saturday in the Montreal Museum of Fine Arts. Three were elected Academicians and two Associates.

The new R.C.A.'s are H. G. Glyde, of Edmonton, and J. S. Hallam and Dorothy Stevens, both of Toronto. New Associates are Carl Schaeffer and Fred Finley, both of Toronto.

Re-elected to office were: A. J. Casson, of Toronto, president; R. W. Pilot, of Montreal, vice-president; H. S. Palmer, of Toronto; secretary; and W. L. Somerville, of Toronto, treasurer.

Elected to the Academy Council for two years were: Lilias T. Newton, Ernest Cormier, Franklin Arbuckle, Harold Beament and L. A. Panton. Named to the Council for one year were: Archibald Barnes, Charles Comfort, H. L. Fetherstonhaugh, Ernest Fosbery, Fred S. Haines and Mr. Palmer.

Born in England, Mr. Glyde settled in Calgary in 1936. He studied at Brassey Institute School of Science and Art, Hastings, England, and the Royal College of Art London. He is an Associate of the Royal College of Art and heads the art department of the Provincial Institute of Technology and Art, Calgary. He was elected an Associate of the Academy in 1942.

Another native of England, Mr. Hallam came to Canada in 1910. After study at the Ontario School of Art, Toronto, he was elected a member of the Ontario Society of Artists in 1929. He taught evening classes at the Ontario College of Art.

Miss Stevens was born in Toronto and studied at the Slade School of Art in London, and at the Academic Colarossi, Paris. She is a member of the Ontario Society of Artists and of the Society of Painter - Etchers and Engravers. She was elected an associate of the Academy in 1931.

Mr. Schaeffer was born in Hanover, Ont., and studied at the Ontario College of Art. He served overseas in World War II as an Official Canadian War Artist. He is an instructor at the Ontario College of Art.

An Australian by birth, Mr. Finley came to Canada in 1925 after study in Australia, Paris and Munich. Since 1946 he has been director of advertising art at the Ontario College of Art.

A. J. Casson, P.R.C.A.
Academy President

R. W. Pilot, R.C.A.
Vice-president

W. L. Somerville, R.C.A.
Treasurer

The Star, (3) November 16, 1949

Motion Pictures At Art Museum

The Montreal Museum of Fine Arts will present for its Wednesday evening program two motion pictures, "North of the Arctic Circle" and "New England." These will be shown at 8 o'clock in the Lecture Hall.

In the upper galleries there are also to be seen the 70th Annual Exhibition of the Royal Canadian Academy and an exhibition of recent paintings by Adrien Hebert, R.C.A., and Robert W. Pilot, R.C.A.

The museum is open free to the public on Wednesday evening from 7.30 to 10.

Presse - 14 novembre

L'assemblée annuelle de la R.C.A.

(2)

Pendant ce temps, avait lieu au Musée même, l'assemblée annuelle de la R.C.A., qui y présente justement son exposition. Les officiers suivants ont été réélus à leur poste: A.-J. Casson, P.C.C.A., de Toronto, président; R.-W. Pilot, R.C.A., de Montréal, vice-président; H.-S. Palmer, R.C.A., de Toronto, secrétaire; W.-L. Somerville, R.C.A., de Toronto, trésorier. Sont élus au conseil: Lilias-T. Newton, R.C.A., Ernest Cormier, R.C.A., Franklin Arbuckle, R.C.A., Harold Beament, R.C.A., L.-A. Panton, R.C.A, Archibald Barnes, R.C.A., Charles Comfort, R.C.A., H.-L. Fetherstonhaugh, R.C.A., Ernest Fosbery, R.C.A., Fred-S. Haines, R.C.A., Herbert Palmer, R.C.A.

Les nouveaux R.C.A. sont: H.-G. Glyde, d'Edmonton, J.-S. Hallam et Dorothy Stevens, de Toronto.

The Gazette - November 14, 1949 (5)

Five Painters Are Shown Honor At R.C.A. Annual Meeting Here

Three painters were elected full Academicians and two Associates at the annual meeting of the Royal Canadian Academy of Arts, held in the Montreal Museum of Fine Arts on Saturday, when the following were returned to office: President, A. J. Casson, P.R.C.A., Toronto; vice-president, R. W. Pilot, R.C.A., Montreal; secretary, H. S. Palmer, R.C.A., Toronto; treasurer, W. L. Somerville, R.C.A., Toronto.

Elections to Council resulted as follows: Two years — Lilias T. Newton, R.C.A., Ernest Cormier, R.C.A., Franklin Arbuckle, R.C.A., Harold Beament, R.C.A., L. A. Panton, R.C.A. One year — Archibald Barnes, R.C.A., Charles Comfort, R.C.A., H. L. Fetherstonhaugh, R.C.A., Ernest Fosbery, R.C.A., Fred S. Haines, R.C.A., Herbert Palmer, R.C.A.

The new R.C.A.'s are H. G. Glyde, Edmonton, Alta., and J. S. Hallam and Dorothy Stevens, both of Toronto. New Associates are Carl Schaeffer and Fred Finley, both of Toronto.

Henry George Glyde, R.C.A., was born at Luton, Bedfordshire, England, in 1906, and came to Canada and settled in Calgary in 1936. He studied at Brassey Institute School of Science and Art, Hastings; Royal College of Art, London, and under Prof. William Rothenstein, Prof. G. W. Tritram, R. Schwabe, A. K. Lawrence and Walter Monnington. He is Associate of the Royal College of Art and is head of the Art Department, Provincial Institute of Technology and Art, Calgary. He was elected A.R.C.A., in 1942.

J. Sydney Hallam, R.C.A., was born in Manchester, England, and came to Canada in 1910. He studied in Hamilton, Ont., and at the Ontario School of Art, Toronto. He was elected a member of the Ontario Society of Artists in 1929. He taught night classes at the Ontario College of Art.

Dorothy Stevens, R.C.A., was born in Toronto, and studied at the Slade School of Art, London, England, and at the Academic Colarossi, Paris. She is a member of the Ontario Society of Artists and of the Society of Painter-Etchers and Engravers. She was elected A.R.C.A. in 1931.

Carl Schaeffer, A.R.C.A., was born in Hanover, Ont., in 1903, and studied at the Ontario College of Art, Toronto, under J. E. H. MacDonald, Arthur Lismer, Robert Holmes and G. A. Reid. In 1940 he was awarded the first Canadian Fellowship for Creative Painting by the John Simon Guggenheim Foundation, New York. He is a member of the Canadian Society of Graphic Art; Canadian Society of Painters in Water Colors, being its president 1938-41, and a charter member of the Canadian Group of Painters. He joined the R.C.A.F. in 1943, and served overseas as an Official Canadian War Artist. Was wounded in 1944 and served in Iceland in 1945. He is an instructor at the Ontario College of Art, at Hart House, University of Toronto, and is director of Queen's University Summer School, Kingston, Ont.

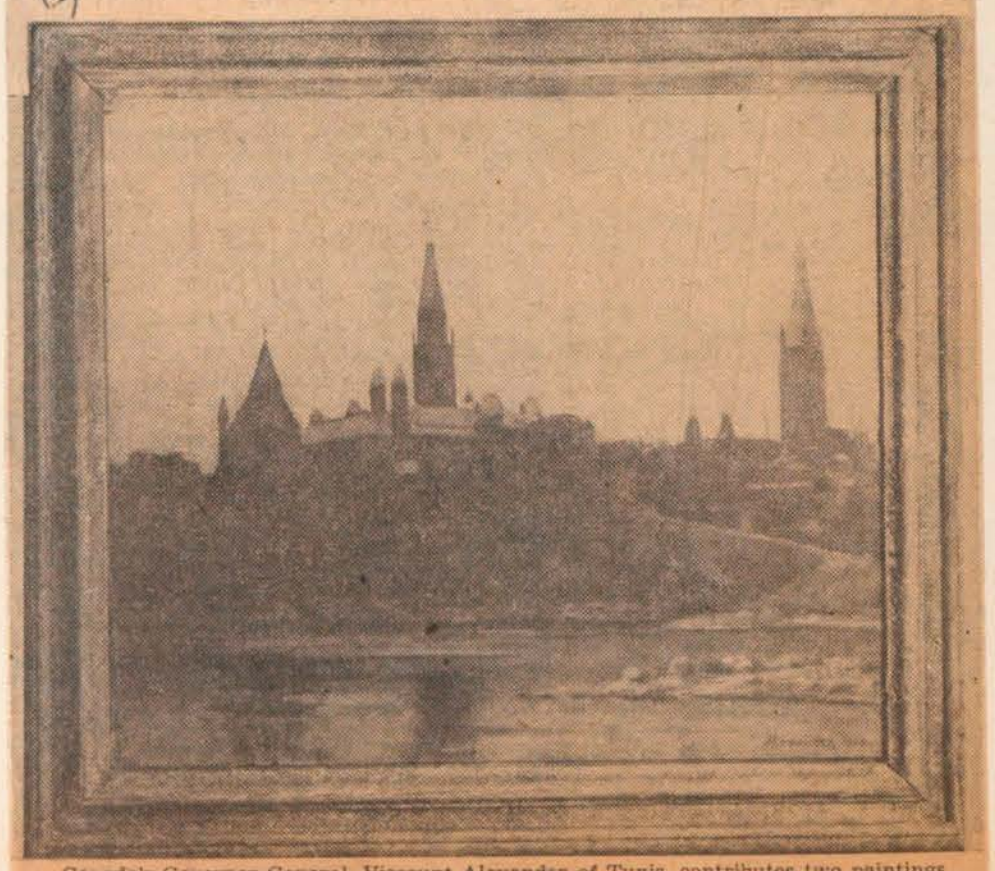
Fred Finley, A.R.C.A., was born in Australia in 1894 and came to Canada in 1925. He studied in Australia and also in Paris and Munich. He is a member of the Ontario Society of Artists and of the Canadian Society of Painter-Etchers. Since 1946 he has been Director of Advertising Art at the Ontario College of Art, Toronto.

At Royal Canadian Academy Exhibition (A)

"She Has New Clothes" is the title of this painting by Harold Beament, R.C.A., which may now be seen at the 70th annual exhibition of the Royal Canadian Academy of Arts in the galleries of the Montreal Museum of Fine Arts, Sherbrooke street west.

MONTREAL, MONDAY, NOVEMBER 14, 1949

(B)



Canada's Governor-General, Viscount Alexander of Tunis, contributes two paintings to the current exhibition at the Montreal Museum of Fine Arts, one of which, "Houses of Parliament, Ottawa" is shown above.

LA PRESSE, MONTREAL, MERCREDI 16 NOVEMBRE 1949

A la 70e exposition annuelle de la R.C.A.

Parmi la centaine de tableaux exposés par la R.C.A., au Musée des Beaux Arts, jusqu'à la fin du mois, on remarque cette "classe de danse", de R.-York Wilson, A.R.C.A.

Expositions

Choix intéressant d'oeuvres variées

La Royal Canadian Academy a réuni pour sa 70e exposition annuelle un choix intéressant d'oeuvres variées, que l'on peut voir au Musée des Beaux-Arts, depuis samedi et jusqu'à la fin du mois. Les peintures sont en grande majorité à cette exposition, qui comprend aussi quelques sculptures.

A tout seigneur, tout honneur. S. E. le vicomte Alexandre de Tunis, gouverneur général du Canada, honore l'exposition de deux tableaux qu'il a peints à Ottawa: une scène d'hiver vue de son studio à Rideau Hall et une silhouette des édifices du Parlement. Ces oeuvres révèlent un peintre délicat, qui sait traiter avec sensibilité les ombres et la lumière.

Des 99 toiles présentées, il est impossible de tout signaler. Au passage, nous avons noté pourtant "Dance Class", de York Wilson, dont le charme impressionniste est ravissant. Dans le même mouvement, "Horse Shoes", de J.-S. Hallam ne manque pas d'attrait. Tout à l'opposé, Richard Jack et Frances-Anne Johnston captivent l'oeil respectivement avec "Italian Room" et "Victorian Dining Room", qui sont de véritables photographies en couleurs.

Mme Yvonne McKague Housser, s'inspirant de la peinture antillaise, a brossé avec art "Little Girl" et "Tropic Rain", alors que Marc-Aurèle Fortin présente une typique "Barques à Grande Baie". Pour sa part, Frederick-B. Taylor a peint une froide et académique vue de l'église Notre-Dame de Bonsecours. Et l'on pourrait continuer ainsi à rappeler des paysages et des scènes, qui sont pourtant plus intéressants à voir qu'à citer.

Dans la section des aquarelles, peu nombreuses mais de bon goût, nous avons particulièrement remarqué "The Dance Platform, Country Fair", d'Erroll-D. Macdonald, sans doute parce qu'elle affiche un élément caricatural. Parmi les portraits, il faut noter, parce qu'imposant, celui du général McNaughton, par Lillas-Torrance Newton.

Il a aussi celui de "Jean", par Kenneth-K. Forbes et enfin "Mary-Ann", par Adelaide Webster, deux jolis portraits de belles femmes.

Des sculptures, la plaque du R.F. Marie-Victorin et la médaille Agfas, par Henri Hébert ont surtout retenu notre attention, pour des raisons sentimentales peut-être. Les quelques photos d'oeuvres architecturales font désirer qu'un plus grand nombre ait été présenté au détriment de quelques toiles.

Hébert et Pilot

Dans une autre salle du Musée des BeauxArts les peintres Adrien Hébert et R.-W. Pilot, qui exposent aussi une ou deux oeuvres avec la R.C.A., présentent chacun une vingtaine de leurs peintures. Doués tous deux d'un bon métier, ils s'affirment de plus en plus au rang de nos meilleurs paysagistes.

Hébert explore surtout les campagnes des environs de Montréal, peignant de paisibles villas dans des coins calmes. Quand il revient dans la ville, c'est presque toujours au port qu'il s'attarde, trouvant là, semble-t-il, l'activité lente qui le distrait, sans le choquer, de ses séjours champêtres. Pourtant, un jour, il se trouve au coin des rues Peel et Ste-Catherine. C'est alors une révélation de mouvement et de couleurs.

De son côté Pilot préfère les rudes pics et les immenses éclaircis des Rocheuses, où la neige blanche voisine le roc bleu. Quand il quitte cette solitude tourmentée, le peintre se fixe à Québec, dont le Cap Diamant, les côtés et le Château retiennent surtout son attention et la nôtre.

Cinéma au Musée

Ce soir, comme tous les mercredis soir, le Musée des Beaux Arts présentera un programme cinématographique. Deux films seront à l'affiche "North of the Arctic Circle" et "New England".

La Presse - 19 novembre

(2

Au Musée des Beaux Arts

Mme Suzanne Duquet, professeur à l'Ecole des Beaux Arts de Montréal, prononcera une conférence intitulée "La Résurrection des Vivants", au Musée des Beaux Arts,

Mlle Suzanne Duquet, qui donnera une conférence au Musée des Beaux-Arts, mercredi soir.

mercredi soir, à 8 h. 15. La conférencière fera pour son auditoire l'analyse de quelques tableaux. Cette conférence sous les auspices du comité féminin présidé par Mme Roméo Boucher, est organisé par Mme Oscar Beaudoin.

Star - November 23, 1949

(3

Lecture Tonight At Art Museum

Miss Suzanne Duquet, of the Montreal Beaux-Arts School, will be the guest speaker, tonight at 8.00, at the Montreal Museum of Fine Arts, at the regular Wednesday evening lecture, in the series arranged by the Museum's ladies committee.

In her talk on the "Resurrection of the Living," Miss Duquet will draw a parallel between the artists of the 15th and those of the present century. The speaker is a well known Montreal artist and art teacher whose works have been exhibited in museums in Montreal, Ottawa, Toronto, New York, Rio, and several others. A graduate of the Montreal Beaux Arts School, and a fine arts gold medalist of the Quebec Government, Miss Duquet studied in Paris prior to taking on her appointment as professor at the Beaux Arts School.

Gazette - November 23

(4

Art Lecture Tonight

Miss Suzanne Duquet of the Montreal Beaux-Arts School will be the guest speaker today at 8 p.m. at the Montreal Museum of Fine Arts, at the regular Wednesday evening lecture in the series arranged by the Museum's ladies committee. In her talk on Resurrection of the Living, she will compare the artists of the 15th and of the present century.

La Presse - 26 novembre

(5

Armstrong et Tinning au Musée des Beaux Arts

Deux peintres montréalais William-Walton Armstrong et Campbell Tinning exposent à compter d'aujourd'hui une collection de leurs plus récentes oeuvres dans la salle d'art contemporain. Chaque artiste présente une vingtaine de tableaux, que l'on pourra voir jusqu'au 15 décembre. La collection de M. Armstrong comprend surtout des portraits et des natures mortes, alors que les toiles de M. Tinning représentent pour la plupart des paysages de Terre-Neuve.

Au Musée, mercredi soir, il y aura représentation cinématographique; en décembre, exposition des peintures et dessins de Paul Nash, de même que des dessins des vieux maîtres, de la collection de Sir Robert Witt.

Gazette - November 26

(6

Newfoundland Scenes By Campbell Tinning

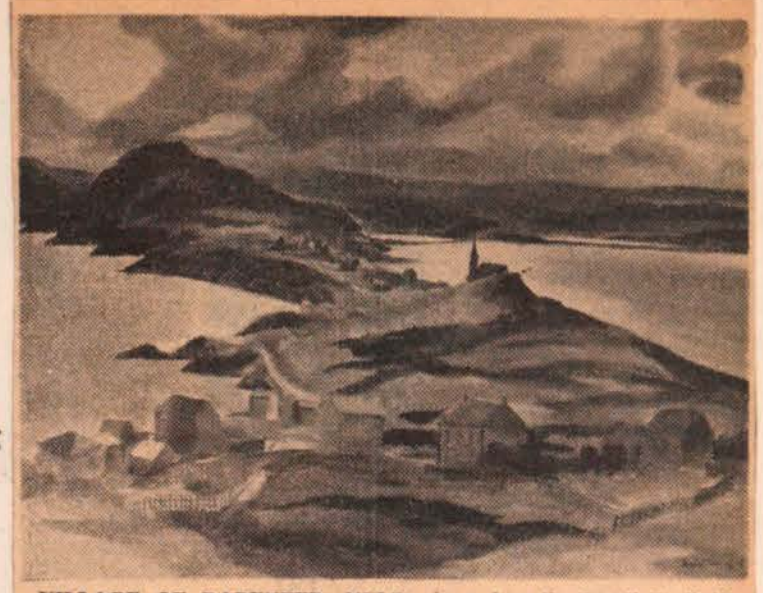
Museum of Fine Arts Also Shows Oil Paintings by W. W. Armstrong

Opening this afternoon in the Contemporary Art room of the Montreal Museum of Fine Arts is an exhibition of watercolors by Campbell Tinning and oils by W. W. Armstrong. Tinning is showing some of the work he did this summer in Newfoundland, finding many of his subjects in the less travelled districts, in out of the way villages and along the rocky coasts. He is enthusiastic about the country and its scenery viewed under varied atmospheric conditions, and feels that many Canadian painters would find it worth their while to test its possibilities as a sketching ground. Maurice Cullen, R.C.A., and R. W. Pilot, R.C.A., in past years both found the country rich in paintable material. An example of Tinning's vigorous work is reproduced on this page.

Portraits, still lifes and a few landscapes are the offering by Armstrong, whose work is showing steady development. He is a member of the Museum's School of Art and of the School of Architecture of McGill University. The exhibition will continue until Dec. 15.

Gazette - November 26, 1949

(7



VILLAGE OF BARENEED, NFLD., is a broadly handled, fluid watercolor by Campbell Tinning, of Montreal, who is exhibiting a collection of Newfoundland scenes in this medium at the Montreal Museum of Fine Arts.

La Presse - 30 novembre 1949

(8

Au Musée des Beaux-Arts

Une intéressante exposition groupe au Musée des Beaux-Arts des tableaux de deux peintres canadiens William-Walton Armstrong et Campbell Tinning. Le premier présente surtout des portraits et des natures mortes, où il révèle une délicate sensibilité, en même temps qu'une plus grande maîtrise de ses moyens. Le second expose par contre des paysages sombres, inspirés par la rudesse de ses sujets terre-neuviens. Parfois, il découvre pourtant des coins ensoleillés, qui donnent alors des tableaux lumineux, tel par exemple "Port de Grave".

Aux Musée des Beaux-Arts, ce soir, il y aura séance cinématographique. Les films projetés s'intitulent "Rythm of Africa", "Walk About" et "Travelogue". La projection commencera à 8 h. et l'entrée est gratuite.

(9 Gazette - December 3rd. 1949

SEATED WOMAN, by William W. Armstrong, is in this Montreal painter's collection of portraits, still-lifes and landscapes being exhibited at the Montreal Museum of Fine Arts.

44a

88

The Gazette
December 3rd '49

Strong Watercolors From Tinning's Brush

(1)

That Newfoundland's scenery impressed Campbell Tinning is evident in the collection of watercolors this Montreal painter is showing in the Montreal Museum of Fine Arts. The rugged coastline, towering cliffs, distant mountains, coves, harbors, settlements and surging seas have called for direct, strong treatment—qualities which are habitual with him in this medium. Color is clean, washes fluid and the white paper has been responsible for some telling notes. His travels brought him much good material—houses and rocky hills under a cloudy sky at Port de Grave; houses, church and a steep road at Brigus; rain at Port aux Basques; the colorful drying nets at Port de Grave; stages at Blow-Me-Down; houses and steps to the water at Curry Town, Channel; the simple lines of St. Luke's Church, with its peaked spire at Ship Cove, and the sympathetically treated St. Luke's Churchyard, near the sea under a dark sky, to mention a few. Certainly, Tinning's summer sketching was fruitful.

William Armstrong, who is showing in the same gallery, has a group of portraits, among which is "Seated Woman," reproduced on this page. "Seated Girl with Flowers" has individuality. There are portraits, too, of Trevor H. Bishop, of Denis Giblin and of Audrey Taylor, while a writer has also sat to him. There is a landscape from Whitefield, New Hampshire, a landscape with elms painted at Hemmingford, and also one done on Ontario avenue. Other items are "Still Life with Table and fruit," and two others in which the centres of interest are, respectively, a candlestick and decanter, and marigolds and glass of milk.

The Star,
December 9

British Works At Art Museum

(2)

Two travelling collections of British art have come together to the Museum of Fine Arts, on Sherbrooke street west, where they are to be shown till the end of this month. One is of pictures, drawings and prints by Paul Nash, who died three years ago; the other is of drawings by British artists of the 18th and 19th centuries from the collection of Sir Robert Witt.

The twenty-five oil pictures by Nash show well his originality in choice of subjects and in treatment of them. They range from naturalism to dreams, and there is as much diversity in his way of painting them; the most careful precision in some of them and the broadest freedom in others. The pictures from the British and Canadian war collections are full of feeling and meaning, but some of the others leave no doubt that they had, for him, some meaning which is obscure to other people. These dreams often make very interesting compositions and this is equally true of the water colours and drawings and of the wood engravings which are just as good and as suggestive.

* * *

The more than sixty drawings, in a variety of media, from the Witt collection range from Kneller and Thornhill to Leighton and Du Maurier, and include works of over fifty important draughtsmen of the two hundreds years. There are some admirable water colours by Alexander Cozens, de Wint and William Muller and a very early work of Turner. Outstanding drawings are by Gainsborough, Wilson, Cotman and Alfred Stevens, and both serious drawings and caricatures by Rowlandson. Sporting drawings of horses and riders by Alken and Cruikshank, a little landscape by Hoppner, and typical works by Richard Wilson, Cosway, Downman and Constable are also here, and there are a number of things in this interesting collection by excellent draughtsmen, whose names have become quite forgotten.

H. P. B.

La Presse - December 7, 1949

(3)

Des chefs-d'oeuvre de l'art anglais au Musée des Beaux-Arts

Le Musée des Beaux-Arts présente à compter d'aujourd'hui deux importantes expositions de peinture et de dessin anglais: les peintures et dessins de Paul Nash et les dessins des vieux maîtres de la collection de Sir Robert Witt. Ces chefs-d'oeuvre de l'art anglais sont exposés jusqu'au 1er janvier 1950.

De Paul Nash, 55 tableaux ont été réunis par ses amis, à la demande du Conseil britannique des arts, pour cette exposition commémorative qui sera montrée par tout le Canada. Le choix des oeuvres présentées montre pourquoi Nash est considéré comme l'un des peintres les plus sérieux et les plus personnels du siècle. Typiquement anglais par son romantisme sain, son amour de la nature et son instinct de la couleur, cet artiste se transforme pourtant en visionnaire universel. Sous son pinceau, la terre s'anime et vit par elle-même, sans le secours ni même la présence de l'être humain.

Ses aquarelles surtout affichent ses qualités à leur meilleur et sont classées avec raison dans la grande tradition des aquarellistes anglais. Quelques dessins et des peintures, intéressants à voir, complètent cette exposition exceptionnelle, qui nous présente l'un des plus réputés artistes de la peinture anglaise contemporaine.

Outre les oeuvres de Paul Nash, le Musée expose 63 dessins, signés de noms aussi fameux que Gainsborough, Rovlandson, Turner, Constable, Sir Godfrey Kneller, Cruikshank et Landseer. On remarque aussi les oeuvres de deux Américains réputés, qui ont vécu presque toute leur vie à Londres, Copley et Benjamin West. Ce qui frappe donc à cette exposition, c'est d'abord la grande variété de sujets et de technique dans les dessins.

Chaque artiste a un goût personnel et un style particulier, qui se manifestent inévitablement dans ses oeuvres. C'est ainsi que les dessins exposés couvrent plusieurs aspects de la vie humaine, depuis la vie familiale jusqu'aux paysages, en passant par le sport, l'histoire et les animaux. Dessinées au crayon, à la plume, au pastel ou à la peinture à l'eau, ces oeuvres sont habilement faites et faciles à comprendre.

Un illustrateur chez Tranquille

Un illustrateur tchèque, Leo Brueckner, expose chez Tranquille 28 dessins traités à l'encre noire et coloriés à l'aquarelle. Spécialisé dans les volumes pour enfants, il sait mettre dans ses illustrations la part d'imagination voulue pour les intéresser. Doublé d'un excellent dessinateur, il donne du mouvement à ses sujets. A peine pourrait-on lui reprocher un excès de réalisme. Cet artiste est certes appeler à une brillante carrière dans l'illustration.

Conférence ce soir

Au Musée des Beaux Arts, ce soir, à 8 h., Arthur Lismer donnera un cours sur le dessin. L'entrée est libre.

(4)

Comprehensive Show Of Art of Paul Nash

Montreal Museum of Fine Arts Also Displays Some British Drawings

Organized by the British Council of London, England, is the exhibition of paintings and drawings by the late Paul Nash being held in the galleries of the Montreal Museum of Fine Arts, the second attraction, a marked contrast in subject matter, being some British Drawings, loaned to the National Gallery of Canada, Ottawa, from the collection of Sir Robert Witt, C.B.E.

Comprehensive in scope is the collection of work by Nash—55 items in oil, watercolor, and mixed media as well as a small group of wood engravings—an English artist whose performances gained wide publicity soon after the outbreak of the First World War when he enlisted in the Artists Rifles, was gazetted to the Hampshire Regiment and was injured on the Ypres Salient, following which he was appointed one of the official artists on the Western Front. Works done on this assignment are included in the present show—the grim, uncompromising oil called "Void," lent by the National Gallery of Canada; "Dawn, Sanctuary Wood," in watercolor and chalk on brown paper, and "Sunrise, Inverness Copse," done in chalk on brown paper. In these the treatment is direct and simple and the color sombre, as were the bulk of his subjects done on war service, reproduced at the time, which included the first cross erected on Vimy Ridge. Busy years as a painter, wood-engraver and a designer of textiles filled the gap between 1918 and 1939 when he organized the Arts Bureau in Oxford for war service, being named official war artist to the Air Ministry in 1940, examples of his work shown including "Defence of Albion" and "Battle in Germany," in oils, and the chalk and watercolor "Hampdens at Sunset."

There is individuality and a strong decorative sense in his landscapes—"Wood on the Downs," "Whiteleaf Cross," revealed on the hillside by the removal of turf; a marked preciseness in "Landscape at Iden," and warmer color in "Dahlias" and "Riviera Landscape," among the oils, while in watercolor "Dymchurch Wall," the cleanly handled "Pine Pond," "Image of the Stag," "Sudden Storm" and "Winter Sunrise" have engaging qualities. Sunflowers and phases of the moon interested him, as did monoliths and fungi.

Light on the artist's aims is supplied by inclusion in the catalogue of an extract from the Foreword by Nash to his exhibition in London in 1937, which reads:

"Ever since the discovery that pictorially, for me at least, the forms of natural objects and the features of landscapes were sufficient without the intrusion of human beings, or even animals, I have pursued a diverse research in land and by sea, interpreting the phenomena of Nature without ever missing men or womer from the scene.

"Gradually, however, the landscape, as a scene, ceased to be absorbing. Some drama of beings, after all, seemed to be necessary. A few attempts to escape into the refuge of abstract design proved me unsuited. But at this point I began to discover the significance of the so-called inanimate object. Henceforth, Nature became endowed for me with new life. The landscape, too, seemed now possessed of a different animation. To contemplate the personal beauty of stone and leaf, bark and shell, and to exalt them to the principles of imaginary happenings, became a new interest. To imagine instead of to interpret. . . ."

Some British Drawings make an interesting exhibition, the catalogue containing capitally condensed biographical matter. There is good action in "Horsemen and Hounds," by Henry Thomas Alken, while Highlanders are engaged with French Cuirassiers in the watercolor by John Augustus Atkinson. By Constable, besides a watercolor of a view of Broadstairs, is a precise crayon drawing of East Bergholt Church. A mountain landscape is signed by Alexander Cozens, and by George Cruikshank is "Going to the Derby in 1870." Cows standing in front of a group of trees is by Gainsborough, his other examples being "Landscape with Buildings" and "Children and Faggot Gatherers." A racing scene at Epsom, is by Samuel Howitt, while four studies of lions' heads is by Landseer. "Portrait of a Man, possibly John Gay," is a broad forceful work by Sir Godfrey Kneller, and "Rocky Landscape with Torrent" is a directly handled watercolor by William James Muller. By George Romney is "Lady Hamilton Consulting a Fortune-Teller." Rowlandson sounds the comic note in "Riding," and avoids it in "The Pensive Maid" "View of Nantes, from the River Loire" is a precise watercolor by Clarkson Stanfield, and "Dover" is the subject by Turner. There is a study of hands by Sir David Wilkie.

The Gazette - December 10, 1949

La Presse
14 décembre

(5)

"Le Sang du poète" au Musée

A 8 h. 15, ce soir, au Musée des Beaux Arts, il y aura représentation cinématographique, composée du film de Jean Cocteau "Le Sang du Poète", que présentera le directeur du Musée M. Robert Tyler Davies et un groupe des meilleurs films de la Société Nationale du film, dont le réputé "The Loon's Necklace".

Gazette
17 décembre

(6)

Holidays for Artists

The School of Art and Design and the activities of the Art Centre of the Montreal Museum of Fine Arts close for the Christmas vacation from Wednesday until Jan. 4. The Museum will be closed Dec. 24, 25 and 26, and at the following weekend it will be closed Dec. 31 and Jan. 2, and open from 2 to 5 p.m. on Jan. 1.

The Gazette - December 24, 1949

(7)

LANDSCAPE OF THE SUMMER SOLSTICE, by the late Paul Nash, which was in the exhibit of his paintings and drawings, organized by the British Council, London, held in the galleries of the Montreal Museum of Fine Arts, which closed this week.

Revue Populaire - Décembre 1949

(8)

• • • Un écrivain espère toujours établir un contact personnel avec ses lecteurs. S'il en est ainsi, rien ne pourrait me toucher davantage que si l'un de vous écoutait mon appel en faveur du Musée des Beaux-Arts de Montréal. Ce musée fait largement sa part pour l'élément canadien-français de notre population et présente des avantages de plus en plus nombreux depuis l'an dernier (conférences, représentations cinématographiques, admissions gratuites en tout temps, réductions sur les cours, etc.) aux membres qui paient leur souscription annuelle ou à vie. Le Musée est une pupille dont les progrès et la vie dépendent de nous. Faisons donc notre devoir, qu'il nous soit dicté par le goût des arts ou, tout simplement, par esprit civique • •

LA PRESSE, MONTREAL, SAMEDI 14 JANVIER 1950

Modernisme de la peinture paysagiste

(1)

En opposition à cette peinture pathétique qui relève des émotions violentes de notre époque, toute une pléiade de peintres anglais, à laquelle se rattache Paul Nash, traduisent avec une parfaite objectivité l'atmosphère de notre siècle sans aucun déséquilibre émotif. Le calme réconfortant et la poésie du paysage ci-dessus, l'une des toiles de l'excellent peintre anglais précité, exposée en ce moment au Musée des Beaux-Arts, rue Sherbrooke, dans la section anglaise de l'exposition d'art contemporain, caractérisent les tendances expressionnistes de la jeune peinture anglaise.

La Presse - 21 janvier 1950

Conception imaginative très poussée

(2)

Sous une vive influence imaginative quelques peintres américains versent dans les recherches les plus spéculatives de la peinture contemporaine. Par sa bizarrerie cet art quelquefois déconcerte la compréhension de l'homme ordinaire. La toile que l'on voit ci-haut, est exposée dans la section américaine de l'exposition d'art contemporain, tenue en ce moment, au Musée des Beaux-Arts, rue Sherbrooke. Elle est du peintre américain Max Weber, et s'intitule: "Three literary gentlemen".

Gazette
January 31, 1950

(3)

Films to Be Shown At Arts Museum

Gazette

Two films will be shown at 8.15 p.m. tomorrow at the Montreal Museum of Fine Arts. The first deals with the Lapps of northern Sweden, the second with the Australian woollen industry.

In the Gallery of Contemporary Art, in the same building, works of four Canadian painters—John Lyman, Eric Goldberg, Goodridge Roberts and Philip Surrey — will be shown. Both events are open free to the public on Wednesday evenings.

Jan. 31 - 1950

Standard
February 1st, 1950

(4)

Pictures Shown In Art Gallery

Two films, "Wind from the West" and "Men and Mobs," will be shown tonight in the lecture hall at the Montreal Museum of Fine Arts. The former, a blend of fact and fancy, presents the Lapps of northern Sweden and the second deals with the Australian wool industry.

In the gallery of contemporary art, upstairs, a joint exhibition of the works of four outstanding Canadian painters will be on display. They are John Lyman, Eric Goldberg, Goodridge Roberts and Philip Surrey. Both movies and exhibition are open to the public on Wednesday evenings.

Le Canada - 1er février 1950
(5)

LES ARTS

Le Eastern Group au Musée

Il fait bon revenir de temps à autre aux "formes qui s'appuient". L'exposition de peinture "contemporaine" franco-anglo-américaine n'est pas encore terminée au Musée des Beaux-Arts que nous arrivent dans la Salle XII les quatre peintres du Eastern Group: John Lyman, Gooderidge Roberts, Eric Goldberg et Philip Surrey.

Ces quatre peintres de chez nous ne sont pas moins contemporains d'inspiration que ceux qui figurent encore dans les grandes salles du Musée. Pourtant, leurs propres recherches picturales entretiennent peu le rapport avec celles des peintres étrangers.

Aux accords tendus, aux préoccupations rétrogrades du groupe des néo-cubistes de la représentation française, Lyman substitue les résultats de la conquête patiente et méthodique d'une savante composition , d'un coloris discipliné et du trait suggestif, conservant néanmoins l'essentiel de la représentation figurative du sujet.

Roberts demeure fidèle aux caractère de sa race; il évite les faux pas dont plusieurs de ses compatriotes ont été victimes pour s'être laissés tenter par les expériences de l'Ecole de Paris, toutes trop subjectives et cérébrales pour leur mode naturel d'inspiration. Roberts développe un style personnel fortement individualiste; éveillé aux moindres ressauts de la production picturale contemporaine, Roberts ne suit pas moins sa route en direction rectiligne, ne variant que dans l'ordre de l'exploitation progressive de ses propres virtualités.

Goldberg et Surrey, pour différents qu'ils soient l'un de l'autre, semblent toutefois plus dociles qu'il ne faut à l'influence américaine, elle-même influencée de divers côtés à la fois.

Goldberg incarne au pays la peinture des "peintres juifs" interprétée à l'américaine; Surrey est tombé tout simplement dans la veine de Marsh, sans y mettre autant de saveur et de passion. Il est difficile de marcher à grands pas dans les bottes d'un autre; à tout prendre, le gauchissement, le regard de biais que s'est permis Surrey en raison de son tempérament et de sa tournure d'esprit, ne lui ont pas profité l'an dernier. Nous avions vu, un peu plus tôt, quelque chose de plus personnel qui laissait espérer des résultats bien supérieurs.

Quatre peintres, qui, avec Goerg, réalisent combien il est illogique de fuir le sujet comme la peste si celui-ci est, comme on le dit si souvent de nos jours, tellement indifférent dans l'oeuvre d'art. Ces quatre peintres en usent, non pour lui-même bien entendu, mais pour en tirer ce qui s'appelle une toile bien faite avec une tête bien faite. Ils en usent tous quatre sans trembler, sans bécher ni de droite ni de gauche, comme des hommes sûrs d'eux-mêmes, mâlement.

Ils l'interprètent de façon très libre et, même si chacun y reconnait ce que ses yeux ont vu maintes fois dans la réalité, il n'y a pas homme de goût un tant soit peu ouvert à l'art qui, voyant les toiles de ceux-ci, n'y trouvera pas un plaisir exclusivement plastique.

Lyman est aujourd'hui très loin de Matisse par la manière, mais il est resté fidèle aux leçons de celui-ci dans ses recherches d'accords chromatiques ; les derniers portraits de Lyman possèdent une harmonie plus dense, un registre plus ferme, une unité plastique qui s'impose, satisfait l'oeil et l'esprit, engendre une émotion saturante et permanente. "Bererying", "Tulips and Torso", "Young Girl in Blue" sont de bonnes pièces, dont la premières est peut-être un peu dure, légèrement illustrative. "Going up the Hill" rappelle par certains côtés le dépouillement des "Fauves", leurs accents forts, leur feu et les subtilités d'un Bonnard s'entretenant avec Matisse, le tout enveloppé d'une personnalité nouvelle.

Roberts n'est pas égal dans la présentation : "Ian" définit bien le peintre : qui connait Roberts ne peut s'empêcher de le reconnaitre dans cette toile, étrange pour les uns, si familière d'expression pour les autres ; c'est un morceau qui est ravissant d'expression personnelle en peinture. "Boy in Red Shirt" fait appel à d'autres recherches plus essentiellement plastiques ; un traitement plus définitif, un peu frondeur pour Roberts ; quelque chose de la personnalité du peintre qui s'appelle lutte ouverte contre l'inhibition. C'est une peinture qui par le caractère accusé et décidé tient tête aux portraits de Lyman. "Cyclamen on Garden Table" est un accord majeur qui ferait regretter à plusieurs d'avoir quelques fois chicané Roberts de peindre en tons rabattus. "Gatineau Landscape" est un très beau dessin emporté comme ses paysages à l'huile.

Ce qui ne manque pas d'intérêt au point de vue métier chez ce peintre, c'est la franchise de la touche, l'absence de camouflage, mais . . . que de réflexion avant l'application de la couleur; que de magie secrète dans la préparation du ton !

Goldberg n'a pas vu avec nos yeux la Gaspésie qu'il a transposée sur ses toiles; c'est d'un oeil délibérément terne qu'il nous en rapporte l'image assourdie, légèrement mystérieuse. De larges taches froides définissant à peine les plans que viennent arrêter des lignes qui flottent dans l'air comme une délinéation en superposition. Ciels inquiétants, couleurs dans un registre mineur, frottis suggestifs de formes appelées à disparaitre. Lumière absente, extinction de tout ce qui luit, mais vibration artificielle obtenue grâce aux effets de lignes parfois étrangement claires sur un champ d'affliction et de suprême lassitude. D'autres le trouvent plein de joie . . .

Marsh, je veux dire Surrey, à la fois amusant par le sujet et malheureusement inférieur à lui-même dans l'ordre de la réussite picturale, nous étonne. L'impasse dans laquelle nous le retrouvons doit-elle nous effrayer ? Attendons encore. Mais il lui faut se reprendre et ne pas se contenter de quelques vagues réussites dans les oppositions de lumières, mais bien plutôt se retrouver en revenant un peu en arrière.

Rolland Boulanger

46A 02

La Presse - 2 février 1950

Exposition

La peinture brillante de l'Eastern Group

Orientation nouvelle de Roberts. — Les oeuvres de Lyman, Goldberg et Surrey.

L'exposition du Eastern Group qui s'est ouverte, samedi dernier, au Musée des Beaux-Arts, rue Sherbrooke ouest, constitue un événement d'importance.

L'ensemble des toiles exposées, et la place qu'occupent dans la peinture canadienne les quatre exposants: John Lyman, Goodridge Roberts, Eric Goldberg et Phillip Surrey, en font une manifestation artistique de premier plan.

De premier plan aussi, ce qui ressort de l'exposition. Lyman demeure le grand artiste qu'il a toujours été, un des sommets de la peinture canadienne. Cette constatation toutefois n'est pas le fait saillant de l'exposition, ni l'événement de conséquence pour notre peinture. Le fait nouveau et important paraît être une orientation nouvelle de l'oeuvre de Goodridge Roberts.

Un nouveau coloris vient de paraître chez ce peintre. La note colorée qui s'ajoute à la finesse et à la subtilité de sa touche, a fait l'émerveillement des visiteurs, et laisse prévoir pour l'artiste, à brève échéance, un rang prédominant parmi nos peintres.

John Lyman

Ce peintre autour duquel se sont ralliés un groupe d'artistes indépendants pour former la Société d'art contemporain, maintient sa popularité.

Son style personnel et intelligent, son amour de la culture traditionnelle et la conscience de se tenir éloigné de tendances qui ne lui convenaient pas, en ont fait un grand artiste. Ses qualités sont plus attractives que celles d'un grand nombre de chercheurs de sentiers nouveaux.

Lyman expose actuellement quelques portraits, paysages et natures-mortes d'une lumineuse netteté. On remarque aussi plusieurs dessins au trait, lesquels sont des plus spirituels.

"Chess players" et "On the dock" manifestent beaucoup d'humour. Ces dessins ont un caractère évanescent, et par leur inconsistance évoquent des contrées féeriques.

Goodridge Roberts

L'oeuvre de cet artiste que l'on considérait déjà comme l'un de nos meilleurs paysagistes, paraît entrer aujourd'hui dans une phase nouvelle.

C'est que l'état d'âme du peintre a sans doute changé. Celui-ci peut, à n'en pas douter, donner cours plus librement à ses inclinations favorites. Au malaise ressenti dans ces formes compactes d'une vigoureuse nature canadienne, a succédé le charme indicible d'un éblouissant coloris. Cette note de tristesse qu'on relevait quelquefois dans ses paysages drus et abruptes, a fait place à un merveilleux ruissellement de couleurs.

De ce changement, il est facile de se convaincre, puisque l'exposition présente quelques oeuvres de sa manière précédente.

A "Boy in red shirt" et "Seated Man", de la nouvelle manière, comparons le petit "Ian", de naguère, et la célèbre "Route laurentienne".

Une note plus colorée a remplacé les couleurs douces et les harmonies d'analogie d'autrefois. L'artiste joue maintenant autant avec les couleurs vives qu'avec les couleurs atténuées, mais c'est toujours le même métier qui, sous une rudesse apparente, comporte tant de finesse et de subtilité. Tout est tellement simplifié qu'un paysage de la Gatineau paraît un véritable tour de force.

Quelques portraits bien que d'une extrême simplicité, manifestent beaucoup de caractère.

Eric Goldberg

Le troisième exposant, excellent paysagiste, paraît choisir son atmosphère pour peindre. Goldberg semble préférer la période du jour, où le soleil vient de se coucher, ou celle qui précède un orage.

Son coloris est sombre et la gamme de ses teintes est toujours grave. L'exposition nous offre de lui un ensemble de toiles intéressantes, où le métier est très habile et d'une facture des plus modernes.

Le groupe de ses vues de la Gaspésie attirera, à n'en pas douter, l'at-

A SUIVRE SUR LA PAGE 36

(1)

La peinture brillante de l'Eastern Group

SUITE DE LA PAGE 31

tention des amateurs de peinture. "Cloridorme", "Grand Méchins", "Anse au Griffon", "Village, Petite Rivière" rendent parfaitement le pays gaspésien, mais c'est toujours la même heure de la journée.

"La plage, Eboulements" est d'une facture plus simplifiée. Goldberg présente également un grand nombre de dessins, analogues à sa peinture, et toujours précis et habiles.

Phillip Surrey

Les fonctions de notre excellent confrère Surrey, au "Montreal Standard", et le contact quotidien de l'actualité l'ont guidé tout naturellement vers l'observation de la réalité.

Les tendances commerciales de son emploi n'ont aucunement influencé sa peinture qui demeure toujours artistique. Elles l'ont simplement incité à décrire certains milieux populaires.

La série de scènes de rue qui domine son apport à l'exposition, comporte une suite d'observations des plus typiques. Les traits sociaux succèdent aux caractères psychologiques des personnages. On y voit des rues de Montréal sous un aspect de vie intense.

A la lumière de réverbères, on aperçoit des femmes qui entrent et sortent de restaurants, qui entrent et sortent d'édifices à bureaux de la rue McGill, ou encore qui entrent et sortent de magasins ou de fabriques. On croirait, au premier abord, que ce sont toujours les mêmes femmes. Elles ont des formes identiques, faisant appel trop souvent à la sensualité. Et ces terribles rafales, dont les bourrasques font croire à un vent d'équinoxe, ne réduisent-elles pas trop l'ampleur du vêtement féminin.

Dans "Soda Bar", "Soda Fountain" et "Tavern scene", le peintre a des effets plus recherchés. Partout Surrey rend parfaitement ce qu'il a choisi de décrire, et communique de la vie à sa peinture, laquelle, comme celle de tous les réalistes modernes, s'apparente plus à Daumier et à Toulouse-Lautrec qu'à Courbet.

Paul Verdurin

The Star - February 4, 1950

(2)

"BAND CONCERT" by JOHN LYMAN

The Star - February 4, 1950

(3)

A HARMONIOUS EXHIBITION

Eastern Group Returns With A Rare Display of Strength

By Robert Ayre

IT is good to see the Eastern Group again. Since its first show in November, 1938, it has lost two members, Alexander Bercovitch and Jack Humphrey, and a third, Jori Smith, is not represented in the present exhibition in the Museum of Fine Arts, but (with due respect to the absent) you are so taken up with the quality of the paintings and drawings that are on the walls that you have no sense of loss. We have seen Lyman, Goldberg, Roberts and Surrey separately from time to time, but it is several years since the Group has come together and it is good to see this display of Montreal's strength. The four individuals, of course, each living in his own world of experience and expressing it in his own way, but they have some things in common and they make a harmonious exhibition.

* * *

ONE thing they have in common is a serious concern with the art of painting and at the same time an intense pleasure in it. Sometimes painting looks like torture; sometimes it is just a habit. Another is that, while they are not the kind of painters to paint for popularity, they take pleasure in familiar life as a jumping off place. I have said that they live in their own worlds, but these are not private worlds that cannot be entered without a great effort and that are not always worth entering.

The Eastern Group show gives you a lift. You come away with a feeling of well-being, gratified by the integrity and distinction of the painters and stimulated by their vitality; the pleasure they must have enjoyed in their work is infectious. You are conscious, too, of growth. Looking back over the years, you feel that these men have all developed.

While John Lyman, for example, has lost none of his subtlety, he has gained in spontaneity. He is not as tense as he once was; there is a happy loosening up in his handling of forms and a flowering into color that delights the eyes. This does not mean that he has tumbled into the trap, as someone called it, of the Canadian autumn. His one fall landscape, "The Burning Bush", is rich but sober. He has found his gaiety in summer, in the graceful ballet of the six girls picking blueberries, in the color-spotted "Band Concert" with its pink sky and lake. There is a gratifying warmth in these and in "Vacation" (a man lounging comfortably on the verandah) as there is a refreshing coolness in "Summer Morning". His portraits and his "Tulips and Torso" speak with authority and loveliness.

* * *

I HOPE to have more to say about Eric Goldberg when his one-man show opens at the Dominion Gallery in March. His contribution to the Eastern Group exhibition consists of landscapes brought back from Gaspe and the Lower St. Lawrence and they reveal a distinct change in his point of view. He is still a romantic painter, but he has come to grips with the Canadian scene and, dealing with such straightforward things as boats and wharves and fishermen's sheds, his pictures have more bones than they used to have. He has put aside his languorous ladies and his harlequins and has dropped that soft-focus effect that was so characteristic of him and that one felt had very little to do with Canada.

Philip Surrey continues to find his subjects in the streets and taverns of Montreal but he is not painting stories now. The melancholy of loneliness appears in one or two of his works but those overtones of the sinister that used to be so prominent have disappeared. Emotional stress has gone. His people may be hurrying across the street, to catch a tram, perhaps, but you do not feel that they are driven. If Surrey draws or paints women in the wind, it is because the wind reveals the contours of their bodies. He is interested in the plastic qualities of the human body in motion. People, he seems to say, and even such prosaic objects as trams and automobiles, are good to look at. His variations of a few themes, mellow in color and always close to humanity, are almost classical in their preoccupation with the relationship of forms.

* * *

EXCEPT for a Gatineau black and white, lent by the National Gallery, Goodridge Roberts shows only one landscape, the austere "Laurentian Road." His ten paintings are mostly still life, ranging from the ingratiating arrangement "Violets in an Orange Jar" to the more adventurous "Cyclamen on a Garden Table'., "Apples and Flowers" and "Indian Tablecloth". In these later paintings his stroke is forceful and his color laid on thick and brilliant. There are drab areas in some of his portraits but the whole impression of his work is of robust animation and immediacy.

Each member contributes nine or ten paintings and a number of drawings. I have no space to mention the drawings, but the vividness of the rest of the show should not make you pass them by. The exhibition will be with us until February 16.

① 1950

LANDSCAPE OF THE VERNAL EQUINOX, by the late Paul Nash, lent by H.M. the Queen, to the exhibition of Contemporary Art of Great Britain, France and the United States, on view in the Montreal Museum of Fine Arts.

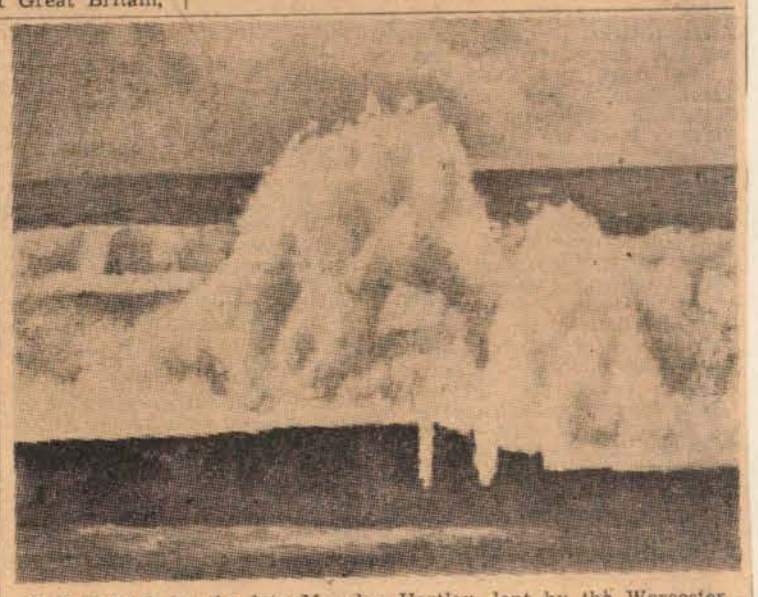
art

Three Nations in Show Of Contemporary Art

Britain, France and United States Represented at Fine Arts Museum

Examples of Contemporary Art by painters of Great Britain, France and the United States occupy four galleries of the Montreal Museum of Fine Arts. The collection, recently arranged by the Art Gallery of Toronto and shown there as part of its 50th anniversary celebration, aims to reveal the chief painting trends of the past ten years and contains a generous number of items which should excite and satisfy the most modern-minded picture lover. All catalogue-listed works from Great Britain are shown, but the omission of 47 in the U.S. section and three in the French are indicated, as well as all the sculpture.

There is ample indication in the British section that the spirit of experimentation is lively, but that, in the main, it is being kept within reasonable bounds. Here, by comparison, will be found works with an almost old fashioned flavor — two examples by Graham Bell, "Kingcups" and "Dover Front," both admirably painted and calm in mood. William Coldstream shows his skill in "Casualty Reception Station, Capua," and James Fitton has a capital impression in "The Cafe." Lawrence Gowing is successful in "Judith at Sixteen," a girl seated near a mirror, and there are interesting qualities in "Geneva in the Rain" by Derek Hill. Henry Moore, known here by his work in travelling shows, during and immediately after the war, has "Row of Sleepers," apparently a bomb shelter scene; "Seated Figures," and "Family Group." John Nash is direct and spirited in "The Pond by the Wood," and the landscape by the late Paul Nash is reproduced on this page. Victor Pasmore is effective in "The Park," and also in "Suburban Window," with trees, houses and roofs seen through it. John Piper, besides a watercolor called "Aran Mawddwy," shows a precisely handled "View of Quadrangle, Windsor Castle," lent by H.M. the Queen. It is clear that Claude Rogers loves the English countryside and honestly records it in "The Sandpit (near Beylawe, Essex); and "Clover Field Near Toppesfield Church, Essex." Matthew Smith has two typical dashingly-handled examples — "White Dahlia in Blue Jug," and "Still Life," showing scarlet flowers in a blue jug and a reclining bronze figure. There are two religious subjects by Stanley Spencer, called "Christ in the Wilderness: Foxes," and "Christ in the Wilderness: Scorpions," and Graham Sutherland has "The Crucifixion. Study for the "Painting in St. Matthew, Northampton," deftly brushed in; a painting of Thorn trees and a small, freely-handled work called "The Setting Sun." William Townsend is clean and straightforward in "City Walls, London," and William Scott has good arrangement in "Bowl, Eggs and Lemons." There are 47 items in this section.



THE WAVE, by the late Marsden Hartley, lent by the Worcester Art Museum, Worcester, Mass., to the exhibition of Contemporary Art of Great Britain, France, and the United States, being held in the Montreal Museum of Fine Arts.

Imagination is very active in the French Section. Here six items labelled "Composition" effectively mask the meanings of the painters. Francois Desnoyer shows a work with some rich reds, called "Le Port de Sete," and Raoul Dufy has a harvesting scene. Edouard Goerge sends "Portrait de l'Artiste," the painter being shown near an easel against a background of nude figures. Fernand Leger shows "Papillons Jaunes"—husky in structure—against two vases. There is fancy in the decorative arrangement of "Les Tomates," by Andre Marchand, and also in Pierre Pallut's "Les Assiettes aux Figues." By Pablo Picasso is "Le Faune au Maillot Violet," and Cubist treatment, in blues and reds, marks "Paysanne au Cactee," by Gabriel Robin. "La Sybille," a young woman seen in profile with flowers, is the offering of Georges Rouault, and reds, blues and purples are favored by Gustave Singier in "La Fenetre Ouverte." Jacques Villon shows individuality in his self-portrait, and Charles Walch in "Les Bretonnes," has two girls against a background of harbor and shipping. The subjects total 36.

In the American Section, John Atherton is uncompromisingly literal in his "Old Barn, Connecticut," an honest performance not lacking in feeling, while Max Ernest paints horrors in the "Temptation of St. Anthony." Paul Cadmus reveals his technical skill in "Fantasia on a Theme by Dr. S," and Lyonel Feininger is almost poetic in "Dunes, Moon Glow." Morris Graves is represented by "Wounded Sea Gull," and Robert Gwathmey is anecdotal in "Poll Tax Country." Besides "The Wave," reproduced on this page, Marsden Hartley is represented by "Black Duck." "The Confidence," a man whispering to a male companion, is by Joseph Hirsch, and John Marin has a typical watercolor called "Movement, Boat, Sea, Rocks and Sky, Maine." Reginald Marsh shows his habitual attention to drawing in "Water Sports," and Abraham Rattner has a jumble of figures, called "Clowns and Kings." Charles Sheeler in "Incantation" is smooth and precise, and Everett Spruce is direct and confident in "The Little Mesa." Sound painting marks "Mother Archie's Church," by Andrew Wyeth. There are 42 works in this section.

Anthony F. Blunt, Director of the Courtauld Institute, London, headed the committee which chose the British exhibits, while F. J. McEwen of the British Council, Paris, was chairman of the French selective body. Lloyd Goodrich, Associate Director of the Whitney Museum of American Art, led the U.S. jury.

Star - January 7, 1950 ②

~~45~~ 89

Trends in a Decade

Montreal Museum of Art Opens January Exhibit Today

Works of France, Britain, United States Arranged by Art Gallery of Toronto

THE Montreal Museum of Art opens its January exhibition today. Entitled "Contemporary Art—France, Great Britain and United States," it is the important exhibition of the chief painting trends of the past ten years in those three countries, recently arranged by the Art Gallery of Toronto as part of its 50-year celebration. Montreal and Ottawa are the only other cities that are being given an opportunity to see it.

Selection Methods

Selections for this exhibition were made by special committees set up in the three countries. Those in Great Britain and France were under the direction of Anthony F. Blunt, former Keeper of the King's Pictures and now Director of the Courtauld Institute of London. The criterion of choice was quality only, and not the work of any particular artists. Oils and water colors are included. There was originally a small section of American sculpture, but this has been eliminated from the travelling edition of the exhibition, as have also some of the paintings. However, there are still about 150 works to be seen.

Mr. Blunt has stated that "disquiet has been a characteristic of all the most vital European art of the present century." In making the English choices the aim was to show only the new contributions of the past ten years. Thus some artists of reputation, still working, were omitted; as was also work from the more academic schools, which have made no new contributions. However, such world famous figures as Henry Moore, Graham Sutherland, Ben Nicholson and Matthew Smith are to be seen.

Cut off From Europe

The United States committee makes the point that American artists have been cut off from Europe and European influence in the past decade and that there has therefore grown up a greater diversity in American painting than in any previous period. In its choice it has tried to give a balanced picture of the present chief tendencies, including both older artists with established styles and younger men exploring new fields.

In France the past ten years have seen not only many artists, but many generations working side by side, and so to extract a true sample of painting in France today is extremely difficult. New schools and discoveries keep following each other in dizzying succession, but the committee had tried to limit itself to the most important elements in Paris today.

The exhibition will be found mainly in the upstairs galleries of the museum, with the section of American oil paintings hung in the lecture room downstairs. There is an illustrated catalogue available. The pictures will remain on view through January.

Gazette ③ January 14, 1950

art

Paintings by Lismer At Toronto Gallery

Gazette - Jan. 14 '50

Retrospective Collection of Work by Montreal Artist on View Today

Arthur Lismer, R.C.A., principal of the School of Art and Design at the Montreal Museum of Fine Arts and professor of art at McGill University, is having a retrospective exhibition of his paintings

ARTHUR LISMER, R.C.A.

in the Art Gallery of Toronto. The Gallery was host to Lismer yesterday at a dinner given in his honor at the Arts and Letters Club. According to a Gallery press release, the Lismer exhibition is the second in a series of shows devoted entirely to the work of individual living Canadians.

Lismer has been principal of the Nova Scotia School of Art, vice-principal of the Ontario College of Art, and Educational Supervisor at the Art Gallery of Toronto. In 1933 he became director of the Children's Art Centre at the Gallery and in 1936 was summoned by the government of South Africa to set up similar classes in that country.

Also being shown are 25 works by Corot, lent by museums and private owners in the United States.

La Presse ④ 7 janvier 1950

Au Musée

A compter d'aujourd'hui, le Musée des Beaux-Arts présente une exposition des peintures de la dernière période en France, en Angleterre et aux Etats-Unis. Ces tableaux ont été choisis parmi les oeuvres d'art de l'exposition commémorant le 50e anniversaire de la galerie d'art de Toronto. Outre la ville reine, Montréal et Ottawa sont les seules villes canadiennes à voir cette exposition, qui comprend près de 150 tableaux et qui durera tout le mois de janvier.

La Presse. ⑤ 11 janvier 1950

Au Musée des Beaux Arts

Dr Douglas Leechman, archéologue au Musée National à Ottawa, présentera au Musée des Beaux Arts, à 8 h. 15, ce soir, des clichés de ses derniers voyages au Yukon ainsi que des masques et le collier même qui parait dans le film, "The Loon's Necklace". Ce film sera montré et Dr Leechman en fera la présentation.

Star ⑥ January 14 1950

McGill Art Professor Honored in Toronto

TORONTO, Jan. 14 — (C.P.)— Arthur Lismer, professor of art at McGill University, was honored last night at a dinner given by the Art Gallery of Toronto prior to the opening of an exhibition of his work.

45a (20)

Star - January 14, 1950 (1)

An Exciting Exhibition from Toronto at Fine Arts Museum

By ROBERT AYRE

TO celebrate its 50th anniversary, the Art Gallery of Toronto organized an exhibition of the contemporary art of Great Britain, France and the United States.

Passed on to us, it is now showing in the Fine Arts Museum on Sherbrooke Street and, although it is shy 50 paintings and the whole of the sculpture section, it is one of the most important and one of the most exciting shows to come to Montreal in a long time. Don't try to swallow it in one gulp. What you really ought to do is go often, and you will have plenty of opportunity, for it will be here until the end of the month.

It wouldn't be a bad idea to take it as four exhibitions, and this you can do quite handily, because each country has its own separate gallery — the United States is downstairs in the lecture hall — and there is one little room devoted to water colors. Comparisons, they say, are odious, but we indulge in them every day and there are occasions when we simply can't avoid them. This show is such an occasion and, even if you limit yourself to one country each visit, you won't be able to refrain from weighing one against the other.

* * *

THEY have this in common: the works in each are contemporary: most of them were painted in the last ten years, during one of the periods of deepest disturbance in history, as Anthony F. Blunt, Director of the Courtauld Institute, says in his introduction to the British group, and the effects are seen throughout the show, except perhaps in the contributions of oldtimers like Frances Hodgkins, who died three years ago at the age of 77, Matisse, who has passed 80, Marin, who will be 80 this year and Feininger, who is not far behind. And these oldtimers, by the way, still give the youngsters something to shoot at.

The disturbance, which began, certainly in art, long before 1940, manifests itself in several different ways; in violence of idea, color and form, in the brutal dislocation and even travesty of the accepted conventions, in the exploration of form for its own sake and in the retreat into private dream worlds. Some of these paintings you will not like, some of them have very little to impart, from any point of view, but the total impact is powerful.

To me the French had the least to say. They do not make up for lack of content by subtle plastic qualities. A man like Rouault — and he, too, will be 80 this year — stands alone. The younger painters are pretty well all of a piece, slashing out with their primitive colors almost in defiance. Hans Hartung's "Composition," for example, which looks like a black wheelbarrow scrawled on a yellow ground, is striking, but once you are struck, what then? "Papillons Jaunes," by the older painter, Leger, with its vast blue paint tube and its red vase for brushes, would make a good poster. Good posters are desirable — there is a crying need for them in Canada — but we don't look for them in a show of this kind.

* * *

THE American section is probably the most exciting, if only for its diversity. The Americans have everything, from the photographic industrial "Incantation" of Sheeler and the literal and slightly nostalgic "Old Barn, Connecticut," by Atherton, to the poetry of Marin's Maine coast, Breinin's not so valid "The Night," with its angel riding horseback over the sleeping city and Feininger's "Dunes" and "Pearly Day"; from Kuniyoshi's graceful figure to Weber's contorted, wispy gentlemen; from Grosz's heavy, expressionistic, suffering "Peace No. 2" and "Attacked by the Stick Men," and Ernst's horrifying surrealistic nightmare of St. Anthony to Hartley's cool and pure "Wave"; from landscapes (not many) and people, to the bright patterns of Davis, the intricacy of straight lines by Pereira, Tomlin's white scribbles on black, called "Tension by Moonlight" and Pollock's scorings of white, black, silver and other colors, "The Cathedral." There is a tremendous vitality and an almost bewildering variety in the American show.

* * *

BUT to this reviewer the section that had the most to give, in depth of experience, and said it best in paint, was the British. It has a unity you would expect from Britain and would be unreasonable to expect from the United States. There is variety, too. Painters like Nash, Nicholson, Hodgkins, Piper, Pasmore, Coldstream, Moore, Sutherland, are individuals. Matthew Smith is sumptuous, Nicholson refined; Sutherland is intense and tortured, Coldstream serene. Yet they are united by their sensitivity to their atmosphere and their landscape — they still have a feeling for landscape — which extends itself to their handling of humanity, still life and abstraction.

Their painting is subtle rather than brash; for the most part quiet, but their spirit is adventurous. It has emotion and it has what I call poetry, though I do not mean it in any romantic sense, and I do not mean that it is "literary" painting. Perhaps a better word is lyric — "directly expressing the poet's own thoughts and sentiments." It is individual, personal (without being too private) in a way that the modern French painters and many of the Americans do not seem to be. They don't seem to have anything to be personal about.

The Gazette January 14, 1950 (2)

* * *

From January 28 till February 17 the Montreal Museum of Fine Arts will exhibit the work of The Eastern Group — John Lyman, Eric Golberg, Goodridge Roberts and Philip Surrey, when each artist will show about ten oils and a group of drawings.

* * *

Two paintings from the Montreal Museum of Fine Arts, and two from the private collections of R. Y. Eaton and Frank P. Wood are among the 28 paintings, 11 drawings and a group of etchings loaned to the exhibition of Rembrandt's masterpieces being held at Wildenstein, New York City, January 19 to February 25, for the benefit of the Public Education Association. The show is under the patronage of Dr. Eelco N. van Kleffens, Ambassador of the Netherlands. One work has come from the Rijksmuseum, Amsterdam, and two from a private collection in Paris.

La Presse 18 janvier 1950 (3)

Conférence sur l'exposition d'art contemporain

La Fédération des Artistes canadiens invite le public à la conférence qu'elle donnera à 8 h. vendredi soir prochain, au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke. La conférence portera de l'exposition d'art contemporain ouverte présentement au Musée. M. John Lyman y traitera de la peinture française; M. Arthur Lismer de la peinture anglaise; M. Robert Tyler Davis, directeur du musée, de la peinture américaine.

Le comité exécutif de la division québecoise de la Fédération se compose des personnes suivantes: Dr J.-W. Bridges, président; M. Louis Muhlstock, vice-président; Mlle Margaret Russell, secrétaire; Mlle Ethel McNaughton, secrétaire archiviste; Mlle Louise Baretté, trésorière; Mme Campbell P. Howard, secrétaire d'admission; Mlle Mary Fergie, correspondante de "Canadian Art"; Mme J.-H. Forrest, présidente du bureau; Mme Allison Palmer, déléguée à l'exécutif national; M. Harry Mayerovitch, président sortant.

La Presse - (4) 14 janvier 1950

Expositions

Peinture d'une époque tourmentée et difficile

Les événements qui viennent de bouleverser le monde ont laissé une empreinte terrifiante sur la production artistique des derniers dix ans.

La grande exposition de peinture américaine, anglaise et française, tenue actuellement au Musée des Beaux-Arts, rue Sherbrooke, reflète les terribles épreuves de ces trois nations, durant la décade qui s'ouvrait, en 1940, sous de si affreux auspices.

Le complexe d'inquiétude que les sociologues relevaient, au début du siècle, s'est fort amplifié sous le coup des événements. L'exposition ne comporte pas, à proprement parler, une exposition d'oeuvres de guerre, puisque l'après-guerre a déjà beaucoup à son crédit.

Quelques-unes des oeuvres exposées, toutefois, reproduisent dans toute leur horreur de véritables visions de cauchemar. Bien que la guerre soit terminée depuis plus de quatre ans, la peinture anglaise porte encore la frappe des violentes scènes de bombardement et des émotions pathétiques, ressenties dans les abris anti-bombes.

Les collections de l'exposition, réparties dans trois salles, comportent 48 toiles françaises, 104 américaines et 47 anglaises. On conçoit qu'il était excessivement difficile de présenter, au moyen d'une quarantaine de toiles, une idée d'ensemble de la peinture française, ce bouillonnement qui a donné naissance à toutes les tendances de l'art pictural contemporain. C'est dans ce laboratoire d'expérimentation du Paris des artistes, que sont nées les vagues successives de la peinture moderne, telles que celles du fauvisme, cubisme, nabisme, expresionnisme, de l'art abstrait, ou du surréalisme.

Si l'on se rend compte, d'autre part, que plus de 50,000 peintres exposent, chaque année, dans les 200 salles d'exposition que l'on trouve à Paris, comparativement aux quelque 20 des autres grandes capitales, on a une idée de la terrible difficulté qu'ont dû éprouver les organisateurs de l'exposition pour restreindre à une quarantaine de toiles une vue d'ensemble de la merveilleuse peinture française.

Aussi a-t-il fallu passer sous silence un grand nombre de vieux maîtres qui produisent encore des oeuvres vigoureuses, et l'on a été forcé d'exclure des peintres manifestant une trop grande excentricité.

La peinture de Dubuffet, Brauner, Wols, Balthus, Fautrier et Mucha présentait un aspect trop différent de l'ensemble de l'exposition. Inutile de souligner qu'un grand nombre de peintres français qui ont beaucoup à dire, ont été exclus forcément, comme un grand nombre d'autres très actifs ont également été omis.

D'après ce qu'on peut constater par les oeuvres exposées, le jeune peintre français est plus influencé aujourd'hui par les découvertes archéologiques et scientifiques que par les traditions picturales. Les arts nègre et océanien semblent influencer actuellement la peinture française. L'artiste français paraît aujourd'hui délaisser le Louvre pour le musée scientifique et industriel, tentant de traduire par des formes plastiques le machinisme moderne.

La section américaine a présenté des oeuvres qui ont subi, elles aussi, l'influence profonde de la guerre. L'apport artistique de l'immigration a produit une variété infinie dans la production picturale des Etats-Unis. Plus que dans toute autre peinture, on y relève un effort d'adaptation à la compréhension de l'homme moyen.

A côté de la reproduction des impressions fortes du conflit mondial, la section britannique nous présente dans ses tableaux d'après-guerre le réconfort de la peinture reposante du Euston Road Group. Sans ignorer la réalité, les jeunes peintres anglais traduisent avec plus de calme notre monde, encore sous le coup de la plus vive angoisse.

Fort éclectique dans son ensemble, l'exposition décèle l'éternelle oscillation contre l'observation de la nature et l'effort de l'imagination.

Des oeuvres de pur naturalisme se mêlent à celles de l'idéalisme le plus abstrait. Un grand nombre sont déconcertantes, difficiles à comprendre, bizarres et d'un métier tout particulier. On entre un peu en elles comme dans un mystère, et on s'avance dans un paysage étrange qui ne rappelle que vaguement nos paysages connus.

La signification ardue qu'elles proposent exerce l'esprit, le contraint à l'attention, le force à employer ses meilleures ressources de pénétration, d'agilité, de subtilité. L'éloge d'une peinture obscure, hermétique, ésotérique n'est certes pas à faire: car elle contient souvent des attrape-nigauds, et certaines de ses productions ne sont que fumisteries.

Mais toute peinture difficile n'est pas que mauvaise farce et pièges à snobs. Elle n'est pas responsable du fait que les snobs l'ont adoptée, et que des lecteurs prétendus sérieux la méprisent.

Sans doute, quelques peintres modernes font-ils un effort considérable pour trouver des images neuves, éblouissantes! Ils y parviennent ici et là, mais souvent des conceptions judicieuses côtoient des idées niaises ou ridicules. Aussi un ensemble de toiles contemporaines paraît-il presque toujours inégal. Il ne semble exister d'expression plus juste que celle-ci pour qualifier les collections exposées présentement, lesquelles sont magnifiques dans leurs bons endroits et affreuses dans leurs endroits faibles.

Paul Verdurin.

* * *

Oeuvres de Rembrandt

Une importante exposition des oeuvres de Rembrandt aura lieu du 19 janvier au 25 février, à la galerie Wildenstein. Elle comprendra 28 tableaux, dont "le Reniement de saint Pierre", appartenant au Musée royal d'Amsterdam; 11 dessins, plusieurs eaux-fortes. Les collections canadiennes seront représentées par deux tableaux du musée des Beaux-Arts de Montréal, deux autres appartenant à MM. R.-Y. Eaton et Frank-P. Wood.

Star January 19, 1950 (5)

Open Meeting Planned by Artists

Officials of the Federation of Canadian Artists, Quebec region, announced today that a special open meeting has been arranged in conection with the current exhibition of Contemporary Art of France, Great Britain and the United States. Prof. John Lyman, Dr. Arthur Lismer and Prof. R. T. Davis will address the meeting at 8 p.m. tomorrow in the Montreal Museum of Fine Arts, 1379 Sherbrooke street west.

Gazette 16 January 20, 1950

Open Meeting of F.C.A.

In connection with the exhibition of Contemporary Art of Great Britain, France and the United States, being held in the galleries of the Montreal Museum of Fine Arts, the Federation of Canadian Artists will tonight at 8 o'clock hold an open meeting in the Museum, when British, French and American art will, respectively, be dealt with by Arthur Lismer, R.C.A., John Lyman, and R. T. Davis.

Star - (7) January 24, 1950

Films to Be Shown In Fine Arts Museum

Two films will be shown tomorrow evening, beginning at 8.15 o'clock, in the Montreal Museum of Fine Arts, in addition to the current exhibition, "Contemporary Art of France, Great Britain and the United States," which will remain on view through Jan. 31.

The films will be "Gitans d'Espagne," presenting authentic scenes of Spanish gypsy folk songs and folk dances, and "Steps of the Ballet," made by the Sadlers Wells Company.

art

Eastern Group Shows At Fine Arts Museum

Characteristic Work by Lyman, Goldberg, Roberts and Surrey on View

The Gazette - January 28, 1950 (8)

Paintings and drawings by the Eastern Group—John Lyman, Eric Goldberg, Goodridge Roberts and Philip Surrey—occupy the Room of Contemporary Art of the Montreal Museum of Fine Arts, the exhibition to continue until February 17. Lyman's work, confidently broad in handling, effectively composed and clean in color, includes many interesting items—a bandstand with figures at the edge of a lake, "Berrying", showing girls in green, red and yellow dresses busy in a blueberry patch; "Vacation", with a youth in a chair in strong sunlight on a verandah above a lake, and "The Burning Bush", which features a tree in gay foliage amidst bush edging a lake with distant hills. There is a vivid color in "Tulips and Torso", and the sun shines in "Summer Morning" and in "Going Up the Hill". The portraits include "Young Girl in Blue" and "Carol". Goldberg, who could have enlivened the color of his offerings with an old-time flower piece or two, has been partial to harbor scenes in generally sombre tones. "Village Petite Rivere", with its buildings, church and hint of distant water, is an interesting work. Roberts, besides a seated black-haired man and a scantily dressed boy in an easy chair, is chiefly represented by still lifes of flowers, fruits and dishes, which give him a chance to indulge in bright color. A very satisfying performance is "Violets in Orange Jar". There is also a characteristic landscape with road, handled in broad manner. Surrey is mainly concerned with city life—a tavern scene, interiors of cafes with a few figures, streets, vehicles, and girls with a marked tendency to plumpness and a taste for clinging garments. There is animation in these subjects and a convincing sense of violence in the black and white entitled "Street Fight".

La Presse 28 janvier 1950 (9)

Aux Beaux-Arts

Aujourd'hui s'ouvre au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, l'exposition des peintures et dessins de l'Eastern Group. Ce groupe, composé de quatre peintres canadiens, John Lyman, Eric Goldberg, Goodridge Roberts et Philip Surrey, présente ses toiles les plus récentes, dans la salle d'art canadien. Chaque artiste exposera environ dix tableaux et quelques dessins.

La galerie canadienne exposera jusqu'au 28 janvier la collection permanente du Musée de peintures canadiennes.

La Patrie 29 janvier 1950 (10)

Au musée des Beaux-Arts

L'exposition des meilleures oeuvres artistiques exécutées en France, en Grande-Bretagne et aux Etats-Unis, depuis dix ans, se terminera le mardi 31 au musée des Beaux-Arts, rue Sherbrooke ouest. On sait que cette exposition constitue un des principaux événements organisés par le musée de Toronto à l'occasion du 50e anniversaire de sa fondation. Elle comprend quelque 150 tableaux qui reflètent les tendances différentes de la peinture contemporaine.

LA PRESSE, MONTREAL, JEUDI 2 FEVRIER 1950

Toiles remarquables de deux peintres canadiens

(1)

Dans les vignettes ci-dessus, des oeuvres de membres de l'Eastern Group, dont l'exposition a débuté, samedi après-midi, au Musée des Beaux-Arts, rue Sherbrooke ouest. A gauche, une toile de Goodridge Roberts, intitulée "A boy in red shirt", laquelle marque une nouvelle phase colorée de la peinture de ce peintre; à droite, une oeuvre de John Lyman, dont le style personnel et raffiné attire l'attention de tous les amateurs de belle peinture. (clichés LA PRESSE, par S.-Jean).

Le Canada
(2) 7 février 1950

Mercredi soir au Musée des B.-A.

On annonce un changement de programme cinématographique pour mercredi soir au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke. Au lieu du documentaire "Film and Reality", on présentera une production d'Arthur Rank, "School for Secret".

Il s'agit d'une histoire empruntée au monde du service de l'Intelligence secrète: un secret plus important que la vie elle-même et soigneusement protégé par des millions de personnes. Le principal acteur de ce film est le populaire Ralph Richardson.

La séance commencera à 8 h. 15 et est ouverte au public. Les sièges étant rares, le film sera présenté aussitôt que ces sièges seront remplis et les portes du Musée seront dès lors fermées. Quelques rangées de sièges seulement seront réservées aux membres et gardées libres jusqu'à 8 h. 10 seulement.

Le public pourra aussi visiter l'exposition des toiles des artistes du Eastern Group au Salon XII, au second, ainsi que l'exposition de la Canadian Society of Painters in Water Colour.

La Presse
(4) 8 février 1950

Au Musée

Le film "L'école des secrets", une production d'Arthur Rank, mettant en vedette Ralph Richardson et relatant l'histoire des services de contre-espionnage, sera projeté, ce soir, à la salle du Musée des Beaux-Arts, rue Sherbrooke ouest. La représentation débutera à 8 h. 15, et l'entrée en sera libre.

On pourra visiter, ce soir, les expositions du Eastern Group et de la "Canadian Society of Painters in Water Colour". Cette dernière exposition qui est préparée par un groupe de peintres canadiens, se spécialisent dans les aquarelles, se poursuivra jusqu'au 5 mars prochain.

De vendredi prochain, le 10 du courant jusqu'au 28, sera tenue l'exposition "Miserere", de Rouault. Cette exposition comprendra une suitede 58 eau-fortes sur cuivre, de ce grand peintre français. Les aspects humbles et pathétiques de l'humanité y sont présentés dans un blanc et noir impressionnant. Ces gravures commandées par Vollard, exécutées de 1922 à 1927, n'ont été que récemment publiées en France. Les planches de cet ouvrage monumental intitulé "Miserere" constituent probablement une des plus grandes réalisations du siècle en art graphique.

Paul Verdurin.

(6)

La Presse - 9 février 1950

Tendances réalistes de peintres canadiens

Les vignettes ci-dessus font voir deux oeuvres, présentées à l'exposition de l'Eastern Group, au Musée des Beaux-Arts, rue Sherbrooke ouest. En haut, un paysage du "Coin du Banc, Gaspé", du peintre Eric Goldberg; en bas, une des scènes de rue, intitulée "One way traffic", de Phillip Surrey.
(clichés LA PRESSE, par S.-Jean).

The Star
February 8, 1950
(3)

Film to Be Shown At Fine Arts Museum

A film entitled, "School for Secrets," will be shown at 8.15 p.m. today at the Montreal Museum of Fine Arts. The Calvacanti documentary film originally announced for tonight will be shown Feb. 22.

The showing will be open to the public, as are the general galleries of the museum and two special exhibitions — the Easter Group of Canadian Painters and the Canadian Society of Painters in Water Color.

The Herald
(5) February 8, 1950

Museum to Show French Etchings

The most recent paintings of some of Canada's top water color artists will go on display today at the Montreal Museum of Fine Arts. The exhibition will include landscapes, still-lifes and abstractions.

On Friday a group of 58 copperplate etchings by the noted 80-year-old French painter, Rouault, will be shown. The series, entitled Miserere, portrays the humble and pathetic members of society in black and white. Officials of the Museum label this Rouault portfolio "the greatest single publication of graphic art to appear thus far in this century."

Both exhibitions will be open to the public through the remainder of February.

La Cloche Channel, Georgian Bay, was shown by A. J. Casson, president of the RCA. Casson is one of the Group of Seven, the first national art group in Canada.

Type of paintings exhibited indicate a more liberal outlook on the part of academicians

Canadian Art's Variety Show

THE 1949 annual Fall Exhibition of the Royal Canadian Academy of Arts, held at the Montreal Museum of Fine Arts, recently, pleased the academicians with one of the best displays of traditional paintings in many years; and neither pleased nor displeased the majority of modernists, who did not attend.

Some of the originals, representative of a variety of style and subject matter, are now making a cross-country tour under the auspices of the National Gallery, Ottawa.

In this travelling exhibition in miniature, which moves westward after opening in Halifax, Canadians will see examples of the best work of many prominent artists during the past year. Best in the academic tradition, that is; no one need approach this show with the fear of being confused or overwhelmed by new ideas and trends of the extreme modernist movements in art. The RCA is concerned mainly with recognized tradition.

This affinity for the safe and sane by the academy makes it a regular target for modernists, who claim that such conservatism holds back progress.

When modernists do attend such shows as the RCA, it is usually with a scornful approach. With mock wonder, they will make such comments as: "Look, he's got every leaf on the tree."

However, the favorite modernist remark, accorded to almost any traditional painting is: "You can just SEE it, can't you?"

To which the reply is: "Yes, you can just SEE it!"

Artists as a group are not noted for tolerance. Each supports his own school with an almost bitter fervor.

For example, one of the most famous modernists, the French painter, Degas, viewing a descriptive allegorical canvas showing a woman running away from a castle, remarked: "I, too, would run from such a background."

The academicians, on the other hand, claim that tradition has value as well as progress, and that this fact justifies the existence of the RCA. The degree of conservatism necessary to achieve its ends is another argument.

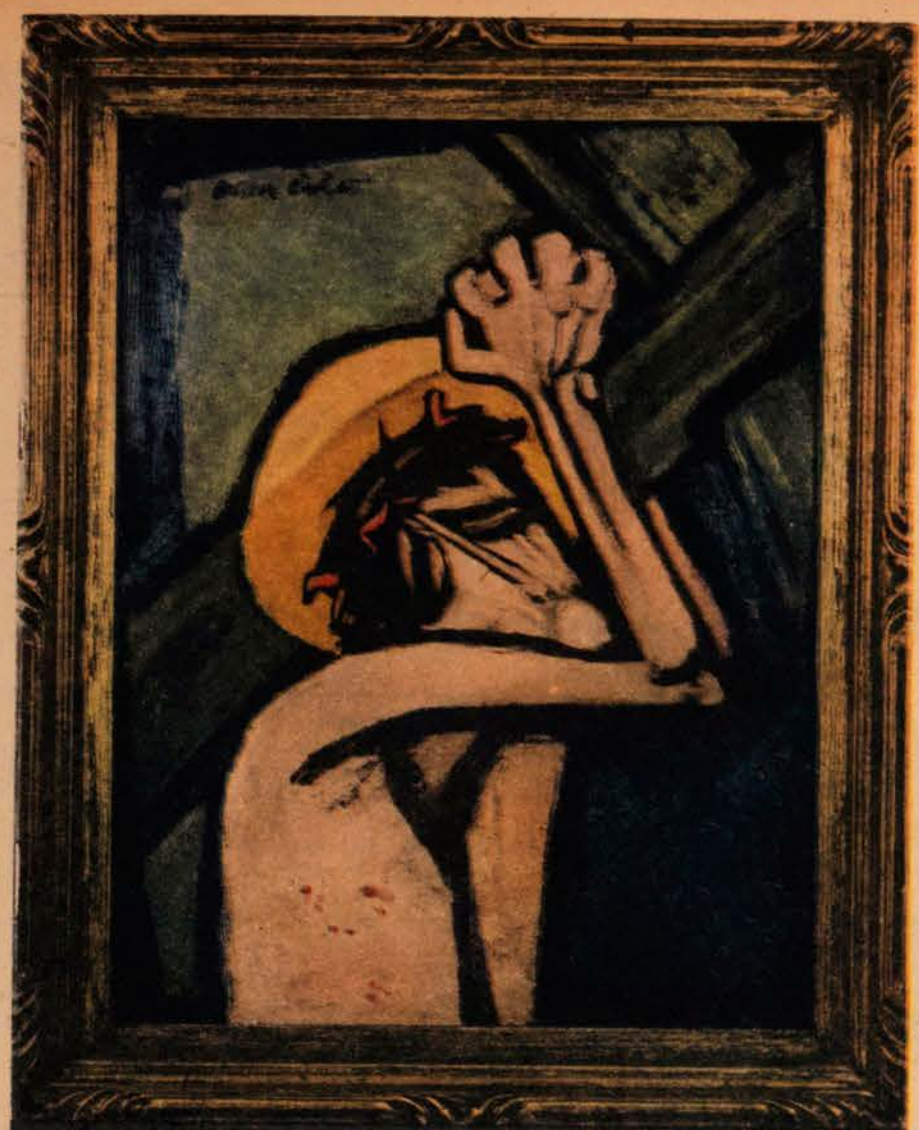
From My Studio Window, Rideau Hall, was shown by His Excellency Field Marshal, The Viscount Alexander of Tunis, Governor General of Canada. He is a RCA member.

AT THE outset of its existence, the Royal Canadian Academy may have been somewhat of a drag on the development of Canadian art. It was established in 1880 along with the National Gallery, largely through the support and encouragement of the governor-general, the Marquis of Lorne. The two bodies were founded with the same basic idea: "the encouragement of design as applied to painting, sculpture, architecture, engraving and the industrial arts, and the promotion and support of education leading to the production of beautiful and excellent work in manufactures."

But they progressed in different directions. The National Gallery has become mainly concerned with building up a fine permanent collection at Ottawa, while the RCA's principal activity is its annual exhibitions.

The RCA was born old and born too soon. As an academy, its function was to conserve and maintain tradition. As a Canadian academy, it had no tradition to conserve, for nothing distinctively Canadian existed at the time. It therefore became an imitative colonial offshoot of British and European tradition — a tradition which was very shortly upset by a new movement in French art.

Time and the development of Canadian art gave



Christus, by Oscar Cahen, is an expressionist painting which shows certain influences from Rouault and other moderns.

Jean, by Kenneth K. Forbes, RCA, contrasts sharply with the Cahen canvas, being a portrait in the truly academic style.

the academy its place, however; it is now the custodian of a recognizable national tradition. Its history in carrying out this function has not been spectacular —at times the academy seems to have been moribund — but two recent developments have given it the possibility of new and more vigorous life.

The first was the recent exhibition. The academy set a limit of 100 exhibits, about half the number of former years. The result was considerable disappointment among aspiring artists — including many a confident academician — but a compensatory higher standard in what the public finally saw. At the same time the jury, headed by A. J. Casson and Robert Pilot, president and vice-president of the RCA adopted a more liberal attitude toward the various modern schools of painting. The works chosen ranged from a traditional academic portrait, Jean, by Kenneth K. Forbes, RCA, to an expressionistic Christus, by Oscar Cahen. Between these two extremes was a fresh and interesting display of work.

In fact, missing names among the modernists were quite as likely due to lack of an entry as to rejection. Several simply did not send in a painting.

The main reason for this is that many of the better modernists consider it an insult to be hung alongside the true academician.

Revitalization of the show was followed by a second dusting-off move at the RCA annual meeting. A resolution was adopted which, when it has gone through the procedure of amendment to the royal charter, will give associate members a larger influence in the academy and its council.

Full-blown academicians in the RCA are statutorily limited to 40 and previously only these were eligible to vote or serve on the council. Associate membership was actually only a sort of minor recognition and a queue to wait in until some academician died and there was a vacancy.

The amendment will give influence to the ideas of more and younger artists, and thus should liberalize academy policies.

No revision short of complete abolition is likely to stop the modern extremists and their followers from heaving bricks at the academy, but that is a normal state of affairs. The RCA is concerned with, in the words of its official history, "the conservation of, and passing on to succeeding generations, the traditions of a craft." At the same time, it is the business of younger artists with new ideas to struggle against the restraints of conservatism. The dialectical process produces a progressive tradition. It is neither strange nor accidental that many a young rebel becomes, in time, an academician.

DON O'DONNELL

Anse Chapados, Gaspe, by Rita Mount, ARCA, is more impressionistic than the academy would have accepted a generation ago.

Firefighters, by Gustav Weisman, who won the RCA award for the finest painting submitted for the year by an art student.

48a

96

The Montrealer - November 1949

MASTERPIECES FROM THE NATIONAL GALLERY

— from a Collection of Thirty Shown During October at The Montreal Museum of Fine Arts

(1) (A)

"Head of an Old Woman", by Rubens.

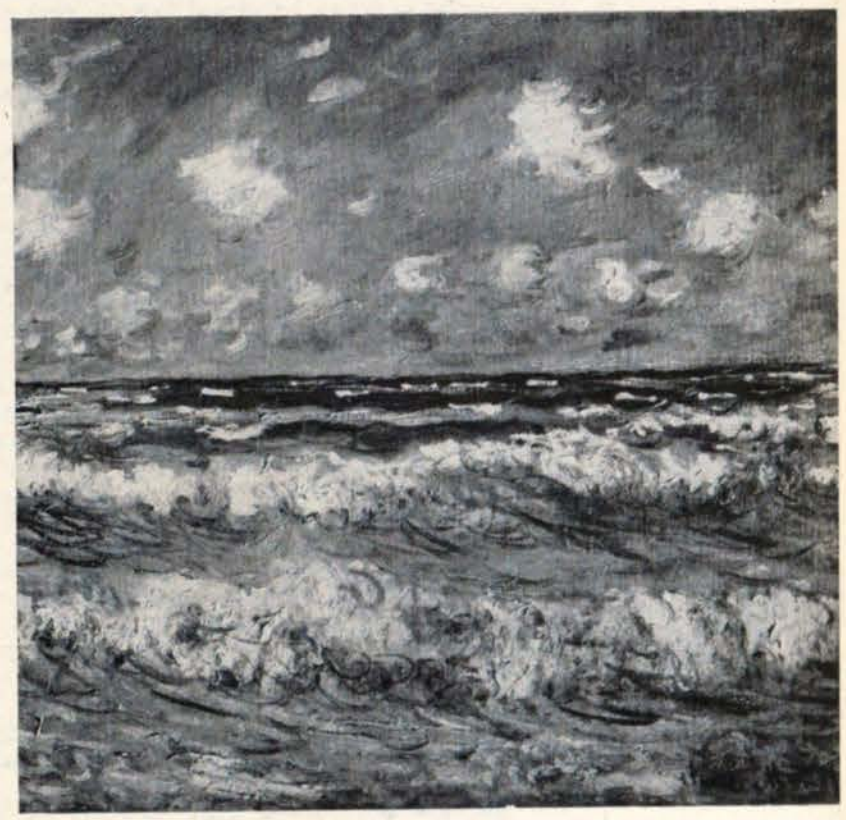
"Third Class Carriage", by Daumier.

"Vulcan and Aeolus as Teachers of Mankind", by Piero di Cosimo.

"Madonna and Child" — Italian School, 14th Century.

"A Merchant" — French School, *circa* 1500.

"The Martyrdom of St. Andrew", by Ribera.



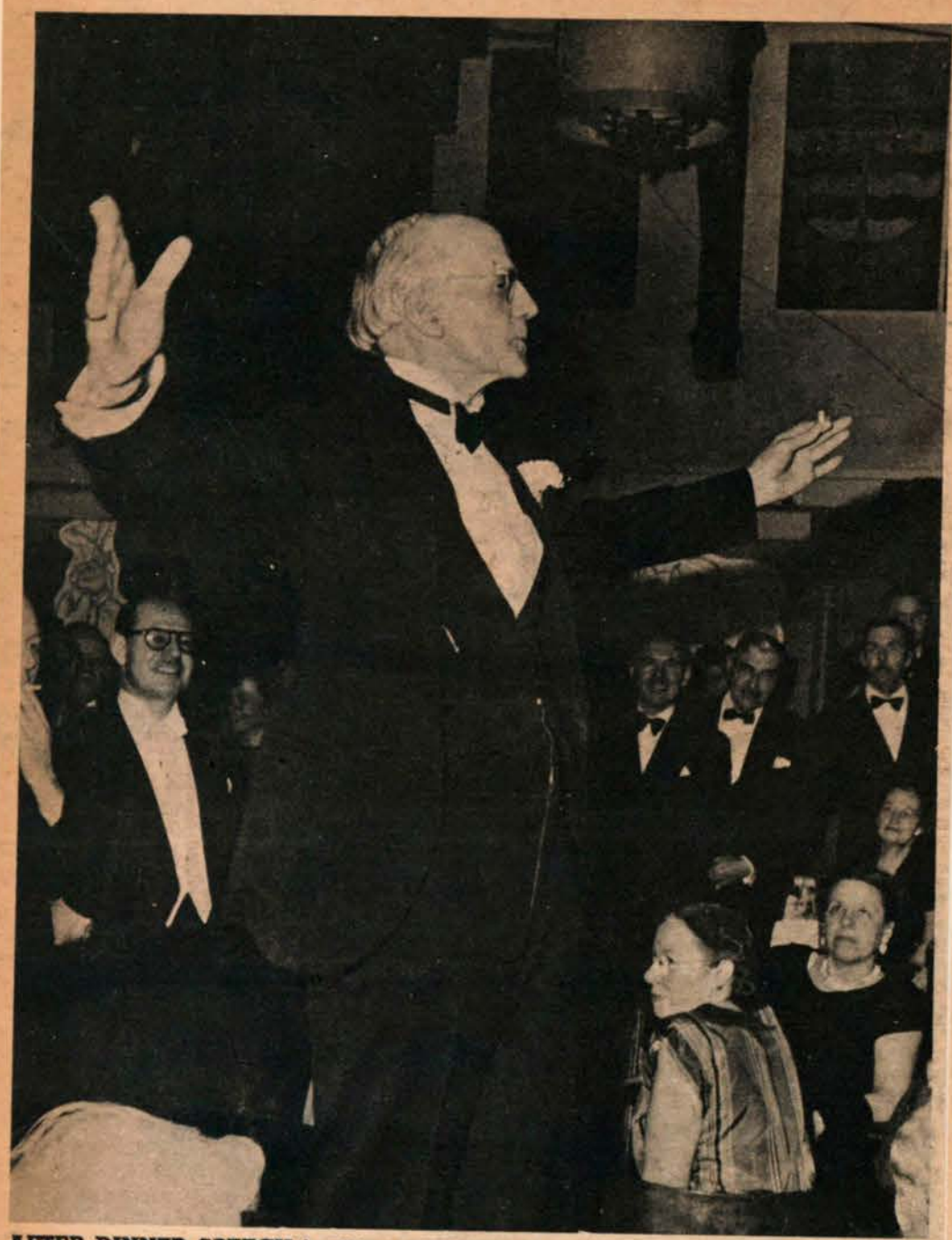
"Mer Agitée", by Monet.

49a

(08)

①

The Standard - February 11, 1950



AFTER DINNER SPEECH by Lismer is spiced with typical wit as he recalls the early days of The Group of Seven and the controversies aroused by their art.

Artist's Dinner

Art World Pays Homage To Arthur Lismer

Story by Bill Brown

Photos by Page Toles

FRIENDS and former students of landscape painter and art teacher Arthur Lismer are scattered throughout Canada and beyond, but as many as could make it were on hand recently when the Toronto Art Gallery opened an exhibition of 314 of his paintings, covering the years 1914 to 1949. Before the formal opening, attended by 600, the Arts and Letters in Lismer's honor. Appropriately, the exhibition of one of Canada's best-known artists took place at a time when the gallery was having a celebration of its own — its 50th anniversary. With nine galleries, three courts and a collection of some 3,000 items, the gallery is nevertheless proudest of its Children's Art Centre, organized in 1929 by Lismer.

English-born Arthur Lismer came to Canada in 1911 and quickly became known as an authority on art education. At the dinner younger artists reminisced about Lismer the teacher; older ones swapped stories about the days, 30 years ago, when he and six others founded the famous Group of Seven. Lismer, in an after-dinner speech, recalled the arguments caused when the group was accused of painting pictures that "looked like the inside of a drunkard's stomach."

At 65, the slender, frail-looking artist is still teaching at the Montreal Museum of Fine Arts and McGill University. "I teach 25 hours a week," he says, "run a school and several art centres around Montreal, travel a good deal to do more teaching, and get horribly fatigued and exhilarated." To his students, several generations of Canadians, he has passed on something of that same exhilaration in art.

SCULPTRESS Frances Loring chats with R. A. Laidlaw, member of eight-man council which directs gallery.

SEPTEMBER GALE is title of this earlier painting of Lismer's. With him is Nicholas Hornyanski, president of Canadian Painter - Etchers and Engravers.

IT'S OLD HOME WEEK for artists. At left Bertram Brooker stresses a point to Toronto University's skeptical looking Charles Comfort. At right portrait painter Dorothy Stevens has an animated conversation with friend Mrs. Edgar Stone.

THE FIRST PURCHASE of the gallery is examined by A. Y. Jackson, director Martin Baldwin and Lismer, who agree that tastes have changed since then. Painting is E. A. Hornel's The Captive Butterfly, bought in 1906 for $650.

La Presse
(1) 11 février 1950

Au Salon des aquarellistes

A visiter l'exposition des aquarellistes canadiens qui se tient actuellement, au Musée des Beaux-Arts, rue Sherbrooke ouest, une semaine à peine après l'ouverture de celle de quatre peintres de chez nous, membres de l'Eastern Group, on croirait relever une certaine hésitation de la part de nos artistes à s'embrigader dans des mouvements de recherches abstraites trop poussées.

Ces deux expositions simultanées, à vrai dire, et tenues subséquemment à la grande exposition de peinture contemporaine franco-anglo-américaine, semblent démontrer que notre art pictural canadien demeure quelque peu à l'écart des courants internationaux d'extrême gauche.

C'est surtout la Société canadienne des aquarellistes qui se charge de nous en convaincre par sa présente exposition.

Sur les quelques 50 aquarelles présentées, à peine six ou sept constituent des recherches abstraites, toutes le autres étant de peinture figurative.

Lorsqu'on se reporte aux précédentes expositions d'aquarelles, et qu'on se souvient combien abondante étaient alors les oeuvres d'astraction, on peut presque présumer, sans crainte de se tromper, que dans ce domaine l'on fait moins de recherches abstraites que par le passé. L'aquarelle redeviendrait art de sujet.

La présente exposition permet à plusieurs bons peintres, comme Paraskeva Clark, Fritz Brandtner, Goodridge Roberts, les deux Haworth (B. Cogill et Peter), et quelques autres de démontrer qu'ils excellent dans n'importe quel medium que ce soit l'huile ou l'aquarelle.

J. W. G. MacDonald se révèle avec "Rêve d'oiseau" et "Le sorcier" un coloriste hors ligne et un fantaisiste d'une finesse inégalable. Avec "After winter, just before spring" Michael Mitchell traduit de façon tellement expressive, au moyen d'une pauvre bête, l'état d'épuisement qui se produit au printemps avant que les forces de la nature ramènent la vie partout.

Les deux Haworth s'influencent grandement l'un et l'autre. Les sujets sont les mêmes, l'un peint un bateau brisé, et l'autre des coquillages et des fleurs marines, que la marée apporte sur le rivage. Toutefois, le métier et l'interprétation de ces sujets, se rapprochant quelque peu, sont assez différents.

Une bonne satire "Problème du logement", de William Winter, est à signaler. Peraskeva Clark nous présente deux bijoux dans sa nature-morte "Poor Fish" et son paysage de montagnes.

La fraicheur de son coloris, tellement riche, et la finesse de sa composition enthousiasment les visiteurs.

Fritz Brandtner nous présente deux arrangements cubistes, un paysage du Nouveau-Brunswick, ainsi qu'une étude "La venue de la nuit".

Goodridge Roberts avec deux paysages laurentiens se revèle aussi bon aquarelliste que peintre. A remarquer également deux aquarelles de Kathleen Kennedy, réhaussées d'encre de Chine, ainsi qu'un paysage de Jack Humphries.

Sans présenter rien de transcendant, l'exposition donne aux amateurs d'aquarelles la jouissance visuelle qu'offre du travail bien fait et intéressant.

Paul Verdurin.

The Herald
(2) February 11, '50

Judges Appointed In Photo Contest

A Canadian, an American and a European will be the three judges at the ninth Montreal International Salon of Photography to be held in the Museum of Fine Arts from March 10 to April 2, it was announced yesterday by W. F. Wood, chairman of the Salon.

The American is John W. Doscher; the Canadian, Raymond Caron, and the European, J. W. J. Underell, well-known in photographic circles overseas.

The salon, the major annual photographic display in Montreal, is one of the few bilingual salons on the North American continent.

(3) The Standard - February 11, 1950

Watercolors, Etchings Shown at Art Gallery

By RICHARD HERSEY

Two new exhibitions of great interest are currently being shown at the Montreal Museum of Fine Arts, 1379 Sherbrooke street west. The Canadian Society of Painters in Water Color have a show of 48 new paintings from all parts of the country. In the connecting gallery there are 58 process copper plate etchings that are considered the finest single graphic portfolio of this century. Etched by the painter Rouault under commission by the French publisher Vollard, they were processed in the 1920's but were not published until the 1940's.

The series entitled Miserere consists of impassioned expressions in black and white of Rouault's intense interest in Biblical characters, and subjects drawn from the poor and unfortunate sections of society.

The artist's almost fanatic pity for his subjects has forced a strength of expression rarely realized; the drawings are bold, black, and burning with emotional representation. The technical mastery that Rouault shows in retaining a free means of expression in etching should be of great interest to collectors and graphic artists. These etchings will be shown until Feb. 28.

The water color show by The Canadian Society of Painters in that medium is colorful and diverse, running the gamut of styles fashionable today.

David Milne is represented with two delightfully spontaneous studies, Sled, and Toys and Flowers. Gay and charming in color and design they still have a realistic strength that shows this artist's pleasure in nature. The Gate, by Jack Martin, is an abstract of rich imagined color that somehow does not suggest a water color though pleasant in surface texture. Oil Refinery, is a stark descriptive study, easily rendered by Edward Lukeman, that takes full advantage of the white board. Back Street, New Orleans, is strongly designed pattern impression of architectural forms in tempera, by Sydney H. Watson. Antagonists, is a designed study of figures in simple color complimentaries, by Murray Bonnycastle. Afterglow, is a non-objective study of surface patterns and color harmonies, by Bertram Brooker. Incoming Tide by Jack Beder is a descriptive, evocative study of the shore, in well-balanced, muted and golden color patterns.

Starfish, Shells and Things, by Peter Haworth, is a clear descriptive statement in mauve, green and grayed blues and ochres. Will Ogilvie shows a fine representational study of rythmic driftwood in a lake, very disciplined in color, design and drawing.

Housing Problem, by William Winters, is a good theatrical illustration, rich and inventive in handling and mood. After Winter, Just Before Spring, an odd melancholy study of a gray horse on a gray day, by Michael Mitchell, is descriptive in mood, with overtones of design that break up the image in an interesting manner.

Landscape of Fungus, by Bruno Bobak, is queer stuff that nightmares and surrealism are made from, successful in a literal sense. Birds Dreaming, by J. W. G. MacDonald, is an almost Oriental whimsy of masterful design in gay, clear color. The Beseechers, by Jack H. Bush, is an illustration in ultra-simplified descriptive figure forms and color. Drifting and Dark Journey are odd literary non-objective mood studies in emotional color and line by Charles Comfort.

There are landscapes by Goodrich Roberts in mauve, green and sand, descriptive in pattern and intent, Fritz Brantner's intellectual cubistic studies Approaching Night and Town in New Brunswick, and a gay, descriptive wash drawing, Hills Near Polgrove, by Paraseva Clark. This show continues until Mar. 5.

Star -
February 11, 1950
(4)

I SHALL have to leave until next week's Rouault's "Miserere," the series of etchings which went on exhibition in the Fine Arts Museum yesterday.

Next Saturday the Pegi Nicol MacLeod memorial exhibition and the one-man show of paintings by Ernst Neumann will open.

The Gazette
February 11, '50 (5)

Watercolor Painters Show at Arts Museum

Etchings by Rouault also on View; Spring Exhibition Dates Set

Work by members of the Canadian Society of Painters in Water Color occupies the central gallery of the Montreal Museum of Fine Arts and the show is interesting in its variety. Goodridge Roberts is direct and free in two summer scenes done in familiar settings—"Hillside, Laurentians," and "The Tree in the Meadow," with its distant hills seen under a blue sky with clouds, and George Pepper handles few tones effectively in his item called "Entrance to a Slate Quarry." Economy of line and color marks "Oil Refinery," a capital impression of a collection of tanks, by Edward Lukeman, and Paraskeva Clark, besides "Hills near Palgrave," makes a good thing of "Poor Fish"—the gutted fish being shown in a floral setting. Jack Beder invests with movement the waves breaking on rocks in his entry entitled "Incoming Tide, Nova Scotia," and Peter Haworth has marine still-lifes in "Starfish, Shells and Things," and "Seaweed and Shells." B. Cogill Haworth also goes to the sea for her subjects—"Dismantled," showing the severed bow of a fishing boat amidst seaworthy craft on a beach, and in "Left by the Tide" paints a beach littered with logs and tree roots, backed by shacks and hills. Will Ogilvie has a good study of gannets resting on rocks, and the reflections of wooded shore and partly submerged tree trunks play an effective part in his simply handled landscape. Jack Humphries is free and "washy" in his landscape of trees in autumn leaf, and David Milne is characteristic in "Sled" and "Toys and Flowers." Carl Shaefer has an interesting item in "The Ramparts, Fort Henry, Kingston," with the row of cannon seen from the interior of the old structure, and Fritz Brandtner sends "Town in New Brunswick," and "Approach of Night."

In the adjoining gallery there is an exhibition of process copperplate etchings by Rouault for "Miserere," originally commissioned by Vollard.

❖ ❖ ❖

Next Saturday, February 18, will be the final date for sending in entry forms for the 67th Spring Exhibition o. Canadian Art which will be held in the Montreal Museum of Fine Arts from March 14 till April 9. All works must be delivered at the Museum not later than February 25. The conditions of the past few years remain. Jury No. 1 will be composed of Franklin Arbuckle, R.C.A., chairman; Ernest Cormier, R.C.A., and A Sherriff Scott, R.C.A. Jury No. 2 will have Stanley Cosgrove as chairman, Jacques de Tonnancour and Goodridge Roberts. A selection from the Spring Exhibition will be later sent to the Museum of the Province of Quebec.

(6) Star - February 11, 1950

Trend Away From Landscape Marks Show at Fine Arts Museum

By Robert Ayre

A VERY good illustration of the trend away from the landscape in Canadian painting is the exhibition of the Society of Painters in Water Colour which opened in the Fine Arts Museum this week and will be on view until Sunday, March 5. Only about a fifth of the paintings are concerned with what was once our national preoccupation and two of these, "Mesa Mood," by W. J. Newcombe, and "Sangre de Cristo Mountains," by Gordon MacNamara, spring from foreign soil. Jack Beder shows a Nova Scotia shore and Kathleen Kennedy two fishing villages; there is more of a personal note in Goodridge Roberts' Laurentian pieces, Paraskeva Clark's cheerful Palgrave hills, Jack Humphrey's kaleidoscopic color pattern and Will Ogilvie's graceful dance of denuded trees in the flood.

* * *

THE personal note, the lyricism I spoke of in my review of the English pictures a few weeks ago, is noticeable throughout the show. If our painters are turning away from the trail of the lonesome pine it is not because they are hungering for the warmth of their fellow man. They have become introspective. I, for one, have nothing to say against that. It may be a sign that our country is more mature than it used to be, more complex. Of course it should be remembered that this show is not a summing up of Canadian painting today. It is a water color show and, though painting in water color is not the ladylike accomplishment people used to think it, and though drama has been expressed in it by men like Charles Comfort and Fritz Brandtner, it is a medium that is happily adapted to the expression of personal moods. It is the intimate chamber music of painting.

Certainly the present exhibition is chamber music. It is a quiet, thoughtful show, full of reward for those who adjust themselves to what it has to say and don't expect the full orchestra. You have the feeling that it was carefully selected by a discriminating jury which ruled out anything that smacked of the commercial and the meretricious. A few of the works seem to be lacking in sincerity and some are dull, but on the whole the quality is high.

It has been held to a minor key. Fritz Brandtner, for example, who can be so violent in his attack, has kept his power in check in "Town in New Brunswick" and "Approach of Night," two geometrical urban abstractions in fastidious shape groupings and subdued color. In "Forms for a Still Life," J. L. Shadbolt of Vancouver is more aggressive, but his color is dark and threatening rather than shouting. Shadbolt takes a hint or two from the West Coast Indians. J. W. G. MacDonald, in his two abstractions, "Birds Dreaming" and "The Witch" is a little more obvious in his borrowing, more colorful and—yes, he struck me as veering toward the frivolous.

* * *

PETER HAWORTH gets pleasure out of beach litter in his outdoor still lifes of shells, starfish and jewelled sea creatures, but his wife, B. Coghill Haworth, concentrates on the bleaker aspects of the shore. Whether she intended it or not, and is quite objective, she comes closer to commenting on humanity than anyone else in the show; except perhaps William Winter, whose "Housing Problem" is a rather ambiguous illustration, ambiguous because you are not sure whether it is meant to be humorous or not.

The prevailing tone of the show is gravity, the color on the whole sombre if not melancholy. This is particularly true of the abstractions of Charles Comfort and Bertram Brooker, the semi-abstractions of Jack Martin and Sidney Goldsmith, Bruno Boback's haunting landscapes of fungus and moss, and Carl Shaefer's grim ramparts of Kingston and his desolate ruin of a mill. In his "Concept of Supplication", Sidney Goldsmith, with his swathed figures, reminds you of Henry Moore and some of the others recall Graham Sutherland, though without his sometimes shrill color.

Not the least interesting thing about this interesting show is that it introduces a number of new painters who are worth knowing.

La Patrie
(7) 11 février 1950

Au Musée des Arts

8 février au 5 mars.—Exposition: "Canadian Society of Painters in Water Colour". Cette exposition préparée par un groupe de peintres canadiens qui se spécialisent dans les aquarelles, a pour but de faire connaitre leurs plus récents travaux.

10-28 février.—Exposition : "Miserere" de Rouault. Une suite de 58 eaux-fortes sur cuivre, de ce grand peintre français. Les aspects humbles et pathétiques de l'humanité y sont présentés dans un blanc et noir impressionnant. Ces gravures commandées par Vollard, exécutées de 1922 à 1927, n'ont été que récemment publiées en France. Les planches de cet ouvrage monumental intitulé "Miserere" constituent probablement une des plus grandes réalisations du siècle en art graphique.

18 février au 5 mars.—Exposition peintures de Pegi Nicol MacLeod. Un groupe de vingt-cinq peintures à l'huile et d'aquarelles choisies parmi les tableaux qui constituaient l'exposition commémorative de cette habile et brillante artiste, tenue récemment à la Galerie Nationale à Ottawa. Cette exposition sera présentée dans la salle d'art contemporain.

Aussi : Peintures de Ernst Neumann, dans la salle d'art contemporain.

8 février, 8 h. 15 p.m.—"Film and Reality". Ce film réalisé par le célèbre Calvancanti, trace l'évolution du film documentaire et en illustre des faits par des extraits de documentaires célèbres.

15 février.—"Forgotten Village", filmé d'après une histoire de John Steinbeck et commenté par Burgess Meredith. Ce film réalisé au Mexique en 1944, illustre le conflit entre la superstition et la science.

22 février.—Représentation cinématographique : "Indian Canoe Men", les Indiens nomades du nord du Québec; "Skeena River Trapline", les Indiens du nord de la Colombie Britannique : "Chants populaires".

Petit Journal
(8) 12 février 1950

Eaux-fortes de Rouault au musée

Deux expositions se sont ouvertes, cette semaine, au musée des Beaux-Arts. La première, qui durera jusqu'au 5 mars, a pour but de faire connaitre les plus récents travaux de la "Canadian Society of Painters in Water Colour". Cet organisme groupe des peintres qui se spécialisent dans l'aquarelle. Une cinquantaine de leurs oeuvres (paysages, natures mortes, abstractions) figurent à l'exposition.

L'autre exposition comprend 58 eaux-fortes, sur cuivre, du célèbre peintre Rouault. Cette série, intitulée *Miserere*, représente, dans un blanc et noir impressionnant, les aspects humbles et pathétiques de l'humanité. C'est une des plus grandes réalisations du siècle dans le domaine des arts graphiques. Elle sera exposée au musée jusqu'au 28 février. (Le musée ouvre chaque jour, jusqu'à 5 heures, et ferme tous les soirs de la semaine, sauf le mercredi.)

50a

Star
February 14, 1950
(1)

Film to Be Shown At Arts Museum

The Montreal Museum of Fine Arts will show the film, "The Forgotten Village," from a story by John Steinbeck, at 8:15 p.m. tomorrow in the museum. The showing is open to the public.

Those attending may also view the current exhibition of the Canadian Society of Painters in Water Color and the Eastern Group of Canadian Painters, as well as a showing of process copper plate etchings by the French painter, Rouault.

Gazette
February 18, 1950
(2)

Pegi Nicol MacLeod Memorial Exhibition

Canadian Painter's Individuality Revealed in Collection at Fine Arts Museum

Paintings in oils and watercolor by Pegi Nicol MacLeod, a selection from the memorial exhibition recently held in the National Gallery of Canada in Ottawa, are on view in the Room of Contemporary Art at the Montreal Museum of Fine Arts, the show to last until March 5. The collection reveals this Canadian painter as one of marked individuality in oils, watercolors and mixed media. Originality in pattern also interested her, and this is evident in the oil "Schoolgirls Gardening", and in "Children's Garden", done in watercolor. More formal vein marks "Pattern of Trees", clearly observed and soundly painted, and also "Cold Window" with plants in a bowl the centre of interest. Tenements, with a girl leaning out of a window in the foreground, figure in "August String Band", with the performers making music in the street. In "The Slum Book", which shows a little girl reading, she peopled the background with a variety of characters and types. Watercolor is the medium for some paintings of children—"Children in the Bath" and "Children" a free, spirited sketch. "Children with Water Wings" is a pastel. There is a good sense of movement in the mass of figures called "War Parade, New York", a vigorous watercolor, while that medium, with gouache and pastel, is employed in the striking impression, entitled "Skaters and Christmas Tree, Radio City" — a vivid, spontaneous performance. Free, economical line is employed in the effective chalk drawing, called "Pigeons", and "The Glass Cage of Birds", done in oils, is an interesting contrast. "Horses, Experimental Farm, Fredericton" is a broadly handled watercolor, and in the same medium is "Unit Office, Naval Hdqs., Ottawa", with a man seated at a desk and a woman clerk standing. A mass of figures, with soldiers promenading, is called "Ottawa, 1945", and there is a good swing to the marching uniformed girls in "Morning Parade".

(3)

GIRL IN FUR COLLAR, by Ernst Neumann, is a solid example of the work of this Montreal artist who is holding an exhibition of paintings, etchings and drawings in the Room of Contemporary Art at the Montreal Museum of Fine Arts.

The Star - February 18, 1950
(4)

"MISERERE ET GUERRE"

Set of Etchings on Exhibition At the Fine Arts Museum

By Robert Ayre

DURING the First World War, Vollard commissioned Georges Rouault to illustrate "Miserere et Guerre" by Andre Suares. In his recollections, the picture dealer and publisher airily says: "Rouault is engaged on two volumes that no collector's shelves can accommodate. They will have to be kept on lecterns." Between 1916 and 1918 and between 1920 and 1927 the artist labored prodigiously on his out-size plates and produced 57 of them. The books never appeared but the etchings were published separately. The set is now on view at the Fine Arts Museum, where it may be seen until the end of the month.

In the ordinary sense of the word, these great prints are not etchings at all. "I don't know what they will be called," Vollard reports Rouault as saying. "They give me a copperplate . . . I just dig into it." His original drawings were transferred to the copper by a photo-mechanical process; then he set to work with burin roulette, rasp, emery paper and acid to create his master-pieces.

The size of the prints, the massiveness of the forms, the strength and sweep of the heavy outlines, the intensity of the black and the luminosity of the white—all these are impressive, but the grandeur of the Miserere is more than greatness of technique: it is the grandeur of concept springing from the heart and mind, from the nobility, of the man who said: "I believe in suffering; with me it is not feigned; that is my only merit."

There are a few landscapes in the exhibition—a street lost in solitude and darkness; the mysterious country of "thirst and fear," that has only a glimmer of light; the war-shattered village with its contorted soldiers, entitled here "Mon doux pays, ou etes-vous?" and elsewhere listed as "Man is a wolf to man"; and "Chantez matines; le jour renait," in which the earth—or is it a human form?—struggles to awaken under the white disc of the sun. But Rouault finds his greatest expression of horror and pity in the features and bodies of men. In the face, the bent head, the stiff neck, the uplifted chin, he portrays, with terrible power, the whole range of human greed and stupidity, pride, suffering and grief. His symbols are few—the skeleton of death, the Crown of Thorns, the Cross.

When you look at Goya and Kaethe Kollwitz and Rouault, and look at the world today, you wonder if man will ever learn.

Next Thursday, Robert Tyler Davis, director of the Museum of Fine Arts, will deliver his inaugural public lecture as Professor of Fine Arts, McGill University. Time and place—Moyse Hall, 8.30. Subject — "The World of Art — Saints, Sinners and Citizens."

The Pegi Nicol MacLeod memorial exhibition of 25 oils and water colors and the Ernst Neumann one-man show open today in the Museum.

John W. Doscher, F.P.S.A., F.R.P.S., Raymond Caron, A.P.S.A., A.R.P.S., and J. W. J. Underhill, F.R.P.S. will be the jury for the Ninth Montreal International Salon of Photography, which will be held from March 10 to April 2.

The Star
February 21, 1950
(6)

Film to Be Shown At Museum of Fine Arts

A documentary motion picture entitled "Film and Reality" will be shown tomorrow at 8.15 p.m. at the Montreal Museum of Fine Arts. The public is invited. Visitors will also be able to see the new exhibitions of Pegi Nicol and Ernst Neumann as well as the series of large copper plate etchings of the Miserere by Rouault.

The Star
February 22nd
(7)

Inaugural Lecture

ROBERT TYLER DAVIS, professor of fine arts and chairman of the department at McGill University who will deliver his inaugural lecture in Moyse Hall at 8.30 p.m. tomorrow under the title "The World of Art—Saints, Sinners and Citizens."

The Gazette
February 18, 1950
(5)

Salon of Photography Set for Arts Museum

Presented by the Montreal Camera Club with the co-operation of the Montreal Museum of Fine Arts, the Ninth Montreal International Salon of Photography will be held in the Museum from March 10 to April 2. Walter F. Wood, chairman of the Salon, announces that the American judge on the jury will be John W. Doscher, F.P.S.A., F.R.P.S., the Canadian representative will be Raymond Caron, A.P.S.A., A.R.P.S., and J. W. J. Underell, F.R.P.S., well known in European circles of photography, will be a member.

The Gazette
February 25, 1950
(8)

New Assistant Named To Fine Arts Museum

Waterloo, Ont., Feb. 24. — (CP) — Edward Cleghorn, lecturer in fine arts, bursar and business manager at Waterloo College, has been appointed assistant to the director of the Montreal Museum of Fine Arts, it was learned today.

Mr. Cleghorn came to Waterloo from Montreal in 1943.

The Star - February 24, 1950
(9)

A CULTURAL BOMBSHELL

Barns Better Art Than Some Paintings, McGill Expert Says

PROF. ROBERT TYLER DAVIS, head of McGill University's fine arts department, who knows his art from A to Z, tossed a bombshell into local culture circles last night by admitting there was more art in the painting of some Quebec barns than in certain Canadian landscape paintings.

Speaking before an audience of art enthusiasts in Moyse Hall, Professor Davis declared that some of the barn artists showed more skill with the brush than their cultured counterpart.

Painters Not All Artists

"Many people make paintings, but to cover a canvas with oil paint has little to do with art," Professor Davis stated. 'The house painter also uses brushes and pigment, and one occasionally finds a house painter who is a real artist in his choice of color for the purpose, his feeling for the quality of the material, and his skill and sensibility in applying it.

"One has only to observe the superbly painted Quebec barns, with their delicate yet dense white walls and skillfully contrasted red-brown doors, to realize that house painting may be an art.

"There is far more art in these than in many of the insipidly sentimental and timidly imitative still-life and landscape paintings that are often exhibited, even, alas, in our own art museum.

"In the same sense, too, many meals are cooked but few enough of those we eat give us those satisfactions which we expect from a work of art. And so we could go into other fields of human activity, to make the difference between that which is done with sensibility and understanding and feeling, and that which is merely done."

Art is severe discipline and artists are not as many people conceive them, Professor Davis said. "In a world that becomes increasingly regimented people cherish the picture of the artists living a life of gay freedom. Well, I have known many artists. The majority of them live lives as well regulated as any on the faculty of this university.

"It is impossible to devote one's best energies to a hard and serious job of creative work and still

Barns Better

(Concluded from Page Three)

have enough time and strength left over for carousing in Bohemia."

Of commercial art, Professor Davis had this to say: "One might say that a commercial artist is simply one who gets paid regularly for his work, which is done on order, and thus he can fall into the category of saint or sinner, according to whether he follows his vision honestly or prostitutes his talent."

Professor Davis stated that universities have an important role to play in providing a suitable training ground for artists.

The university, he said, can offer a sound course of study in which the student will explore with intelligence and curiosity the world of nature and of man's activity, will train his visual faculties to a high degree of sensibility and be stimulated to some creative expression or perception which combines both intellect and emotion.

"We cannot think of art with strong emotional expression, but there is also an intellectual content in artistic expression. The artist has become more of a thinker without, in any way, losing his gift for putting the results of his thinking and feeling into compelling visual form."

Montreal, Professor Davis said, "is now recognized as the leader in art activities in this country. It is particularly blessed with a cosmopolitan citizenry who already feel the need of that humanizing example which can, and will, we hope, be provided by McGill's department of fine arts."

The Star - February 25, 1950
(10)

"Cold Window," by the late Pegi Nicol MacLeod, in the private collection of Miss Kathleen Fenwick, Ottawa, is included in the exhibition now on view at the Fine Arts Museum.

Star - March 1st (1)

Museum of Fine Arts To Show Two Films

The Montreal Museum of Fine Arts will show two films, "Night Train" and "Waverley Steps," at 8.15 p.m. tomorrow. Two exhibits of paintings by Canadians, the late Pegi Nicol, and Ernst Neumann, will be on view.

La Presse - 2 mars (2)

Musée des Beaux-Arts

—Le président et le conseil du Musée des Beaux-Arts de Montréal ont lancé des invitations pour l'ouverture de la 67e exposition annuelle qui aura lieu le lundi soir 13 mars. M. J.-O. Asselin, président du comité exécutif de la ville de Montréal, présidera.

Star - March 2nd (3)

Museum of Fine Arts Shows Two Films

The Montreal Museum of Fine Arts showed two films, "Night Train" and "Waverley Steps" last night. It was erroneously announced yesterday that this showing was to have taken place this evening. Two exhibits of paintings by Canadians, Ernest Neumann and the late Pegi Nicol, were on view.

Gazette - March 4th (4)

Alexander to Officiate

The official preview of the final exhibition of the season at the Montreal Museum of Fine Arts, "18th Century Art: France and England," will take place on Wednesday, April 26, at 9 p.m. His Excellency, The Governor General, The Viscount Alexander of Tunis, has graciously consented to open the exhibition.

Star - March 4th (5)

The preview of the 67th annual Spring Exhibition at the Museum of Fine Arts will take place on Monday evening, March 13. J. O. Asselin, Chairman of the Executive Committee, City of Montreal, will open the show.

Petit Journal - 5 mars 1950 (6)

MUSÉE DES BEAUX-ARTS

Le président et les membres du conseil du Musée des Beaux-Arts de Montréal recevront à l'occasion du vernissage du 67e salon annuel du printemps, le lundi soir, 13 mars. L'exposition sera inaugurée à neuf heures par M. J.-O. Asselin, président du comité exécutif de la Ville de Montréal.

Du cinéma au musée

Trois films seront projetés à la séance hebdomadaire du musée des Beaux-Arts, le mercredi 8, à 8 h. 15 : *North Sea, the Trawlers of Aberdeen*", réalisé par Calvacanti; *Private Life of the Gannets*, commenté par Julian Huxley; *Monkey into Man*, également commenté par Huxley.

Salon de photos

Des représentants de différents pays prendront part au neuvième salon annuel du Montreal Camera Club, du 11 mars au 2 avril, au musée des Beaux-Arts. Le vernissage, auquel les membres sont invités, aura lieu le vendredi, 10, à 8 h. 30.

La Presse - 4 mars 1950 (7)

Expositions durant mars

Le vernissage du 9e Salon annuel international de photographie, de Montréal, aura lieu vendredi, 10 du courant, à 8 h. 30 p.m., au Musée des Beaux-Arts. Au même endroit, le 22 mars, causerie sur la "Photographie contemporaine monochrome et en couleurs" par Me Raymand Caron, un des membres du jury du Salon de photographie.

Le 13 mars, vernissage du 67e Salon annuel du Prntemps. M. J.-O. Asselin, président du Comité exécutif de Montréal, ouvrira l'exposition, à 9 h., p.m. L'exposition se poursuivra du 14 mars au 9 avril. Un double jury a fait le choix des oeuvres composant ce Salon. Le jury no 1 était formé de Franklin Arbuckle, R.C.A., président, Ernest Cormier, R.C.A. et A. Sheriff Scott, R.C.A.; et le Jury no 2, de Stanley Cosgrove, président, Jacques G. de Tonnancour et Goodridge Roberts.

Le comité féminin du Musée présentera comme programme du mercredi soir, à 8 h. 15, le 8 mars, trois films: 1—"North Sea, the trawlers of Aberdeen" du fameux Harry Witt, film réalisé par Calvacanti; 2—"Private Life of the Gannets" avec commentaires de Julian Huxley; 3—"Monkey Into Man" également commenté par Julian Huxley.

Un film à long métrage sera montré, le 15 mars, à 8 h. précises: "Farrebique", un documentaire pastoral sur la vie frugale d'une famille paysanne du midi de la France. En français. Le 29 mars, à 8 h. précises, sera montré un autre film à long métrage: "La Belle et la Bête": film symbolique, macabre et surréaliste dirigé par Jean Cocteau; musique de Georges Auric et costumes et décors de Christian Bérard. En français. Une section est réservée aux membres jusqu'à 10 minutes avant la représentation.

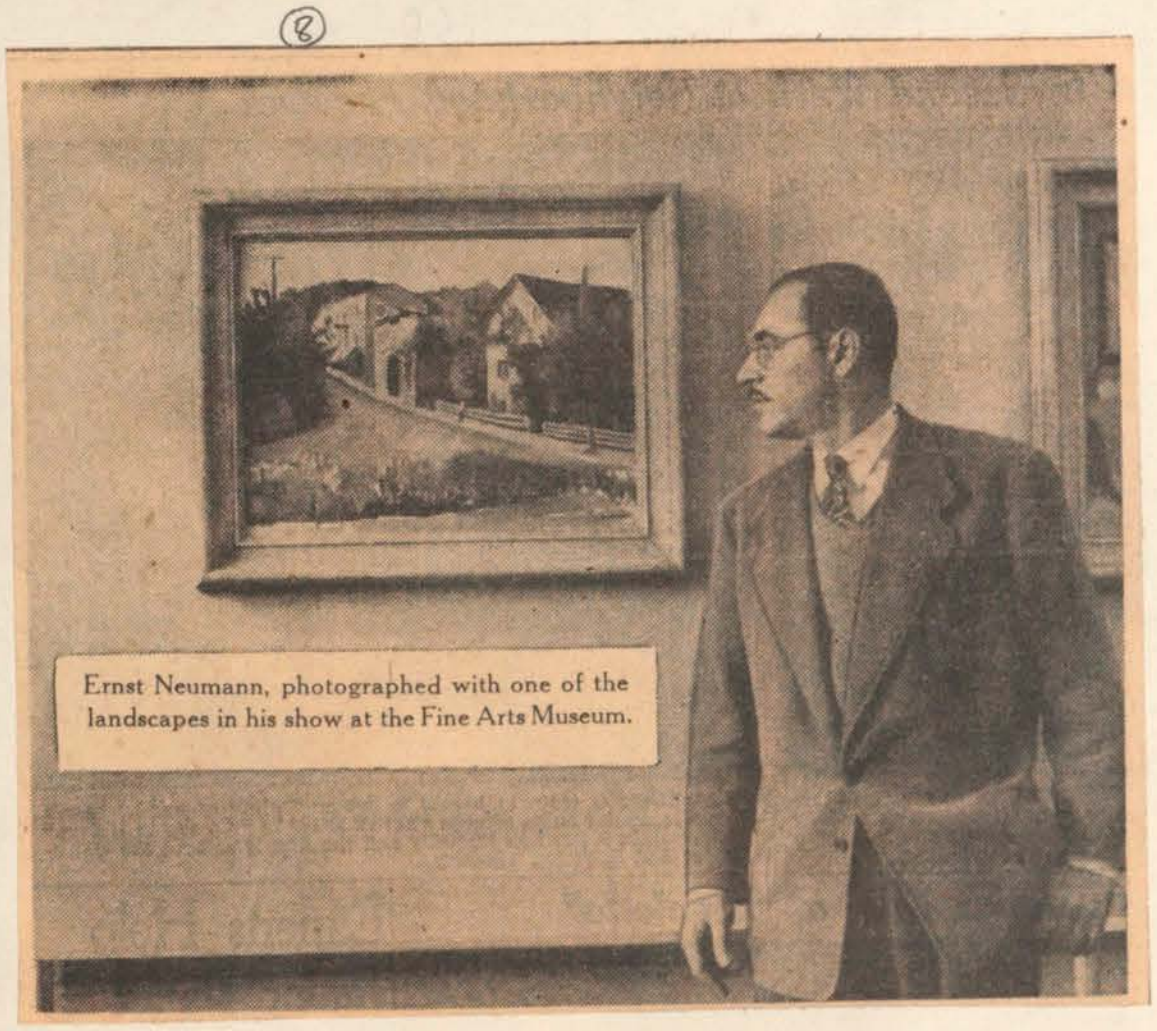
Le groupe d'étude des Membres et leur classe de peinture, tenue le mardi, au Centre d'Art, suspendront leurs activités pour l'année le 23 mars.

Le 24 mars, à 4 h. p.m. causerie sur le Salon du Printemps par le Dr Arthur Lismer.

L'ouverture officielle de la dernière exposition de la saison, "L'Art en France et en Angleterre au 18e siècle" aura lieu le mercredi 26 avril, à 9 hrs p.m. Son Excellence le gouverneur général le comte Alexander a gracieusement consenti à inaugurer cette exposition.

L'exposition d'art canadien contemporain qui s'est ouverte, à Toronto, hier soir, réunit les principales oeuvres des artistes du pays en peinture pastel, aquarelle, sculpture, arts graphiques et artisanat.

The Star - March 4th 1950 (8)



Ernst Neumann, photographed with one of the landscapes in his show at the Fine Arts Museum.

The Star - March 4th. 1950 (9)

Appeal, Charm of Pegi MacLeod Revived at Fine Arts Museum

By Robert Ayre

CANADA lost one of the most vital and individual of her younger painters when Pegi Nicol MacLeod died in New York a year ago. When she was alive, Pegi was alive all over. Her puckish, happy-go-lucky spirit went eagerly out to meet the world and she gave back as good as she got, in the witty response of her talk, her writing and her painting. Above all, in her painting for, as she used to say, she had to paint "or bust."

As you have seen in the exhibition in the Fine Arts Museum — and if you haven't seen it, tomorrow is your last chance — it was the swirl, the swarm and the color of life that appealed to Pegi. She loved the fecundity of it, the largesse, the growth and burgeoning; she loved to paint children in action; flowers, in gardens or in the market; birds; and people, crowds of people, jostling in the streets at parades, thronging tenement windows, rubber-necking at the skaters and the Christmas tree in Radio City. She painted what she saw and what she felt, not what she thought, and her feeling was love and joyous acceptance.

Other people might see the sordidness of the crowded city and preach sermons of social guilt and responsibility, but not Pegi. She was commissioned to paint an aspect of Canada in the war—the Women's Services — and not only did she paint from the women's point of view but she painted from Pegi's point of view. Even her portrait of a molecular physicist is gay, if not whimsical.

Like herself, her paintings are alive all over. She animated the whole surface with impetuous drawing. Whether in water color or oils, her works are like cartoons, painted with a large and generous gesture. She seemed to be always in a hurry. She had to catch life alive and get it down, alive, before it changed. Cutting great swathes out of the web if life, she shows it to us in all its teeming disorder. Sometimes, as in "Cold Window," reproduced on this page last week, she paused long enough to build a composition, and she could compose, but it was urgent, joyous life she wanted and the fun she got out of life lives after her.

Ernst Neumann

PEGI'S neighbor in the Contemporary Arts Room, the Montreal painter, Ernst Neumann, is entirely different. Primarily a portrait painter, he isolates the single face or figure, looks at it long and intently and reproduces it with sober discipline. No fantasies for him. The sitter is important and Neumann is more concerned with getting a likeness than with expressing his personal feelings. For observation and exact realization, look at the lithograph "Three Weeks Old". But there is more to it than the integrity of the portrait painter; there is the integrity of the painted, which carries authority, whether he works lightly and sketchily or more intensively. Note how well placed his heads are within the frame; how he avoids flashiness and trickery and slickness — common faults with portrait painters; how he maintains his singleness of purpose by rejecting distracting backgrounds. His handling of luminous flesh tones in "Study of a Young Woman" and "Back" is impressive. I liked particularly his nude "Girl at Mirror", for its tonal quality, its grace and ease. The virtues that make a good portrait and figure painter are not always the virtues you look for in a landscape painter, and although their modesty and quietness are appealing, and they are fresh enough, I missed the element of personality in Neumann's landscapes. Only one of his law courts etchings is shown. Some day we should see the whole series.

The Star March 7th 1950 (10)

Fine Arts Museum To Show Films

The Montreal Museum of Fine Arts will show a program of three films tomorrow night. "North Sea" is a documentary of the trawlers of Aberdeen made by the famous Harry Witt, and two nature documentaries, "Private Life of the Gannets," and "Monkey Into Man," both have commentaries by Julian Huxley.

The program starts at 8:15 p.m. in the Lecture Hall and is open to the public.

The Star March 11th 1950 (11)

Two Juries At Show

As has been the custom for some years, there are two juries for the Spring Show at the Museum of Fine Arts. With Franklin Arbuckle, R.C.A. as chairman. Jury I includes Ernest Cormier, R.C.A. and A. Sheriff Scott, R.C.A. The works of contributors considering themselves less orthodox are judged by Jury 2: Stanley Cosgrove, chairman; Jacques de Tonnancour and Goodridge Roberts. The show opens Monday night.

The ninth annual Montreal International Salon of Photography organized by the Montreal Camera Club, opened today. A week from Wednesday, (March 22), Raymond Caron A.R.P.S., A.P.S.A., a member of the jury of selection, will give an illustrated lecture on "Contemporary Photography in Color and Monochrome."

His Excellency the Governor General will open the "exhibition of the year"—"18th Century Art of France and England" — at the Fine Arts Museum on Wednesday, April 26th. Tickets are now being sold. Last year's "Monet to Matisse" exhibition cost the Museum $3,400 and brought in $3,700.

Gazette March 13th 1950 (12)

The president and council of the Museum of Fine Arts are holding a reception, this evening, when a preview of the Sixty-Seventh annual Spring Exhibition, being held in the galleries of the Museum, will be held.

Mr. J. O. Asselin, chairman of the Executive Committee of the City of Montreal, will officially open the exhibition.

The Star March 14th 1950 (13)

Museum Invites Public To See Film Tomorrow

The Montreal Museum of Fine Arts will present a full length film, "Farrrebique," a pastoral documentary of a thrifty peasant family in central France at 8 p.m. tomorrow. The picture has English titles, and is open to the public.

Also to be seen are the newly opened 67th annual Spring Exhibition, and the annual Montreal International Salon of Photography.

51a

102

The Gazette - March 11th 1950

(1)

ART

Salon of Photography At Fine Arts Museum

Interesting Work in Ninth International Organized by Montreal Camera Club

There is plenty to interest camera devotees in the slightly under 200 prints displayed in the Ninth Annual Montreal International Salon of Photography being held in the Lecture Hall of the Montreal Museum of Fine Arts. This exhibition, organized by the Montreal Camera Club, maintains the standard set in past years, is effectively arranged, and should attract a good attendance from today until April 2 when it closes. Total entrants numbered 133, while prints submitted ran to 500. Canada and the United States are the main contributors, the foreign entries being somewhat smaller than on some past occasions. The judges were J. W. Doscher, F.R.P.S., F.P.S.A., of South Woodstock, Vt., Raymond Caron, A.R.P.S., A.P.S.A., and J. W. J. Underell, F.R.P.S., both of Montreal

Contributions are characteristically varied — portraits, anecdotal pictures, flowers, animals, marines and landscapes at different seasons. Montrealers make a good showing, among them Raymond Caron with a graceful flower study of "Night Blooming Cereus," and three figure subjects which include "Model Mother", a seated woman with boy in a field; "Lehte", a striking young woman with an urn on her shoulder, and "S'Nero Augustus", which sounds a humorous note and shows a man in a toga with a scroll in his hand. Blossom Caron, A.R.P.S., A.P.S.A., has a fine atmospheric study in "Harrowing the Hill", with two men and a team of horses in a field beneath a spacious sky with clouds; "Marella" an attractive girl in a figured skirt, and a study of a sleeping boy in fancy dress, called "His Alter Ego". J. W. J. Underell in "7 a.m. Vista" shows a Laurentian lake seen from a height beyond a screen of birches, a work in which the shadows play a decorative part. Two girls in a swing boat, called "Up and Down" is another effective item. L. G. Rachiele, A.R.P.S., has a warm, sunny subject in "The Young Waltonites"—a boy on the bank of a wooded stream and another in a boat fishing, and furnishes contrast with "When Day Is Done", a white house, tall trees and a man walking a snowy road. George Nakash, F.R.P.S., has four portraits, including one of Prime Minister St. Laurent. Frank H. Hopkins, jr., has gone to the sea and "In Heading Out", shows a fisherman leaving a wharf in a light mist which partly obscures other craft at anchor. E. C. Lawson features a big cloud in his print of a house, barns and noble elm, called "Brief Encounter". Kathleen Capreol, besides a fine study of water lilies, shows a field with grain in stock, entitled "Kentish Harvest", and in "Midi", a French subject, shows a small book shop under an awning, with a white dog resting in the road—a print suggestive of comfortable warmth and calm. From the rest of Canada the offerings are good. Irvine Dawson, Victoria, B.C., sends "Frosty Morning", with locomotives in a railway yard, while Harry C. Waddle, Port Dover, Ont., in "The Barn, No. 1" shows the metal-roofed structure and trees under a spacious sky. P. Bentley, A.R.P.S., Vancouver, makes effective use of a towering building seen from an angle, and Colin Peter V. Forrest, Victoria, B.C., is decorative in "Sentinels"—bare tall trees smeared with snow. G. B. White, A.R.P.S., Port Colborne, Ont., in "The Investigator", shows a chickadee foraging on a spray of balsam bearing cones. Architectural subjects of an older day interest G. A. Driscoll, A.R.P.S., Quebec, and he has an effective print of sunlight and shadow with a standing Sister in "Ursuline Corridor". Arthur C. Ryan, Hamilton, Ont., sends a good study of eggs and a bowl, and Pauline Fiset, of Quebec, has a quaint portrait of a little girl, called "Niki". J. W. Galloway, A.R.P.S., Edmonton, in his group has good studies of Chinese.

William C. Day, Springfield, Ohio, shows harness racing at a county fair, and in "Sepia Toning", a man handling a print while a little boy holds his nose, has a work of human interest. There is a sense of swish to the silvery boughs in "March Wind", by C. P. R. Firth, Trappe, Md., and Herbert P. Hayden, Chicago, shows parked cars smothered in snow under street lights. Harvey W. Brown, A.R.P.S., A.P.S.A., Los Angeles, has fine types in "The Abbot", bearded and bronzed, and in "Undaunted", a farmer in a straw hat smoking a corncob pipe. "Lost Horizons", by Elmore C. Adams, A.P.S.A., shows a shack, a tank and distant hills under a cloudy sky, and R. R. La Pelle, A.P.S.A., Philadelphia, offers ice - encrusted branches, entitled "Filigree". Grace marks the spray of weigela by H. J. Ensenberger, Bloomington, Ill., who also sends "Frosty Brook", and "Whorled Affairs"—the last-named a group of snail shells. S. Watson, A.R.P.S., A.P.S.A., Buffalo, in "Lakefront" features grain boats moored alongside elevators, and in "Tank Pattern" is concerned with the play of light and shade. Howard S. Foote, New York, shows the rear of houses with clothes on lines in "Blue Monday", and Doris Martha Wheeler, A.P.S.A., Cleveland, Ohio, besides "Lengthening Shadows", with a woman and two children in a wooded country road, has a capital canal scene with buildings and bridges, entitled "Rising Mists".

Animal studies make a good group. W. H. Carr, New York, shows a cat with paw hooked to strike, called "Slugger"; Jack Wright, F.R.P.S., F.P.S.A., San Jose, Calif., in "So Sleepy", depicts two spaniel puppies—one drowsy and the other alert, and Louis A. Puggard, Detroit, whose "Friends" is reproduced on this page, also shows three alert kittens; "Tolerance"—a dog and cat, and "Mother Love", a spaniel pup tearing at its parent's mouth.

Carl Mansfield, A.P.S.A., Bloomingdale, Ohio, shows a white dog greeting its young master; two birds in a tree having an argument, called "Sez You", and "Coal Worker"—a man on a pile of fuel.

C. C. Ruchhoft, Cincinnati, offers "Conventionitis"—a woman on a flight of steps feeling a foot for blisters.

Rev. B. A. Little, Homer, N.Y., sends "A Picture Grows", which shows an artist painting on a wharf, and also a good study of sand, foam and clouds, entitled "Lake Shore".

There is also an interesting group of prints in color, with figures, flowers, fruits and vegetables as subjects.

Spring Show Opening

Monday night at 9 o'clock will mark the opening and invitation preview of the 67th Annual Spring Exhibition in the galleries of the Montreal Museum of Fine Arts. Selections were made by two juries. Jury No. 1 was composed of Franklin Arbuckle, R.C.A., chairman, Ernest Cormier, R.C.A., and Adam Sherriff Scott, R.C.A., and Stanley Cosgrove, chairman, Jacques de Tonnancour and Goodridge Roberts formed Jury No. 2. The show lasts until April 9.

La Presse - 14 mars 1950

(4)

Des artistes indépendants manifestent au 67e Salon

Une variété presque déconcertante fait de l'exposition du Printemps une présentation fort éclectique. — Incident piquant.

Les querelles d'idées ont toujours passionné les artistes!

Le brillant événement mondain que constituait, hier soir, au Musée des Beaux-Arts, le vernissage du 67e Salon du Printemps, où étaient représentées les tendances picturales les plus diverses, a été marqué par une parade pittoresque de peintures d'avant-garde, apparemment non satisfaits du verdict du jury.

Semblables à des piqueteurs, ces jeunes peintres, parmi lesquels on reconnaissait plusieurs sympathisants du groupe "automatisme", se sont promenés silencieusement en portant des affiches sur lesquelles on lisait des badineries à l'égard des membres du jury, conçues en ces termes: "Poor Goodridge Tire", "Nous voulons un jury indépendant", "Pas un jury de carême", ainsi que d'autres badineries à l'égard des membres du jury.

Au nombre des mécontents on remarquait plusieurs admirateurs de l'oeuvre du sculpteur Roussil, dont une des statues, après avoir fait l'objet d'une vive controverse au sein du public de la métropole a été refusée par le jury non pas pour des raisons de bienséance, mais pour son esthétique.

Brève manifestation de protestation

Les manifestants, toutefois, n'ont pu protester autant qu'ils l'auraient désiré; les gardiens des salles du Musée, à la faveur de l'encombrement du public s'empressant de déchirer leurs écriteaux. Cette manifestation se termina dans l'hilarité générale et la bonne humeur de l'assistance, laquelle s'accrut considérablement, lorsque M. J.-O. Asselin, le président du comité exécutif, eut annoncé que la ville de Montréal portait à $10,000, sa subvention au Musée, pour l'année 1950.

C'est le major général E. de B. Panet, l'un des vice-présidents du Musée des Beaux-Arts, qui a présentée M. Asselin à l'asistance.

M. Panet déplore au début de son allocution que les membres de l'association du Musée des Beaux-Arts ne soient que 2,100. Ce nombre est trop petit lorsqu'on considère que cette institution est située dans une ville d'une population de près de deux millions d'habitants. Le major général relève, toutefois, que le nombre de ceux qui visitent le Musée a été considérablement augmenté depuis une dizaine d'années.

Généreuse contribution municipale

Une foule de gens aujourd'hui suivent les expositions artistiques et se rendent au Musée, chaque dimanche, jour où l'entrée est libre. Le vice-président Panet apprécie beaucoup ce qu'ont fait jusqu'ici les autorités municipales et les remercie pour leur généreuse contribution annuelle.

M. J.-O. Asselin s'est ménagé un fort succès en rappelant que la ville de Montréal avait débuté, en 1946, par une subvention de $1,000, pour l'augmenter ensuite graduellement d'année en année, et arriver au don de $5,000, en 1949. Le président du comité exécutif a été fort applaudi lorsqu'il annonça que la subvention de la ville serait de $10,000 pour 1950.

Les 160 oeuvres acceptées au Salon du Printemps, ont été distribuées dans quatre salles. Comme les années précédentes, il y avait deux jurys de sorte que toutes les tendances ont été représentées. On sait que plusieurs centaines d'envois ont été refusés.

Un premier jury était composé de MM. Franklin Arbuckle, R.C.A., président; Ernest Cormier, R.C.A.; et A. Sherriff Scott, R.C.A. Le deuxième comprenait: MM. Stanley Cosgrove, président; Jacques de Tonnancour et Goodridge Roberts.

Les gagnants

Les prix Jessie Dow comprenant chacun $150, ont été octroyés comme ceci. La toile de M. Pierre Petel, intitulée "Excursion dans les îles Mingan", a obtenu le prix du jury No 1, et celle de Mme Jeanne Rhéaume, comportant une nature morte a obtenu le prix du jury No 2.

Les juges n'ont pas accordé les deux prix Dow, destinés aux deux meilleures aquarelles. L'exposition est fort éclectique. La variété des sujets est presque déconcertante.

On compte des représentants de l'art le plus radical, et aucun art "avancé" n'a été exclu. Les tendances les plus diverses figurent au 67e Salon du Printemps.

The Star

(2) March 14, 1950

Museum Invites Public To See Film Tomorrow

The Montreal Museum of Fine Arts will present a full length film, "Farrrebique," a pastoral documentary of a thrifty peasant family in central France at 8 p.m. tomorrow. The picture has English titles, and is open to the public.

Also to be seen are the newly opened 67th annual Spring Exhibition, and the annual Montreal International Salon of Photography.

The Gazette - March 11, 1950

(3)

FRIENDS, by Louis A. Puggard, of Detroit, being shown in the Ninth Montreal International Salon of Photography, organized by the Montreal Camera Club, being held in the Lecture Hall of the Montreal Museum of Fine Arts. The exhibition lasts until April 2.

The Star,
March 14, 1950

Distinguished Guests Attend Opening of Spring Exhibition

The annual Spring Exhibition of Canadian Art was formally opened last night by **J. O. ASSELIN**, chairman of the city Executive Committee, before a gathering of distinguished guests in the Museum of Fine Arts, Sherbrooke street. In this Star picture are seen, left to right: **MRS. MOSTYN LEWIS, MRS. E. deB. PANET, ARTHUR BROWNING, MRS. J. O. ASSELIN**, Mr. Asselin, **MRS. CHARLES MARTIN, MAJOR.-GEN. E. deB. PANET, C.M.G., D.S.O.**, and **MOSTYN LEWIS.**

The Gazette
March 14, 1950

(1)

City to Contribute $10,000 For Museum of Fine Arts

THE City of Montreal will contribute $10,000 this year to the Montreal Museum of Fine Arts, which is double last year's contribution, J. O. Asselin, chairman of the city Executive Committee, said last night as he officially opened the Annual Spring Exhibition of Canadian Art.

The exhibition, which is being held at the Sherbrooke street gallery will remain open until April 9.

"During recent years the City of Montreal has taken a keen interest in the work of the Montreal Museum of Fine Arts," Mr. Asselin said. "In 1946 we made a contribution of $1,000. In 1947 it was raised to $1,500; in 1948 to $2,000 and in 1949 to $5,000. I am prepared to say tonight that the 1950-51 contribution will be doubled."

The announcement was accorded hearty applause by the large number of guests at the formal opening.

Members Congratulated

Mr. Asselin said that he was pleased to be representing the city at the ceremony and brought the greetings of the mayor and his colleagues of the civic administration. He congratulated the Museum of Fine Arts, its president, F. Cleveland Morgan, its members and all those associated with the organizing and arranging of such a worthwhile event.

"To me," Mr. Asselin said, "an occasion such as this is one for stock-taking. Not individual or business stock-taking but stock-taking of the wealth and reservoir of our human and spiritual resources, of our cultural and artistic heritage and its ongoing development and creativity. For unless we are rich in the things of the spirit, and no matter how great our material wealth may be, we are poor in the things that go to make up the finer expressions of life.

"The evidence about us tonight is a vivid demonstration of the vitality and productivity of the Canadian spirit. There is little to suggest that we are an inhibited and frustrated people. Or, that we look longingly back into some remote historical period trying to recapture a former greatness now passed away.

"No, indeed! What we see displayed on these walls is, for the most part, a reaching out through the symbolism of art towards a finer tomorrow rather than a melancholy sigh for some redolent past. Canadian art and the Canadian artist as expressed in these paintings and drawings and sculpture here tonight is one of the surest signs that this youthful nation of ours has its best days before it.

"I feel confident that I am expressing the feelings of everyone here tonight when I say that as long as Canadian artists can feel within themselves the impulse to capture Canadian scenes and Canadian moods and the Canadian people in the color, form and spirit with which most of these paintings and drawings and sculpture have been conceived, that we need have no fear that this nation of ours is creatively decadent or morosely restricted by any foreboding sense of national doom."

City Thanked

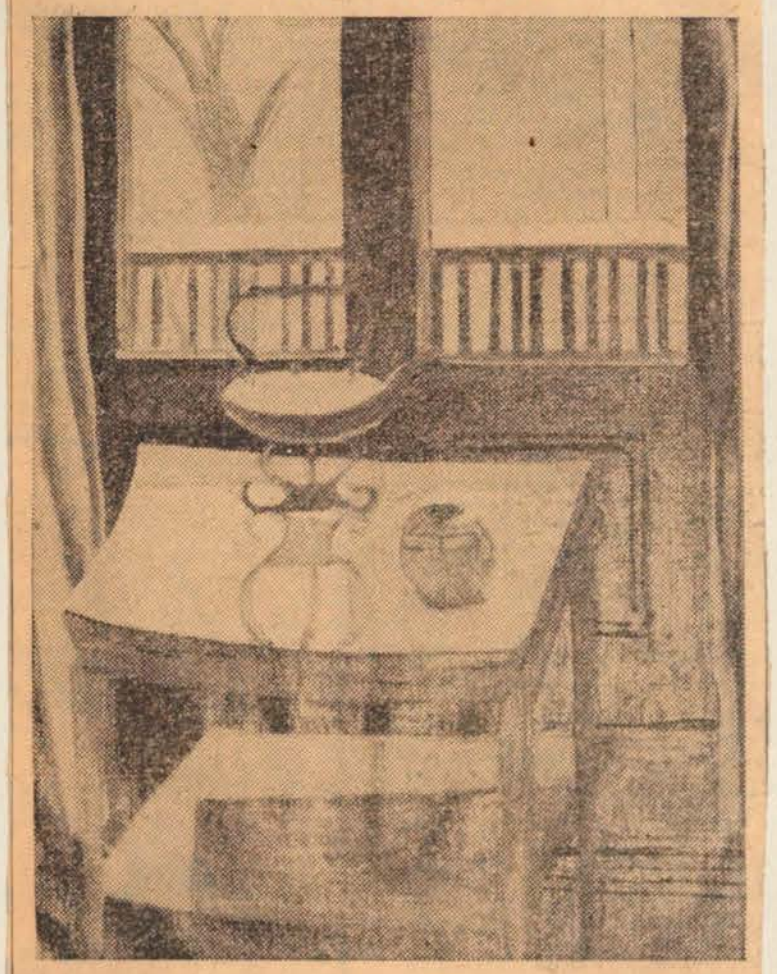
Major-Gen. E. deB. Panet, C.M.G., D.S.O., a member of the council of the Montreal Art Museum, introduced Mr. Asselin and also thanked him for the city's aid in support of the institution.

The public may view the exhibition from 10 a.m. to 5 p.m. daily except Wednesdays and Sundays when the hours are 7.30 p.m. to 10 p.m. on the former day and 2 p.m. to 5 p.m. on the latter. Included in the exhibition is a large display of photographs.

La Presse - 14 mars 1950

(2)

Toile titulaire du prix Dow



L'ouverture officielle du Salon du Printemps qui s'est déroulée, hier soir, au Musée des Beaux-Arts, réunissait une assistance mondaine très brillante. Au cours de la cérémonie, deux des prix Dow n'ont été décernés que pour la peinture seulement, les jurys n'ayant pas octroyé ceux destinés à l'aquarelle. Dans la vignette ci-haut, on a en blanc et noir, une toile de Mme Jeanne Rhéaume, comportant une nature morte qui a obtenu les suffrages du jury No 2, et l'un des prix Dow. (cliché LA PRESSE).

(3)

(Gazette Photo)

AGGRIEVED ARTISTS: Proceedings opening the 67th Annual Spring Exhibition of the Montreal Museum of Fine Arts were slightly disrupted last night when a group of young artists, critical because some of their work was not shown, displayed placards. Left, a placard demands an "independant" jury. Right, a practically untranslatable effort derogatory to the jurors.

Fine Arts Museum Grant Raised; Aspirants Up in Arms at Opener

(See also page 14.)

The Montreal Museum of Fine Arts last night received a nice bouquet from the City of Montreal and at the same time a couple of brickbats from aggrieved young artists.

The bouquet came when J. O. Asselin, chairman of the executive committee of the city council, announced as he formally opened the 67th Annual Spring Exhibition of the museum, that the city would give $10,000 to the museum this year instead of the $5,000 it had given last year.

He hinted that if all went well, the city might consider upping the grant next year to $20,000.

The brickbats came as a group of young men and girls caused a minor sensation at the dignified opening proceedings by displaying placards strongly critical of the artistic taste and technical competence of the juries which had selected the works exhibited.

One young chap, sporting a brave if somewhat wispy beard, said the protestants were angry because the juries had turned down some of their work.

He said he was an "automotist" — that at least is the way it came through in all the excitement — and considered the juries very remiss in not having included any examples of this school of art.

An automotist, he explained, just sort of lets his brush wander its own sweet way over the canvas and has no patience with artists who try to "paint" in the ordinary way.

Mr. Asselin said in his address opening the exhibition that the works displayed showed that Canadians were not "an inhibited or frustrated people" and were certainly not "trying to recapture the past."

Canadians, he said, were "reaching for tomorrow . . . with . . . our best days before us and no sense of national doom."

The City of Montreal, he said, was happy to contribute some financial support to so valuable an institution as the Museum of Fine Arts.

He said that the first contribution made by the city was in 1946 when the sum given was $1,000. Each year after saw some increase the total being $5,000 in 1949.

52a (104)

The Gazette - March 14, 1950 (1)

67th Annual Spring Exhibition Opens at Museum of Fine Arts

An encouraging number of artists from distant points have contributed to the 67th Annual Spring Exhibition of the Montreal Museum of Fine Arts, which opened with a preview last night, the usual strong local representation making a collection which occupies four of the upper galleries. The two-jury system has been followed, and the differing view points expressed in paint should appeal to differing tastes.

Prize awards in oils are announced as follows:

Jury No. 1. "Excursion dans les Iles Mignan", by Pierre Petel, Wrightville, Hull, Que., showing odd rock formations, figures on a beach, moored launch and sea under a cloudy sky.

Jury No. 2. "Nature Morte", by Jeanne Rheaume, Westmount, showing objects on a table near a window, a sincere and competent work

Both juries made no awards for watercolors.

R. W. Pilot, R.C.A., has an impressive solidly painted aspect of passing winter in "Cape Diamond, Quebec", with a row of buildings edging the road beneath the height, the floe-dotted river and distant Levis. Freedom and sound color values mark his "Still Life, Flowers". Harold Beament, R.C.A., paints an Eskimo woman with children against the sky, called "On the Headland", which reveals his knowledge of these northern natives. Adrien Hebert, R.C.A., in "La Forge", shows men engaged at the fire, anvils, and pallid light coming through the window, while Lorne Bouchard, A.R.C.A., sends "Interior, Mape Sugar Cabin", in which men work at steaming tanks. Marc A. Fortin, A.R.C.A., has a typically broad painting of an old building, done in Quebec, and Franceso Iacurto, A.R.C.A., in "Farmer, Ile d'Orleans" paints his subject in straw hat and blue smock, backed by a river and hills. Rita Mount, A.R.C.A., has a typical painting of houses and moored fishing boats done at Anse a Beaufils, and T. R. MacDonald, A.R.C.A., Hamilton, sends "Brenda", a seated girl in red blouse and blue slacks, and "Two Dancers", marked by his typical attention to drawing. Hal Ross Perrigard, A.R.C.A., is decorative in his painting of trees, snow-covered rocks and glimpse of fast water, called "Down in the Magog Gorge", and precise treatment characterize "Cote Labadie, Levis", and "Westmount, Que.", by F. B. Taylor, A.R.C.A. Frances-Anne Johnston, A.R.C.A., in "Great-Grandfather's Chair" adds a bowl of zinnias on the seat. Hortense M. Gordon, A.R.C.A., Hamilton, sends an abstract work called "Interior, In Space", and Peter Sheppard, A.R.C.A., Toronto, paints two horses in rough land under a threatening sky, called "Coming Storm". Tom Roberts, A.R.C.A., Port Credit, Ont., has fresh, bright color in buildings and pool, entitled "Below Streetsville", and records a sunlit house, trees, and rising country in "March, Mt Nemo". Heavy waves breaking on solid rocks, a work of strength and inovement, is the entry of Peter Ewart, Vancouver. Nature is in calmer mood in the figure group by Fred Finley, Toronto, called "Fijians with Coral", and Evan MacDonald, Guelph, paints "Flora Rocks", with woman and child paddling in a stream, on a sunny summer day. James McCorkindale sends "Gloucester Boats" — wharf, building, water craft and reflections on a fair day, and Rene Richard has a typical work of houses and headlands, done at Baie St. Paul. Joseph Purcell is clean and direct in "Street in Dartmouth, N.S.", and Vivian Walker has a work of quiet mood and engaging color in her painting of water and trees, entitled "The Old Quarry, Ile Perrot, Que." By Emile Lemieux are two sincere still-lifes—"Blue Flowered Plate" and "French Horn".

In portraiture, Lilias Torrance Newton, R.C.A., is represented by a dignified painting of C. G. Heward, K.C., in professional gown, and A. Sherriff Scott, R.C.A., sends "Portrait of Monica," the comely, dark-haired sitter wearing a figured dress and looking much at ease. Robin Watt is represented by a portrait of Geoffrey Hedges, and also sends a capably painted still life. Broadly handled is "Maureen", by Freda Pemberton Smith, while Adelaide Webster has Mrs. J. Willis Jones as a subject. Oscar de Lall, A.R.C.A., is effective in his portrait of Mrs. L. Lehan, and Audrey M. MacDermot contributes "Gwinnie". Mrs. Don Oland, by Anna de Romer, is a striking watercolor.

There is much attractive work in watercolor. Henry Simpkins, A. R. C. A., in "Wet Day" shows a horse and buggy on a hilly road, barns and mountains almost obscured by heavy clouds. John Collins, besides a convincingly handled "Rainy Road, Tadoussac", has a good subject in "November Freeze-Up" showing lockgates on Lachine canal with grain elevators in the background, both washy and free in treatment. Leslie Coppold has typically detailed works in "Tree and Silo" and "Mountain", while breadth marks "Shore Line, Ottawa River", a winter scene, by Gerald Trottier, Ottawa. Geraldine Major has a good painting of houses and roof-tops in her entry called "Montreal", and Pierre Cochand, Ste. Marguerite Station, is direct and free in two shipping subjects. Free handling also mark "Country Lane, Stanstead", by Avis S. Fyshe; "Chinatown, Vancouver", by John Ellison, and "'Thione' Homeward Bound", by P. Roy Wilson.

In the galleries holding the choices of Jury No. 2 there is plenty that will cause discussion. The aim of many works is not clear, but in this section there is a solid representative work by Aleksander Bercovitch, who sends a painting of a young Negress against a green background By Stanley Cosgrove are "Winter", a wood interior, and "Woman with Brown Dress." Edith Bouchard, Baie St. Paul, has a kitchen interior with stove, and Amy Gibb revels in greens in "Country Scene". Louis Muhlstock shows street and buildings in "View From a Ste. Famille Window"; Beatrice Newell, Farnham, is effective in "Across the Tracks", as is Samuel Sarner in "First Snow". Goodridge Roberts has a confidently painted landscape, called "Toward Evening", and "Young Fir Trees", in watercolor, the latter medium being employed for "Mountain and Hills" by Donald Barrett; "Landscape, St. Adolphe de Howard" by Louise Cass, and "Calm Bay" by Jack Beder.

Others exhibiting are: Jean-Marc Blier, Hesill Boultbee, Aileen Cherry, Ruth Dingle, Kathleen Duggan, Abe Goldberg, Kenneth Holmden, V. Matthews Irving, Swansea, Ont., Patriik Roy Haldorsen, John C. Little, D. Harris McLarren, Harold Noble, Toronto; Gordon Pfeiffer, H. Leslie Smith, Gentile Tondino, Hilda Van Stockum, Alan Leighton Wilkinson, LeRoy Zwicker, Halifax; Edwy F. Cooke, Toronto; Nellie Keillor, Sudbury, Ont.; Clark McDougall, St. Thomas, Ont.; Jane Van Every, Kitchener, Ont.; Leon Vart, John F. Barry, Toronto; Henriette Fauteux, Nicholas Hornyansky, A.R.C.A., Toronto; Ruth Perry-Hamilton, W. J. Wood, Midland, Ont.; John Locke Bradford, Hunt's Point, N.S.; Elizabeth Bradford Holbrook, Hamilton, H. McRae Miller, A.R.C.A., Ellen Neel, Vancouver; Harold Pfeiffer, William Walton Armstrong, Marion Aronson, Donald Barrett, Paul Vanier Beaulieu, Leon Bellefleur, Herman Blaser, Paul-Emile Borduas, Saint Hilaire East; Fritz Brandtner, Leo Brisset, Helene Clark, Albert Dumouchel, Suzanna Duquet, Paterson Ewen, Ludwig Flancer, Denyse Gadbois, Pierre Garneau, Andre Jasmin, William Kinnis, Pierrette La Rocque, Alenandra Luke, Vern Lynn, Archie MacDonald, Jack Markell, Carmen William Martucci, Jean McEwen, George de Niverville, Nathalie Petrik, Joseph Prezament, M. Reinblatt, John M. Reynolds, Ann Rosengarten, George J. Rosengarten, Marian Scott, Jacques de Tonnancour, Lyn White, Maciej Babinski, Ghitta Caiserman, Elson Grier, Leo Henry, Jean-Paul Jerome, William G. Kinnis, Ethel P. McNaughton, David R. Pollock, Philip Surrey, Sylvia Tait, Anne Kahane and Henri Telfer.

Gazette March 15, 1950 (2)

Showing French Film

This evening the Montreal Museum of Fine Arts will present a full length film, "Farrebique," a pastoral documentary of a thrifty peasant family in central France. The picture has English titles, is open to the public, and will begin promptly at 8 o'clock.

The Gazette - March 15, 1950 (3)

MUSEUM'S PUBLIC SERVICE RECOGNIZED

The increasingly vital service being rendered the community by the Montreal Museum of Fine Arts has won recognition in the announcement by Mr. J. O. Asselin, chairman of the city's Executive Council, that the city's contribution has been doubled.

This year's grant of $10,000 may seem moderate in terms of the Museum's services and needs. But it marks a notable further stage in the enlarged recognition of the Museum's claims to assistance. The first contribution by the city was the sum of $1,000 made in 1946. Year by year the grant has been increased, until last year it amounted to $5,000. This year's grant of $10,000 is greater than the total of all grants since 1946.

The Museum has had a long and honorable record of public service. But more recently it has shown a new energy, and a greater determination to prove the main usefulness of such an institution—its ability to arouse and stimulate public interest in art. This has been accomplished by various means, notably by increasing the quality of the permanent collections, by enlarging the scope of the special exhibitions and by offering special programs on Wednesday evenings.

It may be hoped that the increased grant from the city is only one sign of a broadening public support to equal the Museum's broadened public service.

Le Canada - 17 mars 1950 (4)

Montréal apprécie son Musée des Beaux-arts

Tous ceux qui ont à coeur le mouvement artistique dans la métropole apprendront avec plaisir que le Conseil exécutif de la ville a décidé de doubler le chiffre de la subvention au Musée des Beaux-Arts. On ne saurait mieux reconnaître les services croissants que cette institution rend à Montréal dans le domaine culturel.

La somme de $10,000 que va recevoir cette année notre Musée peut paraître modérée, si l'on songe à l'importance de l'oeuvre et à ses besoins pour être à la hauteur de sa tâche éducatrice ; mais elle marque une nouvelle étape intéressante dans la reconnaissance du principe de l'aide officielle. Il ne faut pas oublier que la première subvention municipale remonte seulement à 1946 et qu'elle fut des plus modeste: un millier de dollars. Mais d'année en année nous l'avons vue augmenter, pour atteindre $5,000 l'an dernier. L'octroi actuel de $10,000 dépasse le total de toutes les subventions accordées depuis 1946.

Le Musée de Montréal a de longs et honorables états de service. Comme toutes les institutions de ce genre, il a pu avoir des moments de léthargie et prêter le flanc à de justes critiques ; mais c'est un magnifique renouveau qu'il connait depuis quelque temps. Tous ceux qui se tiennent en contact avec la galerie d'art de la rue Sherbrooke sont unanimes à apprécier les heureux changements accomplis. On y a mis en valeur des oeuvres jusque là reléguées dans l'ombre ; les collections permanentes s'enrichissent constamment et les expositions spéciales y sont de plus en plus intéressantes. Surtout, le côté éducatif a été mis en relief et les soirées du mercredi, en particulier, sont une innovation digne de tous les éloges.

Dans un passé qui ne remonte pas très loin, on a pu faire à notre Musée le reproche mérité de ne pas accorder l'attention voulue à la culture française et à l'art français dans une ville comme Montréal, en grande majorité française. Cet état de choses n'existe plus et la nouvelle direction s'efforce, par tous les moyens, de donner pleine satisfaction à notre élément. Peut-être notre population ne s'en est-elle pas suffisamment rendu compte encore. Elle devrait avoir à coeur d'y répondre en mettant à profit les facilités qui lui sont offertes de s'initier aux beautés de l'art.

La Presse 18 mars 1950 (5)

Le prix Dow

M. Pierre Petel, de l'office du film, à Ottawa, est le titulaire du prix du jury No 1, du Salon du printemps, pour sa toile "Excursion dans les Iles Mingan", empreinte d'une belle originalité et traitée avec un large et habile métier. — (photo Albert Dumas).

Gazette March 21st 1950 (6)

Canadian Art to Be Analyzed by Curator

Characteristics of contemporary Canadian art will be the theme of an address to be given by Dr. R. H. Hubbard, curator of Canadian art in the National Gallery of Canada, at the Montreal Museum of Fine Arts, Friday at 8.30 p.m.

Dr. Hubbard will speak under the auspices of the Federation of Canadian Artists. He has written on early French-Canadian art and contributed to art journals and historical reviews.

Prior to becoming curator in the National Gallery, Dr. Hubbard was a lecturer at University of Kansas, McMaster University, Carlton College and University of Toronto.

Le Petit Journal - 19 mars 1950 (7)

La semaine qui s'est terminée hier, samedi, a été l'une des plus fertiles dans les annales artistiques de Montréal. Deux événements ont particulièrement retenu l'attention des amateurs: la clôture du festival d'art dramatique, à l'hôtel Windsor, et l'ouverture du 67e salon annuel du printemps, au musée des Beaux-Arts.

Les deux autres photos ont été prises lundi, au musée des Beaux-Arts, où une vingtaine de peintres refusés par le jury, ont vigoureusement manifesté leur mécontentement en faisant du piquetage devant les nombreux invités. Une atmosphère de barricades régnait à cette occasion. Les manifestants, au nombre desquels on remarquait des automatistes et des représentants d'autres tendances, comme le sculpteur Robert Roussil, n'ont toutefois montré aucune agressivité puérile. Ils se sont contentés de laisser parler leurs affiches, à la grande consternation des surveillants. Le cliché d'extrême gauche indique qu'elles n'étaient pas tendres à l'égard du jury, composé des peintres Stanley Cosgrove, Jacques de Tonnancour et Goodridge Roberts. Les "rebelles", qui ont inauguré vendredi leur propre exposition, à 2035, rue Mansfield, les accusent "d'arrivisme bourgeois, incompatible avec les aspirations du peuple". Notons cependant que les jeunes hommes figurant ci-haut n'ont pas participé au piquetage, bien qu'ils semblaient sympathiques aux manifestants. Au centre, ce sont les invités d'honneur qui prennent une minute de détente après le départ des "rebelles"; de gauche à droite, Robert Tyler Davis, directeur du musée; Mme J.-O. Asselin; le major général E. de B. Panet; M. Asselin, président du comité exécutif de la cité de Montréal, et Mme E. de B. Panet.

En visitant l'exposition du Salon du Printemps

La Presse
18 mars 1950

Nos artistes s'éloignent trop des préoccupations sociales. La peinture canadienne ne semble pas se préoccuper de traduire, de suggérer tout au moins, quelques caractéristiques de notre époque.

Rien ne laisse voir, au Salon du Printemps, que nos peintres appartiennent à une collectivité. Pas une ombre d'allusion aux problèmes des temps présents, aucune préoccupation d'interpréter sur le plan pictural les nouveaux aspects de notre vie difficile d'après-guerre.

On a même cessé de parler des conséquences du récent conflit mondial et des bouleversements sociaux qui ont suivi, et ont laissé une empreinte terrifiante sur la peinture des autres peuples, dont quelques oeuvres, montrées à la récente exposition d'art contemporain, reproduisaient dans toute leur horreur de véritables visions de cauchemar, portant encore la frappe des violentes scènes de bombardements et des émotions pathétiques, ressenties dans les abris contre les bombes.

Le bon peintre ne doit-il pas traduire le spectacle de son époque ! Peut-être notre peuple privilégié a-t-il été privé des épreuves créatrices des oeuvres fortes, en évitant les angoisses, inquiétudes et souffrances des nations belligérantes? En présence des difficultés actuelles peut-être veut-on se ménager une évasion ou se créer une coquille de protection?

Diverses tendances se manifestent, à l'heure présente, dans les peintures française, anglaise et américaine. Quelle orientation pouvons-nous enregistrer chez vous? Quelles tendances relever dans cette myriade d'oeuvres individuelles présentées au Salon du Printemps, et dont quelques-unes sont originales et brillantes, mais nullement transcendantes?

Nos tendances, elles sont bien tranchées! Elles bifurquent vers les jurys No 1 et No 2. Puissent un jour, ces deux organismes se fusionner en un seul, si nos peintres parvenaient à se placer au-dessus des écoles pour ne considérer que la beauté des oeuvres exposées!

Qu'un peintre ait des tendances académiques, abstraites ou concrètes, cela devrait importer peu, s'il crée de la beauté. Qu'il soit académique, abstrait ou figuratif, il a le droit de peindre, tout autant que n'importe qui, s'il produit de belles choses.

Passant à un autre domaine, il est malheureux de constater que l'apport canadien-français à l'exposition est, de toute évidence, beaucoup trop indigent. La raison de cette insuffisance est simple. Trop peu de nos jeunes persistent dans cette carrière. Ne recevant aucun encouragement ni du public ni des classes dirigeantes, nos jeunes gens triment durant quelque temps, puis se lancent dans une autre voie.

Un premier coup d'oeil sur le Salon du Printemps nous révèle que les membres de l'Académie royale ont été nombreux à soumettre des toiles au jury no 1. Les salles relevant de ce jury sont pour ainsi dire "royalement" décorées.

Parmi les portraits, présentés dans la section du premier jury, trois retiennent l'attention pour leur vie et leur facture expressive: Me C. G. Heward, C.R., par L. Torrance Newton; un fermier de l'Ile d'Orléans, par Francesco Iacurto; et un portrait de femme par T. R. MacDonald.

Mme Freda Pemberton Smith nous présente une "Maureen", toute de fraîcheur, et dessinée d'un trait nerveux. Son pinceau est impulsif et crée une atmosphère vivante autour de son personnage. "Monique" maintient à Sherriff Scott sa popularité justifiée.

Passant aux paysages, on constate que Marc-Aurèle Fortin conserve son genre et sa personnalité, traduisant toujours quelque chose d'intéressant. E. W. Pilot décrit avec son métier habituel un hiver, à Québec. Pierre Pétel a sans doute décroché l'un des prix Dow par l'originalité du paysage qu'il présente au Salon: "Excursion dans les îles Mingan". Dans un métier large le jeune peintre décrit un panorama austère, où des rochers ont l'aspect de torses de femmes.

A. L. Wilkinson traduit de façon très expressive, au moyen d'un coucher de soleil, les misères du pays des pêcheurs. Leslie H. Smith brosse également un paysage qui nous donne une saisissante impression de solitude et de pauvreté, alors que Peter Sheppard rend de façon très naturelle l'approche d'une tempête, laissant à René Richard le soin de nous parler de Baie Saint-Paul. Un "Port indien", de LeRoy Zwicker, est aussi à signaler au nombre des paysages.

Parmi les scènes d'intérieur, on remarque une forge ancienne d'Adrien Hébert, traitée d'une façon fort habile. Une nature-morte de Frances-Anne Johnston attire l'attention par son coloris vif et savant.

Bien que les jurys n'aient pas jugé bon de décerner les prix pour l'aquarelle, plusieurs oeuvres se détachent de l'ensemble. Une "Rue sous la pluie, à Tadoussac", par John Collins; "Les boxeurs", de Gérard Trottier; les aquarelles de Leslie Connold et de Pierre Cochand révèlent chez chacun de ces artistes un métier d'une transparence et d'une habileté remarquables.

Dans la grande salle relevant du jury No 2, un paysage d'hiver de Stanley Cosgrove; une petite négresse, d'Alexander Bercovitch; une femme assise, de W. W. Armstrong, et des paysages de Goodridge Roberts éveillent l'attention du visiteur.

"La femme au tapis" de Suzanne Duquet est une des plus belles choses de l'exposition. Cette jeune artiste possède un coloris exceptionnel d'une rareté que l'on voit difficilement ailleurs. Par une nature-morte, traitée habilement et bien présentée, Mme Jeanne Rhéaume a décroché un des prix Dow, alors que Georges de Niverville et M. Reinblatt ont soumis de jolies scènes d'intérieur. Les toiles de Marion Scott, de Jacques de Tonnancourt, de Louis Muhlstock sont à remarquer. Le grand artiste cubiste, Fritz Brandtner, présente une belle étude dans le genre qui lui est caractéristique.

Dans un autre genre de peinture Vern Lynn nous offre un village qui fait très décoratif. Paul-Emile Borduas expose "Mes pauvres petits soldats". Après avoir regardé la toile durant quelques instants, des visiteurs ont eu l'impression de voir les soldats en train d'exécuter un mouvement d'ensemble. D'autres n'ayant pu atteindre sans doute l'attitude psychique, pouvant synchroniser avec l'état d'âme que le peintre avait lorsqu'il a peint cette toile, n'ont pas vu les militaires se détacher du fond du tableau.

Pierre Garneau, Albert Dumouchel et Léon Bellefleur nous présentent des toiles surréalistes et automatiques. Une dizaine de sculptures, exprimant des tendances les plus diverses, sont distribuées dans les quatre salles et complètent le Salon du Printemps.

Paul Verdurin

(1) Le Petit Journal - 19 mars 1950

(3)

(Photos du "Petit Journal", par Lafontaine)

Star.
March 18

The 67th Show

Varied Array Is Presented

By Robert Ayre

(2)

THE spring show isn't the ordeal it used to be. In the good old days it accumulated as many as 600 exhibits all at the one time. In recent years, while the artists have stormed the Museum in throngs as great, the juries have been less hospitable. No fewer than 1,500 works were submitted to the 67th Show, which opened this week, but only about a tenth of them made the grade. I haven't yet made up my mind as to the value of having two juries and dividing the sheep from the goats, but I suppose there is something in knowing where you are.

The Spring Show is in effect two shows. If you are a sheep—and I mean no offence, for the sheep is a useful animal and much more reliable than the goat—that is to say, if you like the older traditions, literalism, the orthodox, the academic, you will spend most of your time in the sheepfold of Jury 1, feeling normal.

Two Choices Open

You need not expose yourself to the butts of the goats of Jury 2. If you're a goat, you can enjoy the high jinks next door and leave the sheep to ruminate quietly by themselves. They are a quiet tribe. No doubt there were bleats from the lambs who couldn't get into the show, but their laments were nothing like the rumpus kicked up by some of the rejected kids, who paraded around with placards insulting the jury. Maybe they'll get up a third show, an independent salon of the refused.

However, sheep or goat, I think it's a good idea not to be too hidebound. If you're a Jury 1 man, you might benefit by a butt; if you're a goat, the sobering influence of the sheep may be good for you. And I'm speaking to painters as well as lookers.

There is good and bad painting in both shows. On the whole, though, the 67th is not an exhibition that you will remember as outstanding in the long history of the Art Association. I thought that Jeanne Rheaume's "Nature Morte", which won the the Jury 2 prize for oils, was a painting of fine integrity. Its arrangement of table, kettle and pot, curtains, door and glimpse of landscape, was unusual but not startling; it made a handsome composition and the handling of color was sound; a serious and sincere work. I was not so interested in the winner of the Jessie Dow Prize, "Excursion dans Les Iles Mignan", by Pierre Petel of Hull. Completely painted, it nevertheless had a hint of commercialism, relying too much on the exploitation of a dramatic subject, rock torsos and massive clouds. No awards were made for water colors.

When I think of Jeanne Rheaume, the austere and complex landscape on gesso, "Winter, 1950", by Stanley Cosgrove, which cannot be taken in at a glance like so many in the show; the serious Goodridge Roberts "Toward Evening"; Louis Muhlstock's restrained "View from a St. Famille Window", warmed up by a little autumn color; Denyse Gadbois' tiny still life of fruits; and some of the drawings, such as Jacques de Tonnancour's "Nu Assis" — so much expressed in such a few lines — I realize that for some of the best in the Jury 2 section the word goats is misleading.

It would apply, however, to Leon Bellefleur's garish whimsy, "Souvenir des Betes Enchantees"; the heavy dense, opalescent "Les Mendoles", by Albert Dumouchel, which looks portentous, though I don't know why; Suzanne Duquet's green-faced woman; Pierre Garneau's black outlines on a blue ground, "La Chauve-Souris"; John M. Reynolds' poster in bright, flat colors, "Dovecote", and Vern Lynn's Rattner-like splintering of a mountain village. They have vitality, even audacity, but they remind me of Wordsworth —though he wasn't thinking of abstract painting — "Pampering myself with meagre novelties of color and proportion".

What the title has to do with it, I don't know—"Mes Pauvres Petits Soldats" — but Borduas' knife-dabs, like feathers, make a lovely patch of color. Fritz Brandtner's "Gay Camp Table" is just that, a gay design in strong outlines and bold colors. In comparison, "Still Life with Bottles," by Paterson Ewen, looks dirty but it has quality. Marian Scott seems to go back a long way for her ideas; in her "Field" she makes you think of the days before recorded history; it is an imaginative piece of design.

Many Primitives

There are a number of "primitives" in the modern sense, by the way, and not a few imitations of teachers.

Of the figures, de Tonnancour's "Femme Accoudee" is the most dominating. I appreciate its power—it makes Bercovitch and William Armstrong look a little sentimental; but they have subtleties it lacks. Andre Jasmin's "Petite Fille a la Fleur" has an appealing modesty and is charming without being too sweet.

I am not going to list the well-known portrait painters in Section 1. Their work is what you expect, on the whole honest and expert. The same is true of the landscape painters. As one a bit goatish in my sympathies, I should say some of these landscapes would make good jigsaw puzzles.

For freshness in point of view and handling I picked out "Indian Harbor" by LeRoy Zwicker of Halifax; "The Book Stand", though it is rather amateurish, by Kathleen Duggan; "November Afternoon", with its "Flea Bag Hotel", and "Mulberry Street, Little Italy", by John C. "Nipper" Little, illustrations that have humor; and the free and spontaneous water colors and gouaches by V. Matthews Irving of Swansea, Ont., Gerald Trottier of Ottawa and John Collins.

Goldberg's Display

A few weeks ago, in writing about the Eastern Group, I noted that Eric Goldberg had shaken off some of his nostalgia for the old picturesque world and had become more Canadian. His show at the Dominion Gallery (through next Saturday) reveals that the break with the past was made as lately as last year. In 1947 and 1948 he was still painting Jerusalem, Spanish ladies leaning over balconies, circus performers and accordion players. These are sensitive, ingratiating works, but they are painted with a skill that is almost glib, and I was glad to see him tackle something with more substance, as he does in his landscapes of Gaspe and the lower St. Lawrence.

He is still a romantic painter, of course. His "Net Menders," "Basket Weavers" and people cleaning fish are not so much down-to-earth men and women as they are elegant subjects for a picture. Occasionally he glamorizes his fishing villages, with trees, prettily stylized, or some other detail, but on the whole, without becoming stark, he has developed a new strength. Soft-focus effects, as I have said, have not altogether disappeared, but there is a new interest in structure. He handles big forms like buildings, sea walls, jettys and boats with confidence. There is good solid satisfaction in pictures like "Anse au Griffon" and "Pier, Ile aux Coudres," to mention only two.

Dr. R. H. Hubbard, curator of Canadian Art at the National Gallery, Ottawa, will give an illustrated lecture, "Characteristics of Contemporary Canadian Art," at an open meeting of the Federation of Canadian Artists, in the Museum of Fine Arts, next Friday evening, March 24.

Members of the Independent Art Association will meet on Monday evening, March 20., at 8.15 in the home of Paul Billing, 4061 Westhill avenue, N.D.G., when an illustrated lecture will be given on the works of Raphael, Rembrandt and Constable.

The Star
March 21st 1950

(4)

Dr. R. H. Hubbard To Discuss Canadian Art

Dr. Robert Hamilton Hubbard, M.A., Ph.D., will speak on "Characteristics of Contemporary Canadian Art" at 8.30 p.m. Friday in the Montreal Museum of Fine Arts under the auspices of the Federation of Canadian Artists.

Dr. Hubbard has written on early French Canadian art, has contributed to various art journals and historical reviews, and edits National Gallery publications. Before he became Curator of Canadian Art in the National Gallery of Canada, Dr. Hubbard was lecturer at University of Kansas, McMaster University, Carleton College and University of Toronto.

La Presse
22 mars 1950

(5)

Sur la photographie

Me Raymond Caron, avocat de Montréal, prononcera, ce soir, au Musée des arts, rue Sherbrooke ouest, une causerie, intitulée "La photographie monochrome et en couleurs."

Cette causerie qui débutera à 8 h. 15, sera accompagnée de projections en couleurs. Me Caron est l'un des membres du jury du 9e Salon international de photographie, qui se tient actuellement au Musée.

On pourra visiter également l'exposition du 67e Salon du printemps.

53a 106

La Presse
23 mars 1950 (1)

Exposition

Au 9e Salon de la photo d'art

Le public amateur de belle photographie s'accroit de jour en jour.

Le grand nombre de personnes, qui ont visité depuis son ouverture le 9e Salon international de photos d'art, a constitué une preuve évidente de la popularité de l'événement.

Cette exposition, organisée par le Montreal Camera Club, se poursuivra jusqu'au 2 avril prochain. Bien que plusieurs Canadiens soient membres de l'organisme précité, il a été remarqué que Montréal, en tant que deuxième ville française du monde, n'ait pas encore son

Me RAYMOND CARON, A.R.P.S., A.P.S.A., avocat de la métropole, membre du jury du Salon international de photographie, dont l'exposition se poursuit en ce moment au Musée des Beaux-Arts, rue Sherbrooke ouest.

cercle de langue française dans ce domaine de la photographie artistique.

Souhaitons que le présent Salon provoque à brève échéance la création d'un groupement français, où les membres pourront bénéficier de conférences, les conduisant à un nouveau développement artistique.

L'exposition comprend pour moitié des envois d'amateurs et de professionnels. 11 exposants sont membres du Montreal Camera Club, et si l'on considère que les photographies qui ont été acceptées avaient à affronter la concurrence des meilleurs photographes, domiciliés dans toutes les parties du monde, le club montréalais doit être fier du résultat.

10 pays, en effet, sont représentés au Salon, à la suite d'un choix de 200 photographies sélectionnées par un groupe d'experts. Les envois sont très variés. Ils comprennent des portraits, des scènes de genre, des paysages et des études de nus, de fleurs et d'animaux.

Parmi les portraits, ceux de l'hon. Louis Saint-Laurent et de Me Edouard Masson par George Nakash, ainsi que celui de Me Raymond Caron, intitulé "Mère modèle" sont parmi les meilleurs.

J.W.J. Underelle présente un paysage décrivant les environs d'un lac laurentien, et qui attire l'attention.

Parmi les scènes de genre, l'envoi de L.G. Rachielle, traduisant le bien-être d'un gamin, assis sur la rive sablonneuse d'un lac, est à remarquer. Frank H. Hopkins nous présente des pêcheurs très intéressants. Katleen Capreol se signale par ses études de fleurs.

Deux Québecoises, Mme Gaby F. Tourigny et Mlle Pauline Fiset, présentent également de jolies choses. J. Wallace Galloway, d'Edmonton, expose: "Memories of Old China", représentant un vieux paysan chinois des plus expressifs.

G.A. Driscoll présente trois sujets très naturels: "Une fillette devant une toile d'araignée", et "Deux inséparables" et "My Turn".

On ne saurait assez féliciter les organisateurs de ce Salon de la photographie. Celle-ci est devenue un art véritable aussi bien qu'une science très rigoureuse.

Elle devient, au service de l'homme, un merveilleux instrument d'expression et d'éducation.

Paul Verdurin

Star - March 24, 1950 (2)

Variety Is Rampant at Show Sponsored by Camera Club

199 Prints Shown in Fine Arts Museum; "Prelude to an Omelet" Acclaimed Best

By Fergus Cronin

WATER jug cries out in horror because the Prime Minister shares space with a crying child and two old crows.

A war prisoner with hatred in his eyes and a drunken gentleman heedless of children playing marbles.

And a dog plays the piano to a stolid Indian and a milkmaid.

For variety is rampant at the Ninth Montreal International Salon of Photography, sponsored by the Montreal Camera Club in the Museum of Fine Arts. It will continue to April 2.

Three Men Selected Prints

The photographs, 199 of them, were chosen from 580 submitted from all parts of Canada and the U.S. and a few from other countries. The exhibits were chosen by a selection jury of three, John W. Doscher, F.P.S.A., F.R.P.S., of South Woodstock, Vt., considered one of the world's leading photo critics; and two Montrealers, Raymond Caron, A.P.S.A., A.R.P.S., a lawyer who organized the first salon ,and J. W. J. Underell, F.R.P.S.

One of the most significant things of this year's salon, according to Mr. Caron, is that of the 89 exhibitors, 36 are Canadian, a larger percentage than ever before. Two are from Belgium, one from England and one from Brazil and the rest are American. Of the Canadians, 16 are from Montreal.

Walter F. Wood, chairman of the salon committee, says that since the salon opened March 11, up to 2,500 persons a day have visited it on week-ends. He expects that some 30,000 will have seen it by the time it closes.

Most Are Amateurs

Most of the exhibitors are amateur photographers and, Mr. Caron says, most of the best photos are non-professional. Some of the pictures have been shown in other exhibits but they are all on view for the first time in Montreal.

No awards are given, but only one photo received full points from the three judges. It is a simple, symmetrical study of a dozen eggs spilling out of a bowl. The photographer, Arthur C. Ryan, of Hamilton, Ont., calls it "Prelude to an Omelet."

Visitors are enjoying in particular the snapshot type of picture like "Want a Lift?" by Otto J. Eaton, A.R.P.S., of Toronto, a photo of an attractive girl smiling through a car window, and "Headlock" by Mrs. Edith Briggs, of Alton, Ill., a tussle between a barber and a two-year-old.

For Technical Minds

But there is also the type to fascinate the more technical minded. The Star photographer, for example, liked "Abstract Geometry," by Harold V. Green, of Montreal, a series of glass forms and light rays, and another Montrealer, Alex Lighter exhibits some color prints which are real "Poems Without Words." Also represented are the nostalgic, the scenic, the sentimental and the impressionistic.

Among the more interesting are: "My Turn," by Irving Dawson, Victoria, a snap of two youngsters eating from one ice cream cup; "Once Upon a Time," by Martin J. Winnick, of New York City, a church reflected in quivering water; and "Aged Wisdom," a portrait by Boris Dobra, of Santa Barbara, Cal.

This year's salon is acclaimed by casual observers and enthusiasts as representative of the best in current photography. Its purpose is not only to show what is being done in dark rooms these days, but also to inspire others interested in this medium of artistic expression to do as well.

La Presse
23 mars 1950 (3)

Une causerie sur la peinture canadienne

La Fédération des artistes canadiens invite cordialement tous ses membres et leurs amis à une conférence que prononcera vendredi soir, 25 mars, à 8 heures et demie, au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, le curateur de la Galerie Nationale d'Ottawa, le Dr Robert Hamilton Hubbard, M.A., Ph.D.

Cette conférence, accompagnée de projections en couleurs sur les oeuvres de nos meilleurs peintres, portera sur les caractéristiques de la peinture canadienne actuelle.

Le Dr Hubbard est né à Hamilton en 1916; bachelier ès arts de l'Université McMaster, il se perfectionna par la suite à l'Université du Wisconsin, à Paris et en Belgique. Le Dr Hubbard est l'un de ceux qui connaissent le plus les antécédents de la peinture canadienne-française. Très connu comme historien d'art, tant au Canada qu'aux Etats-Unis, il fut invité à se joindre à plusieurs sociétés culturelles canado-américaines et fut chargé de cours dans trois universités des plus en vue, chez nous et chez nos voisins.

Star - March 24, 1950 (5)

Lens Levity in Local Show

"Blah Blah" is the title given this tongue-in-cheek study by Dr. Glenn Adams, R.C.A., of Pt. Colborne, Ont.

Photographer Carl Mansfield, A.P.S.A., of Bloomingdale, O., calls this carefully casual effort "Sez You."

Star
March 28/50 (4)

Film to Be Shown At Fine Arts Museum

The Montreal Museum of Fine Arts will present a film, "La Belle et la Bete" tomorrow evening, at 1379 Sherbrooge street west. Parallel attractions at the moment are the 67th annual Spring exhibition, and the annual Montreal International Salon of Photography.

The Gazette
March 29, 1950 (6)

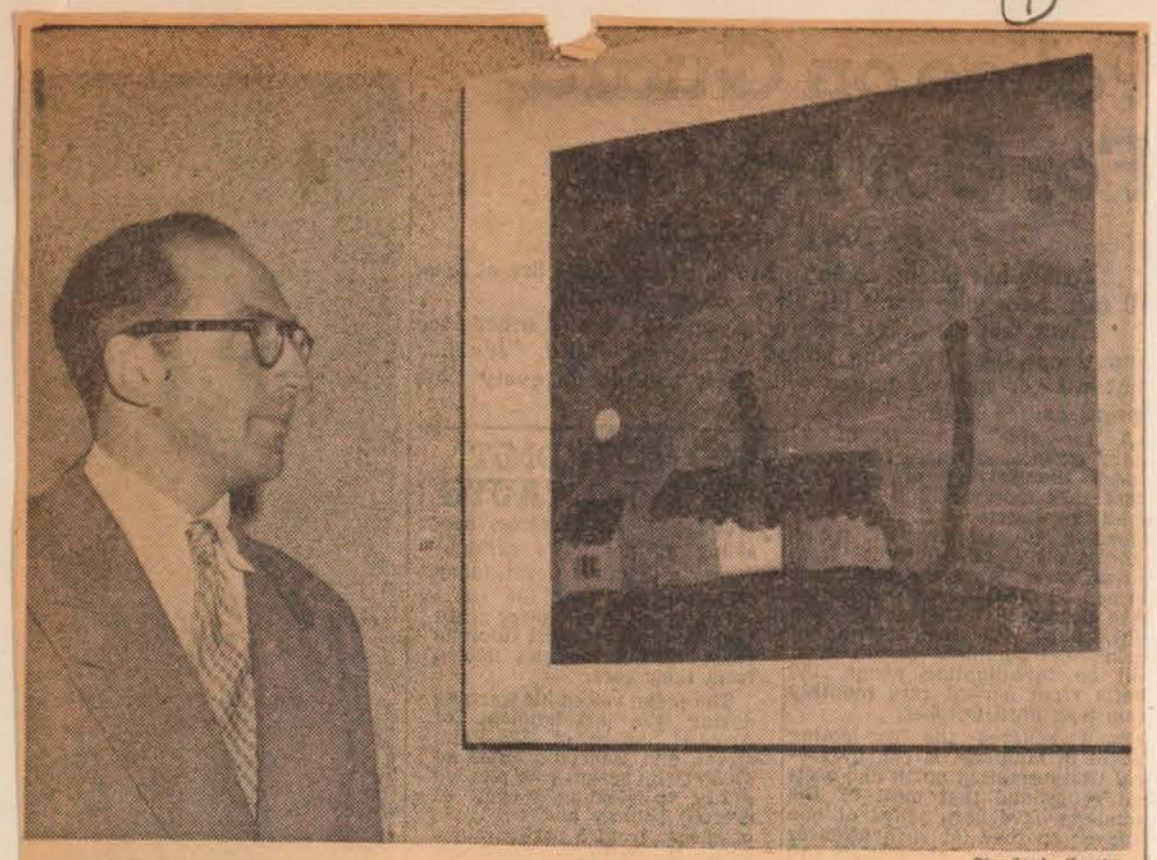
Showing French Film

This evening the Montreal Museum of Fine Arts will present a full-length film "La Belle et la Bete." This macabre and surrealistic presentation is directed by Jean Cocteau, with music by Georges Auric and costumes and decor by Christian Berard.

La Presse
31 mars 1950 (7)

—Mme Murray Chipman recevra demain, en fin d'après-midi, les membres du comité féminin du Musée des Beaux-Arts qui ont assuré leur concours à l'organisation de l'exposition: "L'art en France et en Angleterre au XVIIIe siècle".

The Standard - April 1st, 1950 (1)



Standard—Graetz

AMATEUR ARTIST George Rosengarten contemplates his painting, Jamaica Storm, which is hanging in the Spring Exhibition, Montreal Museum of Fine Arts. His first try at painting, it aroused a controversy when it was accepted by a jury.

Gag Painting Wins Show Spot

"I'm not going to give up everything for the sake of art like Gauguin did," explained George J. Rosengarten. "But, having started, I will go on. I am not a great painter yet."

Rosengarten is an unusual painter. Until a few weeks ago he had never held a paint brush in his hand. Then one evening he sat down and painted a landscape called Jamaica Storm. He submitted it to the Montreal Museum of Fine Arts' annual Spring Exhibition and it was accepted immediately. Jamaica Storm, which will be on view until April 9, consists of two palm trees, a house, and a moon. It was whimsically valued by Rosengarten at $1,000,000, but in the catalogue is more calmly listed as Not for Sale.

"Look what they ask for the Van Gogh paintings," Rosengarten pointed out. "Mine are even rarer. I've only done two."

Rosengarten, who is general manager of the Eastern Electrical Supply Company, was wearing a grey suit, a yellow tie, and a healthy Jamaica tan when we interviewed him.

"What do you think of it?" he asked, meaning the painting.

"Well, it looks primitive . . ."

"So was this guy Rousseau," Rosengarten pointed out.

" . . . and a bit like child art." The artist looked pained.

"Not child art," he said. "I've been told the best thing about Jamaica Storm is its complete originality. There's no technique, but I didn't copy anybody. It's completely original."

Incorrectly Listed

Jamaica Storm is incorrectly listed in the Spring Exhibition catalogue as Jamaica Cemetery. "That was a different painting," Rosengarten explained. "A $100,000 job which I also submitted but which wasn't accepted. I didn't think either of them would be accepted."

Rosengarten insists Jamaica Storm wasn't painted as a joke. But he wasn't prepared for the furor that followed its acceptance. He became one of the arguing points of an eager crowd of young painters called the Rebels' Group, who are now staging their own exhibition on Mansfield Street. Some of its members are professional painters, whose works were rejected by the Spring Exhibition. An indignant article in a French newspaper referred to Rosengarten as "the accused" and compared his painting with one of the rejects.

"It all began," says Rosengarten, "with my wife. Ann is a serious art student; she has been painting for years. So one day I asked to borrow her paints. She said, 'No, you'll only waste them.' So I said, 'I'll give you $5 if you lend me your paints.' She said, 'Don't bother me.' So I went out and bought my own, $40 worth, one of each. I figured I couldn't go wrong. It meant I had three kinds of white and three kinds of black and so forth."

Rosengarten entered his two paintings over the protests of his wife, who was also entering work, and whose Jamaica Landscape—a mountain scene—was accepted. "I thought they'd just see my card with my name and the price on it and throw them both out," he says. "I didn't know they judged them without looking at the cards. When it was accepted my wife made me list my business address in the catalogue because her name is right before mine and she didn't want us confused."

Comments Vary

"You should hear the comments," he went on happily. "Some people say their 10-year-old child could do better. Other people say it's good modern art. Anyway, it's unusual to have your first painting accepted for the spring show. If you don't think so, you try it next year."

Meanwhile, what about the jury that chose Jamaica Storm? It was Jury Number Two, known as the "modern" jury, made up of three prominent artists: Goodridge Roberts, Jacques de Tonnancourt and Stanley Cosgrove.

Roberts, a prominent Canadian painter and former teacher, says: "I thought it had charm. I knew nothing about the person who did it, and I don't think the picture would have roused protest had some people not known it was his first painting. As to whether it is a very good painting, I don't think any local exhibition could be entirely made up of really good paintings or there wouldn't be more than half a dozen chosen."

Cosgrove, who teaches at the Beaux-Arts, comments: "I'm not saying it's good and I'm not saying it's bad. We all thought it had charm and we didn't recognize the style. It is an example of good amateur painting. It doesn't mean the person is a great artist. He may never go farther, whereas some of the people rejected may become great artists. Time is the only jury. His painting has been influenced by his wife's work. Although she may not have helped him, she educated his conception of painting."

De Tonnancourt, who also teaches at Beaux-Arts, could not be reached but had already been quoted as having said, when he first saw the painting: "How humble and modest!"

Standard - April 1st 1950 (2)

Also on Sherbrooke street west, the Museum of Fine Arts has recently added to its permanent collection the oil, Girl at a Window, reproduced above, by Henri Matisse, the spiritual grandpappy of quite a school of latter-day painting. He produced this one about 1922. Judging by the palm trees, it was painted on the Riviera, but he must have done it on a day when that brilliant Mediterranean sun was in, for the sky is grey and the street looks wet. However, the weather must be clearing since the window is wide open and a handful of sailboats skitters around in the drink. The gal tucked away in the bottom of the picture looks lonesome, I suppose because Henri was too busy bending over a hot easel to keep up the social chat. Still and all, its a seductive piece of cool color, and a welcome addition to the line-up here.

The Spring Show has already been dealt with by the critics, and there's no point chewing it again, but a fast hinge around the halls makes me think it's a pity the two Jury groups couldn't be more neighborly and exchange notes; so the number ones would go out on a limb now and then just for the fun of it, and the number twos would take a peek at the big world outside their door. I could be wrong, but I don't think either side would lose in the deal.

Star - April 4, 1950 (3)

Fine Arts Museum Program Tomorrow

The Montreal Museum of Fine Arts, as its Wednesday evening program, will present three exceptional British documentary short motion pictures: "Colour," demonstrating various techniques for dying fabrics (in color); "The Steel Industry;" and "We of West Riding," depicting life in Yorkshire.

The program will begin at 8 o'clock and is open to the public. Also to be seen is the 67th annual Spring exhibition, now in its last week.

Gazette - April 5, 1950 (4)

Film Shorts Offered

The Montreal Museum of Fine Arts will present as its Wednesday evening program tonight three British documentary short motion pictures: Color, demonstrating various techniques for dyeing fabrics (in color); The Steel Industry; and We Of West Riding, depicting life in Yorkshire.

The program will begin at 8.00 p.m., and is open to the public.

Also to be seen is the 67th Annual Spring Exhibition, now in its last week.

The Standard - April 1st. 1950 (5)

GIRL AT THE WINDOW, by Matisse, a recent acquisition of the Montreal Museum of Fine Arts. It is very fine in color and was originally shown in the Manet to Matisse show here last fall. Amongst the other purchases are St. Francis of Assisi, by el Greco, and two sculptures, a cast bronze torso of a young woman by Maillol and a cast stone sculpture of a girl bathing, by Lehmbruck.

The Star - April 6, 1950 (6)

Glasgow Museum Head To Talk at Fine Arts

Dr. T. J. Honeyman, director of the Glasgow Museum of Art, will lecture at the Montreal Museum of Fine Arts. Sherbrooke street west, at 8.30 p.m. Monday.

He will speak on the notable collections of his own institution and illustrate the talk with slides. He will be introduced by Robert Tyler Davis, director of the Montreal Museum. The lecture is open to the public. Star.6.4.50

La Presse - 6 avril 1950 (7)

Peinture ascétique

Dans cette toile merveilleuse, l'une des récentes acquisitions du Musée des Beaux-Arts de Montréal, le Greco a traduit avec une puissance d'expression, où se confondent les mysticismes les plus divers, les élans surnaturels de saint François d'Assise.

A CULTURAL BOMBSHELL (14) Star Feb.24th 1950.

IX-101 (A)

Barns Better Art Than Some Paintings, McGill Expert Says

PROF. ROBERT TYLER DAVIS, head of McGill University's fine arts department, who knows his art from A to Z, tossed a bombshell into local culture circles last night by admitting there was more art in the painting of some Quebec barns than in certain Canadian landscape paintings.

Speaking before an audience of art enthusiasts in Moyse Hall, Professor Davis declared that some of the barn artists showed more skill with the brush than their cultured counterpart.

Painters Not All Artists

"Many people make paintings, but to cover a canvas with oil paint has little to do with art," Professor Davis stated. "The house painter also uses brushes and pigment, and one occasionally finds a house painter who is a real artist in his choice of color for the purpose, his feeling for the quality of the material, and his skill and sensibility in applying it.

"One has only to observe the superbly painted Quebec barns, with their delicate yet dense white walls and skillfully contrasted red-brown doors, to realize that house painting may be an art.

"There is far more art in these than in many of the insipidly sentimental and timidly imitative still-life and landscape paintings that are often exhibited, even, alas, in our own art museum.

"In the same sense, too, many meals are cooked but few enough of those we eat give us those satisfactions which we expect from a work of art. And so we could go into other fields of human activity, to make the difference between that which is done with sensibility and understanding and feeling, and that which is merely done."

Art is severe discipline and artists are not as many people conceive them, Professor Davis said. "In a world that becomes increasingly regimented people cherish the picture of the artists living a life of gay freedom. Well, I have known many artists. The majority of them live lives as well regulated as any on the faculty of this university.

"It is impossible to devote one's best energies to a hard and serious job of creative work and still

See BARNS BETTER—Page 4

Barns Better

(B)

(Concluded from Page Three)

have enough time and strength left over for carousing in Bohemia."

Of commercial art, Professor Davis had this to say: "One might say that a commercial artist is simply one who gets paid regularly for his work, which is done on order, and thus he can fall into the category of saint or sinner, according to whether he follows his vision honestly or prostitutes his talent."

Professor Davis stated that universities have an important role to play in providing a suitable training ground for artists.

The university, he said, can offer a sound course of study in which the student will explore with intelligence and curiosity the world of nature and of man's activity, will train his visual faculties to a high degree of sensibility and be stimulated to some creative expression or perception which combines both intellect and emotion.

"We cannot think of art with strong emotional expression, but there is also an intellectual content in artistic expression. The artist has become more of a thinker without, in any way, losing his gift for putting the results of his thinking and feeling into compelling visual form."

Montreal, Professor Davis said, "is now recognized as the leader in art activities in this country. It is particularly blessed with a cosmopolitan citizenry who already feel the need of that humanizing example which can, and will, we hope, be provided by McGill's department of fine arts."

54a (108)

The Gazette
April 8, 1950 (1)

Sunday Last Chance To See Spring Show

Montreal Museum of Fine Arts Announces Dates of Future Exhibitions

While Sunday will offer the last opportunity to view the 67th Annual Spring Exhibition, the Montreal Museum of Fine Arts has announced three other shows. On Wednesday paintings by Fritz Brandtner and by Leon Bellefleur will go on view, and opening on April 29 will be a group show of women painters, the contributors being Anne Savage, Beatrice Hampson, Kathleen Morris, A.R.C.A., Ethel Seath, Mabel Lockerby and Nora Collyer. Comprehensive in scope will be the 18th Century Art in England and France exhibition, which will be opened by His Excellency the Governor General, the Viscount Alexander of Tunis, on April 26 and will remain on view until May 31. Paintings, drawings, silver, china, tapestries, etc., have been loaned by museums, private collectors and dealers in Canada and the United States. In this connection the museum director, Robert Tyler Davis, will on April 16, 23, 30 give three Sunday lectures, illustrated by slides, at 3 o'clock, which will be free to members.

The Star
April 8, 1950 (2)

Coming Events

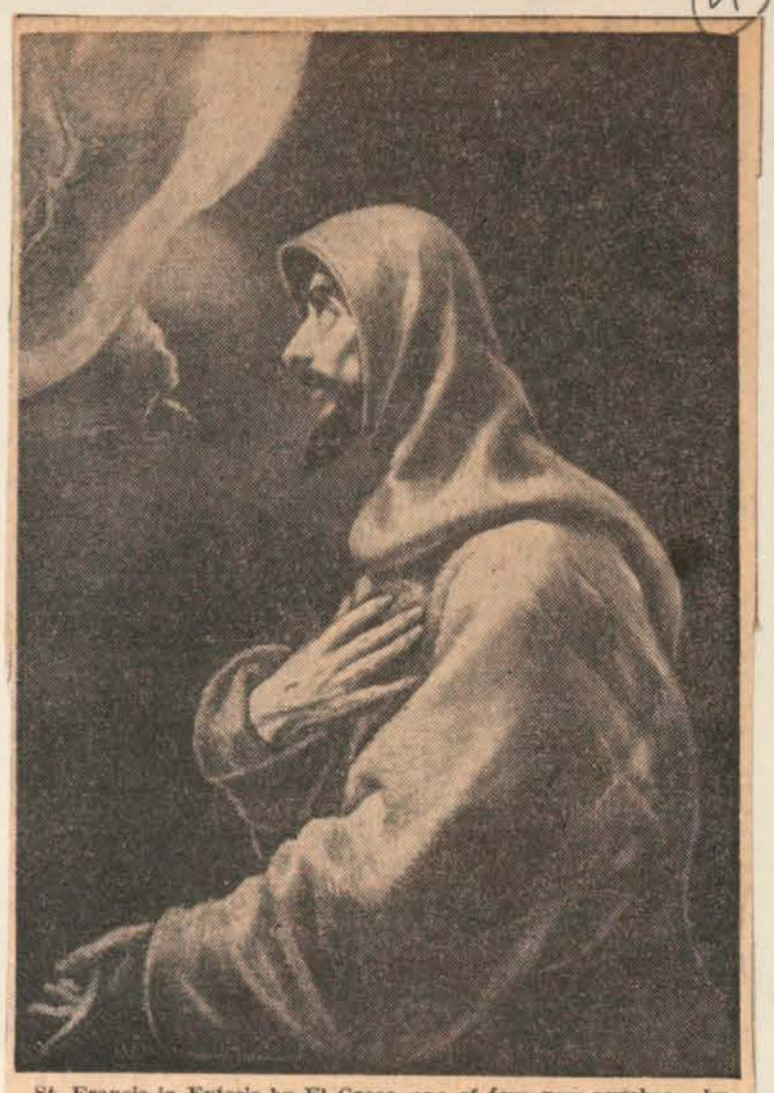
Exhibitions at the Montreal Museum of Arts — paintings by Fritz Brandtner and Leon Bellefleur, opening next Wednesday, April 12; annual students' exhibition, School of Art and Design, opening today; children's exhibition, opening Friday, April 21; "English and French Art of the 18th Century"—outstanding paintings, drawings, silver, china, tapestries and needlework, lent by museums, private collectors and dealers of Canada and the United States—official opening by His Excellency the Governor-General, at 9 p.m., Wednesday, April 26; group show of works by Anne Savage, Beatrice Hampson, Kathleen Morris, Ethel Seath, Mabel Lockerby and Nora Collyer, opening Saturday, April 29.

Lectures at the Museum — an illustrated lecture on the collections of the Museum of Glasgow, by Dr. T. J. Honeyman, Director, Monday, April 10; a series of three Sunday afternoon illustrated lectures on "English and French Art of the 18th century", by the Montreal Museum's Director, Robert Tyler Davis, April 16, 23 and 30; lectures and gallery talks by Dr. Arthur Lismer and other speakers.

The Standard
April 8, 1950 (3)

The Spring Show from the Museum of Fine Arts moves this week to Quebec, to the Provincial Museum. Thus starts what it is hoped will be a yearly exhibition of the group in the sister city.

The Star - April 8, 1950 (4)



St. Francis in Extesis by El Greco, one of four new purchases by the Montreal Museum of Fine Arts. Others include a Matisse, "Young Woman at the Window," and two pieces of sculpture, one by the French modern Aristide Maillol and the other by Lehmbruck.

La Presse
8 avril 1950 (5)

Calendrier des événements pour le mois d'avril

Voici les principaux événements qui se dérouleront, au cours du mois d'avril, au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke.

10 avril: Conférence: Dr T.-J. Honeyman, directeur du Musée de Glasgow, donnera une conférence illustrée sur la remarquable collection de son musée. 12 avril: Exposition: Peintures de Fritz Brandtner et de Léon Bellefleur.

16, 23, 30 avril: Conférences: M. Robert Tyler Davis, directeur du Musée, donnera une série de trois conférences, le dimanche après-midi, à 3 heures. Ces conférences, portant sur le sujet suivant: "L'art en France et en Angleterre au 18ième siècle" seront illustrées par des reproductions d'oeuvres d'art de l'exposition. Entrée libre pour les membres. Pour le public, le prix d'admission est de $1, pour chaque conférence ou de $2 pour la série de trois.

26 avril, à 9 p.m.: Vernissage de la principale exposition de la saison, "L'art en France et en Angleterre au 18ième siècle". Son Excellence le gouverneur général, le vicomte Alexander de Tunis, présidera à l'ouverture officielle, à 9 heures. Réception et rafraîchissements. Les billets pour ce vernissage sont maintenant en vente. Téléphone PL. 8706.

29 avril: Exposition: Tableaux de femmes peintres: Anne Savage, Beatrice Hampson, Kathleen Morris, Ethel Seath, Mabel Lockerby et Nora Collyer.

Programmes du mercredi soir: Ces représentations cinématographiques commenceront à 8 heures précises. 5 avril: Trois films animés à court métrage et d'une valeur exceptionnelle: "Colour" — La technique de la teinture dans l'industrie textile: "The Steel Industry"; "We of West Riding" (Yorkshire). 12 avril: "What is Modern Art?" Ce film tourné par le Museum of Modern Art explique les principes fondamentaux de l'art moderne: "H20", une étude de jeux de lumière et d'ombre sur l'eau; "Tapisseries d'Aubusson", (en français). 19 avril: "The Wedding of Palo", un film à long métrage mettant en vedette les Esquimaux du Groëland. Commentaires par le Dr Knud Rasmussen. Le professeur Max Dunbar de l'Université McGill, qui fut consul canadien au Groënland pendant cinq ans, présentera le film.

8 avril à 3.30 p.m.: Ouverture de l'Exposition annuelle des élèves de l'Ecole d'art et de dessin, et présentation de bourses et de prix. Dans la salle de conférence du Musée. 21 avril: Ouverture de l'exposition des travaux des enfants. Dans la salle de conférence du Musée. 21 avril à 8 p.m.: "The Circus", grand spectacle conçu et présenté par les enfants des classes du samedi. Marionnettes, théâtre, bouffons et autres spectacles. Les membres et leurs amis sont cordialement invités. Dans la salle de conférence du Musée.

L'Ecole d'art et de dessin annonce un cours de perfectionnement en peinture, dessin et modelage. Ce cours se poursuivra du 12 avril au 31 mai. Prix spéciaux pour les membres. Il est essentiel de s'inscrire avant l'ouverture des cours. Tél. phon.: PL. 1605.

Attention: Le tapis au petit point fait par la reine-mère Marie, sera en montre au Musée du 18 au 21 mai.

Le Petit Journal
9 avril 1950 (6)

Cinéma au musée des Beaux-Arts

Le 67e salon annuel du printemps se terminera aujourd'hui, dimanche, au musée des Beaux-Arts, rue Sherbrooke ouest. D'autres événements auront lieu au cours de la semaine: lundi, 10, conférence de M. T. J. Honeyman, directeur du musée de Glasgow, sur la collection de cette institution; mardi, 12, exposition de peintures de Fritz Brandtner et de Léon Bellefleur; le soir, à 8 heures, programme de cinéma: **What is Modern Art?** film tourné par le "Museum of Modern Art", sur les principes fondamentaux de l'art moderne; **H 20**, étude de jeux de lumière et d'ombre sur l'eau; **Tapisseries d'Aubusson** (en français) commentaires du peintre Lurcat; dimanche, 16, à 3 heures de l'après-midi, première d'une série de trois conférences de M. Robert Tyler Davis, directeur du musée, sur l'art en France et en Angleterre au 18e siècle. (Le prix d'entrée à chacune de ces conférences est de $1 ou $2 pour la série.)

The Star
April 11, 1950 (7)

3 Films to Be Shown At Fine Arts Museum

The Montreal Museum of Fine Arts will present as its Wednesday evening program this week three films to begin at 8 o'clock.

"What is Modern Art" is a film conversation between two people who discuss various works of modern art. Filmed by the Museum of Modern Art in New York and aimed at presenting in a chatty form the principles underlying this controversial expression in painting today. "H-2-O" is a study of rhythm of light and shade on water; "Aubusson Tapestries" (in French) with commentary by the Painter, Lurcat, completes the program.

The Gazette - April 10, 1950 (8)

Fine Arts Museum Awards Prizes To Students at Exhibition Opening

An exhibition of student paintings, designs, sculpture, commercial and graphic art opened here Saturday afternoon at the Montreal Museum of Fine Arts at closing exercises of the School of Art and Design when diplomas, scholarships and prizes were awarded to top students.

Arthur Lismer, principal of the school and assistant professor of fine arts at McGill University, announced awards which were made as follows:

Third year: Louise Brunet, School of Art and Design diploma for three years' successful study, honor diploma, William Brymner Prize for painting, scholarship and book prize for highest standing in two subjects and top student in graduating year; Abe Peters, honor diploma, scholarship and prize for highest standing in graphic arts and high position in drawing from life; Nancy Symons, honor diploma for high standing in modelling and honors in other subjects; Donald Barrett, honor diploma for high standing in painting and honors in drawing from life—fresco. Diplomas were also awarded to the following for high standing in drawing, modelling, child art teaching and painting: Patterson Ewen, Claire Girard, Bain Ireland, Jean Wurtele, Barbara Douglas, Malou Melancon. A special prize was awarded to Alexa MacLeod for post-graduate study in painting.

Second Year: Henri Telfer, Lauterman Scholarship and prize for highest standing in fresco painting and modelling and top position in second year; Pamela Brand, Robert Reford Scholarship for high standing in painting; Patrick Landsley, scholarship for high standing in painting and first position in techniques; Stanley Lewis, Kenneth MacPherson Scholarship for highest standing in graphic arts; Owen Chicoine, scholarship and prize for highest standing in design; Sheila Kingsbury, book prize for high standing in lettering; Gentile Tondino, scholarship for high standing in drawing from life and modelling; Maciei Babinski, scholarship for high standing in drawing and techniques; honors Joseph Maliff, Maciei Babinski, Sheila Kingsbury.

Evening course A. Phoca, scholarship for elementary drawing; Hazel Appleton, Mervin Yellin, scholarships for drawing from life; Dorothy Robertson, basic design advanced; Dorothy Riche, basic design elementary; Jacques Patenaude, commercial art; Anthony Starkauckas, lettering; Mrs. C. U. Vessot, modelling advanced; Vera Leskevitch, modelling elementary; Frank Kitchen, Raymond Racette, James Wilde, T. B. Borgford, Charlotte Gaudette, Irene Macready, Kenneth Wood, Fernand Pauze, honors.

First Year: Edward Lillipold was awarded Robert Reford Scholarship and book prize for highest standing in two subjects, top position in first year and Martha Martin Prize for high standing in museum study; Shirley Fellows, Silvia Tait, John Derhousoff, Montreal Museum of Fine Arts scholarships for highest standing in drawing, painting and modelling respectively; Mary Byers, Raymond Segal, Mortimer Baranoff, James Jones, Mary Baillie, honors; Mary Baillie, special prize for high standing in design; Sylvia Tait, Principal's Prize for special standing in museum study.

Scholarships for 14-year-old children into junior course: David Silverberg, Eric Jensen, Norma Haller, Carol Bleackley. Junior course scholarships: Andree LePage for drawing; Yosh Taguchi, modelling; Anne Stott, design. Junior course honors: Ted Abramovitch, Denis Lariviere, Brenda Bray, Marjorie Goldberg, Jack McHarg.

The student exhibition of work will be on public view to April 17. Later an annual exhibition of drawings and paintings produced by students of Saturday morning and nursery classes of the museum's educationa department will open April 21. An exhibition of extension course work of seven weeks will begin Wednesday.

La Presse - 12 avril 1950 (9)

Films sur la peinture

Trois films sont au programme du Musée des Beaux-Arts ce soir: "What is Modern Act", un dialogue entre deux amateurs de peinture discutant les divers aspects de l'art moderne, a été tourné à New-York par le Museum of Modern Arts. "H-2-0", est une étude rythmique de l'effet de la lumière et de l'ombre sur l'eau. Le troisième film, "Les Tapisseries d'Aubusson" comporte des commentaires en français par le peintre Lurcat.

Le programme commencera à 8 h.

The Herald
April 12, 1950 (10)

Museum to Present 3 Movies on Art

The controversial principles of modern art works will be the subject of a film to be shown tonight by the Montreal Museum of Fine Arts, commencing at 8 o'clock.

Filmed by the Museum of Modern Art in New York, the picture will be one of three to be presented by the Montreal Museum as part of its Wednesday evening program.

The other two films are entitled "H2O," a study of rhythm of light and shade on water, and "Aubusson Tapestries," with French commentary by the painter, Lurçat.

Standard - April 15 1950

Two Artists Show Contrasting Work

(1)

By MICHAEL FORSTER

The Museum of Fine Arts, 1379 Sherbrooke street west, is showing this week the works of Fritz Brandtner and Leon Bellefleur, two painters who might at first glance seem to subscribe to the same school, but who are in fact as unlike as, say, Kirsten Flagstad and Marian Anderson, or to put it on a different plane, Groucho Marx and Jimmy Savo.

Although neither is in the least concerned with the photographics of painting, one faces outward, the other inward. Fritz pins you from across the room while Leon entices you close enough to snare you in his webs.

Fritz deals handsomely with sharp forms and angles in clean space. His works are cocky, aggressive and cheerful and his color rings like the notes of a bugle, full of health and energy. He says: This is it and how do you like it!

Me, I like it fine. Especially the three joined panels of The New Vision smacking out of their grey ground, and the bright weaving of Perpetual Motion. Several of these pictures may be hung any way up without doing too much violence to the composition, as a close peek at the last named will show. I like too the gallant little Firework, and for a change of pace City at Night, No. 3, where strong color and darkness are brought together with success. In Design in Three Dimensions and Precise and Elegant, Fritz has actually carved and gouged the ground of his paintings into a sort of low relief, yet the emphasis remains on color and plane surface so that they are still paintings, not sculpture.

The offerings of Leon are more reticent, lower in pitch and lacy by comparison. Each work is involved in its own private dream subdivided into buds and envelopes of secrecy, compartments shielding unnamed dramas; and the whole held together with snakes of color tangled into inescapable nets. In way, these are uncomfortable productions; if you don't go for them they hurt, and even if you do they have the power to leave you oddly uneasy. For me they are close to primitive African voodoo painting, the symbols and fetishes of midnight ritual. I seem to sense the stifling air and the pulse of drums, the throb of dark blood—or am I getting out of hand, and is it too much to imagine that a Canadian painter can be tuned to a jungle impulse?

The large Portrait d'un Oiseau takes me nicely, and Lumieres et Regards, whose dominant white form is sacrificially bound down into darkness. And I like the hot intensity of Flots des Reves Imposes, and Proies et Ombres. Obviously the titles of these works are not definitive, but rather equivalent conjurations in words.

Back at the Museum of Fine Arts, the School of Art and Design of the Art Association reaps its harvest in an exhibition of students' work.

As in all such events there is a good deal of thrashing about, with here and there the tender sprouts of talent beginning to show. Influences are obvious, particularly those of the teachers, who however are to be commended for their ability to keep the pupils alive and kicking. And that, after all, is the test of good teaching.

La Presse
18 avril 1950 (3)

Salon du printemps

Québec, 18. — D.N.C. — Le Salon du printemps de Québec, présenté au Musée de la province en collaboration avec le Musée des Beaux-Arts de Montréal, sous le patronage de l'hon. Omer Côté, secrétaire provincial, s'ouvrira à 9 heures jeudi soir. Le salon se terminera le 8 mai. M. Paul Rainville est conservateur du Musée de la province.

La Presse
19 avril 1950 (4)

Film sur le Groenland

Au Musée des Beaux-Arts, il y aura projection spéciale ce soir du film "The Wedding of Palo", dont l'action se déroule parmi les Esquimaux du Groenland, et qu'accompagnent les commentaires du Dr Knud Rassmussen.

Cette séance cinématographique sera précédée d'une brève allocution par M. J. Dunbar, professeur adjoint de zoologie à l'Université McGill, qui a déjà dirigé cinq expéditions au Groenland, et y a tenu le poste de consul canadien, de 1941 à 1946. Le professeur Dunbar sera présenté par le directeur du Musée, M. Robert Tyler Davis.

La soirée commencera à 8 h. Le public y est invité.

Petit Journal - 16 avril (5)

L'exposition Bellefleur, qui s'est ouverte mercredi au musée des Beaux-Arts, s'y poursuivra jusqu'au 26.

The Star
April 18, 1950

Museum of Fine Arts Plans Film Tomorrow

(2)

The Wednesday evening program at the Montreal Museum of Fine Arts will consist of a film "Wedding of Palo" which deals with the Eskimos of Greenland. The film, which has commentary by Dr. Knud Rassmussen will be preceded by a short talk by Dr. M. J. Dunbar, assistant professor of zoology at McGill University, who has led five expeditions into Greenland. He was also Canadian Consul there from 1941 to 1946.

Professor Dunbar will be introduced by the director of the Museum, Robert Tyler Davis.

The program, which will begin at 8 o'clock, is open to the public.

Standard - April 22, 1950 (7) (109)

Standard—Graetz

CIRCUS PHANTASY was the highlight of the children's art classes at the Montreal Museum of Fine Arts which Friday night closed for the season. The phantasy took the form of a circus which included puppet shows, band music, unusual costumes and all kinds of animals—even pink elephants. The children designed and produced the show. Miss Audrey Taylor was in charge and Dr. Arthur Lismer, head of the educational department, was master of ceremonies.

La Presse
23 avril 1950 (8)

AU début de la semaine s'ouvrira au Musée des Arts de la rue Sherbrooke, une très importante exposition dite de l'Art en France et en Angleterre au 18e siècle. Ce sera la première fois qu'une telle collection est présentée au public canadien. Il ne faudra pas manquer de se rendre voir ces chefs-d'oeuvre.

Maurice HUOT

The Star
April 20, 1950 (9)

Children's Art Exhibit To Open Tomorrow

An exhibition of children's art will open in the Montreal Museum of Fine Arts at 8 p.m. tomorrow and will continue for about two weeks.

It will open with a presentation of a fantasy, "The Circus," designed, produced and presented by children who attend the Saturday morning classes of the educational program of the museum.

The Star - April 15, 1950

Art Notes

(6)

Double Show Offers Work of Abstractionists

By Robert Ayre

FRITZ BRANDTNER and Leon Bellefleur make a very good combination in the current show at the Museum of Fine Arts. Both abstractionists, they complement each other nicely, because one is geometrical and could be quite at home (as we know he is) in industrial design and modern architecture, and the other is organic and tends toward the extremely private self-expression that is surrealism.

If you are seeking a way in to abstract art, go to the Brandtner show and start with the pictures in which the designs are abstracted from recognizable objects. You will have no difficulty in understanding the interpenetrating forms of "Table and Bottles". He simplifies more and goes a little further from the literal in the black outlines on white of "Composition with Glasses". In "The Beach" the painter pushes still further ahead, but the mountains are unmistakably mountains and if you're not quite sure what the white objects on the yellow sand are, you can accept them without too much quibbling as the sort of things you'd find on a beach.

Now look at the decorative panel of carved and painted linoleum, "Precise and Elegant", whose space is divided between an interior with human figures and a mountain landscape seen through a wide window; the people and the trees are symbols, made up of curves, straight lines and angles, but still quite recognizable.

The next step forward in our little expedition into the pure abstract is the series of three pictures, "City at Night". The first is a kaleidoscope of roofs, windows, round lights and shafts of illumination, bright and animated. Brandtner's interest in texture is shown in the second, in which heavy pigment is firmly moulded into powerful forms of intense color that suggest a mighty machine. Still another aspect of the city is revealed in the third, with its play of incandescent colored lines over black.

By now you have learned that subject is only the springboard. The painter takes a few clues from abstract ideas like "Industry" and "Aviation"—in the one, pierced rectangular plates, a wheel and a belt, a strong red furnace glow; in the other, shapes of flight poised lightly on blue air. If you didn't know what it was called, you mightn't get the significance of the upthrust spars, the whirling lines and the stormy background in "Adventure on the Lake". But it doesn't matter: subject is only the springboard.

You have embarked on the adventure of shape and color and from here on, through the other paintings, you don't try to find, as they say in music, a "programme"; you don't try to relate these compositions to known objects. They don't represent anything except such abstract things as divisions of a ground, tension and release, movement and equilibrium, conflict and resolution.

Vital and Varied

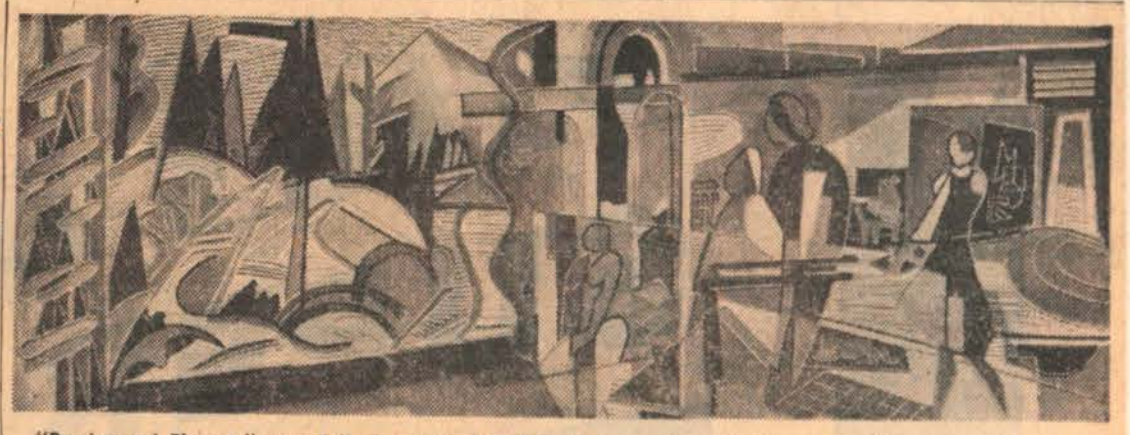
Brandtner's works are not a mere juggling of shapes. They are powerful inventions, exciting and satisfying in their vitality and their variety.

If Brandtner's paintings come out of a clear head and a boundless physical energy, if they belong to the healthy sunlight, Leon Bellefleure's are dredged up out of the darkness of the subconscious.

On second thought, I shouldn't say dredged up, because you are dragged down into them, entangled in ribbons of color, half smothered by amorphous growing, multiplying vegetable shapes of the tropical jungle or half drowned in warm aquariums densely packed with crawling and swimming creatures. Sometimes in the maze you catch glimpses of eyes and desperate groping fingers and human figures flying from the clutch of the undergrowth.

But these are abstractions; they lead you into the adventure of shape and color for their own sake. The whipping white lines, the spots and spines of "Arabesques Embrasees", the blossoming forms of "Nuits Verdoyantes" burst upon you like fireworks. Bellefleure is not painting actual jungles and aquariums. You are jolted out of your search for correspondences by the title of the large picture "Portrait d'un Oiseau". You could have sworn it was an aquarium stocked with strange tropical fish, for surely this shape is a bizarre fish, that a fin at least; here are gaping mouths, there forked tails, somewhere else, tentacles and fluid jellies.

These pictures are a positive, disturbing experience; they have a sort of morbid fascination. For they are abstractions with a programme. If Bellefleure is not painting actual jungles and aquariums, he is painting the jungles and aquariums of the mind.



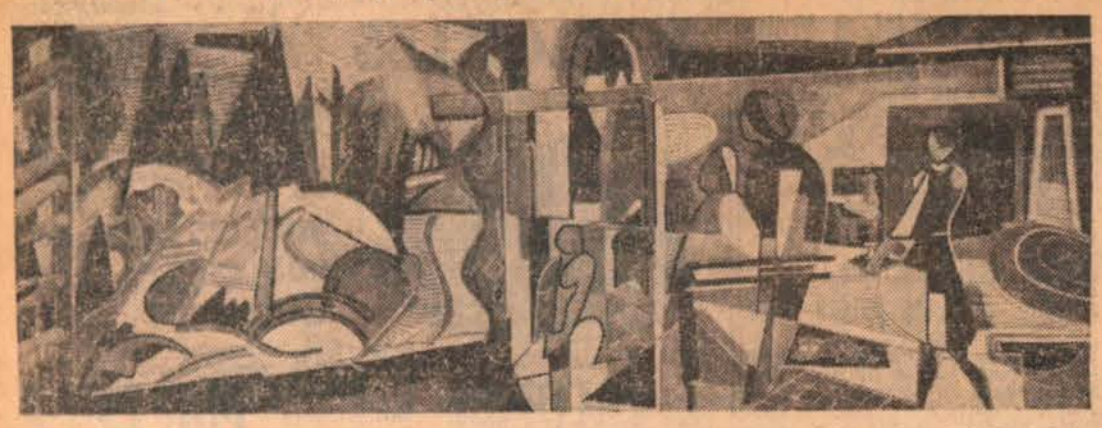
"Precise and Elegant," carved linoleum panel in Fritz Brandtner's exhibition at the Museum of Fine Arts.

55a

110

La Presse - 27 avril 1950 (1)

Réactions à un paysage agréable, vu d'un calme intérieur



Dans ce bas-relief Fritz Brandtner, un des peintres les plus représentatifs de l'art abstrait à Montréal, et qui expose en ce moment, au Musée des Beaux-Arts, a tenté de reproduire l'impression reposante, ressentie dans un intérieur, d'où l'on aperçoit un paysage. En présence de cette synthèse des réactions du peintre de l'intérieur de cette maison, située dans un tel décor une visiteuse de l'exposition exprimait l'espoir de vivre un jour dans un endroit aussi plaisant. (Cliché LA PRESSE, par Roger S.-Jean).

L'exposition des tableaux du peintre Fritz Brandtner

On se sent quelque peu à la gène de rendre compte d'une exposition de Fritz Brandtner. Le critique le plus qualifié pour un tel compte rendu ne serait-il pas Brandtner lui-même ?

Comment communiquer au lecteur l'émotion artistique que nous donnent ces toiles, délibérément construites avec les éléments de la réalité, indépendants de la sensation psychologique. Peut-on rendre compte de cette sensibilité que produit le simple jeu des lignes et des couleurs, alors que nous sommes encore si peu habitués à une peinture qui ne stimule aucune sensation d'ori' ne sensuelle, qui ne rappelle aucune réminiscence de la vie habituelle de tous les jours.

C'est en se rappelant quels effets Chardin obtenait avec une simple boîte ou une pipe, que l'on constate que les lignes et les couleurs peuvent avoir leur propre langage et créer un travail d'art indépendant de toute association. Un diamant pour être beau ne doit pas nécessairement être taillé en coeur.

Par la maîtrise de sa technique Brandtner joue actuellement dans la métropole un rôle important, au point de vue art abstrait. Ce peintre a grandement contribué jusqu'ici par son enthousiasme et ses patientes echerches à répandre le goût de cette peinture abstraite.

Cette discipline qu'il s'est donnée d'organiser rationnellement le tableau ne l'a pas éloigné, toutefois, du contact de la nature. Toutes les toiles, exposées en ce moment, au Musée des Beaux-Arts, en témoignent depuis "Adventure on the lake", jusou'à "Yacht Club" et "The Beach".

Contrairement à la peinture figurative, dont le but est de présenter une imitation de la nature quelque subjective qu'elle puisse être, l'art abstrait de Brandtner tente d'exprimer les réactions de l'artiste en face du spectacle de la nature, et les impressions que laissent chez lui les hommes et les choses.

Sa peinture comprend une vision des objets, tels qu'ils sont captée et décomposés par ses réactions. Les embarcations de la toile de "Yacht Club" lui donnaient l'impression de venir vers lui, pourquoi alors, Brandtner n'aurait-il pas reproduit, comme il l'a fait, par des lignes, de la couleur et l'exploitation des règles de perspective, cette impression agréable que lui faisait éprouver ces légers esquifs.

Les réactions du peintre devant les objets produisent de la couleur comme celles du musicien créent de la musique. Il y avait plusieurs façons pour le peintre de reproduire les sensations que produisait chez lui l'"Industrie". Il pouvait nous représenter une fabrique ou de la machinerie, mais cela n'aurait été qu'une partie de l'industrie. Brandtner nous donne par des contrastes de couleur et la disposition de cylindres qui décrivent des trajectoires une sensation de flottement, de bruit, de chaleur et de girotation, ressentie dans une usine.

Ce que nous montre sa toile, c'est une vision d'ensemble de l'industrie avec tout son dynamisme.

Dans son "Feu d'artifice" Brandtner reproduit par la couleur les forces explosives et le réfléchissement de ces forces sur les objets environnants, le tout ne constituant pas une simple copie de la réalité, mais encore une pure création.

"Adventure on the lake" constitue une féérie, toute imprégnée de poésie. Une étude intitulée "New Brunswick Town" nous offre les impressions du peintre, se dégageant des réalisations architecturales. Il nous semble voir les principes de l'architecture s'influencer les uns les autres. Dans une semblable pensée, le peintre a reproduit sa conception de l'aviatoin ainsi que de la radio, laquelle est constituée de ces forces que nous ne voyons pas mais que nous captons.

Ses scènes de la "Ville durant la nuit" sont les impressions de l'artiste, reçues de sa fenêtre. Dans l'une des toiles on discerne les remous de la foule qui se divise en des courants divers.

En visitant l'exposition de Brandtner, on se rend compte que depuis les premières manifestations d'art abstrait du début du siècle qui déclenchaient l'hilarité générale, beaucoup d'eau a coulé sous les ponts. Les peintres qui désiraient impressionner et émerveiller ont constaté que "ce qui étonne, n'étonne qu'une fois". N'ayant pu étonner une seconde fois, ils se sont retirés de la carrière, laissant libre cours à ceux qui travaillent sérieusement dans cette voie.

Jean Dénéchaud.

La Presse - 25 avril 1950

(4)

L'exposition des tableaux du peintre Léon Bellefleur

Les toiles de Léon Bellefleur produisent une sensation indéfinissable qui saisit l'amateur de peinture et le captive.

Devant ces tableaux au coloris éblouissant, et en présence de cette imagination extraordinaire, créatrice de formes inconnues, on ressent une émotion qui nous prend entièrement et nous fait aimer cet art.

On se rend compte que cette peinture produit en nous un sentiment inexplicable sans savoir aucunement ce que comprend cette émotion. On croit avoir saisi, toutefois, que cette peinture constitue de la beauté, et on l'aime.

C'est ce que nous avons éprouvé en visitant l'exposition conjointe que Bellefleur tient actuellement avec le peintre Fritz Brandtner, au Musée des Beaux-Arts. L'exposition se terminera demain, mercredi le 26 du courant. Demain soir, aura lieu la clôture, et l'entrée sera libre pour le public, à l'occasion du vernissage de la grande exposition de peinture française et anglaise du 18e siècle.

Cette sensation ressentie devant les toiles de Bellefleur, nous ne l'avons pas éprouvée en étudiant les oeuvres d'autres peintres automatistes, ce qui démontre que cet artiste occupe une place à part dans la peinture d'origine surréaliste. Jamais nous n'avons vu une semblable harmonie de couleurs. On peut sans doute rapprocher cette oeuvre à certaines autres peintures avancées ou automatistes, mais pour ce qui est de la couleur, le coloris de Bellefleur, lui est propre.

Aussi pouvons-nous conclure, sans crainte de nous tromper, que ce jeune peintre qui par ses recherches et études sérieuses, échelonnées sur tant d'anées, est parvenu à cette réalisation, n'en demeurera pas là, et passera à un nouveau champ d'observation pour arriver à de nouvelles découvertes plastiques.

A l'instar de peintres comme Matisse, Braque, Juan Gris et Picasso qui après quelques toiles exécutées dans un genre de peinture, se lançaient à la découverte de nouveaux lauriers, nous prévoyons que Bellefleur, en possession de l'enrichissement que lui a apporté les methodes de l'automatisme, n'en restera pas à ce stage de développement. Sa manière très personnelle de peindre le conduira à jouer peut-être un rôle important dans le prochain renouvellement de la peinture qui se prépare dans le monde, à l'heure actuelle.

"Je peins par instinct, nous a-t-il déclaré, c'est-à-dire, sans aucun raisonnement philosophique ou pictural, un monde que j'invente dans l'exaltation et la poésie.

"C'est dans la liberté la plus absolue, et en marge de toute figuration connue que je travaille. Tout vient spontanément sur la toile, puis s'ordonne avec la même spontanéité. Comme je ne crois pas qu'en art on puisse avec avantage corriger quoi que ce soit, je ne reviens sur aucun élément et aucune couleur.

"Plus que jamais je cherche à travailler comme les primitifs dans l'inconnu (puisqu'il n'ont reçu aucune science), et dans l'inquiétude. S'il tient d'abord à l'authenticité de ce qu'il fait, le peintre ne doit pas chercher à acquérir de la science. Il doit être en constant recommencement, ne doit à aucun moment savoir peindre. Cette inquiétude et ce tourment c'est la façon de l'art. De cette façon, seulement je crois que le peintre peut espérer dire quelque chose qui ne soit pas encore dit et laisser un message."

M. Bellefleur travaille au moyen d'une peinture, faite de colle à pigment animal, un procédé du Moyen-Age, redécouvert. L'artiste reviendra peut-être à la peinture àl'huile, mais pour le moment il est fier des résultats obtenus. Ce procédé lui donne des accidents de matière que ne peut lui fournir l'huile.

Bellefleur a passé par la peinture académique, cubiste et autre, mais c'était toujours librement qu'il peignait. C'était également avec l'intention de rejoindre l'état d'âme des primitifs qui oeuvraient dans l'inconnu et l'inquiétude. Le peintre entreprend son travail sans idée préconçue.

Ce n'est pas son cerveau, c'est sa sensibilité qui le guide. Dès que le raisonnement entre en jeu, c'est fatal, selon lui, on est conduit vers l'académisme. Engagé dans le grand mouvement de révolution picturale, Bellefleur s'est détaché entièrement des enseignements de la peinture traditionnelle. Il en a rejeté les bases qui comprenaient l'alliance de la plastique, de la poésie et du réalisme.

En recherchant d'abord par ses expériences cubistes les éléments des substances et en s'efforçant de les simplifier, le peintre s'est éloigné de la réalité.

En tentant de produire l'émotion artistique au moyen de la ligne et de la couleur, l'artiste se détachait ensuite de la plastique traditionnelle. De la poésie, Bellefleur ne conserve qu'une sensibilité intuitive qui n'est qu'un instinct supérieur et intellectualisé. Bellefleur rejette la dictée de l'intellect pur mais non de l'instinct supérieur ou intuition qui n'est qu'une sensation intuitive, décuplée par la raison.

C'est ce qui fait l'attrait de cette peinture colorée, décrivant des formes extraordinaires et irréelles.

Jean Dénéchaud.

La Presse - 25 avril (5)

Une des deux grandes toiles murales que le peintre Léon Bellefleur expose en ce moment, au Musée des Beaux-Arts, rue Sherbrooke ouest. Les deux tableaux ont été peints instinctivement de façon relevant de l'automatisme sans image ni idée préconçues. La plus récente des deux toiles qui n'apparait pas ici, a été intitulée "Portrait d'oiseau", et renferme plus d'éléments, ayant vaguement l'air d'oiseaux, de nids et de branchages. Le peintre explique qu'il venait de lire le poème de Jacques Prévert, portant le titre ci-haut, et qu'il a exécuté son tableau sous le coup de l'émotion poétique, se dégageant du poème. (cliché LA PRESSE, par Roger S.-Jean)

The Herald May 3rd, 1950 (6)

Women Artists' Show Opens At Museum of Fine Arts

The Montreal Museum of Fine Arts will open a group show of Women Painters' exhibition today. In connection with the current 18th Century Art of England and France a series of gallery talks and lectures also is offered this week.

Exhibitors in the Group Show of Women Painters include Anne Savage, Beatrice Hampson, Kathleen Morris, Ethel Seath, Mabel Lockerby and Nora Collyer. The exhibition will be set up in the lecture hall and will open at 3 pm.

At 8 pm today a series of gallery talks will be given, starting in Gallery XVI. Tomorrow at 11 am, Dr. Arthur Lismer will discuss French Paintings and Friday at 4 pm, Joan N. Sears will give a general gallery talk.

Gazette April 29, 1950 (2)

Montreal Museum of Fine Arts

Women's Group Exhibition

formerly scheduled to open on April 29th will now open on May 3rd

Star - May 2nd, 1950 (3)

Exhibition of Work Of Women Painters

Tomorrow the Montreal Museum of Fine Arts will open an exhibition "Group Show of Women Painters." Works by Anne Savage, Beatrice Hampson, Kathleen Morris, Ethel Seath, Mabel Lockerby and Nora Collyer will be included.

The exhibition will be set up in the lecture hall of the museum and will open at 3 p.m.

The Star
May 6, 1950 (1)

Art Notes

Pleasurable Works

Six Montreal Women Offer A Varied Array

By Robert Ayre

WHEN you're in the Museum of Fine Arts, take time out from the 18th Century to visit the six Montreal women painters in the lecture hall downstairs. In their own way they, too, have something to do with gracious living. They are unpretentious, they pose no problems, they don't delve into their subconscious or yours; they don't excite you or move you deeply, but they give pleasure.

There are about 60 works by—I take them clockwise, as I looked at them—Ethel Seath, Kathleen M. Morris, Beatrice Hampson, Nora F. E. Collyer, Anne Savage and Mabel Lockerby. Most of them have been appearing before the public long enough to be well-known to you.

Sharp-Edged Forms

In "Composition"—a bowl of pears, a stool and some of the apparatus of the studio; in her church and houses of Malbaie, Miss Seath shows a sense of structure, working toward geometrical abstraction with sharp-edged forms in a fairly high key. She is a little more fluent in her decorative tulips and "Shell Pattern" and in "Rooftops, Montreal" with its droll architectural contours and flourish of trees and clouds.

If Miss Seath doesn't wander far from the thing seen, Miss Morris stays even closer. The things she likes to see are the familiar aspects of Montreal and the villages, the things that make them different from other places, and especially the horses and sleighs that have come to be her trade mark. She paints with mellow color and her contours are soft, almost blurred; she works freely and generously, but she builds firmly and is quite sure of herself in large compositions like "Beaver Hall Hill" and "St. James Cathedral."

Not quite so sure, I feel, is Beatrice Hampson who paints portraits and still life as well as landscape and doesn't seem to have hit her stride yet. She does, however, bring a richness of color to the show, especially in her flowers, that will stand her in good stead.

It is hard to avoid comparisons in an exhibition of this kind and I thought that Nora Collyer, too, was feeling her way and had her individuality still to develop. I liked best, for its subtlety, "Low Tide, Nova Scotia."

Personality Shown

The most imaginative of the six painters is Anne Savage. Landscape is for her an opportunity to design. In a painting like "Early Morning, Laurentians," with its swirl of fields toward the distant mountains, involving trees as it goes, she imposes her own personality on the scene. She takes command even more resolutely in "Twilight," arranging a guitar and other objects in the foreground and revealing the lake through parted curtains, and in "Sundance Canyon, Banff" she formalizes to such an extent that she loses some of the character without gaining enough in abstract quality. To me this was the least satisfactory of her paintings. The others, and the flowers and small landscapes, are warmer.

The most fanciful of the six is Mabel Lockerby. Her most ambitious work, "The Mountain" is subdued and flat, woven like a carpet — she seems to enjoy the effect of wool. In her other canvases she plays charmingly with children, animals, innocent flowers and such details as pine cones, snails, mushrooms and individual leaves. They are important factors in her designs but they do not have the significance of symbols. There is nothing ulterior here; the painter is looking with wide-eyed wonder at the world.

The Gazette - May 6, 1950 (2)

art

Paintings by Women At Fine Arts Museum

Kathleen Morris, Ethel Seath, Anne Savage, Nora Collyer Among Exhibitors

There is interesting variety in the collection of oils which form the Group Show of Women Painters being held in the Lecture Hall of the Montreal Museum of Fine Arts. The painters, in the main, have long been exhibitors and known for the individuality of their work, those contributing being Kathleen Morris, A.R.C.A., Anne Savage, Ethel Seath, Mabel Lockerby, Nora Collyer and Beatrice Hampson.

Kathleen Morris, A.R.C.A., has characteristic examples—a winter scene with a rank of sleighs on Dominion Square with the Basilica in the background, and also a painting of Victoria Square with the Bell Telephone Building a dominant feature. More in the vein of her earlier work is "The Hay Market, Ottawa", with its horses, wagon and figures. In "French Canada", she shows a row of humble houses and barrel-laden sleighs in a square near what could be a Town Hall. In "Garden Street, Quebec", three nuns walk in the snow near buildings in the shadow of a church. White horses and sheep in a pasture is a spontaneous work done at Marshall's Bay, and some good subjects come from Berthierville—buildings under snow with horse and sleigh nearby; an interior with a yellow sofa, tall chair, lamp on table and paintings on the wall, and also "Kitchen, Berthierville", a work of engaging tonal values, with its trees, snow-covered land and end of building with green shutters and red chimney. A white cat on a yellow sofa is entitled "Pom-Pom."

Ethel Seath has found material about Mal Baie—the church, with homes in the foreground and woods and hills behind. Pattern is the main concern in "Houses, Mal Baie", of which there are two versions. Direct and fresh is "Swallowtail Lighthouse, Grand Manan", which shows the beacon on a rocky cape, a house, and the sea. "Roof Tops, Montreal" introduces fruit on a table, glimpse of balcony, chimneys and a tower. A bowl of pears and some studio equipment are the pictorial elements of "Composition", while "Tulip Pattern", the blooms being displayed in a vase, and "Shell Pattern" are her other offerings.

Anne Savage is effectively decorative in her landscapes—"Early Morning, Laurentians", with fields, tree-edged dark stream and blue mountain beyond, and "Little Elm", both in characteristic vein. A jug and guitar near a window, through which landscape can be seen, are the pictorial elements of "Twilight", a similar motif being employed in another work in which white tulips in a blue glass vase are the centre of interest. Very effective is the work entitled "Wild Apples", and there is a good group of spontaneous sketches of landscapes done at Banff, from which region comes the decoratively handled "Sundance Canyon."

Nora Collyer is partial to the sea as is evident in "Low Tide, N.S.", with its pools, mud flats, stranded boat and blue hills, and "Cap a L'Aigle, Que." with its houses and sheds, sea, and blue headland. "St. Catherine's Bay", with shipping, distant church and buildings and blue mountain, is a good subject. Her solitary example of portraiture is 'Alberta'—the head of a Negress, colored scarf about her neck, with a pink house in the background. Luminous color marks her autumn scene of houses, barns, trees and blue hill done at East Bolton, Que., and in more subdued vein is the tonally satisfying "Rocking Chair", with red cushion, on a veranda with green house beyond.

Mabel Lockerby is concerned with pattern in "The Rooster", and in "Pine Lake" makes effective use of a spray of cones. "Cat and Flowers", shows the animal stretched out at ease near a vase of blossoms. A gaunt tree is the centre of interest in the winter landscape, called "First Snow", and she also paints cactus and fruit on a table near a window. In "The Yellow Dress", she records a comely child holding a bunch of daisies, and "In the Woods" is equally successful in her portrait of a child in white.

Beatrice Hampson has some sound still-lifes—"Purple Basket" near which there are a variety of smooth and rough squashes; "Nature Morte, Noel", with pine cones and Christmas-tree balls arranged on a red cloth. Red and orange begonias have attracted her, and as contrast she records the almost bleached tones of Calladium leaves. Two portraits are in her group—"Roslyn", a young Negress in a pink blouse, and "Anne", a dark-haired young woman, also wearing pink. Another effective item is the simply handled low pot of hyacinths on a chair. Among her landscapes are "Winter Mood", "The Island", and "Bear River, N.S.", the last named featuring houses, trees, hills and sea. There is also a spontaneous record of Beaver Lake in autumn.

The Standard
May 6, 1950
(3)

Edward Cleghorn Named To Museum Post Here

Edward Cleghorn, formerly of Montreal and recently of the University of Western Ontario, has been appointed assistant to the director at the Montreal Museum of Fine Arts. Well-known in art circles, he has been lecturer in fine arts and business administrator at Waterloo College, University of Western Ontario, for the last seven years.

Cleghorn was district-chairman of the Ontario Association of Film Councils and specialized in audio-visual aids for university lecturing. During his stay in Ontario, he was active in art organizations, recreation councils and adult education programs. He worked as designer and illustrator on a recent historical novel, Grand River, and designed stage sets for London, Ont., stage productions. He has also been represented in several art exhibitions.

The Standard - May 6, 1950 (4) (111) 56

ART NOTES

Ladylike Painting At Art Museum

By MICHAEL FORSTER

The Museum of Fine Arts, 1379 Sherbrooke street west, is showing a group of ladylike paintings by six Montreal ladies, Ethel Seath, Anne Savage, Nora Collyer, Mabel Lockerby, Beatrice Hampson and Kathleen Morris. I say ladylike advisedly: the language of their art is polite, their terms of reference never indiscreet, and if, being human, they may now and then fly into a tizzy they are successful in keeping it out of their work. Well, one doesn't have to have the screaming mimis in order to be a good painter, and more restrained affirmations will always find a place.

The paintings of these six ladies hang together agreeably for they have a similar artistic background and a common interest in subject matter, mostly landscapes, still lifes and a few heads. Mabel Lockerby has a pleasantly free and competent technique; I like the resonant Blue Pool and the refreshingly unsentimental portrait of a little girl in a cool green world of toadstools In the Woods, and I especially admire the somewhat sombre Mountain. Nora Collyer has a sure appreciation of the bigness of landscape, even in her smaller works. See the effect of wind and sunlight in Church, Nova Scotia, and the grasp of atmosphere in Cap a l'Aigle.

The more decorative painting of Anne Savage creates mood by means of odd color and depth of key. The Little Elm is very successful in this genre, and all the Banff sketches; and the cool pinks of Twilight are nicely contained within their frames. Kathleen Morris' subtly matter-of-fact statements maintain an even level Among her contributions the yellow Interior No. 2 and the wretched weather report of St. James' Cathedral stand out for me. Beatrice Hampson occasionally uses a more tropical palette than the other ladies allow themselves, as you see particularly in The Island and Nature Morte, Noel; although she can come up with a swift Canadian notation like Beaver Lake, or the more elaborate Bear River.

Ethel Seath puts her pictures together in rather flat planes strengthened with line. The emphasis is on pattern, although the pink Shell Pattern avoids rigidity and Swallowtail Lighthouse builds up into genuine atmosphere. I find a certain dryness in Ethel's work, but nothing can't be overcome if she will allow herself to run amok for a while—politely, of course.

Altogether, what these ladies lack in the way of brawling and shoving they make up for by introducing Canada to the Parlor; an incidental step which seems to be necessary in the present development of our painting, and so I'm all for it.

The Star -
May 8, 1950

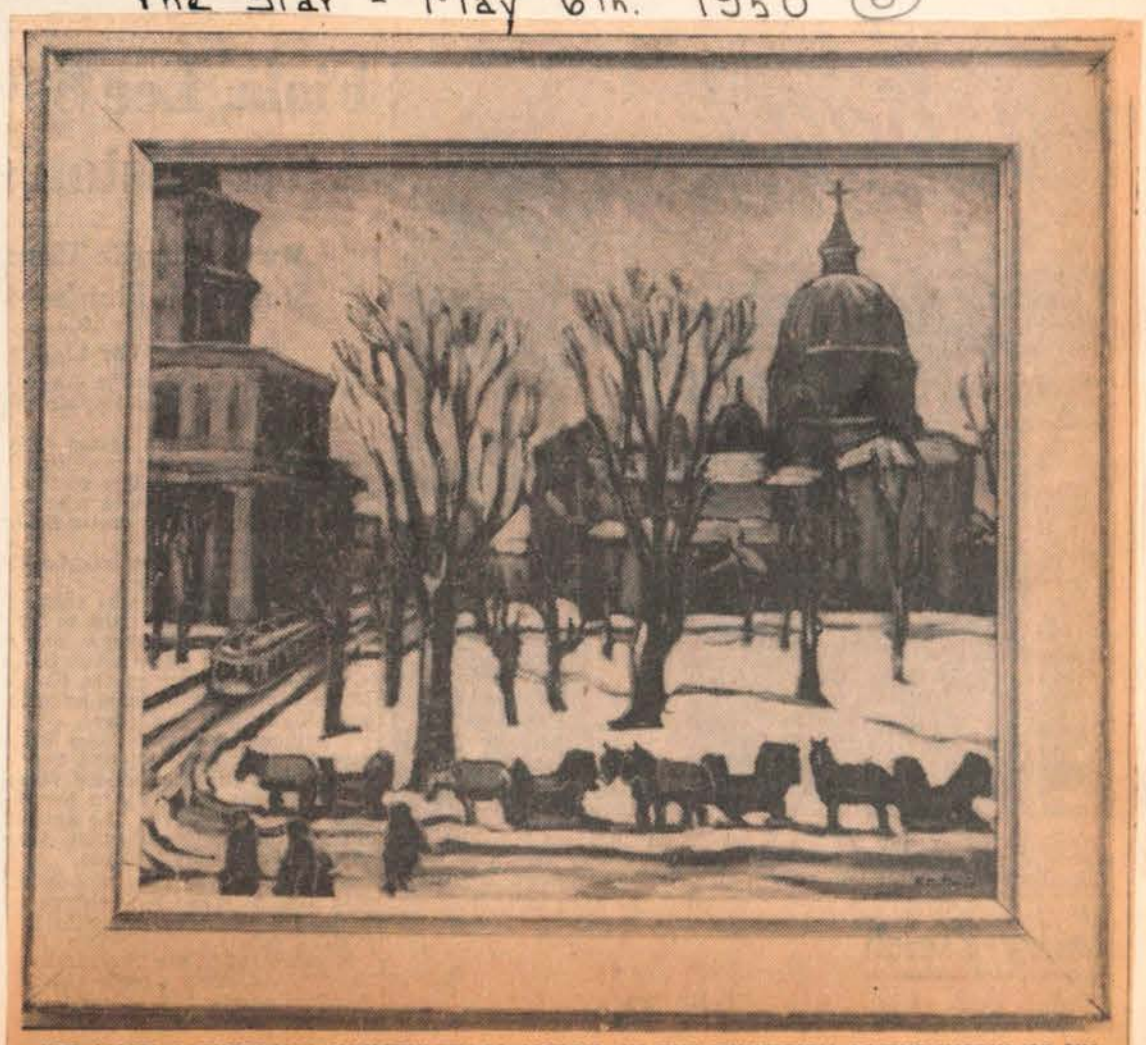
E. Cleghorn Named To Art Museum Post

Edward Cleghorn, formerly of Montreal and recently of the University" of Western Ontario, has been appointed assistant to the director of the Montreal Museum of Fine Arts. For the past seven years, he has been lecturer in fine arts and business administrator at Waterloo College, University of Western Ontario.

During his stay there, he was active in art organizations, recreation councils, and adult education programs. He designed stage sets for theatre groups and was a frequent exhibitor in art shows. He was also district chairman of the Ontario Association of Film Councils, and specialized in audio-visual aids for university lecturing. He worked as designer and illustrator on the recent historical novel, "Grand River."

(5)

The Star - May 6th. 1950 (6)



"ST. JAMES CATHEDRAL," BY KATHLEEN M. MORRIS, IN THE EXHIBITION OF THE WORKS OF SIX MONTREAL WOMEN PAINTERS AT THE MUSEUM OF FINE ARTS.

56a (112)

La Patrie - 8 mai 1950 (1)

Au Musée des Arts

PEINTRES FÉMININS

Il y a beaucoup de variété dans l'exposition des peintres féminins qui exposent au Musée des Arts rue Sherbrooke ces jours-ci. Ce sont pour la plupart des peintres qui ont déjà exposé plusieurs fois dans le passé. Kathleen Morris présente entre autres choses de belles scènes montréalaises dont une vue du square Dominion avec une théorie de voitures, glissant sur la neige et la basilique en arrière plan. Il y a aussi une intéressante vue du Carré Victoria où se dresse l'édifice altier de la Bell Telephone.

Dans "Marché à foin", Kathleen Morris revient à sa manière première avec ses chevaux, voitures et personnages. Dans *"French Canada"*, elle prend des accents folkloristes en nous montrant en dessin prononcé une série de voitures traînant des barils près d'un parc.

Dans "Garden Street" trois religieuses marchent dans la neige près d'une église coquette.

Anne Savage présente des oeuvres décoratives par sa couleur profonde et chaude. Ses esquisses de Banff sont remarquables dans ce genre, avec leurs pics altiers recouverts de neige sur lesquels se joue une savante lumière.

Les marines de Nora Collyer ont beaucoup de personnalité. On s'arrêtera volontiers devant des oeuvres d'une belle facture telles que: *"Low Tide, N.S."* et *"Cap à l'Aigle, Québec"*, cette dernière toile avec ses maisons, ses barques, et ses collines bleues est très réussie.

Mabel Lockerby est heureuse dans sa représentation d'une enfant en robe blanche dans *"In The Woods"*. Ethel Smith a trouvé son inspiration à la Malbaie avec l'église, les bois verdoyants, et les sages maisons. Plusieurs autres scènes de ce coin du Québec se recommandent par leur netteté de couleur et de dessin. Bref,

"Cap à l'Aigle"

(Photo J.-P. Laliberté—La Patrie)

"CAP A L'AIGLE", une belle toile de Nora-F. Collyer qui expose ses oeuvres au Musée ds Arts avec quelques autres peintres féminins.

Le Devoir - 10 mai 1950 (2)

Au Musée des Beaux-Arts

Calendrier des événements de mai

31 mai : *Exposition :* L'Art en France et en Angleterre au 18e siècle. La magnifique exposition des arts représentatifs du 18e siècle se poursuivra jusqu'à la fin du mois, après une brillante avant-première, le 26 avril dernier. Porcelaines, argenterie, tapisserie et meubles sont représentés parmi les tableaux, dessins et sculptures. Un excellent catalogue illustré est à la disposition du public.

3-24 mai : *Exposition :* Tableaux de femmes peintres : Anne Savage, Beatrice Hampson, Kathleen Morris, Ethel Seath, Mabel Lockerby et Nora Collyer. Dans la salle de conférences.

24-28 mai : *Exposition :* Tapis au petit point, oeuvre de la reine Marie. Cette exposition, d'abord annoncée pour une date antérieure, se tiendra au rez-de-chaussée. Admission gratuite.

3-24 juin : *Exposition :* Les jeunes peintres de Montréal. Travaux de : Alfred Pinsky, Ghitta Caiserman, Marion Aronson et Betty Sutherland. Dans la salle de conférences.

Horaire des causeries et conférences pour le mois de mai :

Les lundis, à 3 h., causeries, en anglais, dans les galeries de l'exposition, par Joan N. Sears : 1er mai : The Genius of the 18th Century; le 8 : Styles in 18th Century Furniture; 15 : Tapestries in France; 22 : Porcelain, the Rage of the 18th Century; 29 : French and Englith 18th Century Painting and Sculpture.

Les jeudis, à 11 h., causeries, en anglais, dans les galeries de l'exposition, par Dr Lismer : 4 mai : The French Paintings; le 11 : The English Paintings; le 18 : Watteau and Hogarth; le 25 : (Le sujet en sera annoncé plus tard).

Les vendredis, à 4 h., causeries, en anglais, par M. Davis, Dr Lismer et Mme Sears. Ces causeries, données tous les vendredis, consistent en tours expliqués de l'exposition.

Les mercredis, à 8 h., conférences illustrées par des clichés. Dans la salle de conférences. 3 mai : Série de causeries par M. Davis et Mme Sears; le 10 : French and English 18th Century Furniture and Decorations, par Mme Sears; le 17 : Conférence en français, annoncée plus tard; le 24 : Landscapes in 18th Century Paintings, par Dr Lismer.

En plus de ces conférences et de ces causeries, des visites ont été organisées pour différents cercles et groupes d'écoliers. Tous ceux qui désirent visiter l'exposition en groupes et bénéficier des tours expliqués sont priés de communiquer avec Dr Lismer, PL. 1605.

Notes :

Quelques visiteurs sont venus de New-York pour l'avant-première de l'exposition du 18e siècle. Parmi ceux-ci on remarquait le conservateur des tableaux du *Metropolitan Museum of Art*, un représentant de *Connoisseur*, de *Town and Country*, et quelques-uns des principaux marchands d'oeuvres d'art qui ont contribué à cette exposition.

Dans le numéro de mai de *Art News* paraîtra un article de six pages, avec nombreuses illustrations, sur l'exposition du 18e siècle. Des exemplaires de ce numéro seront à la disposition du public, au Musée, au cours de ce mois. Cet article a été rédigé par le professeur A. S. Noad, de l'Université McGill. Les aspects culturels et historiques du 18e siècle y sont présentés.

La Patrie - 9 mai 1950 (3)

"Canada français"

"CANADA FRANÇAIS", une belle scène de l'artiste Kathleen-M. Morris, un des peintres féminins qui exposent leurs oeuvres ces jours-ci au Musée des Arts.

The Gazette - May 11, 1950 (4)

Royal Carpet Due May 25 In Museum of Fine Arts

Queen Mary's carpet, probably the only one of comparable size ever to be worked by one pair of royal hands, is coming to Montreal on May 25 and will remain through May 28, it was announced yesterday. The carpet will be shown in the lecture room of the Montreal Museum of Fine Arts, Sherbrooke street west, and volunteers from the Women's Voluntary Services and the I.O.D.E. will staff the display.

The needlepoint carpet measures 10 feet two inches by six feet, nine and one-half inches, and consists of 12 panels executed separately on canvas to special designs submitted at Queen Mary's request by the Royal School of Needlework and based on genuine 18th century designs in the Victoria and Albert Museum and elsewhere. The colors are Queen Mary's personal choice. The carpet contains a million stitches in 448 different colors and took the Queen Mother eight years to make. It is her personal contribution to Britain's efforts to bridge the dollar gap and is to be offered for sale in North America.

Offers to buy the carpet are invited.

To Be Sold in America

The only condition of sale is that the carpet should be bought for use in some public institution in North America.

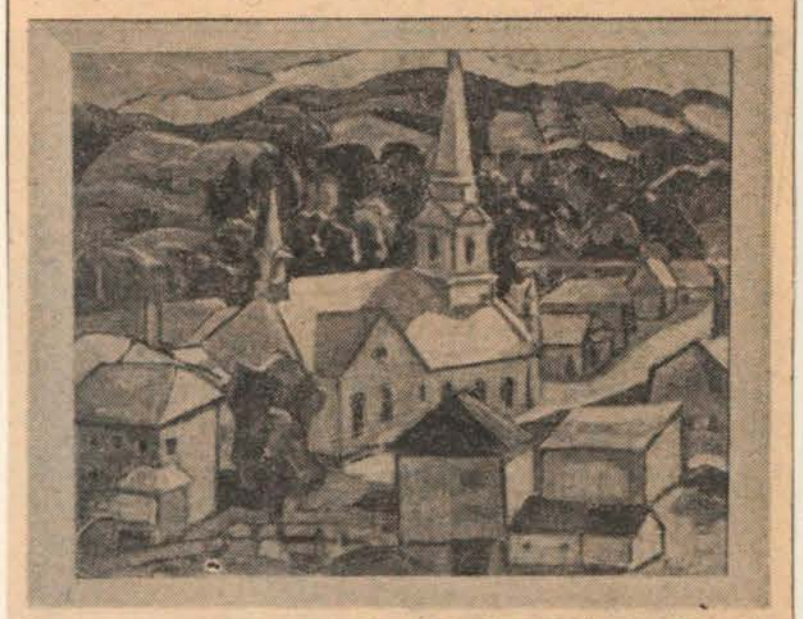
Queen Mary's interest in grospoint dates from the early 1930's. At first she was content to fill backgrounds and allow someone else to work the floral designs she loves. But soon she started blending colors and selecting just the right shades for every flower and leaf. Sometimes she will unpick a section which, to her critical eye, is not quite the right shade.

A meticulously neat and tidy worker, she keeps her own embroidery wools in order and there are no tangled skeins in the brocade sewing bag which accompanies her when she moved from Marlborough House to Sandringham. Blessed with excellent sight, in her eighties she still threads her own needles.

There is no charge for admission to see the carpet but to defray the cost of the tour, a color post card will be on sale at ten cents, an illustrated leaflet at 15 cents and a handsome souvenir booklet, fully illustrated, at a dollar.

La Patrie - 12 mai 1950 (5)

Eglise à La Malbaie



Une toile d'Ethel Seath, "EGLISE A LA MALBAIE" qui fait partie d'une exposition de peintres féminins au Musée des Arts.

La Patrie - 10 mai (6)

Au Musée des Arts

(Photo J.-P. Laliberté—La Patrie)

"ANNE", un portrait du peintre Beatrice Hampson qui, avec d'autres peintres féminins expose ses oeuvres dans la salle des conférences du Musée des Arts, rue Sherbrooke.

La Patrie 10 mai 1950 (7)

Musée des Beux-Arts

Du 3 au 24 mai se tient, au Musée des Beaux-Arts, dans la salle de conférence, une exposition de tableaux des femmes peintres suivantes : Anne Savage, Beatrice Hampson, Kathleen Morris, Ethel Seath, Mabel Lockerby et Nora Collyer.

The Gazette May 13th. 1950 (8)

EDWARD CLEGHORN, appointed assistant to the director of the Montreal Museum of Fine Arts, has been for the past seven years lecturer in fine arts and business administrator at Waterloo College, University of Western Ontario. A native Montrealer, Mr. Cleghorn has had a varied career, his activities including accountancy, stockbrokerage, newspaper advertising, hotel management, and artist. During his stay in Ontario, he was district chairman of the Ontario Association of Film Councils and specialized in audio-visual aids in university lecturing. He was also active in art organizations, recreation councils, adult education programs and was a frequent contributor of his own work to art exhibits.

La Presse - 13 mai 1950

L'exposition conjointe de six femmes peintres

Six peintres d'âges sensiblement différents, mais à peu près engagés dans la même voie, dans le même sillage, exposent au Musée des Beaux-Arts.

Dans une exposition conjointe, Anne Savage, Ethel Seath, Kathleen Morris, Mabel Lockerby, Beatrice Hampson et Nora Collyer présentent actuellement au public montréalais leurs récentes toiles. A des points de vue divers, les exposantes offrent des oeuvres charmantes, bien composées et bien traitées.

Après des années de travail, Anne Savage en est arrivée aujourd'hui à une expression subtile et savante de la nature. Son oeil cultivé l'oriente actuellement vers des recherches très poussées, et dans des plans lui permettant de donner à ses paysages une interprétation qui en font de véritables féeries.

L'artiste observe aujourd'hui les choses en fonction de leur valeur plastique, tout en conservant un certain contact avec la réalité qu'elle transpose merveilleusement.

Ses toiles "Erly Morning" et "Little Elm" suggèrent le réel et invitent à la rêverie. "Twilight" qui constitue à la fois un paysage et une nature morte, est remarquable, au point de vue composition et création. "Sundance Kanyon" pourrait être assimilé à un magnifique panneau décoratif, et ses petits sketches de Banff sont des plus intéressants pour l'interprétation des beautés de la nature. Coloriste très sensible et subtile, Anne Savage est une artiste sincère et souvent émouvante.

Engagée dans une voie, où certains ont échoué pour n'avoir pas su conserver contact avec la réalité et s'être livrés à des jeux gratuits, ce peintre, si l'on en juge par cette exposition, paraît à l'abri de ce danger.

Amoureuse sans trop de raideurs de belles géométries, Ethel Seath oriente dans cette direction toutes ses recherches. Elle ne cède pas toutefois à la facile tentation de l'ornemental et du décoratif qui a été l'écueil de tant de peintres cubistes.

L'artiste semble se situer entre deux tendances, celle strictement constructive et celle plus aérienne, plus proche des préoccupations de la peinture actuelle. Ramenant sans cesse les valeurs et la lumière de ses tableaux dans la géométrie de ses figures, l'artiste conserve toujours son émotin personnelle.

Sa toile "Eglise, à La Malbaie", ses deux tableaux cubistes reproduisant des maisons de l'endroit précité ainsi que certaines de Grand Manan, Nouveau-Brunswick, révèlent à la fois la sensibilité d'Ethel Seath, et son style rigoureux de construction.

Sa "Composition" est une merveille de présentation et ses natures mortes mettent parfaitement en valeur son métier subtil.

Kathleen Morris, bien connue comme peintre descriptif de Montréal, et possédant un nom dans ce domaine, nous apporte une information nouvelle sur la métropole. Inutile d'aller chercher au loin des sujets, lorsque la vie quotidienne en fournit de si intéressants à qui éprouve le besoin d'expression. Aux scènes du vieux Montréal, ont succédé aujourd'hui dans l'oeuvre de Kathleen Morris des vues d'une métropole moderne et de ses gratte-ciel.

Morris ne se départit pas de son métier solide, de son dessin ferme et bien mis en place. Nous constatons toutefois qu'elle ne fait pas appel suffisamment à ses facultés de renouvellement. Kathleen Morris s'est créé dans notre peinture une place, où elle excelle, et elle s'y maintient en permanence.

N'étant peut-être pas encore arrivée à la phase de développement des précédentes, Mabel Lockerby nous présente des toiles d'un coloris distingué, de tons très doux, et des compositions d'une remarquable originalité.

Lockerby s'exprime en harmonies sobres, où la couleur a de la gravité, de la densité. Son étude de coq, son petit étang bleu, son lac "aux pins", et ses natures mortes représentent de la belle matière, bien traitée, où l'on relève un souci plastique constant. Sa tête d'enfant, sa meilleure toile à mon sens, dégage un charme pénétrant.

Beatrice Hampson et Nora Collyer nous présentent des efforts différents de composition. Hampson se signale par son petit paysage "Winter mood", alors que Collyer attire l'attention pas sa belle nature morte "aux choux".

Somme toute, l'exposition nous présente un groupe de peintres qui refusent de vivre dans l'ombre des maîtres, et des artistes prétendant partout être elles-mêmes.

Jean Dénéchaud.

(1)

(3) La Presse - 13 mai 1950

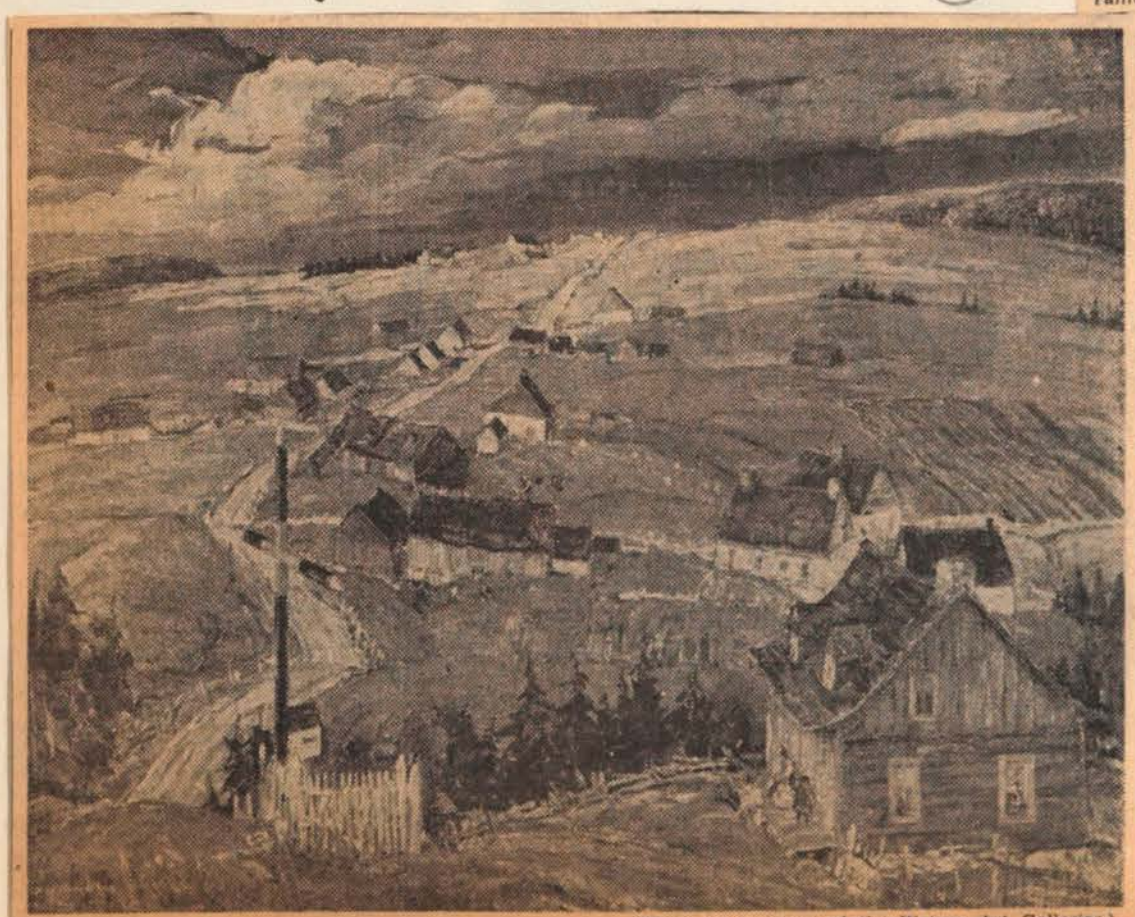
57

(113)

Transposition de la réalité dans le paysage

Les photos monocromes ci-dessus rendent imparfaitement la valeur plastique des toiles remarquables de deux des six peintres, bien connus de la métropole, qui exposent en ce moment, au Musée des Beaux-Arts. Le tableau du haut est un paysage d'Anne Savage, intitulé "Early Morning" qui révèle de la part de l'auteur des recherches savantes et un interprétation subtile de la nature. La toile du bas, intitulée "Church, La Malbaie", est une oeuvre d'Ethel Seath, dans laquelle celle-ci a ramené à des conceptions géométriques la composition de son tableau.
(cliché LA PRESSE, par Roger S.-Jean).

The Gazette - May 13th. 1950 (2)



(Photo by courtesy of the Watson Art Galleries.)

ON THE ROAD TO MURRAY BAY, by F. W. Hutchison, N.A., R.C.A., is a broadly painted landscape in the region which has often occupied this Canadian artist's brush. The wayside cross, the team descending the hilly road, and the typical homes and barns are set down with authority, and the sunny expanse beneath the cloud-filled sky adds interest to the distance. This painting is in the permanent collection of the Montreal Museum of Fine Arts

La Presse - 13 mai (4)

Expositions durant mai

"L'Art en France et en Angleterre au 18e Siècle," la magnifique exposition des arts représentatifs du 18e siècle, se poursuivra jusqu'à la fin du mois, après une brillante avant-première, le 26 avril dernier. Porcelaines, argenteries, tapisseries et meubles sont représentés parmi les tableaux, dessins et sculptures. Un excellent catalogue illustré est à la disposition du public.

Du 3 au 24 mai, **exposition :** Tableaux de femmes peintres : Anne Savage, Beatrice Hampson, Katheleen Morris, Ethel Seath, Mabel Lockerby et Nora Collyar. Dans la salle de conférences.

Du 24 au 28 mai, **exposition :** Tapis au petit point, oeuvre de la Reine Marie. Cette exposition d'abord annoncée pour une date antérieure se tiendra au rez-de-chaussée. Admission gratuite.

Du 3 au 24 juin, **exposition :** Les jeunes peintres de Montréal. Travaux de : Alfred Pinskey, Ghitta Caiserman, Marion Aronson et Betty Sutherland. Dans la salle de conférences.

L'exposition de peintures de François Déziel se poursuivra jusqu'au 26 mai, à l'école des Arts et Métiers, 1266 rue Saint-Denis.

La Patrie
14 mai 1950
(5)

Musée des Beaux-Arts

Les travaux d'Alfred Pinsky, Ghitta Caiserman, Marion Aronson et Betty Sutherland, jeunes peintres de Montréal, sont exposés dans la salle de conférences du Musée des Beaux-Arts, du 3 au 24 juin inclusivement.

57a (114) Star - May 15th. 1950 (1)

Queen Mary's Carpet Attracts Much Attention on Tour

By Patricia Hardie

(Miss Hardie is personal assistant to Lady Reading, head of Women's Voluntary Services. She describes her experiences touring with the Royal Carpet.)

WE have had the most wonderful reception in each city we have visited. The rug has been displayed in different ways, each to suit the particular setting, and in every case a new 'facet' seems to show.

In Kansas City, no artificial lighting was used as the main hall has a huge glass roof, and this was the first occasion on which the true colours could be seen in their full beauty.

In New Orleans a special dais was built and the room chosen for the exhibition was that commemorating the last battle between the British and Americans in 1812. This museum holds so many pictures and records of England that the association of the old and the Royal rug of 1950 was very moving. Dallas Museum is situated in a lovely park, and the inside walls of the building are plain red brick, over these was hung a deep blue curtain which made the background for the rug, bringing out more noticeably than before the many lovely shades of blue in the flowers.

In Houston the rug was shown in a lovely drawing room with panelled walls and parquet floor, at one end of which a brown velvet covered dais had been specially arranged.

Among the thousands of people who have now seen the rug, there have naturally been a great many whose ancestry is British, and one and all have been deeply appreciative of Queen Mary's example and of the perseverance and self-sacrifice which the rug represents. But we have been extremely moved by the number of American women who have come up to say how much they admire Queen Mary and the rug and have added "I think Queen Mary has set an example of service to us American women too." Mrs. Phillips of Hays, Kansas, came 400 miles because she was determined to see the rug.

In Dallas we had two bus loads of children over from Fort Worth, and they were as delighted with the rug an any of the older generation. A group of local children from Forest Avenue High School, Dallas, also paid a visit to see the rug, and the leader of the group came up to ask "Will you please tell Queen Mary how much we enjoyed seeing her rug?"

Brown Owls' Visit

A group of Brown Owls were also excited listeners in Houston, but a little disappointed to find that Queen Mary did not still live in a Palace, and they were a little regretful that full regalia was not the everyday clothing of a Queen!

The question which is asked most often is why the rug is designed with the patterns facing outward to each end, but the connoisseurs who overhear the reply that that is the correct way of making a rug, as distinct from a wall hanging, nod their heads in satisfied agreement. Women marvel at Queen Mary's eyesight, and extol the wonderful blending of colors. There is always at least one guard on duty, sometimes more, and they soon become experts in answering all sorts and kinds of questions, and I overheard one in Los Angeles having a long and involved conversation with a lady who obviously knew a great deal about needlework, but he was not outdone!

Los Angeles gave the rug a wonderful reception, all the more so when one realizes the tremendous distances which people had to come to see it. Nothing is near at hand in Los Angeles, and in spite of this we had a constant stream of people, selling 2,530 postcards, 745 leaflets and 432 souvenirs in two days.

In Pasadena a great crowd was waiting when the Museum opened its doors, and in the first two hours, 1,500 people had seen the rug.

Queen Mary's carpet will be shown at the Museum of Fine Arts here for three days starting Thursday, May 25.

The Gazette May 16, 1950 (2)

To Serve Exhibition

Queen Mary's Carpet will be arriving in Montreal on May 24, to be exhibited at the Museum of Fine Arts, Sherbrooke street west. The Women's Voluntary Service will undertake the selling of souvenir pamphlets and programs on Saturday, May 27, and Sunday, May 28, at the request of the I.O.D.E. who have been looking after this work throughout Canada, but due to their 50th annual meeting will be unable to do so on these dates.

Mrs. J. T. Gibaut will be convener for this exhibition with Mrs. Leslie Boyd acting as captain for May 24, Mrs. Gibaut captain for May 25 and Mrs. A. B. Loynachan, captain for May 26. A quantity of pamphlets will be available in French.

The Star May 17, 1950 (3)

Shares Showing Queen Mary Carpet

QUEEN MARY'S Carpet will be arriving in Montreal on May 24, to be exhibited at the Museum of Fine Arts, Sherbrooke street west. Throughout Canada, the Imperial Order Daughters of the Empire has looked after the selling of souvenir pamphlets and programs, but due to the 50th annual meeting of the I.O.D.E. taking place in Montreal May 27 to 31, the I.O.D.E. has asked the Women's Voluntary Services to undertake the selling of these pamphlets and programs on Saturday, May 27, and Sunday, May 28.

Mrs. J. T. Gibaut is the convener for this exhibition, with Mrs. Leslie Boyd acting as captain for May 24, Mrs. Gibaut, captain for May 25, and Mrs. A. B. Loynachan, captain for May 26.

A quantity of pamphlets will also be available in French.

(5)

Exposition à Montréal cette semaine du célèbre tapis de la Reine Marie d'Angleterre

Lorsque le tapis de la Reine Marie arrivera à Montréal cette semaine, il sera exposé dans la plus grande des villes canadiennes et pour la dernière fois au cours de cette tournée de l'Amérique du Nord, qui a inclus Ottawa, Victoria, Vancouvert, Winnipeg, Toronto et Québec.

Le tapis sera exposé au Musée des Beaux Arts de Montréal du 25 au 28 mai inclusivement. L'entrée sera gratuite.

L'accueil fait au tapis de Sa Majesté a été des plus cordiaux, et des foules enthousiastes se sont pressées par milliers pour voir cette oeuvre d'art. Tous ont été enchantés par la beauté du coloris et du dessin, et remplis d'admiration pour ce geste gracieux et élégant qui implique le sacrifice de ce qui serait devenu un héritage familial, sacrifice pour les besoins d'une nation qui a à faire face à une pénurie de dollars après ces années de guerre. La Reine Marie a offert à la nation cette unique et délicate pièce de travail à l'aiguille comme sa contribution personnelle en vue de combler la lacune de dollars. Il sera mis en vente dans l'Amérique du Nord par offres scellées; afin de rapporter les dollars nécessaires à l'achat en Amérique du Nord de matières premières dont la Grande-Bretagne a besoin pour poursuivre son existence quotidienne jusqu'au moment où sera atteinte sa complète stabilité économique.

Les offres

Les offres pour ce tapis doivent être adressées par écrit au Colonel Angus McDonnell, a/s Bureau du Haut-Commissaire du Royaume-Uni à Ottawa, jusqu'au 15 juin 1950, et doivent déclarer a) le montant offert pour le tapis et b) l'institution d'utilité publique à laquelle l'acquéreur offrira finalement le tapis.

Il est à noter que le Comité est d'accord qu'au cas où un simple particulier se porterait acquéreur il pourrait conserver la jouissance du tapis durant sa vie, mais il sera requis de le léguer à une institution fédérale, provinciale ou municipale où il demeurera en permanence. Si le tapis est acheté par une société d'affaires, le Comité demandera qu'il soit donné à une telle institution après un laps de temps raisonnable. De toute façon, les droits de reproduction du dessin du tapis séront la propriété de l'acheteur qui pourra les exploiter de la façon qu'il jugera à propos. Les droits d'auteur sont actuellement assignés au Secrétaire Permanent de la Chambre de Commerce Britannique, agissant pour la Reine Marie.

12 panneaux

Le tapis se compose de 12 panneaux 27" x 23" reliés par une lisière de fleurs individuelles. Chaque panneau constitue un tableau parfait, chacun représentant un agencement distinct de fleurs et d'oiseaux dans le style traditionnel du 18ième siècle anglais. Le coloris est un mélange de couleurs tendres, des roses, des bleus, des verts et des mauves, entremêlé de temps en temps par une tache vibrante de blanc ou de jaune. Il a fallu 4 ou 5 heures par jour au cours d'une période de 9 ans et plus d'un million de points pour fabriquer ce tapis. La Reine Marie commença son travail en 1941 en pleine guerre et la bordure fut seulement terminée en février de cette année. Ceci constitue sûrement un exemple de dévouement pour sa patrie, une véritable oeuvre d'art et un encouragement pour chaque femme en Grande-Bretagne l'incitant à faire tout en son pouvoir en vue de contribuer au redressement de son pays afin que la Grande-Bretagne puisse encore suffire à ses besoins par ses propres efforts et non plus dépendre de la générosité et de la compréhension de ses amis de l'Amérique du Nord.

The Star - May 19th. 1950 (6)

NEEDLEPOINT MASTERPIECE

Famed Queen Mary Carpet Will Go on Display Thursday

Rug Coming to Fine Arts Museum For Four Days During Canadian Tour

QUEEN MARY'S carpet, the nine-year effort of Britain's most distinguished needlewoman, will be on view at the Montreal Museum of Fine Arts, Sherbrooke street west, for four days, starting next Thursday.

The famed, hand-worked carpet which was donated by Queen Mary to the British Government to help raise dollars, is coming here as part of its exhibition tour of six Canadian and 16 U.S. cities. It left England on March 15.

Visiting Hours

The public will be able to view the carpet from 11 a.m. on Thursday until Sunday. Admission hours on Friday and Saturday will be from 10 a.m. to 5 p.m., except Sunday, when they will be from 2 to 6 p.m. There will be no charge for admission.

Measuring 10 feet, two inches by six feet, 9½ inches, the carpet is done in needlepoint. It is made up of 12 panels, each with a different floral design and embodying 1,000,000 stitches in 448 colors. Queen Mary's signature has been worked at the bottom of 11 panels and on the 12th is hidden in the pattern.

Scores of thousands of persons have flocked to see the treasured rug in all centres where it has been exhibited, and officials of the Montreal Museum of Fine Arts are busy preparing plans for the crowds expected locally.

Indicative of the wish of the public to view the Queen Mother's masterpiece was the reaction of Vancouver where a queue of persons, five abreast, covered nine city blocks leading to the exhibition centre, prior to the opening hour. The same thing occurred in Toronto.

Once inside, men, women and children gazed in awe at the elaborate piece of craftsmanship as it is brought home to them for the first time the long hours Queen Mary must have put into the tremendous undertaking.

Writing in The Star recently, Norman Hillson said: "When the Queen Mary carpet is exposed to public view it will be seen that it is as near a perfect piece of handicraft as can be. That is the result of a lifetime of experience in sensing the beauties of materials. Queen Mary belongs to the school of art lovers who contend that all the decorative arts are inter-related and that a carpet must be made to match the design of a table equally as the table must consort with the carpet."

Queen Mary, who had worked on the carpet since 1941, had intended to have it hang on the walls of Windsor Castle — as a family heirloom—but willingly sacrificed the intention to make a contribution in the battle for dollars being waged by the British nation.

La Presse - 17 mai 1950 (4)

Scène pittoresque d'une époque

Une des toiles de Kathleen Morris que l'on peut voir en ce moment, au Musée des Beaux-Arts, à l'exposition conjointe que tiennent à cet endroit jusqu'au 26 du courant, six femmes peintres, bien connues de la métropole. Kathleen Morris est réputée comme artiste descriptive du vieux Montréal. La toile ci-haut est bien représentative de la manière du peintre. (cliché LA PRESSE, par Roger S.-Jean)

The Standard May 20th 1950 (7)

QUEEN'S CARPET TO BE SHOWN HERE

The famous needlepoint carpet, product of nine years' painstaking work by Queen Mary, will be exhibited here at the Museum of Fine Arts for four days starting Thursday.

The carpet, which measures 10 feet, two inches by six feet, 9½ inches, will be seen from 11 am to 5 pm Thursday, from 10 am to five on Friday and Saturday, and from 2 pm to 6 pm on Sunday.

Queen Mary donated the carpet to the British government to help raise dollars and it is coming here as part of an exhibition tour of six Canadian and 16 US cities. It is made up of 12 panels, each with a different floral design and containing 1,000,000 stitches in 448 colors.

The Queen's signature has been worked in at the bottom of 11 of the panels and worked into the design of the 12th.

The Star May 20, 1950 (8)

The needlepoint carpet made by Queen Mary will be on exhibition at the Museum from Wednesday, the 24th, through Sunday. It took the 82-year-old Queen Mother eight years to make the carpet, which measures 10 feet 2 inches by 6 feet 9½ inches. It is made up of 12 panels, each with a different floral design and contains more than a million stitches in many colors.

From June 3 to 24, an exhibition by young Montreal painters Alfred Pinsky, Ghitta Caiserman, Marion Aronson and Betty Sutherland will be shown in the lecture hall of the Museum.

Star - May 20, 1950

The Star - May 23rd 1950 (1)

Big Reception Planned

Arrangements Completed for Arrival of Queen Mary's Rug

Crowds to View Famous Carpet At Montreal Museum of Fine Arts

ALL preparations have been completed for the arrival here of Queen Mary's carpet which will be on exhibition at the Montreal Museum of Fine Arts, 1379 Sherbrooke street west, from 11 a.m. Thursday until Sunday night.

The reception accorded to Her Majesty's rug has been overwhelmingly kind, and enthusiastic crowds have flocked in thousands to see this work of art. Everyone has been delighted at the coloring and the design and filled with admiration of the gracious and gallant gesture which meant the sacrificing of what would have been a family heirloom, to the need of a nation faced with a dollar shortage after the war years.

Unique Gift to Nation

Queen Mary has given this unique and exquisite piece of needlework to the nation as her personal contribution to bridging the dollar gap. It is to be sold by sealed bid in North America to earn the dollars needed to purchase from North America, the new materials which Great Britain needs to carry on her day to day existence and to achieve full economic recovery.

Offers for the carpet should be sent in writing to Col. Angus McDonnell, care of the United Kingdom High Commissioner, Ottawa, up till June 15, 1950, and should state the amount offered for the carpet and the public institution to which the purchaser will ultimately present it.

Whatever offers have been made have not yet been divulged.

Future Show Treasure

It is pointed out that the committee is agreed that the purchaser, if a private individual, would have the rug for his own use during his life time but would be asked to will it to some federal, provincial or municipal building where it could remain permanently. If the rug is purchased by a business concern, the committee would ask that the rug be given to such an institution after a reasonable period of time. In either case, the full copyrights of the design of the rug would be vested in the purchaser to use in any way he wishes. Copyright is now vested in the Permanent Secretary of the British Board of Trade on behalf of Queen Mary.

The rug is made of twelve 27" x 23" panels joined by a border of single flowers. Each panel is a perfect picture, each an individual arrangement of flowers and birds in the traditional 18th century English design. The coloring is of lovely pastel shades of pink, blue, green and mauves, with every now and then a splash of vivid white or yellow

The rug may be seen on Thursday from 11 a.m. to 5 p.m. Friday and Saturday, 10 a.m. to 5 p.m., and Sunday 2 p.m. to 6 p.m. There is no charge for admission. Entrance will be by the Ontario avenue entrance of the museum.

La Patrie 24 mai 1950 (3)

Exposition du tapis de la Reine Marie

Lorsque le tapis de la Reine Marie arrivera à Montréal cette semaine, il sera exposé dans la plus grande des villes canadiennes et pour la dernière fois au cours de cette tournée de l'Amérique du Nord, qui a inclus Ottawa, Victoria, Vancouver, Winnipeg, Toronto et Québec. Le tapis sera exposé au Musée des Beaux Arts de Montréal du 25 au 28 mai inclusivement. L'entrée sera gratuite.

Les offres pour ce tapis doivent être adressées par écrit au Colonel Angus McDonnell, a/s Bureau du Haut-Commissaire du Royaume-Uni à Ottawa, jusqu'au 15 juin 1950, et doivent déclarer: a) le montant offert pour le tapis et b) l'institution d'utilité publique à laquelle l'acquéreur offrira finalement le tapis.

Il est à noter que le Comité est d'accord qu'au cas où un simple particulier se portera acquéreur il pourrait conserver la jouissance du tapis durant sa vie, mais il sera requis de le léguer à une institution fédérale, provinciale ou municipale où il demeurera en permanence. Si le tapis est acheté par une société d'affaires, le Comité demandera qu'il soit donné à une telle institution après un laps de temps raisonnable. De toute façon, les droits de reproduction du dessin du tapis seront la propriété de l'acheteur qui pourra les exploiter de la façon qu'il jugera à propos.

Le Devoir 25 mai 1950 (4)

LE TAPIS ROYAL A MONTREAL

LE PUBLIC POURRA L'ADMIRER AU MUSEE DES BEAUX-ARTS A PARTIR D'AUJOURD'HUI JUSQU'A DIMANCHE

Environ 300,000 personnes ont vu le tapis donné par la reine Marie pour vente à l'enchère, au cours de sa tournée dans l'Amérique du Nord, a déclaré le colonel Angus McDonnell à son arrivée hier soir avec le précieux tapis.

Le public pourra voir le fameux travail de la reine au Musée des Arts, rue Sherbrooke, à partir d'aujourd'hui et jusqu'à dimanche.

Le colonel a tenu à préciser que contrairement à la rumeur qui a couru, aucune offre dépassant $1,250,000 pour le tapis n'a encore été faite.

Le colonel McDonnell a dit encore que le tapis est une publicité par lui-même. On ne peut pas l'apprécier sans l'avoir vu, mais ceux qui le voient en parlent aux autres et alors les visiteurs affluent. Il a été une attraction pour les hommes, les femmes et les enfants partout où il a été montré, il possède "une sorte de charme universel".

Le colonel McDonnell et Mlle Hardy, son assistante, quitteront New-York le 16 de juin pour retourner en Angleterre où un comité est déjà organisé pour décider de l'heureux propriétaire du tapis.

Le Canada 24 mai 1950 (2)

Le tapis de la reine mère est arrivé

Le Musée des Beaux-Arts, 1379, ouest, rue Sherbrooke, annonce qu'il aura dès jeudi matin à 11 heures le privilège de présenter au public de la métropole le tapis de la reine Marie depuis longtemps attendu ici. L'entrée de côté donnant sur l'avenue Ontario (une rue à l'est de Bishop).

Ce fameux tapis brodé au petit point restera exposé à Montréal jusqu'au 28 mai. Jusqu'à nouvelle du contraire, les portes ne seront ouvertes au public qu'aux heures habituelles: jeudi, de 11 heures a.m. à 5 heures p.m.; vendredi et samedi de 10 heures du matin à 5 heures p.m. et dimanche, de 2 heures à 6 heures p.m. L'admission est gratuite.

The Gazette (5) May 24th 1950

Queen Mary's Carpet Goes on View Tomorrow

When Queen Mary's carpet comes to Montreal tomorrow it will be visiting the largest and last of the Canadian cities of the North American tour which has included Ottawa, Victoria, Vancouver, Winnipeg, Toronto and Quebec.

Those in charge said yesterday that the rumor that a million and a quarter dollars had already been offered for the carpet was quite unfounded and added that unfortunately it had taken hold so tenaciously that many people who would have tendered quite a reasonable sum for the carpet had refrained from so doing.

These officials added that the reception accorded to Her Majesty's rug had been overwhelmingly kind and added that enthusiastic crowds had flocked in thousands to see this work of art. Everyone had been delighted with the beauty of coloring and design and filled with admiration for the gracious and gallant gesture which meant the sacrificing of what would have been a family heirloom to the need of a nation faced with a dollar shortage after the war years.

To Bridge Dollar Gap

(Queen Mary has given this unique and exquisite piece of needlework to the nation as her personal contribution to bridging the dollar gap. It is to be sold by sealed bids in North America to earn the dollars needed to purchase from North America the raw materials which Great Britain needs to carry on her day-to-day existence and to achieve full economic recovery.)

Offers for the carpet should be sent in writing to Col. Angus McDonnell, care of the United Kingdom High Commissioner, Ottawa, up to June 15, 1950, and should state the amount offered for the carpet and the public institution to which the purchaser will ultimately present the carpet.

The committee in charge is agreed that the purchaser, if a private individual, would have the rug for his own use during his lifetime but would be asked to will the carpet to some federal, provincial or municipal building where it could remain permanently. If the rug is purchased by a business concern, the committee would ask that the rug be given to such an institution after a reasonable period of time. In either case, the full copyrights of the design of the rug would be vested in the purchaser to use in any way he wishes. Copyright is now vested in the permanent secretary of the British Board of Trade on behalf of Queen Mary.

The rug is made of twelve 27 inch by 23 inch panels joined by a border of single flowers. Each panel is a perfect picture, each an individual arrangement of flowers and birds in the traditional eighteenth century English design. The color is of lovely pastel shades of pink, blue, green and mauve, with every now and then a splash of vivid white or yellow. The rug represents four or five hours of work a day over a period of nine years and over a million stitches have gone into the making of it.

Queen Mary began work on the rug in 1941 at the height of the war and the border was only completed in February of this year.

Le Canada - 25 mai 1950

Au Musée des Beaux-arts

Le comité féminin des Beaux-arts tiendra son assemblée annuelle au Musée, mardi le 30 mai, à 5 heures. (8)

Star - May 25th

Today, the famous rug made by the Queen Mother to raise dollars for Britain, goes on exhibition at the Montreal Museum of Fine Arts, where it will be displayed until Saturday, May 28.

The tapestry, containing over 1,000,000 stitches and measuring 10 feet by six feet nine inches, has been exhibited in several United States and Canadian cities. At the conclusion of its continental tour, the rug will be sold to the highest bidder on condition that the ultimate home of the carpet will be a public institution. (9)

Gazette - May 25, 1950 (6)

NINE YEARS AND A MILLION STITCHES

In these days, when the work of the hands has given way to the processes of the machine, there is something refreshing and reassuring when a piece of careful handwork, that has taken years in the making, is placed on display. And to this natural interest much indeed is added when the hands that have worked for nine years, and made over a million stitches, are those of Her Majesty Queen Mary, who has a very special place in Canadian hearts.

Queen Mary has always loved the good things of tradition, and has embodied them in her own living. The rug that she has made, and which goes on view today at the Montreal Museum of Fine Arts, is the product not only of an infinite patience but of much technical knowledge.

Queen Mary has long been a scientific student of needlecrafts, and has had instruction from one of the famous schools of London. But added to this technical skill is a thorough and detailed knowledge of patterns of the 18th century, as shown on old needlework and china of the period. There is no more keener collector of antiques than Queen Mary, who has visited shops about the English countryside, and to whom many a book on antiques has been dedicated in tribute to her expert knowledge.

Work upon this rug was commenced in 1941, with the intention of making an heirloom that might be preserved in the Royal Family. But in the years after the war the purpose changed. Queen Mary then decided that the rug should be sold for dollars, as a personal contribution to helping Britain in her economic troubles. But something of the original purpose has been blended with the second; for the rug, when sold, must find its final home in some public institution, where it may become, as it were, a public heirloom.

Through these nine years, for an average of four hours a day, the work has gone slowly forward. Now it is complete and on display—a creation of patience and knowledge and of love for the things that abide through all the changes of passing time.

Star - May 25, 1950 (7)

The Queen's Carpet

THE Queen's Carpet went on display today at the Museum of Fine Arts and no exhibition that can easily be remembered is more likely to attract a horde of visitors. It is not only because the carpet is the work of a queen, a dearly-loved and honored queen. It is not only because it is the work of the hands of an aged lady who toiled eight years to bring it to completion. It is also because it is in itself a magnificent specimen of needlework, nobly conceived and finely executed, thereby acquiring an attraction every woman will understand.

Queen Mary originally intended to present the carpet to a member of her own family. But she realized, before it was finished, that there was an opportunity to use it in the public service to which her whole life has been dedicated. It has therefore become a part of "the dollar drive," and the Queen has, as it were, entered the market, her own goods in her hand, with the object of persuading and inspiring British industry and workers to seek out the export markets which can alone restore to Britain its ancient place of prosperity and influence. Who will hope but that very many dollars will cross the Atlantic to reward this labor of love.

Star - May 26th (10)

Carpet Display Time Extended

Evening Hours Added To Handle Crowds

Montrealers have shown such interest in the showing of Queen Mary's carpet at the Montreal Museum of Fine Arts, 1379 Sherbrooke street west, that it has been decided to arrange for evening showings tonight and tomorrow.

Thus, in addition to the regular 10 a.m. to 5 p.m. hours today and tomorrow, visitors may also attend from 7.30 p.m. to 10 p.m. Hours on Sunday—the last day — will be from 2 to 6 p.m.

Even before the opening time of 11 a.m. yesterday, a number of persons had queued up to view the famed, hand-worked, colorful rug, and the crowds continued steadily until closing time.

Today the visitors literally "poured in", and the carpet, which Queen Mary made with her own hands in nine years of expert and painstaking toil and then donated to the British Government to raise dollars for her country, brought many exclamations of delight and admiration.

Museum officials noted that coincident with the evening hours arrangement for viewing the rug, the current 18th Century Exhibition of Art will also be open for inspection.

58a

116

La Presse
25 mai 1950 (1)

La carpette de la reine

Exposée dès aujourd'hui au Musée des Beaux-Arts de notre ville.

Le tapis de la reine Marie, enfin arrivé à Montréal, est exposé aujourd'hui même au Musée des Beaux-Arts et il y demeurera jusqu'au 28 mai inclusivement. L'entrée est libre. C'est le dernier point d'arrêt de sa tournée en Amérique du Nord.

Des milliers de visiteurs enthousiastes se sont pressés pour voir cette oeuvre d'art dans toutes les grandes villes canadiennes, dont Ottawa, Victoria, Vancouver, Winnipeg, Toronto et Québec. Tous ont été enchantés par la beauté du coloris et du dessin, et remplis d'admiration pour le geste de la souveraine qui l'a offert à la nation comme sa contribution personnelle pour combler la lacune de dollars.

Cette oeuvre unique qui a nécessité 9 années de travail et représente plus d'un million de points, est en effet mis en vente en Amérique, afin de rapporter les dollars nécessaires à l'achat, en Amérique du Nord, de matières premières dont la Grande-Bretagne a besoin pour poursuivre son existence quotidienne, jusqu'au parfait rétablissement de sa stabilité économique.

Les offres d'achat doivent être adressées par écrit au colonel Angus McDonnell, a/s du Bureau du Haut Commissaire du Royaume-Uni à Ottawa, d'ici le 15 juin 1950, et on doit y déclarer a) le montant offert pour le tapis, et b) l'institution d'utilité publique à laquelle l'acquéreur l'offrira. Le Comité est d'accord qu'au cas où un individu s'en porterait acquéreur, il en conserve la jouissance durant sa vie, puis le lègue à une institution fédérale, provinciale ou municipale. S'il s'agit d'une Société d'affaires, le Comité demandera que le tapis soit offert à une telle institution après un laps de temps raisonnable. Dans les deux cas, les droits de reproduction du motif du tapis deviendront la propriété de l'acheteur.

Les droits d'auteur sont actuellement assignés au Secrétaire permanent de la Chambre de commerce britannique, agissant pour la reine Marie.

Le tapis se compose de 12 panneaux 27" x 23", reliés par un motif de fleurs détachées. Chaque panneau constitue un tableau parfait, représentant un motif distinct de fleurs et d'oiseaux, dans le style traditionnel du 18e siècle anglais. Le coloris est une harmonie de couleurs pâles, rose, bleu, vert et mauve, égayées de blanc et de jaune.

Le travail de la reine Marie, de 1941 à février 1950, constitue un bel exemple de dévouement pour sa patrie. C'est de plus un encouragement pour toutes les femmes de la Grande-Bretagne, qui les incitera à faire tout en leur pouvoir pour contribuer au redressement de leur pays, pour qu'il puisse à nouveau suffire lui-même à ses besoins, et ne plus dépendre de la générosité et de la compréhension de ses amis de l'Amérique du Nord.

The Herald
May 25, 1950 (2)

CPR

QUEEN'S CARPET HERE — The Royal Carpet, made by Her Majesty Queen Mary, arrived here yesterday and will go on display at the Museum of Fine Arts today until May 28. Shown above with the carpet in its metal cylinder are Patricia Hardie, head of the Women's Voluntary Services, touring the continent with the carpet, and Col. Angus MacDonnell, custodian of the carpet.

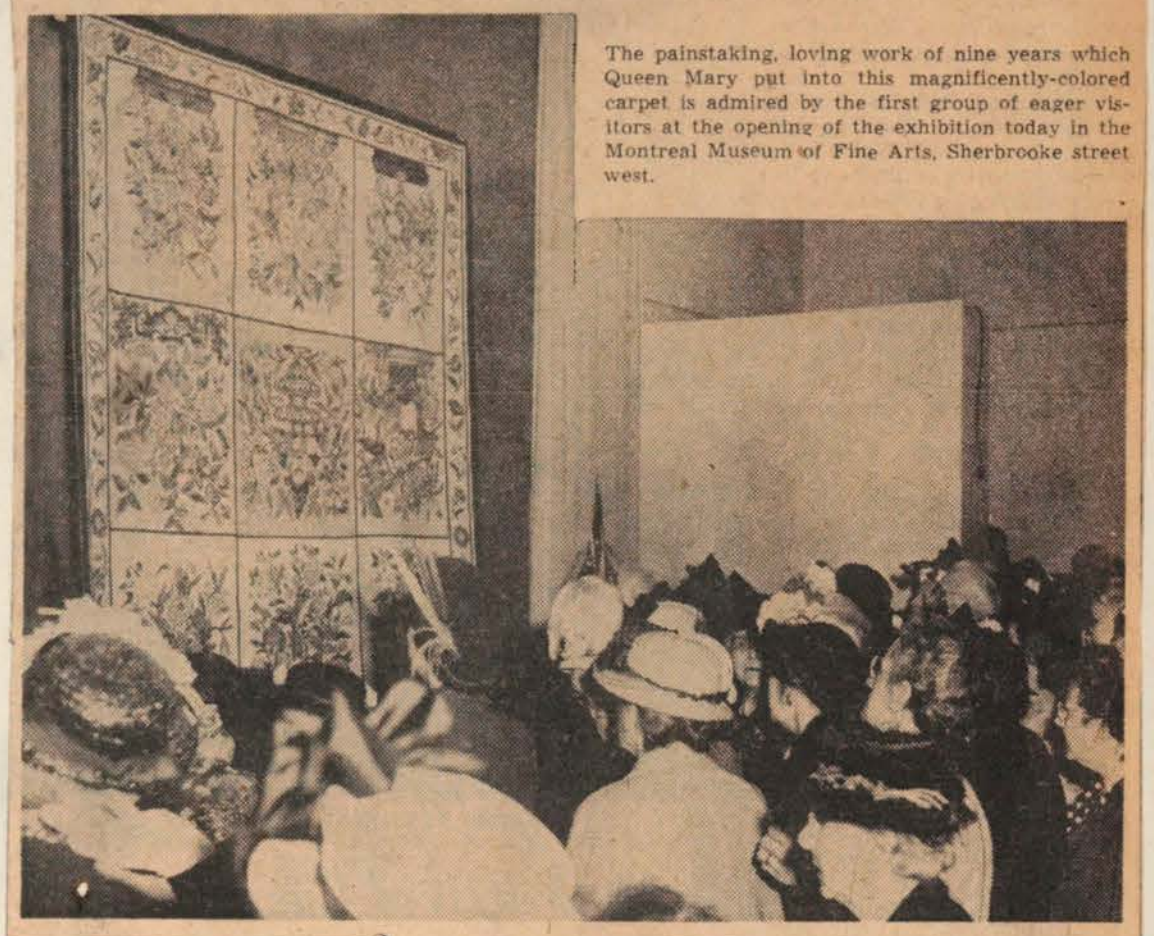
La Presse - 25 mai 1950
(3)

A la veille de ses 83 ans

La reine Marie, dont on célébrera demain le 83e anniversaire de la naissance. Les Montréalais pourront admirer l'oeuvre qu'elle vient de terminer et qui témoigne de son activité, la carpette en montre au Musée des Beaux-Arts, depuis ce matin, et dont la vente procurera des dollars à la Grande-Bretagne, contribution personnelle de la reine au relèvement économique de la nation.

The Star - May 25th 1950 (4)

Queen Mary's Beautiful Handmade Carpet Attracts Crowds at Fine Arts Museum



The painstaking, loving work of nine years which Queen Mary put into this magnificently-colored carpet is admired by the first group of eager visitors at the opening of the exhibition today in the Montreal Museum of Fine Arts, Sherbrooke street west.

MONTREALERS today were given their long-awaited treat — an opportunity to see Queen Mary's carpet. And they took full advantage of it.

Long before 11 o'clock this morning a queue had formed at the Ontario avenue side of the Montreal Museum of Fine Arts at 1379 Sherbrooke street, all anxious to view the nine-year effort of Britain's most distinguished needlewoman.

And from then on the people continued coming to admire the rug, whose natural beauty was enhanced by a specially-created background of royal blue and a platform of neutral grey.

F. Cleveland Morgan, president of the Museum, introduced Col. the Hon. Angus McDonnell, custodian of the carpet, who, with Miss Patricia Hardie, has accompanied it on its North American tour. Mr. Morgan emphasized what a great privilege it was for the Museum to be able to exhibit the treasured rug and expressed the hope that everyone would have the opportunity to view it.

Token of Thanks

Colonel McDonnell, who officially opened the exhibition here, explained the aid that Britain had received to help her from this side of the water and said that the carpet was a "sort of thank you for all that North America has done."

He introduced Miss Hardie, who said that the visit here was both a glad and a sad occasion for it marked the last city of the tour. She expressed her "tremendous appreciation" to the I.O.D.E. for their assistance in exhibiting the rug.

The rug was flown here from Quebec last night and was brought to the Museum this morning where the official opening was set for 11 a.m.

Donated by Queen Mary for auction in North America to raise dollars to help Great Britain, it has been exhibited in a number of United States and Canadian cities before its arrival here. In every city the attendance of visitors has been beyond expectation.

Colonel McDonnell said on his arrival last night that he wanted to make it clear that, contrary to rumor, no bid for $2,250,000 for the rug had been received. He felt that this report had prevented many people from making a bid.

The colonel said that 5,000 persons saw the rug in Quebec City yesterday and that more than 10,000 viewed it there during its short stay. In Boston, Mass., thousands of visitors filed before the royal masterpiece, he added, and said that probably the greatest one-day audience was in Vancouver where 15,000 attended.

Colonel McDonnell pointed out that people can't appreciate how lovely it is without actually seeing it. When they do, they tell others. The carpet had a "sort of universal appeal," he added, for it had proved an attraction to men, women and children everywhere.

Colonel McDonnell and Miss Hardie will leave for England on June 16, where a committee, already set up, will decide the successful bidder for the rug.

Meanwhile, today, visitors saw a carpet of twelve 27" x 23" panels joined by a border of single flowers. Each panel is a perfect picture, each an individual arrangement of flowers and birds in the traditional 18th century English design. The coloring is of lovely pastel shades of pink, blue green and mauves, with every now and then a splash of vivid white or yellow.

Many were the exclamations of admiration drawn from today's visitors as the full beauty of the needle-point design and color struck their eye.

And many lingered to follow the Royal signature worked in at the bottom of 11 panels and to find it hidden in the pattern of the 12th.

The carpet will be on exhibition until 5 p.m. today and from 10 a.m to 5 p.m. tomorrow and Saturday. Hours on Sunday will be from 2 p.m. to 6 p.m. There is no admission charge. Visitors are asked to use the Ontario avenue side of the Museum.

La Patrie - 26 mai 1950 (1)

Le tapis de la reine Marie

(Photo J.-J. Sénécal—La Patrie)

Le tapis de la reine Marie est arrivé à Montréal où il sera exposé jusqu'à dimanche au Musée des Arts rue Sherbrooke. Ce tapis comme on le sait a été fabriqué entièrement à la main par la reine d'Angleterre. On le cédera à celui qui aura fait l'offre la plus substantielle et les fonds permettront au Royaume-Uni de se procurer les choses essentielles à son économie. Ce tapis a déjà été exposé dans nombre de villes américaines. Vers la fin de juin on saura qui a offert le plus cher pour ce tapis. On voit ici Mlle PATRICIA HARDY, assistante de lady Reading préparant le tapis pour être exposé au Musée des Arts.

Le Devoir - 26 mai 1950 (4) 59 (117)

Le tapis de la reine Marie au Musée des Beaux-Arts

On pourra voir cette fameuse oeuvre d'art au musée de la rue Sherbrooke ouest jusqu'à dimanche soir—Entrée gratuite—Des milliers de personnes l'ont admiré dans les autres villes — Le tapis qui est mis à l'enchère est un don personnel de la reine Marie pour pourvoir son pays des dollars dont il a besoin

Le tapis de la Reine Marie arrivé à Montréal cette semaine, est donc exposé dans la plus grande des villes canadiennes et pour la dernière fois au cours de cette tournée de l'Amérique du Nord, qui a inclus Ottawa, Victoria, Vancouver, Winnipeg, Toronto et Québec. Le tapis est exposé au Musée des Beaux-Arts de Montréal jusqu'à dimanche inclusivement. L'entrée est gratuite.

L'accueil fait au tapis de Sa Majesté a été des plus cordiaux, et des foules enthousiastes se sont pressées par milliers pour voir cette oeuvre d'art. Tous ont été enchantés par la beauté du coloris et du dessin, et remplis d'admiration pour ce geste gracieux et élégant qui implique le sacrifice de ce qui serait devenu un héritage familial, sacrifice pour les besoins d'une nation qui a à faire face à une pénurie de dollars après ces années de guerre. La Reine Marie a offert à la nation cette unique et délicate pièce de travail à l'aiguille comme sa contribution personnelle en vue de combler la lacune de dollars. Il sera mis en vente dans l'Amérique du Nord par offres scellées afin de rapporter les dollars nécessaires à l'achat en Amérique du Nord de matières premières dont la Grande-Bretagne a besoin pour poursuivre son existence quotidienne jusqu'au moment où sera atteinte sa complète stabilité économique.

CONDITIONS

Les offres pour ce tapis doivent être adressées par écrit au Colonel Angus McDonnell, a-s Bureau du Haut-Commissaire du Royaume-Uni à Ottawa, jusqu'au 15 juin 1950, et doivent declarre, a) le montant offert pour le tapis et b) l'institution d'utilité publique à laquelle l'aquéreur offrira finalement le tapis.

Il est à noter que le Comité est d'accord qu'au cas où un simple particulier se porterait acquéreur il pourrait conserver la jouissance du tapis durant sa vie, mais il sera requis de le léguer à une institution fédérale, provinciale ou municipale où il demeurera en permanence. Si le tapis est acheté par une société d'affaires, le Comité demandera qu'il soit donné à une tee institution après un laps de temps raisonnable. De toute façon, les droits de reproduction du dessin du tapis seront la propriété de l'acheteur qui pourra les exploiter de la façon qu'il jugera à propos. Les droits d'auteur sont actuellement assignés au Secrétaire Permanent de la Chambre de Commerce Britannique, agissant pour la Reine Marie.

STYLE 18e SIECLE

Le tapis se compose de 12 panneaux 27" x 25" reliés par une lisière de fleurs individuelles. Chaque panneau constitue un tableau parfait, chacun représentant un agencement distinct de fleurs et d'oiseaux dans le style traditionnel du 18e siècle anglais. Le coloris est un mélange de couleurs tendres, des roses, des bleus, des verts et des mauves, entremêlé de temps en temps par une tâche vibrante de blanc ou de jaune. Il a fallu 4 ou 5 heures par jour au cours d'une période de 9 ans et plus d'un million de points pour fabriquer ce tapis.

La Reine Marie commença son travail en 1941 en pleine guerre et la bordure fut seulement terminée en février de cette année. Ceci constitue sûrement un exemple de dévouement pour sa patrie, une véritable oeuvre d'art et un encouragement pour chaque femme en Grande-Bretagne l'incitant à faire tout en son pouvoir en vue de contribuer au redressement de son pays afin que la Grande-Bretagne puisse encore suffire à ses besoins par ses propres efforts et non plus dépendre de la générosité et de la compréhension de ses amis de l'Amérique du Nord.

The Gazette May 25th (2)

QUEEN MARY'S RUG ARRIVES IN CITY

To Be Exhibited Today Through Sunday at Fine Arts Museum

Approximately 300,000 people have viewed the rug donated by Queen Mary for auction in North America, Col. Angus McDonnell said on arrival here last night with the famous carpet. It will go to the highest bidder and the funds used to aid United Kingdom purchases in the dollar area. The rug goes on display today at the Museum of Fine Arts and will be on exhibit through Sunday.

Col. McDonnell said he wanted to make clear that contrary to rumor no bid for $1,250,000 for the rug had been received. He felt this report had prevented many people from making a bid.

Col. McDonnell and Miss Patricia Hardy, personal assistant to Lady Reading, have made the tour of Canadian and American cities with the rug. "Five thousand people saw it in Quebec City yesterday alone," Col. McDonnell said, adding that "more than 10,000 viewed it during the entire showing in Quebec City."

During the three-day Boston, Mass., display, Col. McDonnell said, 20,000 persons viewed the rug. Probably the greatest one-day audience was in Victoria, he added, when 15,000 persons attended.

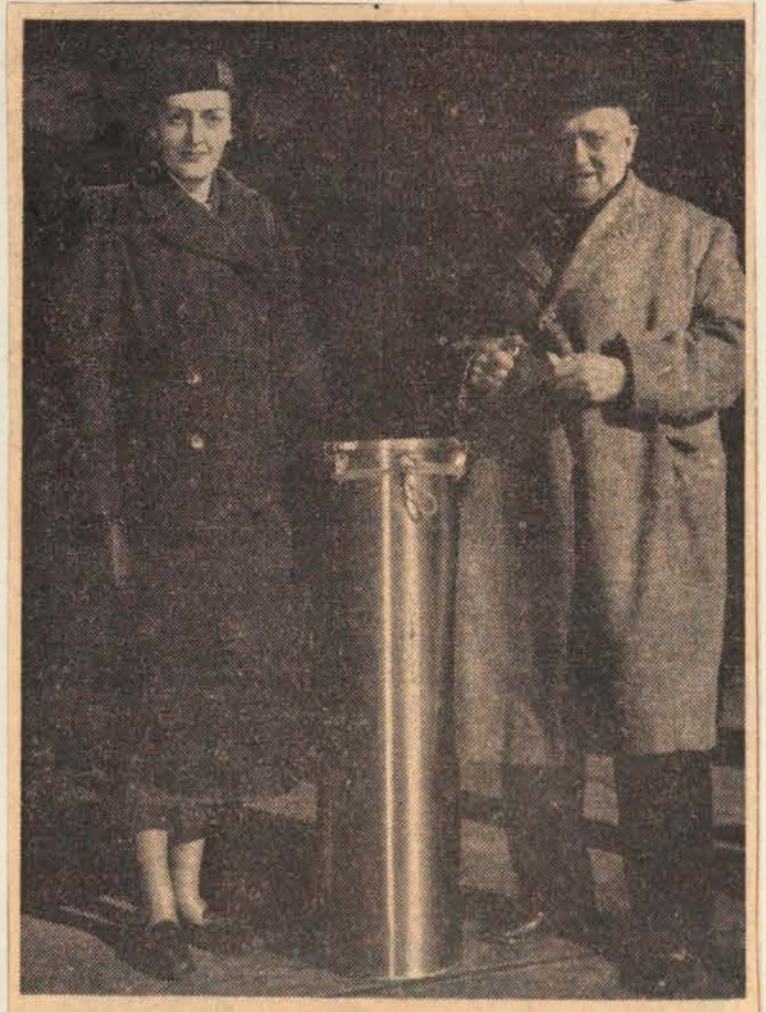
The rug has travelled about 12,000 miles so far, usually is shown at displays of two to three days, Col. McDonnell said. "It has met tremendous reception everywhere and widespread favorable comment has been made concerning its beauty."

Col. McDonnell said the rug "has been a self-advertising thing. People can't appreciate how lovely it is without actually seeing it. When they do, they tell others."

It had proven an attraction to men, women and children everywhere it had been shown and possessed "a sort of universal appeal."

Col. McDonnell and Miss Hardy will leave New York on June 16 to return to England where a committee already set up will decide the successful bidder for the rug.

The Gazette - May 25, 1950 (3)



QUEEN MARY'S CARPET ARRIVES IN MONTREAL: The carpet made by Queen Mary which will be open for purchase bids arrived in Montreal last night in charge of **Col. Angus McDonnell** and **Miss Patricia Hardy**, personal assistant to Lady Reading. They are shown above with the container holding the rug. It will be on display today through Sunday at the Museum of Fine Arts.

The Gazette May 26, 1950

OBSERVES 83rd BIRTHDAY TODAY: Her Majesty Mary, the Queen Mother, is the United Kingdom's first ambassador. She will not wear a yard of material "not made in Britain," and her carpet is today helping to bridge the dollar gap for her country.

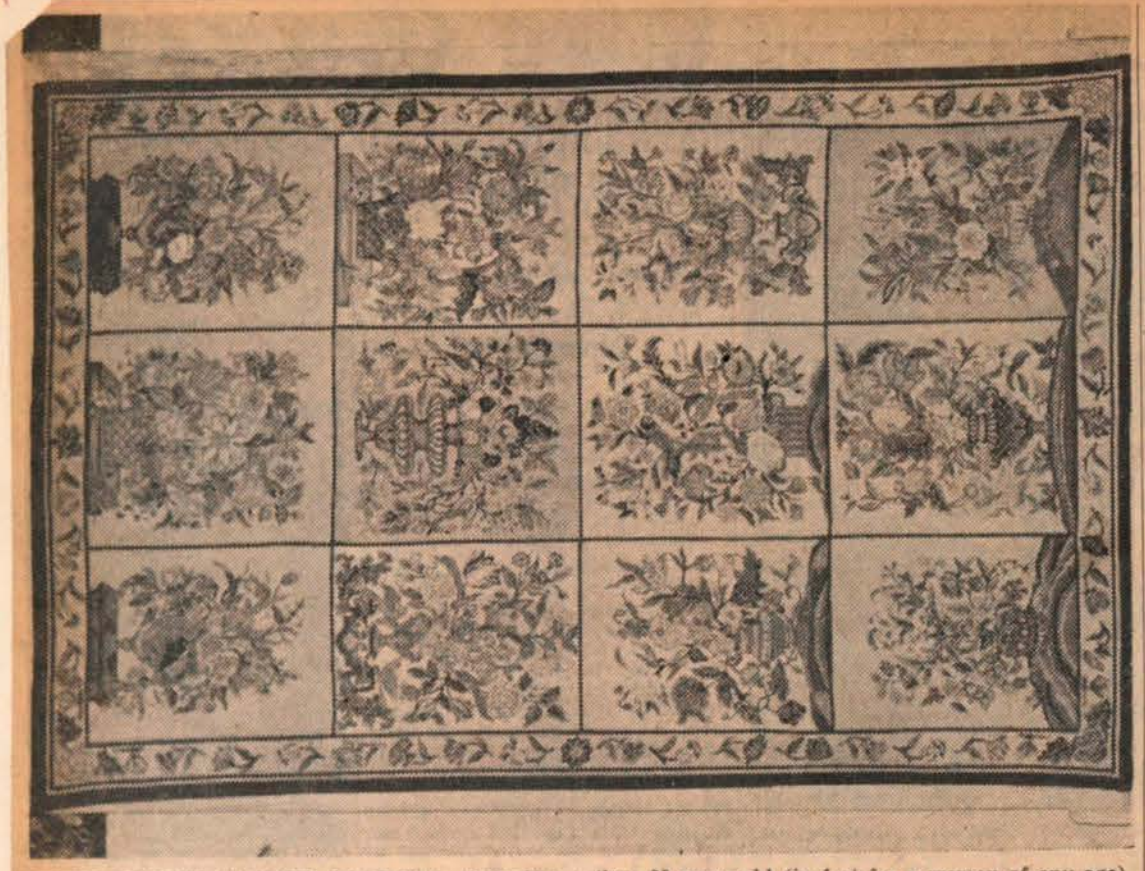
(5)

59a

118

The Gazette - May 26th 1950

(1)



QUEEN MARY'S CARPET ON VIEW: Bringing many to the Museum of Fine Arts, Queen Mary's Carpet is winning admiration not only because it is a remarkable achievement for a woman more than 80 years old (in fact for a woman of any age) but also because it is the Queen Mother's way of helping to meet the U.K. dollar shortage.

Queen's Carpet on View Brings Admiration of All

People gathered outside the Montreal Museum of Fine Arts yesterday at 10 a.m. to await the first opportunity of seeing Queen Mary's carpet. The official opening time was 11 a.m. and hurried preparations were made at the museum to put the carpet, which arrived at 9.30 a.m., on display.

Miss Patricia Hardie, personal representative of Lady Reading, head of the W.V.S. in England, and Col. the Hon. Angus McDonnell are custodians of the rug on its flying visits over the continent. So far the only sea voyage involved was between Seattle and Victoria.

It was announced yesterday that the carpet would be on view this evening and Saturday evening from 7.30 until 10, as well as the previously planned showings from 10 a.m. to 5 p.m. and 2 to 6 p.m. on Sunday. No charge is being made to see the carpet, but to defray the cost of the tour a colored post card, illustrated leaflet and souvenir booklet are being sold by members of the I.O.D.E.

Close View Possible

The carpet is displayed well forward on the platform, giving visitors the opportunity of a really close look at the careful work and attractively-blended colors. Hung vertically rather than in the horizontal position, it has most frequently been seen in, the carpet's colorful flowers are amazing in detail and complemented by the beige shades used in the background. A slight variation in background shading was due to the Queen being unable to obtain sufficient yarn of one color.

The design was drawn by the Royal School of Needlework, from whom the Queen Mother originally learned her craft. Queen Mary's interest in grospoint dates back from the early 1930's, when, it is said, she was content to fill backgrounds and allow someone else to work the floral designs. However, her interest very quickly developed and the proof of just how expertly may be seen in this beautiful carpet.

Colonel McDonnell gave credit to the I.O.D.E. for the aid they have given to the work of displaying the carpet throughout Canada.

"I don't know what I would have done without them," he said.

The Star
May 31st 1950

(4)

Museum of Fine Arts—Reviews '49

THE first annual meeting of the Ladies' Committee of the Montreal Museum of Fine Arts was held at the Museum yesterday afternoon.

Mrs. Anson McKim and Mme. Romeo Boucher, co-chairmen of the Committee, in their reports pointed out what had been accomplished in the short time the committee had been in existence. There have been two membership campaigns in the past 18 months, and as a result 551 names had been added to the Museum's membership list.

Mrs. Duncan Hodgson and Mme. Oscar Baudouin have been in charge of the Wednesday evenings. Since December 1948, the Museum has been open every Wednesday night during the winter, and a program of movies, or a lecture has been arranged. The attendance this winter more than justified the decision of the Council to have the Museum open free to the public once a week in the evening.

* * *

THE Ladies' Committee did not raise any money on its own, but had taken a large part in raising funds to cover specific exhibitions shown in the Museum.

During the "Manet to Matisse" Exhibition last year and the 18th Century Art in England and France Exhibition this year, the Committee had been in charge of collecting admissions. Mrs. Pierce Decary and Mme. Maurice Hudon had helped with the publicity for the exhibition; Miss Dorothy Blair had been in charge of the decorations; Mrs. A. T. Galt Durnford and Mlle. Aimee Cusson had contacted the schools of the city in an effort to have the children come in groups to view the exhibition, while Mrs. Stirling Maxwell and Mme. Cecile Caille and their committee had sold over 600 tickets for the opening night of the 18th Century show.

* * *

THE reports were seconded by Mr. Robert Tyler Davis, the Director of the Montreal Museum of Fine Arts, who then proceeded to thank the Committee for their vital and important co-operation during the past two years.

The newly-elected Ladies' Committee is as follows:

Honorary president: Mme. Romeo Boucher; president: Mrs. Anson C. McKim; vice-presidents: Mme. Paul Fontaine, Mrs. Alton Goldbloom, Mrs. W. W. Ogilvy, Mme. E. de B. Panet, Mme. John Redmond Roche, Mrs. William Van Horne; secretaries: Mme. Maurice Hudon, Mrs. George H. Scott; committee: Mme. J. O. Asselin, Mme. Cecile Caille, Mme. Robert Choquette, Mlle. Aimee Cusson, Mrs. C. Pierce Decary, Mme. Albert Deschamps, Mrs. A. T. Galt Durnford, Mme. Louis P. Gelinas, Mrs. Duncan Hodgson, Mme. Maurice Jarry, Mrs. Peter Laing, Mme. Roland Lefrancois, Mrs. H. Stirling Maxwell, Mme. Arsene Morin, Mrs. P. F. Osler, Mrs. Gordon Reed, Mrs. Harold Small, Mrs. Duncan Stewart, Mme. Roger Viau, Mrs. Montague Yates.

La Presse - 26 mai 1950

(2)

Le tapis de la reine, une pièce unique

De nombreux visiteurs l'ont déjà admiré au Musée des Beaux-Arts.

Le tapis de la reine Marie était exposé depuis quelques minutes à peine, hier, que déjà les amateurs d'art et les connaisseurs remplissaient la grande salle du Musée des Beaux-Arts où il a pris la vedette, comme dernière étape à une tournée qui l'a fait admirer dans toutes les grandes villes des Etats-Unis et du Canada.

M. R.-Cleveland Morgan, président du m[illegible] montréalais, a souhaité la bienvenue au colonel Angus McDonnell et à Mlle Patricia Hardie, les représentants du comité londonien chargé par la reine Marie de la tournée nord-américaine.

Mlle Hardie voulut ensuite donner quelques explications sur le magnifique travail de la reine Marie qui, comme on le sait, doit être vendu au plus haut enchérisseur du continent, ce qui contribuera à faire tomber des dollars dans la caisse de l'Echiquier national de Grande-Bretagne, ajdant ainsi à rétablir la stabilité économique de ce pays.

Comportant plus d'un million de points à l'aiguille, cette pièce est véritablement une oeuvre d'art. Chacun des 12 panneaux qui la composent, exécuté dans le style traditionnel anglais du 18e siècle, est un chef-d'oeuvre. Sur un fond cendré, se détachent des groupes de fleurs émergeant avec grâce de vases élégants. Le rose pâle, la gamme des bleus, le jaune, le mauve, le pourpre et autres s'entremêlent avec des tons dégradés de vert.

Motifs délicats

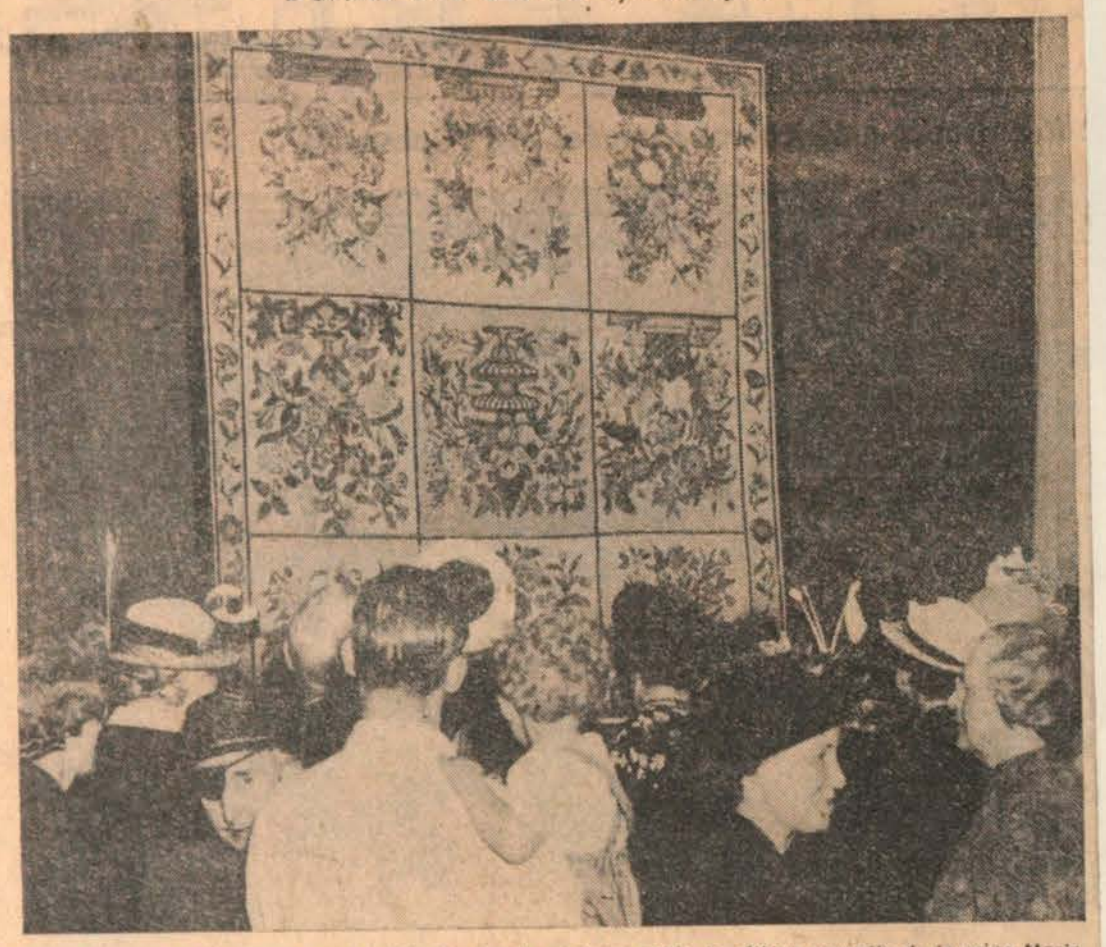
Les oeillets multicolores et les chrysanthèmes d'or, appuyés par la fraîcheur des narcisses, marguerites et autres fleurettes, forment un cadre charmant à de gentilles perruches ou à de ravissants oiseaux aux ailes déployées. L'un des panneaux fait diversion, car il présente une corbeille des plus beaux fruits, où une longue grappe de raisin s'étale avec un naturel inimaginable.

En bordure, le tapis est jonché de fleurs éparses, frappant aussi l'attention par leur coloris et l'harmonie de leur disposition. Finalement, une double ligne marron l'encadre, de même que les panneaux, dont chacun porte la signature de la reine.

Le colonel McDonnell, à qui doivent être adressées les offres d'achats, a/s du Bureau du Haut-Commissaire du Royaume-Uni, à Ottawa d'ici le 15 juin, a accueilli les premiers visiteurs, puis il a nié avoir reçu une offre d'un million et quart de dollars, comme la nouvelle en avait précédemment été donnée.

Cette carpette restera exposée au Musée des Beaux-Arts rue Sherbrooke, jusqu'au 28 mai inclusivement, et l'entrée est libre.

Devant une oeuvre symbolique



En tournée sur le continent nord-américain depuis quelques mois, la célèbre carpette de la reine Marie est exposée au Musée des Beaux-Arts de Montréal, depuis hier matin. Véritable oeuvre d'art, elle a suscité un intérêt très vif auprès des visiteurs qui ont afflué pendant toute la journée. Ce travail rend hommage à la ténacité d'un peuple que domine la forte personnalité de la reine Marie, qui célèbre aujourd'hui même le 83e anniversaire de sa naissance. Le tapis restera ainsi exposé jusqu'au 28 mai inclusivement et l'entrée est libre. (cliché LA PRESSE)

The Standard - May 21, 1950

(3)

At the Museum of Fine Arts, 1379 Sherbrooke street west, the famous twelve-panel gros point carpet stitched by Queen Mary remains on display through tomorrow. This exquisite piece of needlework has attracted great crowds wherever it has been shown. Much already has been written about this carpet, the Queen Mother's generous donation in aid of her country, but it is a point of peculiar interest that the exhibition of 18th Century French and English Arts is housed under the same roof. For the design of these panels is based upon 18th century tapestries, and we have here a rare opportunity for comparison, and to observe how much influence that great age exerts upon us even today.

La Presse - 31 mai 1950 (1)

Les femmes sont apôtres des arts

La première réunion annuelle du comité féminin du Musée des Beaux-Arts s'est tenue hier en fin d'après-midi au musée de la rue Sherbrooke. Mmes Anson McKim et Roméo Boucher, les présidentes conjointes, ont relaté dans leur rapport ce qui avait été accompli en cette première année.

On constate qu'au cours de deux campagnes de recrutement, 551 noms sont venus s'ajouter à la liste des membres. Mmes Duncan Hodgson et Oscar Baudouin ont assumé la tâche d'accueillir les visiteurs le mercredi soir, car depuis décembre 1948, le musée est ouvert tous les mercredis soir durant la saison d'hiver et un programme de cinéma ou une causerie s'y déroule chaque fois. L'assistance nombreuse justifie la décision de tenir le musée ouvert au public une fois la semaine.

Le comité féminin n'a perçu aucun argent pour ses besoins personnels, mais il a pris une large part à la perception de fonds destinés à couvrir les frais d'expositions spécifiques au musée.

Ainsi durant l'exposition "De Manet à Matisse", l'an dernier et pendant celle des oeuvres du 18e siècle de la France et de l'Angleterre, cette année, le comité s'est chargé de percevoir les billets d'entrée. Mmes Pierce Decary et Maurice Hudon ont assumé la tâche de la publicité pour cette exposition. Mlle Dorothy Blair s'occupa de la décoration. Mmes A.-T. Galt et Aimée Cusson ont convié les enfants des écoles à visiter en groupes l'exposition. Mmes Stirling Maxwell et Mme Cécile Caille, appuyées d'un comité actif, ont réussi à placer 617 billets pour la soirée d'ouverture de l'exposition.

Les rapports furent approuvés par M. Robert Tyler Davis, directeur du musée, qui remercia le comité de son important appui durant cette période de début.

Pour l'exercice 1950-51

Le nouveau comité élu se compose comme suit: Présidente honoraire: Mme Roméo Boucher; présidente, Mme Anson C. McKim; vice-présidentes: Mmes Paul Fontaine, Alton Goldbloom, W.-W. Ogilvie, E. de B. Panet, John Redmond Roche, William Van Horne; secrétaires: Mmes Maurice Hudon, George-H. Scott; conseillères: Mmes J.-O. Asselin, Cécile Caille, Robert Choquette, Mlle Aimée Cusson, Mmes C.-Pierce Decary, Albert Deschamps, A.-T.-Galt Durnford, Louis-P. Gélinas, Duncan Hodgson, Maurice Jarry, Peter Laing, Roland Lefrançois, H. Stirling Maxwell, Arsène Morin, P.-F. Osler, Gordon Reed, Harold Small, Duncan Stewart, Roger Viau, Montague Yates.

The Gazette June 1st. 1950 (2)

Seek Interest In Museum Of Fine Arts

Encouraging progress was reported by co-chairmen, Mrs. Anson McKim and Mrs. Romeo Boucher, at the first annual meeting of the Ladies' Committee of the Montreal Museum of Fine Arts, held at the museum.

Two membership campaigns during the past 18 months added 551 names to the museum's membership list and attendance during the winter at the programs of movies and lectures held on Wednesday evenings justified the decision of the council to have the museum open free to the public once a week, it was reported. Mrs. Duncan Hodgson and Mrs. Oscar Baudouin were in charge of these evenings.

Reports showed that the Ladies' Committee helped to raise funds to cover specific exhibitions shown in the museum. In connection with the 18th Century show, Mrs. Pierce Decary and Mrs. Maurice Hudon helped with the publicity and Miss Dorothy Blair was in charge of decorations. Mrs. A. T. Galt Durnford and Miss Aimee Cusson contacted the schools to enable the children to view the exhibition. Mrs. Stirling Maxwell and Mrs. Cecile Caille and their committee sold 617 tickets for the opening night of the show.

Officers Are Named

The reports were seconded by Robert Tyler Davis, director of the Montreal Museum of Fine Arts, who thanked the committee for its co-operation during the past two years.

The newly elected Ladies' Committee is as follows: honorary president, Mrs. Romeo Boucher; president, Mrs. Anson C. McKim; vice-presidents, Mrs. Paul Fontaine, Mrs. Alton Goldbloom, Mrs. W. W. Ogilvie, Mrs. E. de B. Panet, Mrs. John Redmond Roche and Mrs. William Van Horne; secretaries, Mrs. Maurice Hudon and Mrs. George H. Scott.

Committee: Mrs. J. O. Asselin, Mrs. Cecile Caille, Mrs. Robert Choquette, Miss Aimee Cusson; Mrs. C. Pierce Decary; Mrs. Albert Deschamps, Mrs. A. T. Galt Durnford, Mrs. Louis P. Gelinas, Mrs. Duncan Hodgson, Mrs. Maurice Jarry, Mrs. Peter Laing, Mrs. Roland Lefrancois, Mrs. H. Stirling Maxwell, Mrs. Arsene Morin, Mrs. P. F. Osler, Mrs. Gordon Reed, Mrs. Harold Small, Mrs. Duncan Stewart, Mrs. Roger Viau and Mrs. Montague Yates.

Le Canada 1er juin 1950 (3)

Au Musée des Beaux-Arts

Le nouveau comité féminin prend déjà beaucoup d'ampleur

La première réunion annuelle du comité féminin du Musée des Beaux-Arts de Montréal a eu lieu au Musée, 1379 ouest, rue Sherbrooke, le mercredi, 30 mai, à 5 heures. Mmes Anson McKim et Roméo Boucher, présidentes conjointes du comité, ont dans leurs rapports souligné le travail qui a été réalisé en dépit de la courte existence de ce comité.

En raison de la campagne de recrutement des membres durant les 18 derniers mois, 551 noms ont été ajoutés à la liste des membres de cette association.

Mesdames Duncan Hodgson et Oscar Baudoin étaient responsables des soirées du mercredi. Depuis le mois de décembre 1948, ces soirées du mercredi soir, avec un programme de cinéma ou de conférence, ont été régulières. L'assistance qu'elles ont commandée et assurée a convaincu le musée de permettre, une fois la semaine, l'ouverture du musée, le soir.

Sans budget direct, le Comité des Dames du Musée a dû puiser au budget du musée pour couvrir les dépenses essentielles des expositions, et aux présentations "De Manet à Matisse", comme à celles des oeuvres "18e siècle en Angleterre" et à l'exposition de France, il a pris charge et responsabilité des admissions. Mme Pierre Décary et Maurice Hudon ont aidé à la publicité et à la propagande. Mlle Dorothy Blair avait la responsabilité de l'étalage et de la décoration. Mlle Aimée Cusson a animé les groupes d'enfants et d'écoliers et Mmes Striling Maxwell et Cécile Caillé, à elles seules, ont vendu près de 700 billets pour la séance d'ouverture de l'exposition du 18e siècle.

M. Robert Tyler Davis, directeur du Musée des Beaux-Arts de Montréal, heureux de la coopération du Comité féminin, l'a vivement remercié de son travail.

Le nouveau comité à l'oeuvre pour l'avenir situe ainsi les activités futures:

Présidente honoraire: Mme Roméo Boucher; présidente active: Mme Anson C. McKim; vice-présidentes: Mmes Paul Fontaine, Alton Goldbloom, W. W. Ogilvie, E. de B. Panet, John Redmond Roche, William Van Horne; secrétaires: Mmes Maurice Hudon et George H. Scott; comité: Mmes J.-O. Asselin, Cécile Caille, Robert Choquette, Mlle Aimée Cusson, Mmes C. Pierce Décary, Albert Deschamps, A. T. Galt Durnford, Louis-P. Gélinas, Duncan Hodgson, Maurice Jarry, Peter Laing, Roland Lefrançois, H. Stirling Maxwell, Arsène Morin, P. F. Osler, Gordon Reed, Harold Small, Duncan Stewart, Roger Viau, Montague Yates.

La Patrie - 1er juin 1950 (4)

Musée des Beaux-Arts

Aide efficace apportée par le comité féminin

La première assemblée annuelle du comité féminin du Musée des Beaux-Arts a eu lieu au Musée mardi, le 30 mai, à cinq heures. Mme Anson McKim et Mme Roméo Boucher, présidentes conjointes du comité, soulignèrent, dans leurs rapports, toutes les réalisations de l'association, depuis sa fondation.

ACTIVITES DIVERSES

Durant les derniers dix-huit mois on a lancé deux campagnes en vue d'augmenter le nombre des membres : 551 noms ont ainsi été ajoutés à la liste déjà existante.

On avait chargé Mmes Duncan Hodgson et Oscar Baudouin des soirées du mercredi. Depuis le mois de décembre 1948, le Musée ouvrait ses portes chaque mercredi soir, durant l'hiver; un programme de cinéma ou une conférence étaient donnés au public. L'assistance venue nombreuse, cet hiver, justifie la décision du conseil de permettre aux Montréalais de venir au Musée des Beaux-Arts gratuitement le soir, une fois par semaine.

Le comité féminin a pris une large part dans la collecte de fonds pour défrayer les dépenses encourues, lors des expositions tenues au Musée. Durant celle de "Manet à Matisse", l'an dernier, et celle se rapportant à "L'Art en France et en Angleterre au 18e siècle", cette année, le comité était chargé de recueillir la somme requise pour l'admission. Mmes Decary et Maurice Hudon se partageaient la publicité de ces expositions; Mlle Dorothy Blair était chargée des décorations; Mme A.-T. Galt Durnford et Mlle Aimée Cusson avaient invité, au nom du conseil, les écoles de la ville à envoyer leurs élèves en groupes, pour visiter les expositions. Mme Stirling Maxwell et Mme Cécile Caillé, assistées d'un comité enthousiaste, ont vendu 617 billets pour le soir d'ouverture de l'exposition concernant l'art au 18e siècle.

M. Robert Tyler Davis, directeur du Musée des Beaux-Arts de Montréal, seconda ces rapports prometteurs et remercia le comité, pour la coopération donnée au cours des deux dernières années.

COMITE ELU

On procéda ensuite à l'élection du nouveau comité féminin qui se compose comme suit : présidente honoraire, Mme Roméo Boucher; présidente, Mme Anson-C. McKim; vice-présidentes : Mmes Paul Fontaine, Alton Goldbloom, W.-W. Ogilvie, E. de B. Panet, John Redmond Roche, William Van Horne; secrétaires : Mmes Maurice Hudon et George-H. Scott; membres du comité : Mmes J.-O. Asselin, Cécile Caillé, Robert Choquette, Mlle Aimée Cusson, Mmes C.-Pierre Décary, Albert Deschamps, A.-T. Galt Durnford, Louis-P. Gélinas, Duncan Hodgson, Maurice Jarry, Peter Laing, Roland Lefrançois, H. Stirling Maxwell, Arsène Morin, P.-F. Osler, Gordon Reed, Harold Small, Duncan Stewart, Roger [illegible] Montague Yates.

The Herald - June 2nd 1950 (5)

* * *

ART GROUP — Newly elected officers of Ladies Committee, Montreal Museum of Fine Arts, are: honorary president, Mme. Romeo Boucher; president, Mrs. Anson C. McKim; vice-presidents, Mme. Paul Fontaine, Mrs. Alton Goldbloom, Mrs. W. W. Ogilvie, Mme. E. de B. Panet, Mme. John Redmond Roche, and Mrs. William Van Horne; secretaries: Mme. Maurice Hudon and Mrs. George H. Scott.

* * *

ALSO NOTED—Members of committee include: Mme. J. O. Asselin, Mme. Cecile Caille, Mme. Robert Choquette, Mlle. Aimee Cusson, Mrs. C. Pierce Decary, Mme. Albert Deschamps, Mrs. A. T. Galt Durnford, Mme. Louis P. Gelinas, Mrs. Duncan Hodgson, Mme. Maurice Jarry, Mrs. Peter Laing, Mme. Roland Lefrancois, Mrs. H. Stirling Maxwell, Mme. Arsene Morin, Mrs. P. F. Osler, Mrs. Gordon Reed, Mrs. Harold Small, Mrs. Duncan Stewart, Mme. Roger Viau, and Mrs. Montague Yates.

* * *

La Patrie - 2 juin 1950 (6)

Mme Anson McKIM, qui vient d'être élue présidente du comité féminin du Musée des Beaux-Arts.

(Photo Annette et Basil Zarov)

Le Devoir 2 juin 1950 (7) 60 119

Au comité féminin des Beaux-Arts

Assemblée annuelle — Grandes activités et beaux succès — Présidente honoraire : Mme Roméo Boucher; présidente active : Mme Anson C. McKim

Malgré son très jeune âge le Comité féminin du Musée des Beaux-Arts de Montréal a déjà à son actif de nombreuses et fructueuses activités. C'est ce qui ressort des rapports présentés lors de son assemblée annuelle par Mmes Anson McKim et Roméo Boucher, présidentes conjointes.

En raison de la campagne de recrutement des membres durant les 18 derniers mois, 551 noms ont été ajoutés à la liste des membres de cette association.

Mmes Duncan Hodgson et Oscar Baudoin étaient chargées de l'organisation des soirées du mercredi. Depuis le mois de décembre 1948, ces soirées du mercredi, avec un programme de cinéma ou de conférence ont été régulières. L'assistance qu'elles ont obtenue a convaincu les directeurs du musée du profit d'ouvrir le musée une fois par semaine, le soir.

Sans budget propre, le Comité féminin a dû puiser à celui du Musée pour couvrir les dépenses essentielles des expositions, et aux présentations "De Manet à Matisse", comme à celles des oeuvres du XVIIIe siècle en Angleterre et à l'exposition de France il a pris charge et responsabilité des admissions.

Mme Pierre Décary et Maurice Hudon ont aidé à la publicité et à la propagande. Mlle Dorothy Blair avait la responsabilité de l'étalage et de la décoration. Mlle Aimée Cusson a animé les groupes d'enfants et d'écoliers et Mmes Striling Maxwell et Cécile Caillé, à elles seules, ont vendu près de 700 billets pour la séance d'ouverture de l'exposition du XVIIIe siècle.

M. Robert Tyler Davis, directeur du Musée des Beaux-Arts de Montréal, heureux de la coopération du Comité féminin, l'a vivement remercié de son travail.

Le nouveau comité se compose comme suit:

Présidente honoraire: Mme Roméo Boucher; présidente active: Mme Anson C. McKim; vice-présidentes: Mmes Paul Fontaine, Alton Goldbloom, W. W. Ogilvie, E. de B. Panet, John Redmond Roche, William Van Horne; secrétaires: Mmes Maurice Hudon et George H. Scott; comité: Mmes J.-O. Asselin, Cécile Caillé, Robert Choquette, Mlle Aimée Cussan, Mmes C. Pierce Décary, Albert Deschamps, A. T. Galt Durnford, Louis-P. Gélinas, Duncan Hodgson, Maurice Jarry, Peter Laing, Roland Lefrançois, H. Stirling Maxwell, Arsène Morin, P. F. Osler, Gordon Reed, Harold Small, Duncan Stewart, Roger Viau, Montague Yates.

60a (120)

The Gazette
June 3rd 1950 (1)

art

Arts Museum Showing Four Young Painters

Pinsky, Caiserman, Aronson, Sutherland Have Representative Works in Lecture Hall

Showing in the Lecture Hall of the Montreal Museum of Fine Arts are the works of "Young Painters of Montreal"—Alfred Pinsky, Ghitta Caiserman, Marion Aronson and Betty Sutherland. Besides "Feeding the Birds", done in pen and ink, Marion Aronson reveals a sound sense of harmonious color in her pastels—"Girl in Blue"; "Rooftops, Winter"; and "Rooftops, Fall", her broad watercolors being devoted to the hilly landscapes of St. Donat and St. Sauveur. The same type of country has been favored in her oils, which are robust in handling, effective items being "Summer Day", with flowers in the grass in the foreground and a noble hill beyond, and "Bright Morning", which fits the title. She paints, too, the country on a windy day, and there is a sense of menace in "Approaching Storm". Figures have engaged her in "Street Scene". "Red Table Cloth" is the title of a still life with flowers, and she is effectively decorative in her treatment of "Tiger Lillies".

Betty Sutherland is partial to figures, which she paints with understanding. "Chess Players" is a capital impression of two men pondering the next move, and there is a sense of animation in "Family Bridge", showing four figure at the card table. Simple and natural is "Baby", the infant being seated on the floor. "Harry", in white shirt and blue coat is a trifle flushed in complexion but suggesting good humor, and there is a hint of misery in the group of seated women in the work called "Outdoor Clinic". In "First Steps", a baby is being guided by an older child, and there is a spirit of general hopelessness in "Jeanine"—a young woman on her knees with pail and mop. "Ma Eating", shows a woman at table with soup on the menu, and musical inclinations are hinted at in "Maxie with a Mouth Organ". A good impression is "Three Trees", with its vacant deckchair. There are also some capital drawings—"Baba Cohen", a seated woman done with few lines; "Miss Mary", handled in like manner; a girl's head, and a confident record of a sleeping boy.

Ghitta Caiserman in her examples is generally direct and literal—"Man in Grass"; a lane with fences and the rear of buildings, and figures in city subways. Three women are engaged in their various tasks in "Mending Shops", and figures, sand and blue water interested her in a scene done at Bagotville. "Lovers in the Grass" is a lithograph, this medium being employed for "The Black Tam".

Alfred Pinsky is not concerned with color subtleties in "Still Life"—a teapot, parsnip, etc., on a table, and in "Ice Company", which introduces a bit of the building, two men rest in the shadow cast by a billboard. In "Brick Wall", showing buildings, the human interest centres on a boy writing in chalk on a fence. Distant buildings and rolling country proved congenial at Bagotville, and he finds a subject nearer at home in a delivery boy with a box laden with supplies. There is a bold brush drawing of a nude woman; a young girl seated done in red chalk, and a lithograph of figures at table in a lunchroom.

La Presse
3 juin 1950 (2)

Expositions

Le vernissage de l'exposition des "Jeunes peintres de Montréal", aura lieu, cet après-midi, en la salle des conférences du Musée des Beaux-Arts, rue Sherbrooke ouest.

Les exposants sont: Alfred Pinsky, Ghitta Caiserman, Marion Aronson et Betty Sutherland. Ces jeunes artistes, tous âgés de moins de trente ans, font de l'enseignement de la peinture et du dessin dans diverses écoles.

Les autorités du Musée des Beaux-Arts remercient les journaux et les citoyens de la métropole pour leur contribution au succès de l'exposition: "L'art en France et en Angleterre au 18e siècle."

Les salles du Musée ont été visitées, à cette occasion, par près de 20,000 personnes.

The Star
June 6, 1950 (3)

Museum of Fine Arts Changes Schedule

The Montreal Museum of Fine Arts has announced that beginning this week its schedule of Wednesday evening programs will be discontinued for the summer. During June, July and August the hours during which the museum is open on Wednesday will be the same as for other week-days, namely 10 to 5.

La Presse - 3 juin 1950 (4)

Nouvel aménagement de notre Galerie des Arts

L'hôpital Saint-Joseph, premier édifice à être reconstruit à Rimouski. — Autre édifice de six étages pour Radio-Canada.

Les fiduciaires de la Galerie des Arts, rue Sherbroooke, vont entreprendre très bientôt d'importants travaux à leur édifice. A l'arrière, on ajoutera une aile d'un étage qui pourra être agrandie par la suite. Dans l'édifice même on fera de nouvelles salles, des divisions différentes et l'agencement général sera grandement modifié. On profitera de l'occasion pour redécorer les grandes pièces et améliorer la présentation des oeuvres d'art. Le contrat prévoit aussi la pose d'un nouveau système de chauffage.

The Gazette
June 10, 1950 (5)

To Honor Dr. Lismer

The Montreal Museum of Fine Arts is honoring Dr. Arthur Lismer, R.C.A., next Tuesday afternoon at four o'clock when the exhibition of his paintings will be opened by Dr. A. Y. Jackson, C.M.G., who is coming from Toronto for the occasion. Refreshments will be served by the Ladies' Committee of the Museum for members of the Museum and other friends of the artist.

La Patrie
11 juin 1950 (6)

Au Musée des Beaux-Arts

Mardi prochain, à 4 hrs, il y aura vernissage des oeuvres du Dr Arthur Lismer, R.C.A., sous la présidence d'honneur du Dr A. Y. Jackson. Un goûter sera servi par les dames du Comité féminin du Musée des Beaux-Arts.

Le Devoir - 8 juin 1950 (7)

LA PEINTURE

Quatre "jeunes peintres de Montréal" exposent des oeuvres très vivantes

Le groupe des quatre "jeunes peintres de Montréal" présentement en exposition au Musée des Beaux-Arts (salle V) a de commun chez ses membres la préoccupation sociale ou disons mieux simplement humaine, bien qu'elle soit peut-être moins apparente chez Marion Aronson que chez ses émules. Pareille préoccupation est naturelle au caractère de leur race et rendue par des moyens aussi souples qu'étendus. Les teintes volontairement froides n'empêchent pas de briller la rigueur du dessin et la violence du coup de pinceau.

Aronson se concentre dans le paysage et y a mis le meilleur d'elle-même. Si, comme son prénom le porte à croire, il s'agit bien d'une femme ici, on pourra dire, en songeant que deux autres de ces quatre peintres sont aussi du sexe faible, que nous avons rarement vu autant de femmes peintres rassemblées manifester pareille vigueur de touche et pareil don du coup d'oeil.

La première de ces artistes, Aronson, étale sa science dans la magnifique nature-morte de *Red Tablecloth;* mais c'est dans des paysages tels qu'*Approaching Storm* que parait le mieux son caractère. Les tons sombres y atteignent presque à la désespérance par les contrastes de leurs rapprochements.

Toujours dans le paysage, les aquarelles de la même valent peut-être mieux que les huiles *Mid-Summer* et *Windy Day*, par exemple, qui, pour être bellement coloriées, ne sont pas pour cela lumineuses (il y a une différence, de fait encore plus que de nom, entre les deux termes...)

Dans le domaine des études de moeurs, *Feeding the birds* était un amusant crayon; mais *Adoration* fait décidément trop encombré. L'intention satirique y est cependant entièrement sauve; mais peut-être moins bien servie que chez Caiserman ou Sutherland.

Ghitta Caiserman a un don rare: le sens de la fresque (je veux dire: de la grande composition murale) et la capacité de l'appliquer à des sujets que tout autre eût faussement proclamés d'inspiration trop banale. *Mending Shop* est un succès à cet égard. Le plaisir de la couleur y est encore oublié chez le spectateur au profit de l'intérêt pour l'intention sociale. Mais nous nous demandons si *Tunnel* ne serait pas une plus grande réussite encore, avec sa simplicité qui lui confère la vraie grandeur. Même *Walls* est plus que remarquable, à ce point de vue.

La couleur sera plus vivante chez Caiserman dans *Man in Grass* et *Lunch Hour* mais pas plus grandes la technique et la vigueur d'intention. *Lovers* est aussi un magnifique fusain, qui égale presque telle oeuvre du genre de Betty Sutherland dont nous parlerons plus loin.

Caiserman s'inspire décidément de la manière américaine courante, initiée par un Dali, où le dessin se fait extrêmement fouillé, témoin le tracé du moindre brin d'herbe dans *Bagotville*, et où les choix de couleurs se restreignent aux grandes masses de teintes primaires, comme dans la fresque justement.

Alfred Pinsky a moins de caractère ou plus exactement il est moins facile de démêler chez lui les tendances (peut-être ne les a-t-il pas encore parfaitement décelées lui-même...) Satiriste et humain comme ses voisins, il a lui aussi le détail menu, exemple ses deux *Bagotville* aux beaux tons verts et gris.

Sa couleur est décidément plus gaie que chez les précédents. Il nous semble qu'il ferait surtout un bon portraitiste, à preuve son *Self-portrait* et des études de moeurs comme *Tramway Scene* ou *Brick Wall*, même si la nature-morte n'est pas sans mérite chez lui.

Sutherland, elle, est plus amère. Elle aligne de nombreux crayons; même la couleur chez elle est fortement étouffée, au point qu'on pourrait presque se demander ce qu'elle apporte de plus à des études de moeurs et de têtes comme celles qui constituent l'essentiel de sa production. Voyez *Chess players, Ma eating* et encore *Bridge Club.*

Au vrai, non, je me trompe. Voilà que la couleur apparait et joue tout son rôle dans *Afternoon in bed.* Il est difficile de mettre, avec elle presque seule, plus de violence et de mouvement latent dans des corps apparemment au repos. Cette cuisse et ce genou se projettent au centre de la toile comme une sorte de défi.

Tout l'oeuvre de Sutherland semble d'ailleurs au fond un défi. Elle ne craint pas de s'attaquer aux dernières conventions sur les objets qui peuvent être représentés en peinture, comme on le voit dans *Jeannine* et dans *Clinic*, où l'abrutissement des visages est une véritable imploration au ciel.

Après cela, quel repos dans des paysages de douceur comme *Three Trees!*

Avec des peintres comme ceux-là, on oublie aisément les questions de technique et d'un relief parfois un peu déficient (il serait d'ailleurs plus nécessaire à une représentation simplement réaliste des objets qu'ici) pour ne considérer que les intentions et les sentiments. Les sujets choisis ne pouvaient laisser ces artistes indifférents ni les spectateurs non plus; et nous ne pouvons que souhaiter pareille âpreté chez les nôtres, à l'occasion.

Adrien ROBITAILLE

The Herald
June 12, 1950 (8)

Prominent Artists Show Paintings

Paintings by two of Canada's most important living artists will be featured by the Montreal Museum of Fine Arts' last exhibition of the season on Wednesday.

The works of Lawren Harris and Arthur Lismer have been shown in the new program of one-man retrospective exhibitions initiated at Toronto and this week's showing is an extensive selection from these two exhibitions.

A. Y. Jackson will officially open the exhibition.

The Star - June 10 1950 (1)

Art Notes...

Young Montrealers Deriving Inspiration From Many Sources

By Robert Ayre

THE exhibition now hanging in the lecture room of the Museum of Fine Arts gives us an idea of what is going on among some of the younger painters of Montreal. The four who are brought together — Marion Aronson, Ghitta Caiserman, Alfred Pinsky and Betty Sutherland—do not form a group and except for Mr. Pinsky and his wife, Ghitta Caiserman, have very little in common. All are young enough to show influences and they derive their inspiration from different sources.

Miss Aronson is the only one who might be called "Canadian" in the sense that she is attracted to our landscape, though she is helped in seeing and expressing it not by the Group of Seven but by Goodridge Roberts. Mr. Pinsky and Miss Caiserman are urban, influenced by such American painters as Ben Shahn, and Miss Sutherland appears to stem from an older and mellower tradition of Europe.

* * *

In her Laurentian pieces, Miss Aronson reveals a warm sympathy with the earth in its life and growth and the moods of its weather. The traces of Roberts which have been noticeable in her landscape are beginning to disappear and sparkling color is coming in. Her sensuous pleasure in paint is obvious, too, in her lusty tiger lily and her bunch of flowers on a table with a red cloth. Some passages seem to me awkward and unresolved, but I am sure the refinement will come. In a group of mothers and children in a street—"Adoration"—Miss Aronson shows that she has sympathy with people as well as with hillsides. The thickness of life is here, perhaps a little too murky. We should see more of this aspect of her work.

Miss Caiserman and Mr. Pinsky are concerned with a side of Canadian life that has been little exploited by our painters, the big city, not the impressive or picturesque elements that the tourist admires, but the life of what we have come to call the little people—three women in a mending shop, an old market woman with a chicken, misshapen folk on the grass of Mount Royal; a delivery boy with a parcel of groceries, a fish shop, brick walls, men lying in the meagre shade of a billboard outside an ice company's warehouse. The semi-colon divides the two painters in this catalogue. They are interested in the same things but they are not alike in their utterances.

* * *

Miss Caiserman certainly takes no pleasure in paint. She works mostly in tempera and her trick of sometimes trying to get variety in a dull patch by roughening up the surface does nothing, I feel, to offset a certain insensitiveness. Subject is what she is after and her aim seems to be to portray harsh life harshly. In works like "Tunnel", "Street Scene" and "Lunch Hour", with its long picnic tables, she shows some skill in handling bleak and rigid forms.

Mr. Pinsky is more impetuous and much more warmhearted; but he is ungainly, not well organized, and while he likes color, his color is still raw. He shows most promise, I should say, in his self portrait and his "Street Car". Both these painters are exploring a life that should be explored by the painter but they haven't as yet found an adequate expression for it.

In "Outdoor Clinic" and "Jeannine" (a drudge scrubbing a toilet floor) Miss Sutherland goes into the seamy side, and with more stubtlety, but she is better in "Afternoon in Bed", "Chess Players" and in such appealing pictures of children as "Maxie with a Mouth Organ" and "First Steps." You feel that she likes people but that she is really more interested in painting than in ideology. Her work is uneven but she is at her best, taking a cue from older painters like Daumier, she gives the impression of taking time to feel her way through color and tonal relationships, with gratifying results. She shows a number of sensitive drawings, which is a good idea; we don't look at drawing enough and indeed some of our young painters would be bet- if they did more of it.

* * *

The Gazette - June 10, 1950 (3)

ROCK, PINE AND SUNLIGHT, GO HOME BAY, by Arthur Lismer, R.C.A., from the permanent collection of the Art Gallery of Toronto, which is being shown in the retrospective exhibition of this Montreal painter's work, jointly with characteristic examples by Lawren Harris, O.S.A., of Vancouver, in the galleries of the Montreal Museum of Fine Arts. The pictures go on view Wednesday.

Le Devoir - 13 juin 1950 (2)

Ce qu'on peut voir en été au Musée des Beaux-Arts

Calendrier pour juin et la saison estivale

Jusqu'au 25 juin: *Exposition:* Jeunes peintres de Montréal. Peintures et dessins de Marion Aronson, Ghitta Gaiserman, Alfred Pinsky et Betty Sutherland. Dans la salle des conférences.

14 juin au 9 juillet: *Exposition:* Peintures de Lawren Harris et Arthur Lismer. Un choix de tableaux, par Lawren Harris, faisant partie de l'exposition rétrospective (1910 1948) donnée à ce célèbre artiste canadien, il y a deux ans, par la *Art Gallery of Toronto.* Celle-ci constitua la première exposition compréhensive de l'oeuvre d'un artiste canadien qui s'était acquis une belle renommée et qui avait influencé le développement des arts au Canada.

Peintures d'Arthur Lismer. Un choix de tableaux faisant partie de la deuxième exposition rétrospective de l'oeuvre d'un artiste canadien. Cette exposition a été présentée en janvier 1950 à la *Art Gallery of Toronto.* Les peintures du Dr Lismer ont ensuite été montrées à la Galerie Nationale du Canada, à Ottawa. Point n'est besoin de présenter Arthur Lismer. Sa réputation et ses succès sont connus du public montréalais. Le Musée est heureux de pouvoir présenter cette exposition qui représente le travail de longues années (1913 à 1949). Durant cette période, son activité et son influence comme artiste et comme professeur sont d'une importance capitale au pays.

13 juin, à 4 h.: *Vernissage et thé d'ouverture:* Un vernissage, pour les membres, de l'exposition mentionnée ci-dessus, sera tenu mardi, le 13 juin, à 4 h., en l'honneur d'Arthur Lismer. Nous espérons que les membres amis et admirateurs du Dr Lismer assisteront nombreux.

14 juin au 2 juillet: *Exposition.* Photographies par Bert Beaver et Estelle Smilowitz, photographes professionnels de Montréal

Juillet et août: Durant ces deux mois, la très belle collection permanente du Musée sera en montre. Elle sera certainement bien accueillie après une longue absence causée par les grandes expositions du printemps. Parmi les tableaux présentés les membres verront les acquisitions récentes: saint François en extase, par El Greco; la Femme à la Fenêtre, de Matisse; trois portraits rénovés, de Goya; et un très beau Rembrandt légué par Mme R. MacD. Paterson. La galerie chinoise et les salles réservées aux textiles et objets sud-américains comptent aussi de récentes acquisitions. Les chambres canadiennes-françaises si populaires non seulement auprès des Canadiens mais aussi des visiteurs des pays étrangers, sont toujours ouvertes au public.

Changements dans l'horaire du Musée: Les programmes du mercredi soir sont discontinués pour l'été et le Musée reste fermé ce soir-là. Les heures seront, pour juin, juillet et août: tous les jours de 10 h. à 5 h.; les dimanches, de 2 h. à 5 h. La bibliothèque sera ouverte tous les jours, de 10 h. à 5 h., mais restera fermée le dimanche.

Horaire du 24 juin: Le Musée fermera à 1 h. le 24 juin.

Apèrçu sommaire des expositions récentes: Quelque 20,000 personnes ont visité l'exposition "L'Art en France et en Angleterre au 18e siècle". Les frais encourus pour l'organisation de cette exposition seront presque entièrement couverts par les recettes. La majorité des visiteurs ont manifesté un grand enthousiasme devant la superbe collection de peintures, dessins, tapisseries, meubles, argenteries et porcelaines de cette grande époque culturelle. Cette récente exposition qui réunit à Montréal de si magnifiques chefs-d'oeuvre, démontra que le génie artistique de l'homme peut se manifester dans plusieurs domaines à part la peinture.

La Presse - 14 juin 1950 (4)

Expositions durant l'été au Musée des Beaux-Arts

Jusqu'au 25 juin: Exposition: Jeunes peintres de Montréal. Peintures et dessins de Marion Aronson, Ghitta Gaiserman, Alfred Pinsky et Betty Sutherland. Dans la salle des conférences.

14 juin au 9 juillet: Exposition: Peintures de Lawren Harris et Arthur Lismer. Un choix de tableaux, par Lawren Harris, faisant partie de l'exposition rétrospective (1910 1948) donnée à ce célèbre artiste canadien, il y a deux ans, par la Art Gallery of Toronto. Celle-ci constitua la première exposition compréhensive de l'oeuvre d'un artiste canadien qui s'était acquis une belle renommée et qui avait influencé le développement des arts au Canada.

Peintures d'Arthur Lismer. Un choix de tableaux faisant partie de la deuxième exposition rétrospective de l'oeuvre d'un artiste canadien. Cette exposition a été présentée en janvier 1950 à la Art Gallery of Toronto. Les peintures du Dr Lismer ont ensuite été montrées à la Galerie Nationale du Canada, à Ottawa. Point n'est besoin de présenter Arthur Lismer. Sa réputation et ses succès sont connus du public montréalais. Le Musée est heureux de pouvoir présenter cette exposition qui représente le travail de longues années (1913 à 1949). Durant cette période, son activité et son influence comme artiste et comme professeur sont d'une importante capitale au pays.

13 juin, à 4 h.: Vernissage et thé d'ouverture: Un vernissage, pour les membres, de l'exposition mentionnée ci-dessus, sera tenu mardi, le 13 juin, à 4 h., en l'honneur d'Arthur Lismer. Nous espérons que les membres amis et admirateurs du Dr Lismer assisteront nombreux.

14 juin au 2 juillet: Exposition. Photographies par Bert Beaver et Estelle Smilowitz, photographes professionnels de Montréal.

Juillet et août: Durant ces deux mois, la très belle collection permanente du Musée sera en montre. Elle sera certainement bien accueillie après une longue absence causée par les grandes expositions du printemps. Parmi les tableaux présentés les membres verront les acquisitions récentes: saint François en extase, par El Greco; la Femme à la Fenêtre, de Matisse; trois portraits rénovés, de Goya; et un très beau Rembrandt légué par Mme R. MacD. Paterson. La galerie chinoise et les salles réservées aux textiles et objets sud-américains comptent aussi de récentes acquisitions. Les chambres canadiennes-françaises si populaires non seulement auprès des Canadiens mais aussi des visiteurs des pays étrangers, sont toujours ouvertes au public.

Changements dans l'horaire du Musée: Les programmes du mercredi soir sont discontinués pour l'été et le Musée reste fermé ce soir-là. Les heures seront, pour juin, juillet et août: tous les jours de 10 h. à 5 h.; les dimanches, de 2 h. à 5 h. La bibliothèque sera ouverte tous les jours, de 10 h. à 5 h., mais restera fermée le dimanche.

Horaire du 24 juin: Le Musée fermera à 1 h. le 24 juin.

Aperçu sommaire des expositions récentes: Quelque 20,000 personnes ont visité l'exposition "L'Art en France et en Angleterre au 18e siècle". Les frais encourus pour l'organisation de cette exposition seront presque entièrement couverts par les recettes. La majorité des visiteurs ont manifesté un grand enthousiasme devant la superbe collection de peintures, dessins, tapisseries, meubles, argenteries et porcelaines de cette grande époque culturelle. Cette récente exposition qui réunit à Montréal de si magnifiques chefs-d'oeuvre, démontra que le génie artistique de l'homme peut se manifester dans plusieurs domaines à part la peinture.

The Gazette June 17th 1950 (5)

Two Show Photographs

Work by Bert Beaver and Estelle Smilowitz, announced as professional free-lance photographers, is being shown in one of the upper galleries of the Montreal Museum of Fine Arts. Apart from some small portrait studies of types, buildings that have seen better days, lumber piles and metal beams, and some prints featuring figures, the cameras have been employed with a variety of patterns—bed springs, pruned boughs, plants and their shadows in snow and other objects which often appeal to abstract painters.

61a (122) The Gazette - June 10 1950

art

Retrospective Show of Lismer Paintings

Museum of Fine Arts Also Exhibits Examples by Lawren Harris

Occupying the upper central gallery of the Montreal Museum of Fine Arts is the retrospective exhibition of paintings by Arthur Lismer, R.C.A., of Montreal, which will be open to the public on Wednesday, together with a like show of works by Lawren Harris, O.S.A., of Vancouver, which occupies the adjoining room. Both artists, original members of the Group of Seven formed 30 years ago and since enlarged and now known as the Canadian Group of Painters, are worthily represented. Lismer's show opened in the Art Gallery of Toronto in January this year, ran into February and then moved to the National Gallery of Canada, Ottawa, where it was opened by the Governor-General in March. In both cities it excited the interest of art-lovers.

Hanging here is a relatively small selection from the collection shown in Toronto and Ottawa, but the original intent of revealing the development of Lismer's art from 1913 until 1949 has been generally

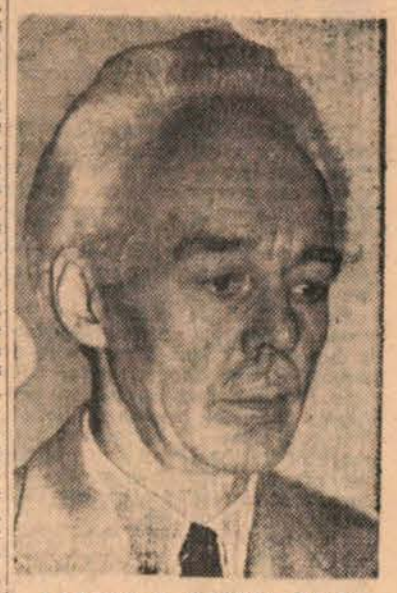
ARTHUR LISMER, R.C.A.

adhered to. A glance at the original catalog, with its 50 paintings, 30 sketches, 10 watercolors and 15 drawings, indicates how comprehensive the offering was, and students especially will miss the educational value of the sketches, for in these an artist more frequently attains a spontaneity that is less common in works of larger scale. Shown, however, is "Septemoer Gale", owned by the Rt. Hon. Vincent Massey, C.H., which is the sketch for the large and widely-known canvas of like name from the permanent collection of the National Gallery of Canada. Wind and water are really angry in this painting of tossing trees and foam-capped waves, painted in 1921. This shows how far Lismer had travelled from "After a Storm, Weston, Ont.", done in 1913, where the sunlight breaking through a mass of heavy clouds illumines trees and fields. Of 1916 is the capital interpretation of unpleasant weather—"A Westerly Gale, Georgian Bay", with its rocky shore, sparse timber, cloudy sky, a passing rain squall and wind-whipped water, which is especially engaging in its harmony of color. Quieter in mood is "Rock, Pine and Sunlight, Go Home Bay", reproduced on this page, which introduces in the foreground a sumac in blossom, a scrubby shrub of which Lismer is, for its decorative value, justifiably very fond. Impressive is "Sombre Hill, Algoma", of 1922, a work of low tone, with massed grey clouds above the wooded height and streaks of light cutting the reflections, while sunlight has occupied him in "October on the North Shore, Lake Superior", 1927, where the rolling rocky country with sparse vegetation above blue water is flushed with a golden glow. Much the same peaceful spirit pervades "September Sunlight, Georgian Bay", 1933, with its blue water and rocks, in the fissures of which storm-battered pines find anchorage. The fury of storms is evident in a work of 1929—"Pine Wreckage, McGregor Bay", and also in "Pine Wrack". Broadly decorative in treatment is "Dark Pool, Georgian Bay", with evergreens above rocks, water and a stunted sumac in the foreground.

The matter of dates is really not important—the early works are self-evident. Here, too, the handling is broad and confident as in "The Guide's Home", edging a grove of trees in autumn leaf; "Ontario Village", with houses, fences and trees; "The Mill, Quebec", with its buildings, flume and waterfall, and "The Clearing", showing a rutted road leading to a tree-edged space under a blue sky with noble clouds. Simplification, especially in the treatment of pine foliage, is marked in "Sunlight in a Wood", and travel in wilder places supplied opportunities for more decorative treatment, as in "Evening Silhouette," with its rocks, bent pine, reflections, distant dark shore and the sky streaked by a band of crimson beneath an arc of ragged clouds. Pattern also interests him in "Little Cove, Georgian Bay", while in "Happy Isles, Georgian Bay", rosy clouds and hills are a background for a man and woman on rocks near a canoe. "Green Boat, McGregor Bay" shows the craft moored in the foreground, bare rocks edging water, and dark rolling clouds above a band of yellow. In "Quebec Village" the fenced fields are bare, houses cluster about the tall-spired church, backed by ranges of noble hills. Much the same type of country is evident in "Quebec Uplands". "Logging, Nova Scotia" is set in rugged country and shows lumberjacks engaged in clearing up a log jam in fast water. Besides this vigorous work this province has supplied Lismer's brush with other material—"Nova Scotia Fishing Village", with wharves, shacks, fishing gear, and homes on high rocky ground, and "Little Haven, Nova Scotia", with rocks, shacks, sheltered water and a stretch of sea beyond. "Derelict Pier"—the structure a-slant in the grey, rolling sea, is also of this region, as are some smaller work of maritime flavor. The exhibition covers in condensed form the development of Lismer's art, which continues to be marked by confidence, vigor, fresh color and his habitual skill in arrangement.

The group by Lawren Harris, O.S.A., which covers much the same time period, is part of the collection which was shown in the Art Gallery of Toronto and the National Gallery of Canada two years ago.

Before the purely decorative treatment of nature and abstractions became his chief concern, Harris occupied himself with houses and humble stores splashed with the shadow of chestnut trees, and some of the earlier works, done mainly in Toronto, are included in the present show—"Houses on St. Patrick Street", showing the buildings in sunlight and shadow, a row of chestnut trees, fallen leaves, a green fence and a woman on the walk. "Red Houses, Winter", features some rather ornate wooden porches, snowbanks and a figure, under a blue sky. Varicolored fences, sun-flushed snow and nondescript buildings are the pictorial elements of "Shacks", and promenenading figures, sunlit houses and a red cart are effectively employed



LAWREN S. HARRIS, O.S.A.

in "Winter Morning". Effective, too, is "Italian Store in the Ward", with its awning-shaded window and a woman approaching the door. More grim in spirit are "Elevator Court", with buildings, tall smoke stack and glimpse of water, and "Black Court", with figures outside tenements, both done in Halifax. "January Thaw", with buildings, melting snow, stream and reflections, aptly interprets the season, while "Grey Day, Toronto", also depicts the period of thaw. More decorative is the treatment in "Beaver Lake, Algoma", while of his later manner are "Lake Superior", with three bare trees rising from rounded rocks in the foreground, stretch of water and cloudy sky. In "Lake and Mountain" plume-like clouds menace the spiky heights. Despite its limited color, there is a sense of grandeur in "Isolation Peak", and reflections play an important part in "Maligne Lake, Jasper", with its noble, frozen heights. Broken ice reveals water in "Bylot Island", and very literal is the painting of beacon and buildings in "Light House, Father Point". There are also several large abstract paintings which will intrigue the devotees of this type of decorative exercise.

(1)

Le Petit Journal
18 juin 1950

Rétrospectives Harris et Lismer

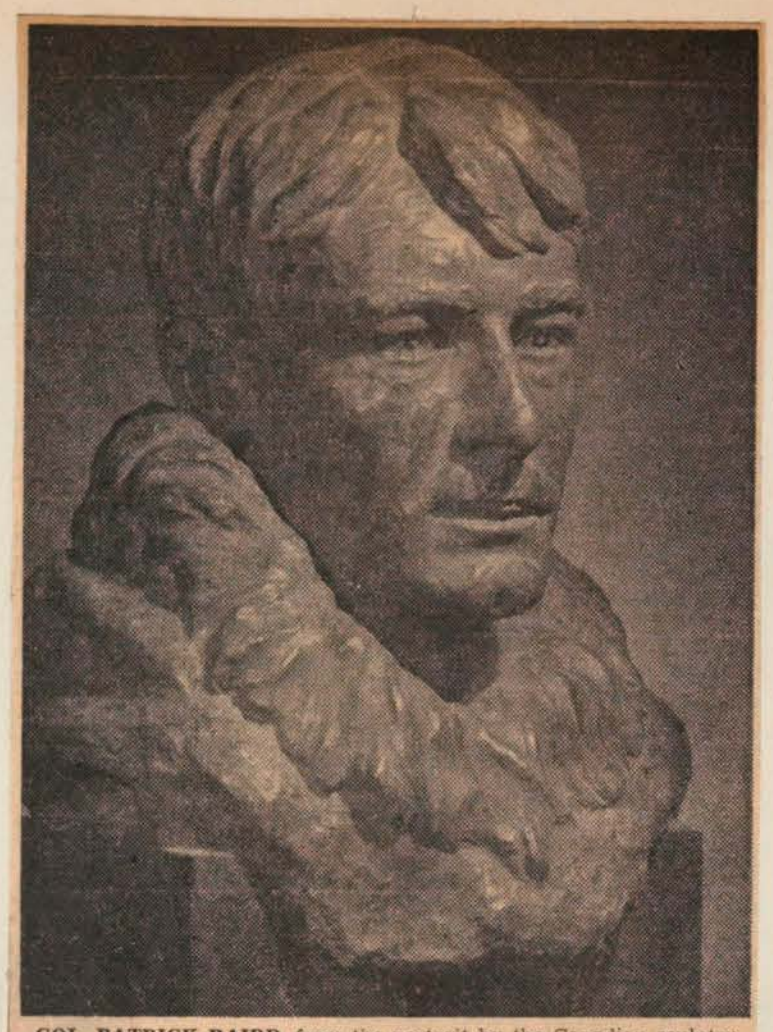
Plusieurs expositions se poursuivent au musée des Beaux-Arts, rue Sherbrooke ouest : jusqu'au 25, peintures et dessins de jeunes peintres de Montréal : Marion Aronson, Chitta Caiserman, Alfred Pinsky et Betty Sutherland; jusqu'au 2 juillet, photographies par Bert Beaver et Estelle Smilowitz; jusqu'au 9, peintures de Lawren Harris et Arthur Lismer. Cette dernière exposition est une rétrospective qui a été présentée à Toronto et Ottawa. Dans le cas de Harris, elle comprend des tableaux exécutés entre 1910 et 1948; de Lirmer, de 1913 à 1949.

En juillet, le musée exposera sa collection permanente. Parmi les oeuvres qui y figureront, on remarque des acquisitions récentes: Saint François en extase, par le Greco; la Femme à la fenêtre, de Matisse; trois portraits rénovés, de Goya, et un Rembrandt légué par Mme R. MacD. Paterson. La galerie chinoise et les salles sud-américaines comptent aussi des nouveautés. Quant aux salles canadiennes-françaises, elles sont parmi les plus populaires auprès du public canadien et étranger.

Le 24 juin, le musée fermera à 1 heure de l'après-midi.

(2)

The Gazette - June 17 1950



COL. PATRICK BAIRD, from the portrait by the Canadian sculptor Harold Pfeiffer which was shown at the Spring Exhibition of the Montreal Museum of Fine Arts. Col. Baird is the leader of the exploration expedition to the interior of Baffin Island, sponsored by the Arctic Institute of North America, which left by plane in mid-May, to be away four months.

(3)

The Gazette - June 19th. 1950

PUBLIC HERE ASKED PREFERENCE IN ART

Museum President Invites Expression of Views as to Likes

(4)

F. Cleveland Morgan, president of the Montreal Museum of Fine Arts Saturday asked the public of Montreal to write to the museum authorities "giving us your views and stating the kind of art that most interests you."

In a radio address broadcast from station CFCF under the auspices of the Municipal Service Bureau and the City Improvement League, Mr. Morgan said it was up to the public to say what they would like" and then to support it accordingly."

"Is it pictures, and if so, old or new? Or do you prefer the decorative arts such as furniture, silver, china, etc.?"

The museum officials wanted nothing but to serve the public, Mr. Morgan said, but often found themselves limited in what they could do by questions of cost.

"Contrary to general opinion, the museum is poor — poorly endowed and supported to a very limited degree by the City and Province and, like all institutions, it faces steadily rising costs of administration," he said. "The City has recently recognized this by increasing our grant but, even so, we annually run into deficits which have to be met by private contributions."

He said the recent exhibit of 18th Century art drew 20,000 visitors and was a popular exhibition but that it cost the gallery about $15,000, of which only about $13,000 was recovered in fees, programs, etc., "so that we are out of pocket about $1,500."

"Personally I think it was well worth it from every angle but we cannot afford this luxury very often," he added.

Mr. Morgan said the museum should not be "the dusty repository of unrelated objects" but should "serve as an inspiration and a joy to those who can be quickened by it."

He stressed particularly the value of the work of the Art Centre a separate building on Ontario avenue near the main Sherbrooke street west building.

The Montreal Daily Star - June 17th. 1950 (1)

Art Notes

Exhibition Has Historic Background

By Robert Ayre

IT is high time Arthur Lismer had a full-dress exhibition. In the 30 years since he appeared in the first Group of Seven show in Toronto, he has been much before the public and, both as a painter and teacher, he has made a permanent place for himself in the history of Canadian art; yet the small exhibition —mostly sketches—at Scott's 14 or 15 years ago is the only Lismer one-man show I remember. If there have been any others, they were certainly not as important as the exhibition now on view in the Museum of Fine Arts.

In 1948, the Art Gallery of Toronto made its "first attempt to organize a comprehensive exhibition of the work of a living artist" when it gathered together more than 100 works by Lawren Harris. This was circulated by the National Gallery and it was followed, this year, by a second exhibition, devoted to Lismer. "The idea behind the venture," according to the original catalogue, "is essentially this: that the subject should be a Canadian artist who has won general recognition over a period of years both with his colleagues and the interested public and who has either by his professional work or outside it, or both, had some influence on the development of art in Canada." On all counts both Harris and Lismer are entitled to the honor of a retrospective.

WORKS DIVIDED

Montreal decided to present the two concurrently and the only way this could be done was to abridge them. We have, therefore, about a third of the Harris paintings and no sketches, and more than half the Lismer paintings, a few sketches, but none of the water colors and no drawings except a group of cartoons. If anyone feels cheated, he may perhaps take comfort from the report of a man who saw both shows in full in Ottawa: he found them too big and got more satisfaction out of the more selective showing in Montreal and the contrast between the two painters. On the whole, the various phases of their development are quite well represented in the smaller collections.

When the Group of Seven—and its forerunners, including Tom Thomson—appeared and began, in A. Y. Jackson's phrase, "plugging holes in the Dutchmen," Canadians were shocked. But in the course of time, and with a little encouragement from overseas, we learned to accept this new way of seeing. The Group took its place and was nationally recognized. It became so respectable that Lismer, Harris and Jackson are now all honorary Doctors and Jackson is a C.M.G. While most of the Seven are still alive and painting, the Group as such passed into history.

RECOGNITION WON

After the shock came recognition and influence, and then a broadening of the Canadian experience which left the Group behind. Some of those who have reacted violently against it do not seem to realize that its survivors are the first to admit that the original impulse belongs to a particular time that cannot come again. In those days, just after the first world war, Canada was beginning to feel her oats as a nation. We are not so young and naive now. As Harris says, we are "no longer a pioneering people in the old rugged way." Playing "a vital part in the struggle of world forces," we have taken on a new perspective with our larger dimensions. "The effect of this rapid change on art in Canada," Harris goes on, "has been to move us into the main stream of international movements in art. At present many of our artists are engaged in adapting these to our own expressive and creative needs. So that today the particular spirit of creative adventure which motivated the Group of Seven and the attitude to the country which gave their painting its distinctive character cannot be revived. This is as it should be. For creative life in the arts never seeks to revive or recapture that which has gone before. It moves into new adventures, seeks new means of expression in harmony with the outlook of its day."

GROUP ENLARGED

The Group recognized this as long ago as 1933 when, after about 14 years of existence, it disbanded and was enlarged into the Canadian Group of Painters.

In his radio broadcast on Wednesday night, Arthur Lismer showed his awareness of the Group's place when he said that, in comparison with automatism and some of the other new manifestations, the paintings of the Seven now looked "romantic, old hat, academic and old-masterish". But in their day, the Seven blazed new trails. They were the pioneers, the free experimenters; seeking to create a collective image at a time of national revaluation, they broke with old tradition because they felt that a new consciousness had to be expressed in a new way. They were among the first to come to terms with the Canadian scene. As Lismer said, they "fought it out on the spot". The spot was the wilderness. They adventured into the wilderness and exulted in its pageantry.

Looking down at them from the lofty tower of an Old World culture, the poet Patrick Anderson once asked Jackson in a radio symposium: "You were all simple men?" A.Y. grinned amiably and agreed. The term is relative. They were certainly not bothered by Freud 30 years ago. They were healthy, outdoor men, extroverts, I suppose, who discovered their country by hiking, paddling, climbing and camping; who reacted to it immediately and celebrated it with a sort of joyous patriotism.

That's past now. Lismer, going back to Georgian Bay when he's free of the studio and the lecture room, Jackson still wandering as far as Great Bear Lake, are really the only ones who carry on the old tradition. There are other Canadian landscape painters, of course, but they don't venture so far as the old Group, or with such gusto.

THE SCENE CHANGES

We move on; we see things differently; simplicity gives way before sophistication; the city puts the wilderness in its place; to gain this, we drop that. One of the things we have dropped is excitement over the scale and power and color of our North. We can't get back our youth but, unless we are contemptuous or ashamed of it, we can still get a kick out of remembering it by looking at Group pictures. To visit the Lismer show is like going off on a holiday.

In such pictures as "Sombre Hill, Algoma" and "October on the North Shore, Lake Superior" (in the National Gallery collection) you get some of the solemnity of the country, but Lismer was, and is, not so much interested in that as in the surge of life—the struggle of the sumac for survival in an upheaval of rocks; the trust of the pine made muscular by wrestling with the wind; the tumult of root and branch, leaf and frond in the jungle of undergrowth; the beat of waves against a pier; the litter of the shore and the wonderful disorder of the fisherman's gear and tackle. If the heroic has gone out of Canadian landscape painting, if he no longer paints canvases as big as "September Gale" and "Rock, Pine and Sunlight, Go Home Bay," Lismer still paints with zest and gives us the energy of the land.

It is enlightening to see the early "After a Storm, Weston, Ontario," painted in 1913, before he had come to grips with the country and developed his style; to see the shimmering Monet-like "The Guide's Home" (1914); and to compare the famous "September Gale" with "A Westerly Gale, Georgian Bay," painted five years before. The character of the country is suggested in the 1916 picture, but the sinews are not there. I was glad to be able to compare "September Gale," too, with its trial study and to see how he achieved the terrific drive and drama simplifying the forms and organizing them in a powerful design. The great contribution of the Group of Seven is its realization that the spirit of the country could never be revealed by literal transcription.

"ROCK, PINE AND SUNLIGHT, GO HOME BAY", BY ARTHUR LISMER, PAINTED IN 1920. IN THE ART GALLERY OF TORONTO.

The Star
June 20, 1950

Photographs on Display At Fine Arts Museum

(2)

The Montreal Museum of Fine Arts is showing in its room of Contemporary Art an exhibition of photographs for its final presentation of the season of work by Canadians. This exhibition consists of two groups of fine photographs by Bert Beaver and Estelle Smilowitz, both of them free-lance photographers in Montreal. Both were trained at the Institute of Design in Chicago and have varied careers in their field. The examples shown cover a number of subjects —portraits, landscapes, compositions—and are of high calibre. The exhibition will remain on view until July 2.

The Star
June 19th. 1950 (123) ~~62~~

Public Invited To Express Art Opinions

(3)

Montreal Museum Of Fine Arts Declared Poorly Endowed

CONTRARY to general opinion, the Montreal Museum of Fine Arts is poorly endowed and supported to a very limited degree by the city and province and, like all institutions, faces steadily rising costs of administration, F. Cleveland Morgan, museum president, said in an address broadcast Saturday under the auspices of the Municipal Service Bureau and the City Improvement League.

"The city has recently recognized this by increasing our grant, but even so, we annually run into deficits which have to be met by private contributions," he declared.

Exhibition Cost $15,000

Mr. Morgan said the museum's recent Exhibition of 18th Century Art cost about $15,000 to collect, insure and install. The museum received from fees, programs, etc., about $13,500, so that it was out of pocket some $1,500 on this one exhibition.

He thought it was well worth it from every angle but "we cannot afford this luxury very often. It is up to the public to say what they would like and then support it accordingly. We invite your co-operation by writing to us, giving your views and stating the kind of art that most interests you."

Invites Suggestions

Mr. Morgan said the museum wanted suggestions for next season.

"We can't expect unanimity of opinion—some like modern art and some don't. Our object is to bring before you, not only traditional, well accepted art, but such new developments as may seem worthy of your notice.

"We ask you to receive these exhibitions with an open mind remembering that much that is now generally accepted as good was originally ridiculed and misunderstood, even by the best critics and artists of their time."

The president reported that the museum is constantly adding by gift or purchase to its permanent collections, both in the field of pictures and in the decorative arts. Recent additions are marked by a red label.

Public Welcome

He sought public reaction to the Wednesday evening film showings and reminded the public that they are welcome to attend gallery talks, lectures and guided tours to see, to hear an expert or a guide explain the collections.

During the past season more than 200 groups of children from the schools of Montreal and vicinity visited the museum in groups of about 30.

Classes for Children

Every day and several evenings a week the Art Centre near the museum is a busy scene, mostly for children from four to 14 years and more than 200 children attend classes every week in which the aim is not to produce artists but to give opportunity for self-experiment and self-exploration with varied techniques and forms of expression.

For Adults

For the adult, there are lectures on art appreciation, teacher training classes in art, and throughout the year more than 100 persons attend each week what are called "non-professional" classes in painting.

School for Professionals

Finally, there is the School of Art for professionals, established more than 60 years ago and from whose classes and courses have gone many fine artists trained in the appreciation and practise of painting, sculpture, design, drawing and the graphic arts, Mr. Morgan said.

In all, about 1,000 individuals, children and adults, come regularly each week during the winter session for practical and appreciative study in the arts under the direction of the Montreal Museum of Fine Arts.

PUBLIC HERE ASKED PREFERENCE IN ART

IX-123

Museum President Invites Expression of Views as to Likes

(4)

F. Cleveland Morgan, president of the Montreal Museum of Fine Arts Saturday asked the public of Montreal to write to the museum authorities "giving us your views and stating the kind of art that most interests you."

In a radio address broadcast from station CFCF under the auspices of the Municipal Service Bureau and the City Improvement League, Mr. Morgan said it was up to the public to say what they would like" and then to support it accordingly."

"Is it pictures, and if so, old or new? Or do you prefer the decorative arts such as furniture, silver, china, etc.?"

The museum officials wanted nothing but to serve the public, Mr. Morgan said, but often found themselves limited in what they could do by questions of cost.

"Contrary to general opinion, the museum is poor — poorly endowed and supported to a very limited degree by the City and Province and, like all institutions, it faces steadily rising costs of administration," he said. "The City has recently recognized this by increasing our grant but, even so, we annually run into deficits which have to be met by private contributions."

He said the recent exhibit of 18th Century art drew 20,000 visitors and was a popular exhibition but that it cost the gallery about $15,000, of which only about $13,000 was recovered in fees, programs, etc., "so that we are out of pocket about $1,500."

"Personally I think it was well worth it from every angle but we cannot afford this luxury very often," he added.

Mr. Morgan said the museum should not be "the dusty repository of unrelated objects" but should "serve as an inspiration and a joy to those who can be quickened by it."

He stressed particularly the value of the work of the Art Centre, a separate building on Ontario avenue near the main Sherbrooke street west building.

Gazette - June 19, 1950

TX-25

Star - 12/8/50

Art Notes . . .

A Tour Through the Quebec Rooms In the Montreal Fine Arts Museum

(4)

By Robert Ayre

The Montreal Fine Arts Museum is, of course, much more than a gallery of painting. This week, let's go downstairs past St. Paul and St. Peter and look at the Quebec rooms.

The entrance to this comparatively new section is irresistible. The two saints, the one with sword and book and the other with his keys and the symbolic cock, stand on gilt brackets against a yellow wall, handsome in their deep red and blue. They are attributed to Jean Baptiste Cote and they might well be his work, they are so beautifully carved. The opposite wall is deep terra-cotta. Here a family portrait hangs above a marbelized fireplace in the Adam style. Facing you, as you go downstairs, a weathercock rides high in a tiny alcove. You meet the other ancestor, the gentleman, above a dresser as you make the turn.

You could spend some time with the Haidas and the other Indians of the North West Coast at the bottom of the stair. Here, some of them lent by the McGill museums, are Chilkat blankets, hats of woven roots, ceremonial head-dresses and utensils, carved wooden food dishes, spoons and ladles, shamans' rattles, charms and masks. A map shows the distribution of the tribes of the totem-pole makers and two portraits by Langdom Kihn give you an idea of what sort of people they were.

From the aborigines of Canada and Alaska you may, by going along the corridor, investigate through their arts and crafts the Indians of Mexico, Central and South America. There ought to be ideas for designers in these examples of textiles, jewelry, pottery and wood carving. Africa and Oceania are here, too.

* * *

Keep to the right if you would stay in French Canada. This section of the museum is not large but the pieces are good and they are arranged so as to give you a perspective of the past. It is one thing to look at a spinning wheel; it is another thing to see it in its proper setting.

Three rooms have been set out — one from an old manor house, with late 18th Century woodwork, one from a farmhouse, and a Montreal drawing room of about 1830. The furniture and other details are all worth your attention, from the loom, the winder and the woolbox in the farmhouse room to the French provincial and Quebec furniture and the cast iron stove of the salon. The wood panelling, from Clarke Street, combines the French and English traditions. The crystal brackets and the Aubusson rug show the taste of the times.

Apart from the rooms, there are many delightful individual pieces — massive old cupboards; a graceful church chandelier; a hooked and applique rug from Mont St. Hilaire with a centrepiece of innocent birds and flowers something like an Inlian numdah; on the floor, rugs with black and white horses and a superlative stag; pictorial wall paper of a century ago showing off the 1,000 Islands, Montmorency Falls, the Lachine Rapids and Victoria Bridge; shapely apothecary bottles from the Quebec General Hospital; brass candlesticks, iron catches and bolts, sad irons, tongs, pewter whale oil lamps and other utensils; pottery and some delicate household and church silver.

* * *

I mention these things in case you whisk in and out of the museum to look at exhibitions of painting without realizing that there is anything else to see. If you have any curiosity at all about the yesterdays of your city and province you will get a great deal of satisfaction out of these exhibits.

Unless you have been downstairs recently, you haven't yet seen the wooden sleigh which was recently given the museum. It was made in France for a Montreal gentleman of 1720. I imagine the gentleman found it uncomfortable enough, perched on the narrow seat, but he must have been a wonderful sight to see as he raced through the streets behind his [illegible]

62a The Star - June 30, 1950

124

Art Notes...

Exhibit of Canadian Paintings Is Suggested for Next Summer

By Robert Ayre

I WAS thinking, as I went through the Lismer and Harris exhibitions in the Fine Arts Museum again the other day, that it was a pity we couldn't have them all summer, for the sake of the American tourists who are now pouring into Montreal.

True, these two members of the old Group of Seven give them only one aspect of Canadian painting, but I think it is an important and exciting aspect and Harris does carry us out of the landscape tradition into the newer adventures of the mind and spirit. They have only another week to run. The Harris show has already been circulated by the National Gallery and in the fall the Lismers will go to Winnipeg, Saskatoon, Edmonton, Vancouver and other western centres. I hear that the "Sombre Hill, Algoma," painted in 1922 has been acquired by the Art Gallery of Toronto.

Mr. Morgan, president of the Museum, has invited suggestions from the public, and one I would put forward is that next summer a good comprehensive—but not too large—exhibition of contemporary Canadian painting be organized to show the visitors what we are doing in Canada. We never have much luck with Canadian exhibitions in the United States and when we get the Americans here we ought to take the opportunity to show them more than scenery, night clubs and handicrafts. Another suggestion I have is that the Harris and Lismer shows be followed up with retrospectives of A. Y. Jackson and Fred Varley.

Tomorrow is the last day for the exhibition of photographs by Bert Beaver and Estelle Smilowitz, Montrealers who studied in the Institute of Design in Chicago. I found their work quite fascinating. There were no titles and there was no way of telling which was which or how they collaborated, but there seemed to be two points of view. On the one hand, there were the literal records of city life which, in their simplicity, honesty and directness, making no attempt to be arty, reminded me of the American photographer, Walker Evans.

Good camera craft gave us the wrinkled faces of aged Indians and the smooth and shining faces of young Negroes, the dejected attitudes of derelicts, details of dismal streets, such as a bit of brick wall, a fantastic screen door, an amusing signboard, windows, clothes on a line.

In these there was an appreciation of humanity and of humanity's things, and especially an appreciation of the texture of things. A milk bottle standing in a corner made a fine little still life, full of color.

On the other hand, there were the abstract designs. To get them, the photographers simply photographed rooftops in silhouette, coils and scribbles of wire, twists of wire and their shadows on the snow, rows of shrivelled plants in a garden overtaken by winter, tree branches and twigs.

There were one or collages made by double exposure, but the tricks were few. Miss Smilowitz and Mr. Beaver simply photographed. It looks easy, but they had to see before they snapped and it is their knack of seeing that makes their work interesting.

(1)

The Star - July 29th. 1950

Art Notes...

Wanted: A Catalogue

Star - 29th July

"Guide" to Permanent Canadian Collection Would Aid Visitors

By Robert Ayre

DURING the summer, when there are no current shows clamoring for attention, the permanent collections of the Museum of Fine Arts come into their own, and during the next few weeks I shall write about them, assuming as much as I can the air of a visitor to Montreal seeing them for the first time.

Now, as a tourist, the first thing that struck me was the need of a catalogue. Finding myself in Gallery XVII, I assumed, from the subjects and from some of the names I happened to know, that I was looking at Canadian painting, and that I was, perhaps, looking at Canadian Old Masters for, according to the cards tacked to the wall, most of them were dead.

There was nothing anywhere, however, to tell me just what I was looking at. Failing a catalogue, could there not be, I wonder, a sign saying "Canadian Painting of the 19th Century," or whatever it was?

* * *

When I went into the little gallery next door, No. XVIII, I was impressed, but had I not been a person of some perception, who had not only heard of James Wilson Morrice but had read a book about him, his significance—though not the beauty of his work—might have escaped me.

And where, I asked myself, was the contemporary Canadian painting? There was nothing to point me to it and I came across it by accident on the other side of the building in Gallery XII.

There used to be a catalogue, I know, but so many changes have taken place if it isn't out of print it is certainly out of date. It is high time we had a new one, and it should be bright and attractive as well as complete; it should be well illustrated and should give enough information to sort out the periods, the trends and the painters. This would be particularly helpful to visitors who don't know much about Canadian art.

I have an idea, too, that a good catalogue would not only be a guide that tourists would appreciate but would stimulate the interest of Montrealers in their own Museum.

* * *

We might begin by looking at Gallery XVII. The earliest pictures are a view of Quebec, painted nearly a century ago by F. Holloway, and two Indian heads by Paul Kane. Their value is chiefly historical and perhaps the Kanes, with their careful attention to feathers, beads, claws and other details of primitive costume, really belong downstairs with the masks and the ceremonial rattles—but we haven't got to that part of the Museum yet.

A. Allan Edson's "Canadian River Scene" appears to be one of the earliest Canadian landscapes. It is conventional and European but it has a sparkle. One way to look at the pictures in this gallery is to trace the landscape from Edson to Tom Thomson, J. E. H. MacDonald and A. Y. Jackson. You go through William Brymner, an influential teacher in these parts, whose Capri monastery may remind you of Corot; Clarence Gagnon, who is not represented here by one of his neat and gay Quebec villages but by an impressionist summer scene which may have been in France, and by a decorative but massive and almost portentous view of the Laurentians, blue with cold; F. S. Coburn, who sums up a frosty winter day with crisp snow under the hooves and bright light on the backs of a team of oxen plodding past a few wispy trees; Suzor-Cote, whose "March Thaw", and Maurice Cullen, whose "North River", more than his "Ice Harvest" with its waste of sky, remind you that they were forerunners of the Group of Seven.

The group is represented here by MacDonald's austere "Mountain Chaos", by A. Y. Jackson's rollicking "Grey Day, Laurentians", with its switchback road in the snow and its staggering telephone poles, and his "Les Eboulements, Early Spring", and by a hanting "Head of a Woman" by F. H. Varley. The Lismet is out on loan and the Lawren Harris "Morning, Lake Superior" is in Gallery XII.

"In the Northland", one of the few large canvases by Tom Thomson, is hanging here. Visitors should be told, I think, that although Thomson was drowned before the group was formed, he was closely associated with its members and epitomized their point of view.

* * *

I do not intend to list all the works in this gallery, but here are few that for one reason or another you should not miss—the Turneresque "Steel Mills, Sydney," by Sir William van Horne, the railway president whose great collection of paintings by European masters has enriched the Museum; Suzor-Cote's old man; the self-portrait by the veteran Dyonnet, who was for so many years secretary of the Academy; the portrait of Albert Gillson, formerly of McGill, now president of the University of Manitoba, by Lillias Newton; "Horses at the Trough" by Horatio Walker; the highly polished still lifes by Richard Jack; and two new acquisitions, "Champ de Mars", by Brymner, given to the Museum last year, and "The Ramparts" (Quebec City), by Robert Pilot, purchased this year.

You may pursue your survey of the historical and the academic in Canadian painting when the decorators are through with the lecture gallery downstairs. In the meantime, I suggest you move on to the contemporary scene in Gallery XII.

* * *

With the exception of Lawren Harris, who lives in Vancouver; Emily Carr, who lived in Victoria, and Andre Bieler, long established in Queen's University, Kingston, the painters here all belong to Quebec. The collection, as far as it goes, is good. Painters like John Lyman, Goodridge Roberts, Louis Muhlstock, Philip Surrey, Prudence Heward, Anne Savage, Edwin Holgate, Maurice Raymond and Gordon Webber are well represented. So are Paul-Emile Borduas, Marian Scott and Eric Goldberg, but the Museum ought to have works illustrating their more recent developments.

A visitor wouldn't know it, perhaps, but I can think of a number of important Montreal painters who are not in the permanent collection; to say nothing of important painters from other parts of Canada. Gallery XII is a splendid beginning for a collection of contemporary Canadian painting.

(3)

Le Petit Journal
30 juillet 1950

(2)

Mystérieux tapis à la galerie des Arts

Depuis quelques jours, la galerie des Arts de Montréal s'est enrichie d'un tapis étrange, et qu'on dit unique en Amérique. Il s'agit d'une pièce d'art due à Mme Ida Schneider, une Autrichienne fort cultivée, qui habite le Canada depuis quelques années.

"Il y a quelques années, nous confie cette femme supérieure, qui parle plusieurs langues, je fis l'acquisition de ce tapis provenant d'Italie. J'ai pu l'identifier comme venant de l'île de Sardaigne. Les symboles anciens dont il est couvert m'étaient totalement inconnus, mais en poussant mes recherches je suis parvenu à établir que ce tapis représentait des symboles dérivés des cultes des sanctuaires phéniciens et cupriotes..."

Mme Schneider est versée dans certaines sciences ésotériques et elle a étudié les philosophies orientales. Le tapis qu'elle a présenté à la galerie des Arts mesure 111 pouces de longueur sur 29½ de largeur. Entièrement tissé à la main, ses différents panneaux sont peints avec des couleurs végétales de mimosa, rouge rubis et naturel. Les symboles y sont brodés en rouge et en bleu, représentant des chiens à cornes, des oiseaux à couronnes, des colombes bleues, alternant avec des palmiers, des dessins géométriques et des figures humaines couronnées. Il s'agit en somme d'un chef-d'oeuvre d'artisanat plein de mystère.

La colombe est l'emblème d'Astarté, de la mythologie phénicienne. Chez les Grecs, c'était Aphrodite. Le palmier remplace le laurier et entre dans le symbolisme de la Sardaigne. Les oiseaux symbolisent le dieu égyptien Horus.

Récemment, la religion préhistorique et la culture de la Sardaigne ont éveillé l'intérêt du monde en général et Mme Schneider a reçu une lettre du surintendant des antiquités de la Sardaigne, lui affirmant le caractère authentique de son tapis.

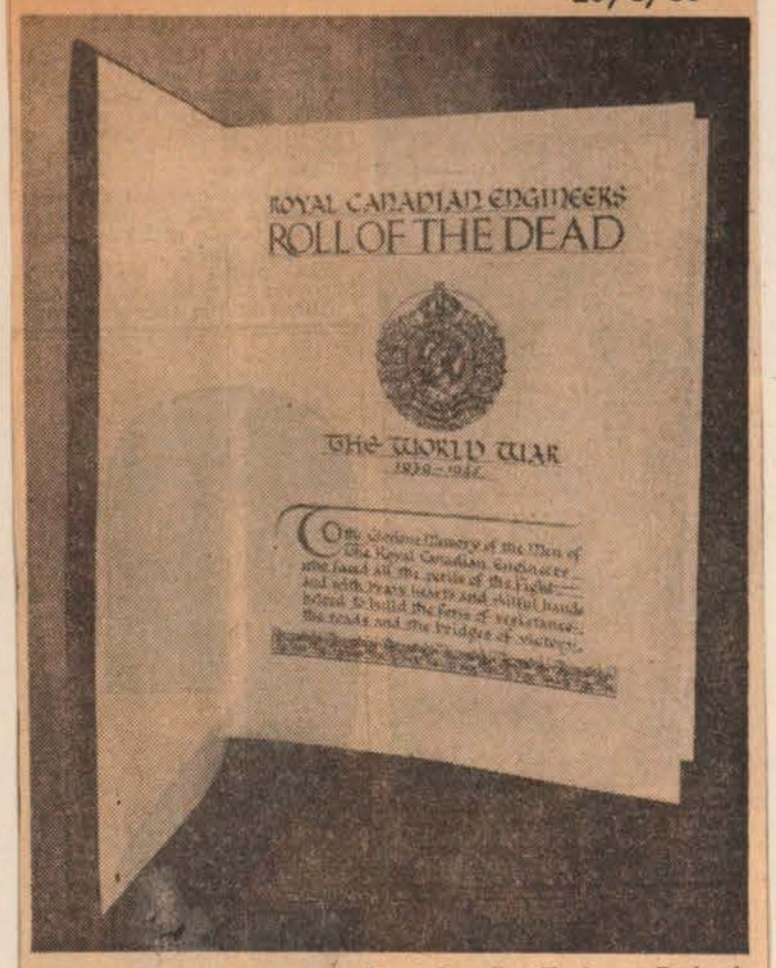
Le buste de Mme Ida Schneider avec, à l'arrière-plan, une section de son tapis de Sardaigne.

Cette dame de science est évidemment une grande voyageuse. Née à la frontière de la Bavière, elle a passé son enfance à Trieste, et plus tard elle habita l'Autriche. De 1920 à 1927, Mme Schneider visita l'Italie, le pays qu'elle dit adorer. Depuis, le Canada est devenu sa résidence permanente. Après avoir habité Toronto, où elle était bibliothécaire, Mme Schneider vint vivre à Montréal, où elle prétend goûter l'influence latine mieux que partout ailleurs sur ce continent.

The Star - August 10th. 1950 (1)

R.C.E.'s Memorial to Fallen

STAR 10/8/50



This is the title page of the Royal Canadian Engineers Book of the Dead, which will be on display at the Museum of Fine Arts for two weeks. Bound in Red English Morocco, the book will be deposited in "All Souls' Chapel" in St. Paul's Cathedral, London, where it will be a companion to the honor roll of the Canadian Engineers of World War I. Inscribed in the book are the names of all Engineers who gave their lives from 1939 to 1945.

R.C.E. 'Book of the Dead' Shown at Fine Arts Museum

THE Royal Canadian Engineers' Book of the Dead, bearing the names of 866 officers and men who gave their lives during the late war, went on exhibition today at the Museum of Fine Arts on Sherbrooke street west.

In City Two Weeks

It will remain in Montreal for two weeks and, after being displayed in other Canadian cities, will be sent to London, England, where the book will be deposited in the Kitchener Memorial in All Souls' Chapel of St. Paul's Cathedral, where it will be a companion to the Honor Roll of the First World War.

The book, carried out in original and contemporary design, is the work of one artist, Miss Grace Devlin, head of the department of design of the Vancouver School of Art. The binding, in rich red English Morocco, was done by the King's Printer in Victoria.

The committee looking after arrangements for the book plans to have roto-print reproductions made of each page, to be sent to the next-of-kin in suitable brochure form.

The Star - August 12th. 1950 (2)

Art Notes...

A Tour Through the Quebec Rooms In the Montreal Fine Arts Museum

By Robert Ayre

The Montreal Fine Arts Museum is, of course, much more than a gallery of painting. This week, let's go downstairs past St. Paul and St. Peter and look at the Quebec rooms.

The entrance to this comparatively new section is irresistible. The two saints, the one with sword and book and the other with his keys and the symbolic cock, stand on gilt brackets against a yellow wall, handsome in their deep red and blue. They are attributed to Jean Baptiste Cote and they might well be his work, they are so beautifully carved. The opposite wall is deep terra-cotta. Here a family portrait hangs above a marbelized fireplace in the Adam style. Facing you, as you go downstairs, a weathercock rides high in a tiny alcove. You meet the other ancestor, the gentleman, above a dresser as you make the turn.

You could spend some time with the Haidas and the other Indians of the North West Coast at the bottom of the stair. Here, some of them lent by the McGill museums, are Chilkat blankets, hats of woven roots, ceremonial head-dresses and utensils, carved wooden food dishes, spoons and ladles, shamans' rattles, charms and masks. A map shows the distribution of the tribes of the totem-pole makers and two portraits by Langdom Kihn give you an idea of what sort of people they were.

From the aborigines of Canada and Alaska you may, by going along the corridor, investigate through their arts and crafts the Indians of Mexico, Central and South America. There ought to be ideas for designers in these examples of textiles, jewelry, pottery and wood carving. Africa and Oceania are here, too.

* * *

Keep to the right if you would stay in French Canada. This section of the museum is not large but the pieces are good and they are arranged so as to give you a perspective of the past. It is one thing to look at a spinning wheel; it is another thing to see it in its proper setting.

Three rooms have been set out — one from an old manor house, with late 18th Century woodwork, one from a farmhouse, and a Montreal drawing room of about 1830. The furniture and other details are all worth your attention, from the loom, the winder and the woolbox in the farmhouse room to the French provincial and Quebec furniture and the cast iron stove of the salon. The wood panelling, from Clarke Street, combines the French and English traditions. The crystal brackets and the Aubusson rug show the taste of the times.

Apart from the rooms, there are many delightful individual pieces — massive old cupboards; a graceful church chandelier; a hooked and applique rug from Mont St. Hilaire with a centrepiece of innocent birds and flowers something like an Indian numdah; on the floor, rugs with black and white horses and a superlative stag; pictorial wall paper of a century ago showing off the 1,000 Islands, Montmorency Falls, the Lachine Rapids and Victoria Bridge; shapely apothecary bottles from the Quebec General Hospital; brass candlesticks, iron catches and bolts, sad irons, tongs, pewter whale oil lamps and other utensils; pottery and some delicate household and church silver.

* * *

I mention these things in case you whisk in and out of the museum to look at exhibitions of painting without realizing that there is anything else to see. If you have any curiosity at all about the yesterdays of your city and province you will get a great deal of satisfaction out of these exhibits.

Unless you have been downstairs recently, you haven't yet seen the wooden sleigh which was recently given the museum. It was made in France for a Montreal gentleman of 1720. I imagine the gentleman found it uncomfortable enough, perched on the narrow seat, but he must have been a wonderful sight to see as he raced through the streets behind his curly-haired, merry-go-round griffon.

The Star - August 26th. 1950 (3)

Art Notes...

A "TRIP TO THE ORIENT"

Collection in Fine Arts Museum Provides Rare Entertainment

By Robert Ayre

THE other day, when I was in the Museum of Fine Arts I met a visitor from the United States who was examining the Chinese collection in Gallery XI with an interest that was not much short of devotion. Since I, too, was examining and admiring, we naturally fell into conversation and I learned that he was Dr. Frank H. Kramer, Professor of Education in Gettysburg College, Pennsylvania, who has, no doubt because of an enthusiasm he must share, a class in the appreciation of Oriental art.

"I like to find out where things are," he told me, "so that I can pass it on to my students." He thought our collection of Chinese art was a very good one, so we may expect other visitors from Gettysburg.

We don't always remember these things when we are advertising our tourist attractions, and we don't always know about them for ourselves. The reason I have been touring the Museum in this column in recent weeks is simply to point out where things are.

Today I intended starting downstairs, but since Prof. Kramer has introduced China, let's go into Gallery X and out through XI. To get to the Orient, you pass through 18th and 19th Century England—a few pieces of furniture but mostly paintings, landscapes and portraits by outstanding English painters of the time, including a recent acquisition, portraits of Mr. and Mrs. D., by Raeburn bequeathed to the Museum by Mrs. W. W. Chipman.

You come first to Japan, seen in its porcelains, lacquers and color prints. Here you have the robust genius of Hokusai in a picture of a waterfall, crude in color; the vigorous Hiroshige, in a poster-like crab, mackerel and convonvulus, with a verse extolling the beauty of the fish-market; an enchanting landscape, by the same man, of a village street on the edge of the sea, roof overtopping roof, until you are carried along the bough of a pine to the clouds and the writing in the sky and you complete the circle by way of a cunningly spaced group of sailing boats. More delicate than Hokusai and Hiroshige, probably more academic, is the older Utamaro, whose drawings of women are lovely in color and in the rhythm of clothes and gesture.

From this corner, you move into China and in a few minutes you may traverse the centuries for 2,000 years. I do not recommend trying to see all the Museum in one day. You will not only get mental indigestion but by gulping you will miss some of the finest things. Give the Chinese section an hour or two; come back another day to look at the glass downstairs, or the English china.

I wonder if the schools use the Museum as much as they should. It seems to me that classes should be coming in here regularly to improve their understanding of other peoples and other times. A museum is nothing if not educational; but if, as a grown-up, you feel you know all there is to know, you can enjoy these works of art simply for their beauty. You can gaze with satisfaction at a Chinese jar because of its shape and color, knowing nothing or caring not at all about the dynasties.

You may not be impressed by the antiquity of the Lo-yang tomb tiles of the Han Dynasty, they may look rather dull to you; but I think you will like the tombstone slab and marvel at the way those enormously fat horses are balanced on those incredibly thin legs—maybe the Punch cartoonist Emmet got an idea here.

I think you will like the T'ang pottery camel with arrogantly uplifted head, the two dignified figures standing behind him, and the spirited Bactrian horse; and there is a wonderfully wild horse carved out of wood, dashing pell-mell with thundering hooves and flaring nostrils; his rider, though mounted on the whirlwind, is quite serene.

The amazing skill and taste of the Chinese craftsman is to be seen in the collection of snuff bottles, made of glass, jade, lacquer, porcelain, metal; some jewelled, some enamelled, some covered with brilliant blue kingfishers' feathers. One of them is a souvenir of an audience with Queen Victoria, but most of them come from the time of the Emperor Chien Lung, who encouraged the art in the mid 18th Century. Dr. Kramer told me of the plight of a lady who acquired one of these bottles with a design painted on the inside. Not being addicted to snuff and not satisfied with keeping the bottle to look at, she put eau de cologne in it and was indignant because the painting was washed out.

That was her bad luck. There is nothing wrong with the instinct to use things, however precious, that were intended for use, even if you sometimes have to adapt them. A snuff box can be used for postage stamps and a snuff bottle can be used for eau de cologne—so long as there is no painting inside.

But we don't have to go to the past for the things we use. We have things of our own. If they are beautiful enough and expressive of our time, they will go into the museums to help future generations looking back at

63a

126

THE EIGHTEENTH CENTURY ART OF FRANCE & ENGLAND

(1)

THE HERALD, MONTREAL, FRIDAY, MARCH 17, 1950 19

Priceless Art Display Planned

The most valuable collection of 18th Century furniture, paintings, and decorations ever assembled at one time in Canada will be shown at an exhibition at the Montreal Museum of Fine Arts for five weeks beginning April 26.

Exhibits include priceless English paintings by Copley, Gainsborough, Hogarth an Sir Joshua Reynolds; drawings and sculpture by French and English masters of the period. The collection has been assembled from galleries and private collections throughout the US and Canada, and extra guards will be posted in the Museum during the exhibition.

French porcelains, clocks and intricate silverwork, together with a large display of English Chippendale and Queen Anne furniture are planned. Among the most interesting items are the Don Quixote series of Gobelin tapestries. Another set of tapestries, which depict the 12 months of the year, has been borrowed from th Metropolitan Museum in New York.

The Governor-General, Viscount Alexander, will preside at the opening. The exhibition continues the tradition of fine masterpiece displays established at the Museum with the Dutch and Great Masters exhibitions a few years ago.

Exhibition committees include Murray Chipman, chairman of the auxiliary board; Paul Vaillancourt; Allan Bronfman and Pierre Beique. On the publicity committee are: G. W. Kindersley, chairman; Claude Melanson, W. A. Lawrence, R. W. Sharwood, Yves G. Bourassa, M. O. Kirsch.

Mrs. Anson McKim is chairman of the Ladies' Committees. Other members include Mrs. Stirling Maxwell, Mrs. R. W. Sharwood, Miss Edna Bahr, Mrs. A. T. Galt Durnford, Mrs. Alton Goldbloom, Mrs. C. Pierce Decary, Mrs. George H. Scott, Miss Dorothy Blair and Mrs. Peter Laing.

An admission of 50 cents will be charged. Proceeds will be used for the Museum's exhibition fund.

The Monitor - March 23 1950

(7)

Montreal Fine Arts Museum Plans Unique 18th Cent. Exhibit

The most valuable collection of 18th Century furniture, paintings, and decorations ever assembled at one time in Canada will be shown at an exhibition at the Montreal Museum of Fine Arts for five weeks beginning April 26.

Exhibits include priceless English paintings by Copley, Gainsborough, Hogarth and Sir Joshua Reynolds; drawings and sculpture by French and English masters of the period. The collection has been assembled from galleries and private collections throughout the United States and Canada, and extra guards will be posted in the Museum during the exhibition.

French porcelains, clocks and intricate silverwork, together with a large display of English Chippendale and Queen Anne furniture are planned. Among the most interesting items are the Don Quichote series of Gobelin tapestries. Another set of tapestries, which depict the 12 months of the year, has been borrowed from the Metropolitan Museum in New York.

The Governor-General, Viscount Alexander of Tunis, will preside at the opening on April 26. The exhibition continues the tradition of fine masterpiece displays established at the Museum with the Dutch and Great Masters exhibition a few years ago.

Exhibition committees include Murray Chipman, chiarman of the auxiliary board; Paul Vaillancourt; Allan Bronfman and Pierre Beique. On the publicity committee are: G. W. Kindersley, chairman; Claude Melanson; W. A. Lawrence; R. W. Sharwood; Yves G. Bourassa; M. O. Kirsch.

Mrs. Anson McKim is chairman of the Ladies' Committees. Other members include Mrs. Stirling Maxwell; Mrs. R. W. Sharwood; Miss Edna Bahr; Mrs. A. T. Galt Durnford; Mrs. Alton Goldbloom; Mrs. C. Pierce Decary; Mrs. George H. Scott; Miss Dorothy Blair; and Mrs. Peter Laing.

Proceeds from the event will be used for the Museum's exhibition fund.

The Star - March 17 1950 (2)

French and English Works

18th Century Art Collection To Go on Exhibition April 26

Governor-General to Open Five-Week Display at Museum of Fine Arts

AN exhibition of 18th century art, furniture and decorations, the most valuable ever assembled in Canada, will be shown at the Montreal Museum of Fine Arts, 1379 Sherbrooke street west, for five weeks beginning April 26. The Governor-General, Viscount Alexander, will open the exhibition.

Robert T. Davis, curator of the Museum, has been arranging loans for the exhibition for the past five months. The paintings, rare furniture, and tapestries are being sent to Montreal from museums and private collections in New York, Toronto, Buffalo, Omaha, Detroit, Hartford, Cleveland, Washington, Ottawa and many other cities.

Widespread public interest is expected since the exhibition includes items seldom seen in Canada. English painting of the period is represented by such masters as Copley, Gainsborough, and Hogarth. There will also be a large collection of French painting and sculpture as the theme of the show is French and English work.

Collectors of antique furniture will be particularly interested in the Queen Anne and Chippendale items, the beautiful silverwork, and, on the French side, the porcelains and silver candlesticks.

Proceeds from the admission fees will go toward the Museum's exhibition funds. Several prominent Montrealers are active on the exhibition committees They are: Murray Chipman, chairman of the auxiliary board, Allan Bronfman and Pierre Beique. On the publicity committee are: G. W. Kindersley, Claude Melanson, W. A. Lawrence, R. W. Sharwood, Yves G. Bourassa and M. O. Kirsch.

Mrs. Anson McKim is chairman of the Ladies' Committee. Working with her are: Mrs. Stirling Maxwell, Mrs. R. W. Sharwood, Miss Edna Bahr, Mrs. A. T. Galt Durnford, Mrs. Alton Goldbloom, Mrs. C. Pierce Decary, Mrs. George H. Scott, Miss Dorothy Blair and Mrs. Peter Laing.

The Gazette - March 18, 1950

(5)

Coming Art Museum Show

A collection of 18th Century work will be shown at the Montreal Museum of Fine Arts for five weeks beginning April 26. The Governor-General, Viscount Alexander of Tunis, will open the exhibition. The collection will include not only paintings, but furniture, sculpture, tapestries, silverwork, and decorations of the period. Items will be assembled from museums and private collections in the United States and Canada. Paintings will include work by Copley, Gainsborough, Hogarth, and Raeburn, French art of the era to be represented by David, Watteau, and Fragonard. A set of Gobelins tapestries will be shown. English furniture will have a place together with the vases, candlesticks, mirrors and hangings. A group of Sevres porcelain will also be displayed. The exhibition is being held for the benefit of the Museum's exhibit fund.

Exhibition committees include Murray Chipman, chairman of the auxiliary board; Paul Vaillancourt; Allan Bronfman; and Pierre Beique. On the publicity committee are: G. W. Kindersley, chairman; Claude Melanson; W. A. Lawrence; R. W. Sharwood; Yves G. Bourassa; M. O. Kirch. Mrs. Anson McKim is chairman of the ladies' committees. Working with her are Mrs. Stirling Maxwell; Mrs. R. W. Sharwood; Mrs. Peter Laing; Miss Edna Bahr; Mrs. A. T. Galt Durnford; Mrs. Alton Goldbloom; Mrs. C. Pierce Decary; Mrs. George H. Scott; and Miss Dorothy Blair.

La Presse 25 mars 1950 (8)

L'art en France et en Angleterre au XVIIIe siècle

Le Musée des Beaux-Arts de Montréal prépare, en ce moment, un événement artistique d'une haute valeur culturelle . En effet, une grande exposition intitulée: "L'Art en France et en Angleterre au 18ième siècle" sera lancée par un vernissage officiel le soir du 26 avril prochain. Dès le 27, et jusqu'à la fin du mois de mai, le public pourra admirer une extraordinaire collection de tableaux de dessins, de sculptures, de tapisseries et de meubles. Réunie avec un soin infini, cette rare exposition comportera des oeuvres prêtées par le Musée Metropolitan de New-York, le Musée d'Art Joslyn d'Omaha, les Galeries de Washington, Détroit, Buffalo, Baltimore, Cleveland, etc., ainsi qu'un grand nombre de collectionneurs particuliers.

Il suffira, pour retenir l'attention des amateurs, de mentionner quelques noms célèbres. Il y aura des tableaux de Boucher, Chardin, Fragonard, Watteau, Gainsborough, Hogarth et Reaburn; des dessins de Prud'hon et Reynolds; de remarquables Gobelins dont la série Don Quichotte; de l'orfèvrerie, des miroirs, de l'argenterie, des horloges, de la porcelaine, des meubles français et anglais. Bref, des pièces fort représentatives d'un siècle fertile en France, parce qu'il libère les artistes de la tutelle des rois, en Angleterre, parce qu'il institue une première école vraiment originale.

Les recettes recueillies par le vernissage du 26 avril et par le prix modique de l'admission régulière serviront à constituer un fonds qui permettra au Musée des Beaux-Arts d'organiser d'autres expositions aussi vastes que celle-ci. Jamais, depuis 1942 (Exposition des Chef-d'oeuvres de la Peinture) et 1944 (Cinq Siècles d'Art Hollandais) aura-t-on vu, à Montréal, un événement artistique de cette importance.

Divers comités (auxiliaire, féminin et publicitaire) se chargeront des réunions sociales, de la présentation de conférences sur l'Art en France et en Angleterre au 18ième siècle.

Le Petit Journal 26 mars 1950 (4)

Des merveilles au musée, en avril

Le musée des Beaux-Arts de Montréal présentera, du 27 avril à la fin de mai, un des principaux événements artistiques de la saison: une exposition intitulée **l'Art en France et en Angleterre au 18e siècle.** On y verra des tableaux, dessins, sculptures, tapisseries et meubles prêtés par le musée Metropolitain, de New-York, le musée d'art Joslyn, d'Omaha, les Galeries de Washington, Détroit, Buffalo, Baltimore, Cleveland et par des collectionneurs particuliers.

Il y aura des tableaux de Boucher, Chardin, Fragonard, Watteau, Gainsborough, Hogarth et Raeburn; des dessins de Prud'hon et Reynolds; des Gobelins, dont la série Don Quichotte; de l'orfèvrerie, des miroirs, de l'argenterie, des horloges, de la porcelaine, des meubles français et anglais. Bref, des pièces fort représentatives d'un siècle fertile en France, parce qu'il libère les artistes de la tutelle des rois; et en Angleterre, parce qu'il institue une école vraiment originale.

On souligne que l'exposition **l'Art en France et en Angleterre au 18e siècle** sera aussi importante que celles intitulées **Chefs-d'oeuvre de la peinture,** en 1942, et **Cinq siècles d'art hollandais,** en 1944. Les recettes recueillies au vernissage qui aura lieu le 26 avril et les autres jours serviront à constituer un fonds qui permettra au musée des Beaux-Arts d'organiser d'autres grandes manifestations du genre. Divers comités s'occuperont des réunions sociales et de la présentation de spécialistes qui commenteront différentes oeuvres.

The Star March 22nd. (6)

18th Century Art Exhibition Plans

MRS. ROMEO BOUCHER, co-chairman with Mrs. Ansom McKim of the Ladies Committee, Montreal Museum of Fine Arts, will serve as French-speaking member in connection with the forthcoming "18th Century Art of France and England Exhibition." The exhibition opens April 26.

Members include: Mrs. Romeo Boucher, co-chairman with Mrs. Ansom McKim, Mrs. J. O. Asselin, Mrs. E. deB. Panet, Mrs. Maurice Hudon, Mrs. Oscar Baudouin, Mrs. Robert Choquette, Mrs. Louis P. Gelinas, Miss Gabrielle Leduc, Mrs. Roger Ouimet; Mrs. Lucette Robert, Mrs. John Redmond Roche, Miss Aimee Cusson, Mrs. Arsene Morin, Mrs. W. Tremblay, Mrs. Paul Fontaine, Mrs. Roland Caille, and Mrs. Roland Bock.

Mrs. J. O. Asselin and Mrs. E. deB. Panet are vice-presidents of the Ladies Committee together with Mrs. Alton Goldbloom, Mrs. D. M. Hodgson and Mrs. William Van Horne.

The Star March 25th. (9)

Conveners for Art Exhibit

MRS. ANSON McKIM and Mrs. Romeo Boucher are co-chairmen of the Ladies Committee, Montreal Museum of Fine Arts, in connection with the forthcoming "18th Century Art of France and England Exhibition." The exhibition opens April 26.

Mrs. Stirling Maxwell is ticket convener, assisted by Mrs. R. W. Sharwood, Miss Edna Bahr, Mrs. C. Caille and Mrs. P. Fontaine. Contacts with schools and groups convener is Mrs. A. T. Galt Durnford, and Mrs. Alton Goldbloom and Miss Annee Cusson are assistants; publicity and catalogue, Mrs. C. Pierce Decary assisted by Mrs. George H. Scott and Mrs. Maurice Hudon; decoration, Miss Dorothy Blair and Mrs. Paul Fontaine; in charge of the door, Mrs. Peter Laing and Mrs. Boucher assisted by Miss Gabrielle Leduc, Mrs. W. Tremblay and Mrs. Arsene Morin.

The Gazette March 24th. (3)

Her Excellency the Viscountess Alexander of Tunis will accompany the Governor-General when His Excellency opens the "18th Century Art of France and England Exhibition" at the Montreal Museum of Fine Arts, on Wednesday evening, April 26.

(8)

The Gazette
April 3rd.

Gazette 3/4/50

Mrs. Murray Chipman entertained at a late afternoon party on Saturday for the Ladies' Committee of the Montreal Museum of Fine Arts in connection with the forthcoming exhibition "18th Century Art of France and England."

(1)

The Star
April 5th.

Reception Arranged

Governor-General Will Open Exhibition

(2)

A RECEPTION at nine o'clock will mark the official opening by His Excellency Viscount Alexander of Tunis, Governor-General of Canada, of the exhibition of 18th Century Art in England and France taking place on Wednesday night, April 26th at the Montreal Museum of Fine Arts, Sherbrooke street west.

This is the first presentation in Canada of a comprehensive exhibition of the 18th Century. Outstanding paintings, drawings, silver, china, tapestries and needlework have been gathered especially for this exhibition. Works of art of the period, 1700 to 1800, have been lent by major museums, private collectors and dealers of Canada and the United States.

(3)

Will Attend Dinner Party

Their Excellencies To Honor Gathering

HIS EXCELLENCY the Governor-General of Canada, Viscount Alexander of Tunis and Her Excellency Viscountess Alexander will honor Mr. R. P. Jellett, vice-president, and members of the executive committee of the Montreal Museum of Fine Arts at dinner at the Mount Royal Club on Wednesday evening, April 26.

The dinner will precede the official opening by His Excellency of the exhibition of 18th Century Art in England and France, that night at the Montreal Museum of Fine Arts, Sherbrooke Street West.

The Gazette
April 6th. (4)

A reception at nine o'clock will mark the official opening by His Excellency Viscount Alexander of Tunis, Governor-General of Canada, of the exhibition of 18th Century Art in England and France taking place on Wednesday evening, April 26, at the Montreal Museum of Fine Arts, Sherbrooke street west.

This is the first presentation in Canada of a comprehensive exhibition of the 18th Century. Outstanding paintings, drawings, silver, china, tapestries and needlework have been gathered especially for this exhibition. Works of art of the period, 1700 to 1800, have been lent by major museums, private collectors and dealers of Canada and the United States.

La Presse
6 avril 1950 (5)

Au Musée des Beaux-Arts

—Une avant-première de l'exposition "L'Art en France et en Angleterre au XVIIIe siècle" aura lieu le mercredi soir 26 avril, à neuf heures quinze, au Musée des Beaux-Arts de Montréal. Ce gala sera rehaussé par la présence du gouverneur général et de la vicomtesse Alexander de Tunis qui ont bien voulu en accepter le patronage.

Herald Copyright (Arless)

FINE ARTS COMMITTEE—Pictured above are members of ladies committee of the Montreal Museum of Fine Arts who met yesterday to discuss plans for forthcoming exhibition of 18th century art of France and England. Left to right, they are: Mrs. C. Pierce Decary, Mrs. Cecile Caille, co-chairman Mrs. Romeo Boucher and Mrs. Anson McKim, Miss Dorothy Blair, Mrs. Stirling Maxwell, Mrs. George Scott, Mrs. J. Redmond Roche, Miss Gabrielle Leduc and Mrs. Maurice Hudon.

Fabulous Exhibits to Be Shown in City

A group of enthusiastic Montreal women is making sure the public know about the 18th Century Art of France and England exhibition, which will be opened by the governor-general at the Montreal Museum of Fine Arts, 1379 Sherbrooke st. w. on Wednesday, April 26.

The show itself consists of the most valuable collection of 18th century work ever assembled at one time on this continent. Not only priceless paintings, but antique china, furniture, tapestries, beautiful silverwork and statues are being sent from all over the US and Canada, with a few entries from Britain.

Some of the exhibits are from private collections and have never been seen by the public until now. Most of them are being sent by special courier, with guarantees of safety while in Montreal. One truck which was chartered to bring a consignment from New York had to return almost empty because the total shipment was well over $1,000,000—the legal limit for that type of shipping.

ACTIVE GROUP

The women's committees are selling tickets, keeping in touch with schools, groups, and clubs, and working on publicity. In keeping with the art sources of the exhibition, both English and French-speaking members are serving on the committees. Co-chairmen are Mrs. Anson McKim and Mrs. Romeo Boucher.

Mrs. Stirling Maxwell is in charge of ticket sales, assisted by Mrs. R. W. Sharwood, Miss Edna Bahr, Mrs. C. Caille and Mrs. P. Fontaine. The contact committee is headed by Mrs. A. T. Galt Durnford, with Mrs. Alton Goldbloom and Miss Annee Cusson. Working on publicity are Mrs. C. Pierce Decary, with Mrs. George H. Scott and Mrs. Maurice Hudon.

In charge of decoration are Miss Dorothy Blair and Mrs. Paul Fontaine. The door committee includes Mrs. Peter Laing, Mrs. Romeo Boucher, Miss Gabrielle Leduc, Mrs. W. Tremblay, and Mrs. Arsene Morin.

The Gazette
April 8 1950 (6)

Valuable China Due For Art Museum Show

What is estimated to be one of the most valuable collections of English 18th century china in North America, the property of Mr. and Mrs. McGregor Stewart, of Halifax, will be shipped to Montreal by special courier for the 18th Century Art of England and France exhibition to be shown at the Montreal Museum of Fine Arts from April 26 to May 31. Like most of the items to be shown, the china is considered too rare to be shipped by ordinary transport. One truck chartered to bring exhibits from New York had to refuse the total consignment because the value set exceeded $1,000,000, which is over the legal limit for this type of shipping. The total value of the paintings, drawings, tapestries, silver and china being lent from more than 30 collections is expected to be well over this amount. Considered particularly valuable are some of the smaller items, like the French drawings of the period. Owners are reported to be reluctant to ship them to Montreal unless they are assured special protection. The Exhibition is for the benefit of the Museum's exhibition fund.

The Gazette,
April 8, 1950 (7)

Sunday Last Chance To See Spring Show

Montreal Museum of Fine Arts Announces Dates of Future Exhibitions

While Sunday will offer the last opportunity to view the 67th Annual Spring Exhibition, the Montreal Museum of Fine Arts has announced three other shows. On Wednesday ,paintings by Fritz Brandtner and by Leon Bellefleur will go on view, and opening on April 29 will be a group show of women painters, the contributors being Anne Savage, Beatrice Hampson, Kathleen Morris, A.R.C.A., Ethel Seath, Mabel Lockerby and Nora Collyer. Comprehensive in scope will be the 18th Century Art in England and France exhibition, which will be opened by His Excellency the Governor General, the Viscount Alexander of Tunis, on April 26 and will remain on view until May 31. Paintings, drawings, silver, china, tapestries, etc., have been loaned by museums, private collectors and dealers in Canada and the United States. In this connection the museum director, Robert Tyler Davis, will on April 16, 23, 30 give three Sunday lectures, illustrated by slides, at 3 o'clock, which will be free to members.

Le Petit Journal
9 avril 1950 (9)

Pièces de musée prêtées à Montréal

Le grand musée Victoria et Albert, de Londres, a exprimé un vif intérêt pour la remarquable exposition "l'Art en France et en Angleterre au 18e siècle", que le musée des Beaux-Arts de Montréal présentera du 27 avril jusqu'à la fin de mai. Le célèbre musée anglais enverra deux belles sculptures de marbre qui seront ajoutées à la liste déjà importante de chefs-d'oeuvre réunis pour cette exposition. La première est un buste du poète Alexander Pope, exécuté en Angleterre, vers 1738, par le Français Roubiliac; la seconde, un buste de Charles James Fox, une grande figure politique anglaise, du sculpteur Joseph Nollekens, datant de 1802. Ces deux pièces, emballées avec un soin infini, sont actuellement en mer, à destination du musée des Beaux-Arts de Montréal.

"L'Art en France et en Angleterre au 18e siècle" comprendra aussi une extraordinaire collection de tableaux, de dessins, de sculptures, de tapisseries et de meubles prêtée par les plus grands musées américains et par de nombreux collectionneurs privés. Bref, autant d'ouvrages représentatifs d'une période extrêmement fertile dans les deux pays et qui rassemble les noms fameux de Watteau, Fragonard, Hogarth, Gainsborough et autres.

The Star
April 13th. (10)

Mr. and Mrs. Murray Chipman are giving a dinner party and will later attend the reception and opening on Wednesday night, April 26, of the exhibition of 18th Century Art in England and France by His Excellency Viscount Alexander of Tunis.

Le Petit Journal
9 avril 1950 (11)

Au Musée des Beaux-Arts

Une avant-première de l'exposition "L'Art en France et en Angleterre au XVIIe siècle", aura lieu le mercredi soir 26 avril, à neuf heures quinze, au Musée des Beaux-Arts de Montréal. Ce gala sera rehaussé par la présence du gouverneur général et de la vicomtesse Alexander de Tunis qui ont bien voulu en accepter le patronage.

The Star
April 14th (12)

Museum Head to Talk On 18th Century Life

Robert Tyler Davis, director of the Montreal Museum of Fine Arts, will give the first of three Sunday afternoon lectures this week-end at 3 o'clock at the museum. The lectures, which will be illustrated, will deal with 18th century life and are intended to supply interest and background for people planning to attend the 18th Century Art of France and England Exhibition which opens April 26.

Le Petit Journal
16 avril 1950 (13)

L'art en France et en Angleterre

M. Robert Tyler Davis prononcera aujourd'hui, dimanche, à 3 heures de l'après-midi, au musée des Beaux-Arts, la première d'une série de trois conférences sur l'art en France et en Angleterre au 18e siècle. Ces conférences seront le prélude de la grande exposition qui aura lieu, au musée, du 27 avril au 31 mai. Le prix d'entrée est de $2 pour la série.

A la séance cinématographique, mercredi soir, 19, on montrera une oeuvre sur les Esquimaux du Groenland : **The Wedding of Palo.** Ce film à long métrage sera commenté par le Dr Knud Rassmussen et présenté par M. Max Dunbar, professeur à l'université McGill et ancien consul canadien au Groenland.

64a (128)

The Star - April 13th. 1950 (1)

Catherine the Great Treasure

One of the priceless collector's items to be on view at the Montreal Museum of Fine Arts at the 18th Century Art of France and England Exhibition opening this month is this silver tureen, which was once owned by Catherine the Great of Russia. There is only one other such in existence out of the original set of 22.

Famous Silver to Be Shown At Fine Arts Exhibition

SILVER from the court of Catherine the Great of Russia, two of the rarest items still in existence, will be seen at the 18th Century Art of France and England Exhibition which opens April 26 at the Montreal Museum of Fine Arts.

Known to collectors throughout the world, the pieces are an enormous covered soup tureen and a pair of candelabra which were made for the Empress Catherine by French silversmiths. They remained in Russia until the Soviet Government sold them in exchange for badly-needed Western currency, and owners in France and the United States have guarded them jealously because there is nothing like them left of that period. The French long ago melted down their 18th century silver to pay for wars and depressions.

Part of 22-piece Set

The tureen was once part of a 22-piece set. Now only two remain, one owned by the Louvre in Paris, and one by the Metropolitan Museum in New York. The latter is being lent to Montreal for the exhibition. Massive in size, it reflects the magnificence of the Russian court in contrast with present-day Moscow austerity. The candelbra are being lent by the Cleveland Museum of Art.

The exhibition is considered the most valuable 18th century collection ever shown on this continent. More than 15 museums in the United States, Canada and Great Britain have co-operated in lending the 300 objects of art which will make up the show. Some of the pieces have never been shown before, and it was considered a triumph for the Montreal Museum of Fine Arts to have persuaded owners to risk sending their rare paintings, drawings, sculpture and china.

The exhibits will be grouped into English and French rooms, so that the public can see how people of the period lived, the furniture they used, and the china and sliver they had at the table. Of course, only the life of the wealthy will be represented since it is the things they owned which have been handed down.

Many Canadians are lending items from their private collections. The greatest collection of 18th century china owned by a single collector comes from Halifax, lent by Mr. and Mrs. James McGregor Stewart. Other Canadian exhibits include English silver, and signed museum pieces of furniture.

The Governor-General, Viscount Alexander, will open the exhibition. It will be open to the public until May 31. Proceeds of the 50 cents admission are to go toward the Museum's exhibition fund to finance bigger and better art shows in Montreal. The exhibition will not be seen anywhere else on the continent.

La Presse - 18 avril 1950 (2)

Argenterie de la grande Catherine exposée à Montréal

Parmi les trésors d'argenterie qui seront montrés à l'Exposition "L'Art en France et en Angleterre au 18e siècle", au Musée des Beaux-Arts de Montréal, du 27 avril prochain à la fin de mai, on compte deux pièces célèbres à travers le monde. Il s'agit d'une énorme soupière et d'une paire de candélabres à trois branches qui appartinrent, autrefois, à la grande Catherine de Russie.

La plupart des meilleures pièces d'argenterie française qui existent, aujourd'hui proviennent de maisons royales étrangères. Car celles qu'on avait conservé en France furent fondues pour des raisons patriotiques ou autres. C'est à cause de la faveur dont jouissait l'argenterie française, à l'étranger, que les plus belles oeuvres de cet art du 18e siècle peuvent être encore vues.

Catherine II, impératrice de Russie, collectionnait avidemment des morceaux d'argenterie qu'elle commanda aux plus habiles artistes de son temps. Vingt-deux grandes soupières, exécutées par Roettiers, composaient un seul service. L'une des deux seules qui existent, désormais, fait partie de la collection du Louvre, à Paris. L'autre, une acquisition du Musée Metropolitan de New-York, sera montrée à Montréal, au cours de l'exposition du 27 avril. Grande et massive, elle reflète bien la magnificence de la cour de Russie, à cette époque.

La paire de candélabres à trois branches, prêtée par le Musée d'Art de Cleveland, compte parmi les pièces françaises les plus célèbres. Exécutée par François Thomas Germain, cette paire représente la meilleure période rococo. Les deux Germain, père et fils, étaient des orfèvres attitrés de la cour de France. Chacun d'eux travaillait dans un atelier du Louvre. Toutes ces pièces sont signées par les maîtres qui en sont les auteurs et leur histoire est particulièrement remarquable. L'Exposition "L'Art en France et en Angleterre au 18ième siècle" comportera, de plus, des tableaux, dessins, tapisseries et sculptures des plus grands artistes français et anglais de cet admirable siècle.

The Gazette - April 15, 1950 (3)

MASTER EDWIN, by Sir Joshua Reynolds, one of the many portraits lent to the Montreal Museum of Fine Arts for the 18th Century Art in England and France Exhibition which opens April 26. Both English and French masters of the period will be represented in the drawings and paintings which form part of the complete exhibition. This portrait is loaned by the Newhouse Galleries, New York.

The Star April 19, 1950

Montrealers Lend Exhibits

18th Century Display Planned at Fine Arts

(6)

Several 18th century items from Montreal collections will be seen at the 18th Century Art of France and England Exhibition which opens at the Montreal Museum of Fine Arts on April 26, for five weeks.

English silver has been lent by Mrs. Gordon W. MacDougall, and F. Cleveland Morgan. Mr. and Mrs. Samuel Bronfman are lending furniture and silver. Others contributing furniture are Dr. and Mrs. W. L. Glen of Baie d'Urfe and Thomas H. P. Molson, who is lending examples of Queen Anne furnishings.

In the art field, Lady Davis is contributing a painting and a pair of portraits, and Mr. and Mrs. L. V. Randall are lending a set of drawings originally designed for a snuff box. Examples of English china are coming from the collection of Mr. and Mrs. Lazarus Phillips.

The rest of the more than 300 exhibits are coming from museums and private collections across the continent. The show, considered the most complete 18th century collection ever shown on the continent, is for the benefit of the Museum's exhibition fund.

The Standard - April 15th. 1950 (4)

RARE FRENCH DRAWING of the 18th Century is A Sleeping Child by Moreau le Jeune, one of a large group of works of art to be featured at the 18th Century Art of France and England Exhibition which opens at the Museum of Fine Arts for five weeks on April 26. Many of the exhibits, particularly the French drawings, are too fragile and valuable to ship and will be brought to Montreal by hand. The total value of the show is not yet known, but it will undoubtedly run close to $2,000,000, and is considered the best collection of 18th Century work ever exhibited on this continent.

The Star - April 20th. (5)

Second Lecture in Art Series Set for Sunday

The second in a series of three lectures being given at the Montreal Museum of Fine Arts by Robert Tyler Davis, director, will take place Sunday at 3 p.m. These lectures, introducing and commenting on the coming exhibition of 18th Century art in France and England, cover the painting, drawing, sculpture and decorative arts of the period and are illustrated. The second lecture will deal with the painting and drawing of England from 1700 to 1800.

The Herald - April 20th. 1950 (7)

18th Century Art for Display

One of the most complete 18th century collections ever shown in North America will be exhibited from April 26 for five weeks at the Montreal museum of Fine Arts.

The exhibition will include more than 300 items from museums and private collections across the continent. Finest specimens of English and French 18th century art will be shown.

English silver has been loaned by Mrs. Gordon W. MacDougall, Mr. and Mrs. J. W. McConnell, and F. Cleveland Morgan. Silver pieces also will be contributed by Mr. and Mrs. Samuel Bronfman. Furniture will be loaned by Dr. and Mrs. W. L. Glen and Thomas H. P. Molson.

Lady Davis and Mr. and Mrs. L. V. Randall, will provide paintings while examples of English china are from the collection of Mr. and Mrs. Lazarus Phillips.

La Presse - 19 avril 1950

(1)

Mme Louis-P. Gélinas et Mme Redmond Roche, du comité de réception du Musée des Beaux-Arts, qui accueilleront les invités, à l'avant-première de l'exposition "L'Art en France et en Angleterre au XVIIIe siècle, que présidera le gouverneur-général du Canada. Ce gala artistique aura lieu le mercredi 26 avril.

Au Musée des Beaux-Arts

—M. R. P. Jellett, vice-président et les membres du comité exécutif du Musée des Beaux-Arts de Montréal, recevront à dîner au Club Mont-Royal, le mercredi 26 avril, en l'honneur de Leurs Excellences le vicomte et la vicomtesse Alexander de Tunis, à l'occasion de l'avant-première de l'exposition "L'art en France et en Angleterre au XVIIIe siècle" que présidera le gouverneur général.

The Gazette April 20th. (2)

Mr. R. P. Jellett, vice-president, and members of the Executive Committee of the Montreal Museum of Fine Arts are entertaining at dinner on Wednesday evening, April 26, at the Mount Royal Club in honor of Their Excellencies the Governor General of Canada and the Viscountess Alexander of Tunis.

Following the dinner His Excellency will officially open the exhibition of 18th Century Art in England and France, being held in the Galleries of the Museum, from April 27 to May 31.

The Star April 20th (3)

Fine Arts Ladies' Committee

The following members of the ladies' committee of the Montreal Museum of Fine Arts are engaged in work for the 18th Century Art of France and England Exhibition which opens April 26: Co-chairmen are Mrs. Anson McKim and Mrs. Romeo Boucher: in charge of tickets, Mrs. Stirling Maxwell and Mrs. R. W. Sharwood, Miss Edna Bahr, Mrs. C. Caille, Mrs. P. Fontaine.

Contacts with schools and groups are handled by Mrs. A. T. Galt Durnford assisted by Mrs. Alton Goldbloom and Miss Annee Cusson.

Mrs. C. Pierce Decary is in charge of publicity assisted by Mrs. George H. Scott and Mrs. Maurice Hudon. Miss Dorothy Blair and Mrs. Paul Fontaine are in charge of decoration. In charge of door are Mrs. Peter Laing and Mrs. R. Boucher assisted by Miss Gabrielle Leduc, Mrs. W. Tremblay and Mrs. Arsene Morin.

The Herald April 21st. (4)

ENGLISH ART SUBJECT

"Painting and drawing of England from 1700 to 1800" will be the topic Sunday afternoon at the Montreal Museum of Fine Arts when Director Robert Tyler Davis gives the second of three scheduled lectures on the coming exhibition of 18th Century art in France and England.

The Gazette April 21st. (5)

Alexander to Open Exhibition of Art

Next Wednesday, April 26, Governor-General Viscount Alexander, will open the 18th Century Art of France and England Exhibition at the Montreal Museum of Fine Arts, 1379 Sherbrooke street west. This show, said to be the most complete collection of 18th century works ever exhibited on the continent, has been selected from more than 30 museums and private collections in Canada, the United States and Great Britain.

The exhibition includes furniture, tapestries, china and silver as well as paintings and drawings. Many of the items have never been publicly exhibited until now.

Included on the honorary committee are French Ambassador H. Guerin; of France; Premier Maurice Duplessis; Sir Alexander Clutterbuck, British High Commissioner; Mayor Houde; Liberal Leader George C. Marler; Omer Cote and J. O. Asselin.

The Gazette April 22nd. (6)

English and French Drawings Are Loaned

Silver and Furniture from Montrealers for 18th Century Art Exhibit

Fifty drawings by English and French artists will form an interesting part of the 18th Century Art in England and France Exhibition, to be opened by His Excellency the Governor-General in the galleries of the Montreal Museum of Fine Arts on Wednesday evening. From the Pierpont Morgan Library, New York, will come 18 examples, including six Gainsboroughs, four Hogarths, and a like number by Rowlandson. Of the French school are five by Boucher and five by Watteau to mention two of the masters. Items of various kinds are being loaned by Montrealers from their collections—English silver by Mrs. Gordon W. MacDougall, Mr. and Mrs. J. W. McConnell, and F. Cleveland Morgan; Mr. and Mrs. Samuel Bronfman furniture and silver. Furniture will also be seen from the collections of Dr. and Mrs. W. L. Glen, Baie D'Urfe, and Thomas H. P. Molson who is lending examples of Queen Anne furniture. Among the art exhibits will be a set of drawings originally made for a snuff box, the property of Mr. and Mrs. L. V. Randall. Mr. and Mrs. Lazarus Phillips are lending English china, and paintings from the collection of Lady Davis will also be on view.

(7) The Gazette - April 19th. 1950

MRS. ANSON McKIM and **MRS ROMEO BOUCHER**, co-chairmen of the Executive of the Ladies Committee of the Montreal Museum of Fine Arts which is holding an exhibition of 18th Century Art in England and France to be formally opened by His Excellency the Viscount Alexander of Tunis, Governor-General of Canada, on Wednesday evening, April 26.
(Photo of Mrs. McKim by Annette and Basil Zarov)

La Presse 21 avril 1950 (8)

Précieuses statues sur le Beavercove

Le cargo "Beavercove", gagnant de la canne à pommeau d'or pour avoir été le premier océanique arrivant d'un port d'outre-mer à Montréal cette saison, avait en consignation dans ses cales, deux précieuses boîtes renfermant deux statues destinées à l'exposition du musée des beaux-arts de Montréal.

Le buste de Charles James Fox, sculpté en 1802 par Joseph Nollekens et celui d'Alexander Pope, fait dans les ateliers de Londres de Louis-François Roubilliac, en 1738, sont deux oeuvres qui appartiennent au musée royal Victoria et Albert, de Londres, qui a gracieusement consenti à les prêter à l'exposition de Montréal d'oeuvres du XVIIIe siècle de France et d'Angleterre.

La Presse 22 avril 1950 (9)

Ancien procédé dangereux pour les artistes

Le procédé d'alliage des métaux qui a servi à tant de travaux artistiques au XVIIIe siècle, a tué tellement d'ouvriers qu'il a été formellement défendu. Il n'en demeure pas moins que les oeuvres exécutées grâce à ce procédé comptent parmi les plus belles de tous les temps, depuis la Renaissance qui le vit naître. Des exemples frappants de cet art seront montrés au Musée des Beaux-Arts, de Montréal, à partir du 27 avril prochain, au cours de la grande exposition "L'art en France et en Angleterre au XVIIIe siècle".

L'une des pièces les plus remarquables sera prêtée par la collection Walters de Baltimore. Il s'agit d'une horloge française de plus de trois pieds de haut dont le corps de bronze est orné de dessins élaborés. L'horloge elle-même est une réussite de ce procédé, c'est-à-dire que l'or a été si bien mêlé au bronze par l'entremise du mercure que les deux métaux ne peuvent plus se détacher. C'étaient justement ces vapeurs du mercure qui causèrent la mort des artistes usant de ce procédé d'alliage dangereux. L'horloge de Baltimore est l'oeuvre du célèbre Jean-Joseph de Saint-Germain, 1747-1772.

L'exposition du Musée des Beaux-Arts comprendra, aussi, des tableaux, dessins, tapisseries, meubles signés par les plus grands artistes français et anglais de ce siècle extrêmement fertile. Elle se terminera vers la fin du mois de mai.

The Star - April 20th. 1950 (10)

Principals in Social News

MRS. ALTON GOLDBLOOM, a vice-president of the ladies' committee for the exhibition of 18th Century Art in England and France to be opened by His Excellency Viscount Alexander of Tunis on Wednesday night, April 26 at the Montreal Museum of Fine Arts.

The Herald - April 22nd. 1950 (11)

Art Treasures Arrive

Art treasures from the great Victoria and Albert Museum in London were brought to Montreal in the hold of the Canadian Pacific Steamships Beavercove, the vessel which won the honor of being the first to reach port this year.

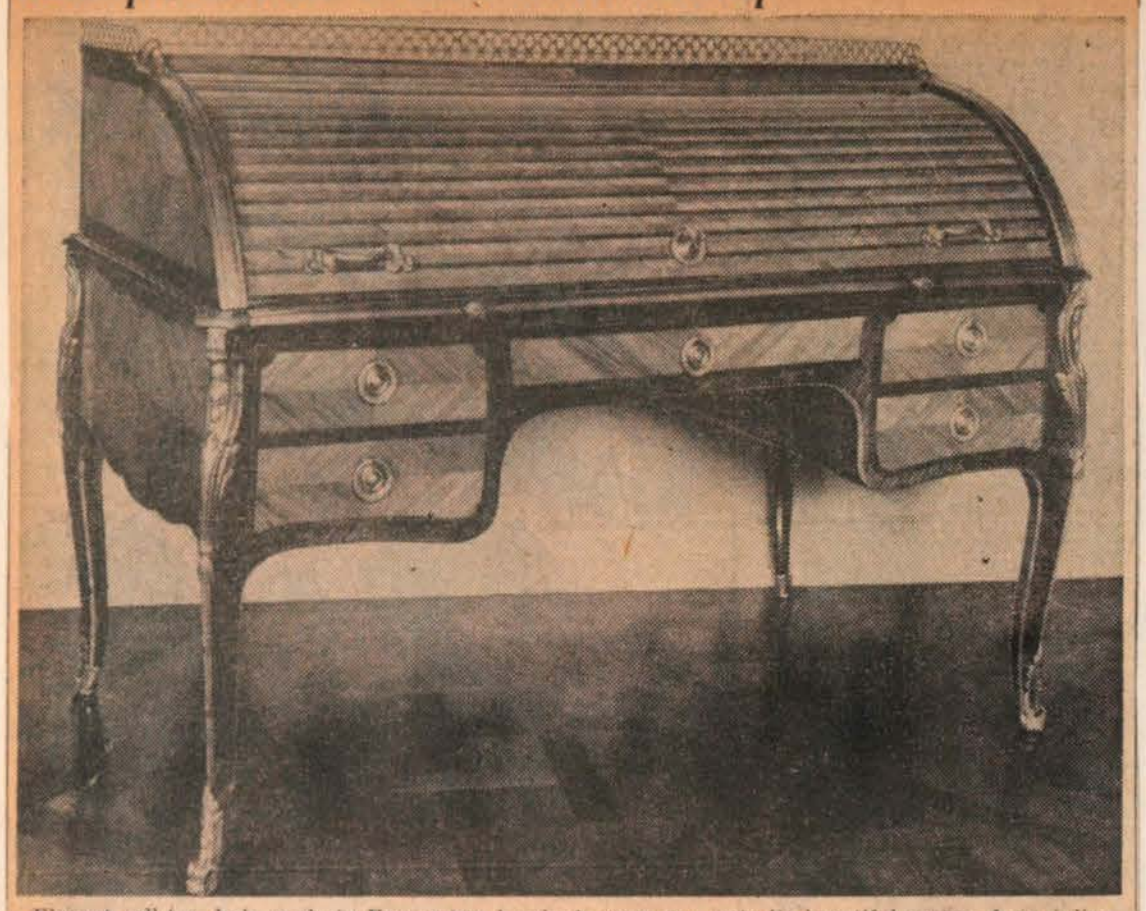
The art pieces consigned to the Montreal Museum of Fine Arts include two English marble sculptures of the 18th century, a bust 1802 by Joseph Nollekens and a bust of Alexander Pope the poet from the London atelier of Louis-Francois Roubilliac made about 1738.

These sculptures are being loaned to the exhibition of 18th Century art of France and England which opens at the Montreal Museum next Thursday, and are the only known examples of English sculpture of that century in any North American collection. The busts will be on view here exclusively for five weeks and will then be sent back to London.

65a The Star - April 20th. 1950 (1)

(130)

Example of Fine French Workmanship



Elegant roll-top desk, made in France two hundred years ago, gets its beautiful veneer from tulipwood. The scroll along the top and the mouldings are made of ormolu work, a metal process which is now forbidden because the use of mercury in it poisoned so many workers. This desk will be one of the exhibits at the 18th Century Art of France and England Exhibition coming to the Montreal Museum of Fine Arts next Wednesday for five weeks.

The Standard - April 22nd. 1950

Paintings Recall Past Centuries

(5)

By MICHAEL FORSTER

The good old days are back; the days before movies and laundromats, radios and automobiles, before hard roads even, when folks were obliged to stay home and scare up their own fun. Specifically, the good old days are back at the Dominion Gallery, 1448 St. Catherine street west, in an exhibition of 16th to 18th century paintings, and more elaborately at the Museum of Fine Arts, 1379 Sherbrooke street west, where on Wednesday next the Governor General will open a display of 18th century art of France and England.

In exhibitions of this sort I like to remember what was going on in the world when these works were made. It brings them more alive for me, sets them like jewels in their time, and confirms the proposition that people are after all human.

These works at the Dominion Gallery make a neat supplement to the show at the Museum of Fine Arts, which will include paintings, tapestries, furniture and porcelain. This is the greatest collection of its kind ever brought together on the North American continent, and Montreal is honored in that it will be shown here and nowhere else.

From my hasty look around while the crates were being unpacked, here is a banquet indeed! I was allowed to peek at the massively wrought silver receptacle in which Catherine the Great kept her soup hot, English silver sugar casters, gold plate, Gobelin tapestries, and a charming yellow tea cup from the private collection of Mrs. Elizabeth E. Stewart, Halifax, which reminded me that tea in those days was a bitter brew, taken without cream or sugar, and you had to work to acquire a taste for it, same as Holland's gin.

Proceeds from this exhibition will go to improve the standard of future displays. I will deal with it fully next week; meanwhile, go say hello to your forefathers' times. It may be, if the H-bomb turns out to be a dud, that one day our own goods and chattels will be similarly displayed here. It's well worth a 50-cent chance on the future.

La Patrie - 23 avril 1950 (2)

Le cartel

Voici l'une des magnifiques pièces qui seront en montre à l'exposition sur l'art en France et en Angleterre au 18e siècle, tenue au Musée des Beaux Arts, du 27 avril à la fin de mai. C'est l'horloge murale, oeuvre de Balthazar, Paris.

Display Joy To Collectors

ANTIQUE furniture, the kind amateur collectors often dream about but seldom see outside a museum, will be one of the features of the 18th Century Art Exhibition.

The furniture is a particularly notable feature, because it reflects the style and grace of the period perhaps better than anything else. Furniture makers fn those days were considered artists, and when you see first-hand examples of their work you can understand why. Woods were polished to a patina they still preserve after generations. Lines were delicate. Metal work detail was undertaken with the care given paintings and statues.

From All Over Continent

The furniture in the exhibition comes from museums and private collections all over North America, and each item is considered the best available example of its type. There are, for example, Adam gilt wall sconces with the small oval mirrors still copied today. Some of the English furniture is from the reign of Queen Anne, and includes a chest of drawers. There is a large selection of Chippendale, and even a piano.

To give a complete picture of the period, the furniture will be grouped with the china, silver, tapestries and decorations of the era, drawn from more than 30 collections. This will be the most complete 18th century collection shown in North America. The last one was held fifteen years ago at the Metropolitan Museum in New York, but did not include work from both France and England.

The Herald - April 21st. 1950 (6)

RARE DRAWING—Nearly 200 years old, this famous French drawing has been loaned to the Montreal Museum of Fine Arts for its 18th Century Art of France and England exhibition opening next Wednesday. The drawing depicts an episode in French history, when the Calas family, unjustly imprisoned, is being notified that release has been granted.

The Star - April 24th (3)

Mr. Theodore Rousseau, Curator of Paintings of the Metropolitan Museum, New York, is coming to Montreal to attend the official dinner and the opening of the Exhibition of 18th Century Art in England and France at the Montreal Museum of Fine Arts, Sherbrooke Street, west, on Wednesday evening by His Excellency the Governor-General. Mr. Rousseau, who will officially represent the Metropolitan Museum, which has lent some of its most fabulous art objects for the exhibition, will be the guest while in town of Mr. and Mrs. Ross H. McMaster.

Le Petit Journal 23 avril 1950 (4)

Evénements artistiques

M. Robert Tyler Davis, conservateur du musée des Beaux-Arts de Montréal, y donnera aujourd'hui, dimanche, la deuxième d'une série de trois conférences illustrées sur l'art en France et en Angleterre au 18e siècle. Le prix d'entrée est de $1 par conférence.

Une exposition de tableaux de femmes peintres s'ouvrira le samedi 29 au musée. Les exposantes sont: Anne Savage, Beatrice Hampson, Kathleen Morris, Ethel Seath, Mabel Lockerby et Nora Collyer.

Une exposition d'arts graphiques, mettant en vedette Stanley Lewis, se poursuivra jusqu'au 1er mai à l'édifice du Y.W.C.A., 1124 ouest, rue Dorchester. Elle est ouverte de 9 heures du matin à 10 heures du soir, tous les jours de la semaine.

The Gazette - April 22, 1950 (7)

Art Treasury Valued at $1,500,000 Arriving Under Guard for Exhibit

The Montreal Museum of Fine Arts will be worth about $1,500,000 more next week as it assumes responsibility for an exhibition of masterworks of 18th Century French and English art.

Claimed as the first of its kind on this continent, the exhibition—which will be opened Wednesday by the Governor-General, Viscount Alexander—is being gathered mostly from the United States and Canada although some pieces have arrived from England.

Majority of the artworks arrived by truck from New York last night and was given a police escort worthy of royalty. Two English marble sculptures, on loan from the Victoria and Albert Museum in London, arrived aboard the S.S. Beavercove which reopened the Port of Montreal Tuesday.

Included in the 300 exhibits coming to the museum are rare tapestries, some of them large enough to cover the wall of a normal living room, exquisite pieces of silver, sculptures and furniture, and some of the world's outstanding paintings.

On view during the five-week exhibition will be two chairs long associated with the Royal houses of Europe. They are a pair of Louis XVI carved wood and gilded armchairs, covered in Royal Gobelin tapestry. The French king commissioned them as a gift to the Emperor of Austria; later they became the property of the late King Leopold of Belgium.

The royal chairs were used as thrones for King George VI and Queen Elizabeth during their visit to the 1939 World's Fair in New York.

Museum officials noted that "substantial sums were paid for insurance protection during the time the exhibits are on display in Montreal."

Ticketholders for the Wednesday opening will also be permitted to use them at other time during the exhibition, officials said.

La Presse - 24 avril (8)

Musée des Beaux-Arts

—L'avant-première de l'exposition : "L'art en France et en Angleterre au XVIIIe siècle" qui aura lieu, mercredi soir, au Musée des Beaux-Arts sera rehaussée par la présence du gouverneur général et de la vicomtesse Alexander de Tunis. On mentionne parmi les patronnesses de cette fête artistique qui se prolongera jusqu'au 31 mai : Mmes W. F. Angus, Edouard Asselin, A. W. Bahr, R. D. Bell, Roméo Boucher, Allan Bronfman, Samuel Bronfman, O.B.E., Cecile-M. Caillé, Mlle Marjorie Caverhill, Mmes Murray R. Chipman, Ross Clarkson, D. C. Coleman, Omer Côté, R. T. Davis, A. Sidney Dawes, Norman J. Dawes, lady Davis, Mmes Sydney G. Dobson, Victor M. Drury, Raymond Dupuis, B. C. Gardner, F. Cyril James, R. P. Jellett, Hector Langevin, Herbert H. Lank, Louis-A. Lapointe, Charles F. Martin, J. W. McConnell, J. Cecil McDougall, Ross H. McMaster, Herbert Molson, Edouard Montpetit, Joseph-Edouard Perrault, O.B.E., Hector Perrier, Moward W. Pillow, Lazarus Phillips, R. E. Powell, Arthur B. Purvis, R. W. Reford, Paul Sise, Walter M. Stewart, Jules R. Timmins, Ernest Tryat, R. C. Vaughan, Thomas Vien et F. B. Walls.

The Star - April 22nd. 1950 (1)

Art Notes...

AT MUSEUM OF FINE ARTS

Brilliant Array of Treasures Goes On View Next Wednesday

By Robert Ayre

THE biggest event of the season will take place next Wednesday evening, April 26, at 9 o'clock, when His Excellency the Governor General opens the great exhibition "English and French Art of the 18th Century" in the Montreal Museum of Fine Arts. In addition to Viscount and Lady Alexander, distinguished patronage has been lent to the exhibition by the membership of the Honorary Committee. The Museum's invitation to serve was accepted by Sir Alexander Clutterbuck, British High Commissioner, representing England; H. Guerin, Ambassador of France; Premier Duplessis; Hon. Omer Cote, Secretary of the Province; Hon. George C. Marler, Leader of the Opposition; Mayor Houde and J. O. Asselin, Chairman of the Executive Committee. The United States, whose generous co-operation has made the exhibition possible, was to have been represented by the late Lawrence Steinhardt, Ambassador.

Robert Tyler Davis, Director of the Museum, and his fellow workers have succeeded in gathering together nearly 300 objects of art — paintings, drawings, works of sculpture, tapestries, silver, china and furniture. Fifteen of the great museums of Canada and the United States, and the Victoria and Albert Museum of London, as well as many dealers and noted private collectors are lending treasures worth a million and a half dollars.

The painters represented include Gainsborough, Hogarth, Raeburn, Reynolds, Romney, Copley, Boucher, Chardin, David, Fragonard, Greuze, Watteau, Nattier, Hubert Robert and Vigee-Lebrun. There will be about 50 drawings, including 18 from the Pierpont Morgan Library of New York. In the sculpture section will be shown three notable busts, Charles James Fox by Nollekens, Alexander Pope by Roubiliac and Voltaire by Houdon.

The Metropolitan Museum of New York is lending a magnificent silver soup tureen once owned by Empress Catherine of Russia, and from the Cleveland Museum of Art comes a three-branched candelabrum which was also in her collection. The finest collection of 18th Century English china is in Canada and our own collectors are also contributing furniture.

Montréal-Matin 25 avril 1950 (2)

Réceptions

En vue de l'exposition: "L'Art en France et en Angleterre" qui s'ouvrira le mercredi soir 26 avril, au Musée des Beaux-Arts, une réception sera offerte, mercredi après-midi, à quatre heures, au Musée, pour les membres de la presse.

Le Petit Journal 25 avril 1950 (3)

Dîner officiel

M. Théodore Rousseau, conservateur des peintures du Montreal Museum de New-York sera à Montréal pour assister au diner officiel offert par le vice-président A. B. Jellett, à l'avant-première de l'Exposition "L'Art en France et en Angleterre au XVIIIe siècle", mercredi, au Musée des Beaux-Arts.

M. Rousseau représentera officiellement le Montreal Museum qui a prêté quelques-uns de ses objets les plus précieux pour son exposition.

The Star - April 22nd. 1950 (5) La Patrie - 23 avril '50 (66) (131)

The Horsley Children by the English painter George Romney will be part of the painting collection in the 18th Century Art of France and England Exhibition which opens at the Montreal Museum of Fine Arts Wednesday, April 26. The children, painted in 1793, are Charlotte and George, whose father was in the Indian Army. The exhibition will also include paintings by Copley, Gainsborough and Hogarth.

"La Dame Masquée" (7)

"La Dame Masquée", un panneau en toile, oeuvre de Jean-Antoine Watteau, sera exposée au Musée des Beaux Arts au cours de l'exposition sur l'art en France et en Angleterre au 18e siècle. Le gouverneur-général du Canada, le vicomte Alexander, inaugurera le 26 avril cette exposition qui se poursuivra jusqu'à la fin de mai.

The Star April 25, 1950 (6)

At 7 p.m., Their Excellencies, accompanied by the Honorable John and Mrs. Bingham, will be guests at dinner of the vice-president and members of the council of the Montreal Museum of Fine Arts, which will be held in the Mount Royal Club. They will be received at the club entrance by R. P. Jellett, vice-president, and Mrs. Jellett.

Following dinner, Lord and Lady Alexander will proceed to the Montreal Museum of Fine Arts, where his Excellency will open the Exhibition of 18th Century Art and make a short address. This is scheduled for 8.50 p.m.

The Star - April 22nd. 1950 (8)

World-famed Museum Pieces On Way Here for Exhibition

18th Century Art Works Valued at $1,500,000 to Go on Display Wednesday Night

THE equivalent of one-and-a-half million dollars in art works of the 18th century from some of the greatest museum collections in North America and Great Britain is converging on Montreal for the opening of the 18th Century exhibition in the Museum of Fine Arts by His Excellency Viscount Alexander of Tunis on Wednesday night.

By truck and train and even by special courier, these closely guarded and heavily insured paintings, pieces of silver, tapestries, china, sculpture, drawings and furniture are being assembled for what is considered the most important exhibition of its kind ever held in Montreal.

Over 250 Displays

Over 250 individual displays, some of which include several pieces, will be grouped in the museum, each in sections so that the public will have an opportunity of studying them at close range.

The arrangement of this exhibition represents months of work by Robert Tyler Davis, director of the Museum who, through personal contact with owners and directors of museums, has collected many famous and historical pieces which have never been seen in Canada before. As an illustration, the Victoria and Albert Museum of London, England, has given tangible evidence of its co-operation by sending over two fine marble sculptures.

Collectors from many parts of the United States and Canada have sent some of their choicest pieces so that the Montreal public may obtain an idea of what was produced by British and French artists during the 18th century.

Several hundred tickets have already been purchased by Montreal art lovers for the gala opening by His Excellency the Governor-General. It was announced at the Museum today that those holding tickets for the opening will be able to use them any time during the exhibition.

The Gazette - April 22nd. 1950 (4)

LANDSCAPE WITH HORSE AND CART DESCENDING A HILL, by Thomas Gainsborough, is an example of this English artist's work in black chalk, loaned by the Pierpont Morgan Library, New York, to the "18th Century Art in England and France" exhibition which will be opened on Wednesday evening by His Excellency the Governor-General in the galleries of the Montreal Museum of Fine Arts.

The Gazette - April 24th. 1950 (9)

Patronesses for Exhibition

An exhibition of 18th Century Art in France and England is being held under the distinguished patronage of Their Excellencies the Governor-General of Canada and the Viscountess Alexander of Tunis in the Galleries of the Montreal Museum of Fine Arts from Wednesday, April 26, to Wednesday, May 31.

His Excellency Viscount Alexander will officially open the exhibition on Wednesday evening at nine o'clock.

The patronesses are: Mrs. W. F. Angus, Mrs. Edouard Asselin, Mrs. A. W. Bahr, Mrs. R. D. Bell, Mrs. Romeo Boucher, Mrs. Allan Bronfman, Mrs. Samuel Bronfman, O.B.E., Mrs. Cecile M. Caille, Miss Marjorie Caverhill, Mrs. Murray R. Chipman, Mrs. Ross Clarkson, Mrs. D. C. Coleman, Mrs. Omer Cote, Mrs. R. T. Davis, Mrs. A. Sidney Dawes, Mrs. Norman J. Dawes, Lady Davis, Mrs. Sydney G. Dobson Mrs. Victor M. Drury, Mrs. Raymond Dupuis, Mrs. B. C. Gardner, Mrs. F. Cyril James, Mrs. R. P. Jellett, Mrs. Hector Langevin, Mrs. Herbert H. Lank, Mrs. Louis A. Lapointe, Mrs. Charles F. Martin, Mrs. J. W. McConnell, Mrs. J. Cecil McDougall, Mrs. Ross H. McMaster, Mrs. Herbert Molson, Mrs. Herbert Molson, Mrs. Edouard Montpetit, Mrs. Joseph Edouard Perrault, O.B.E., Mrs. Hector Perrier, Mrs. Howard W. Pillow, Mrs. Lazarus Phillips, Mrs. R. E. Powell, Mrs. Arthur B. Purvis, Mrs. R. W. Reford, Mrs. Paul Sise, Mrs. Walter M. Stewart, Mrs. Jules R. Timmins, Mrs. Ernest Tyriat, Mrs. R. C. Vaughan, Mrs. Thomas Vien, Mrs. F. B. Walls.

La Presse - 25 avril 1950 (10)

Déplacements

—L'ambassadeur de France à Ottawa, M. Hubert Guérin, est attendu à Montréal, demain, afin d'assister à l'avant-première de l'exposition au Musée des Beaux-Arts. Le consul général de France et Mme Ernest Triat l'accompagneront à ce gala artistique.

66a (132)

The Star - April 24, 1950 (1)

300 UNIQUE ITEMS

18th Century English, French Art Display Opens Thursday

A UNIQUE picture of the art of 18th century England and France will be available in the exhibition of nearly 300 objects of art which will be open to the public at the Montreal Museum of Fine Arts on Thursday and continue to May 31. The objects loaned to the exhibition have a total value of more than $1,500,000.

The exhibition will be officially opened Wednesday night by His Excellency Viscount Alexander of Tunis, the Governor-General.

Paintings, drawings, sculpture, tapestries, silver, china and furniture of the period of Louis XIV and Louis XV in France and England will give Montrealers a picture of the art of the 18th century in those two countries such as has never before been shown on this continent. Fifteen of the great museums of Canada and the United States—and one of England—are lending unique pieces. A number of the most noted private collectors of both countries, and many of the foremost dealers in 18th century art are also contributing.

World Famous Items

Single pieces of Sevres China, so rare as to be world famous, are valued at $30,000, while even so small an object as a snuff box of the period rates insurance values of $3,000 and up. The paintings and drawings, especially the latter, are also among the most highly priced objects in the field. Collected in one place, the effect will be to reproduce the refinement, sumptuousness and craftmanship, as well as the genius in art, that prevailed in both England and France, at a time when artists and craftsmen were interchanged and worked happily on either side of the channel.

Of some of the finest pieces to be seen, especially in furniture and china, Canada is the lender, through its private collectors. The greatest collection of English 18th century china is in Canada, and also some of the most fabulous English silver of the period, while signed museum pieces of furniture are owned by a number of Canadians who have lent these precious objects to the exhibition. The exhibition will be seen only in Montreal, as the loans have been made directly to the museum for the one showing.

The Star, (2) April 25, 1950

His Excellency Hubert Guerin, French Ambassador to Canada, is coming from Ottawa and will attend, with Mr. Ernest Triat, French Consul General and Madame Triat the official opening by His Excellency the Governor-General of Canada tomorrow night of the exhibition of 18th Century Art in England and France at the Galleries of the Montreal Museum of Fine Arts.

The Star - April 25, 1950 (3)

Regular Program for Wednesday Suspended

The regular Wednesday evening program at The Montreal Museum of Fine Arts will be suspended for this week. Tomorrow night the Governor-General, Viscount Alexander, will formally open the exhibition of 18th Century Art of France and England. Admission will be by ticket only.

The Star - April 24, 1950 (4)

Patronesses For Exhibit

His Excellency Will Officiate at Opening

PATRONESSES for the exhibition of 18th Century Art in England and France which will be officially opened on Wednesday evening at the Montreal Museum of Fine Arts, Sherbrooke Street, West, by His Excellency the Governor-General Viscount Alexander of Tunis, who will be accompanied by Viscountess Alexander, will be: Mrs. W. F. Angus, Mrs. Edouard Asselin, Mrs. A. W. Bahr, Mrs. R. D. Bell, Mrs. Romeo Boucher, Mrs. Allan Bronfman, Mrs. Samuel Bronfman, Mrs. Cecile M. Caille, Miss Marjorie Caverhill, Mrs. Murray R. Chipman, Mrs. Ross Clarkson, Mrs. D. C. Coleman, Mrs. Omer Cote, Mrs. R. T. Davis, Mrs. A. Sidney Dawes, Mrs. Norman J. Dawes, Lady Davis, Mrs. Sidney G. Dobson, Mrs. Victor M. Drury, Mrs. Raymond Dupuis, Mrs. B. C. Gardner, Mrs. F. Cyril James.

Mrs. R. P. Jellett, Mrs. Hector Langevin, Mrs. Herbert H. Lank, Mrs. Louis A. Lapointe, Mrs. Charles F. Martin, Mrs. J. W. McConnell, Mrs. J. Cecil McDougall, Mrs. Ross H. McMaster, Mrs. Herbert Molson, Mrs. Edouard Montpetit, Mrs. Joseph Edouard Perrault, O.B.E., Mrs. Hector Perrier, Mrs. Howard W. Pillow, Mrs. Lazarus Phillips, Mrs. R. E. Powell, Mrs. Arthur B. Purvis, Mrs. R. W. Reford, Mrs. Paul Sise, Mrs. Walter M. Stewart, Mrs. Jules R. Timmins, Mrs. Ernest Triat, Mrs. O. S. Tyndale, Mrs. R. C. Vaughan, Mrs. Thomas Vien and Mrs. F. B. Walls.

The Herald - April 24th (5)

Another Notable Exhibition

We are told that the exhibition of 18th century art which opens Wednesday at the Montreal Museum of Fine Arts is the most comprehensive ever brought together on this continent.

Probably few laymen can realize the amount of work involved in collecting a display of this scope, or the discrimination required by the selection and arrangement of its components. Many of the valuable pictures, statuaries, examples of rare craftsmanship in the many mediums that were particularly appreciated in the period covered, have been brought from Europe. Their harmonious arrangement into a single show alone is a vast undertaking.

* * *

Of significance, to our mind, is the fact that this is the latest of a notable number of outstanding exhibitions presented at the Montreal Museum of Fine Arts in the past few years.

The association responsible is making an invaluable contribution to the development of local culture by the arrangement of exhibitions of this quality.

The Gazette - April 26, 1950 (6)

Their Excellencies the Governor-General and the Viscountess Alexander of Tunis, attended by members of their staff, will take dinner this evening with Mr. R. P. Jellett, vice-president, and members of the Montreal Museum of Fine Arts, at the Mount Royal Club.

Following the dinner, His Excellency will officially open the exhibition of 18th Century Art in France and England, being held in the Galleries of the Museum.

Guests attending the opening are requested to be in the upper hall by nine o'clock, prior to the arrival of the Vice-Regal party.

La Presse - 25 avril 1950 (8)

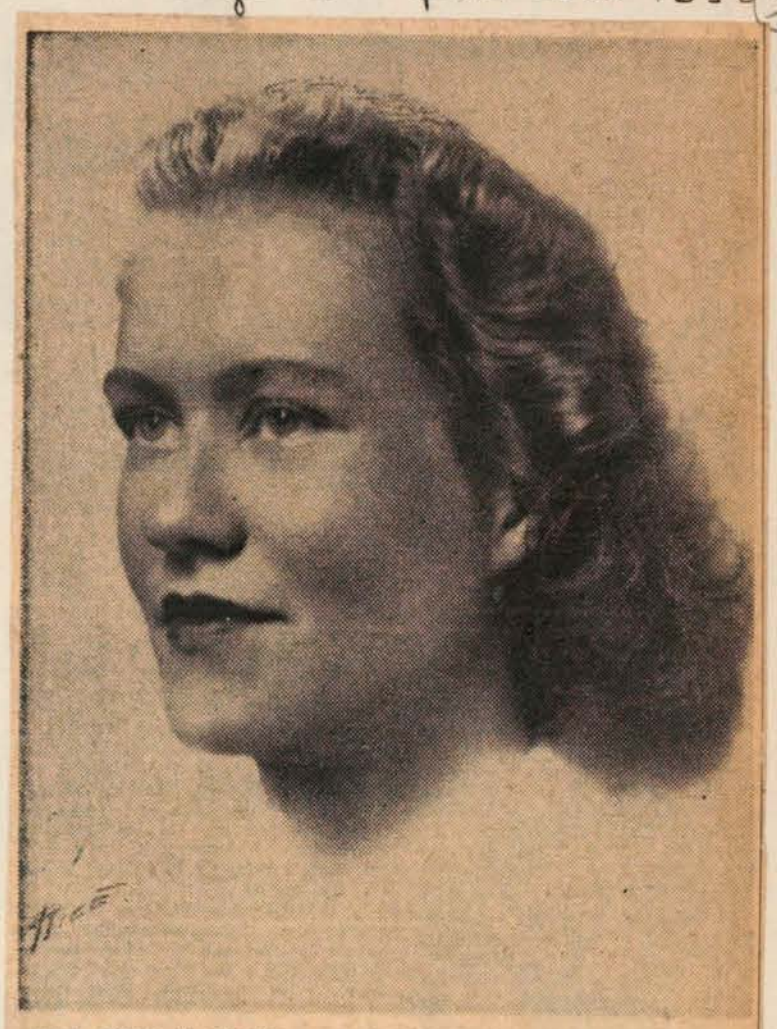
Mme Roméo Boucher et Mme Anson McKim, présidentes conjointes du comité féminin du Musée des Beaux-Arts. C'est demain soir qu'aura lieu l'avant première de l'exposition : "L'Art en France et en Angleterre au XVIIIe Siècle" que présideront le gouverneur général et la vicomtesse Alexander de Tunis.

La Patrie - 24 avril 1950 (7)

Au Musée des Arts

Master Edwin, œuvre de Sir Joshua Reynolds que l'on pourra admirer dès jeudi au Musée des Arts, rue Sherbrooke, à l'occasion de l'exposition dite : l'Art en France et en Angleterre au 18e siècle.

The Gazette - April 25th. 1950 (9)



MRS. PETER M. LAING, a member of the Executive of the Ladies' Committee of the Montreal Museum of Fine Arts, which is holding an exhibition of 18th Century Art in England and France, to be opened by His Excellency the Viscount Alexander of Tunis, Governor-General of Canada, tomorrow evening. (Rice Photo.)

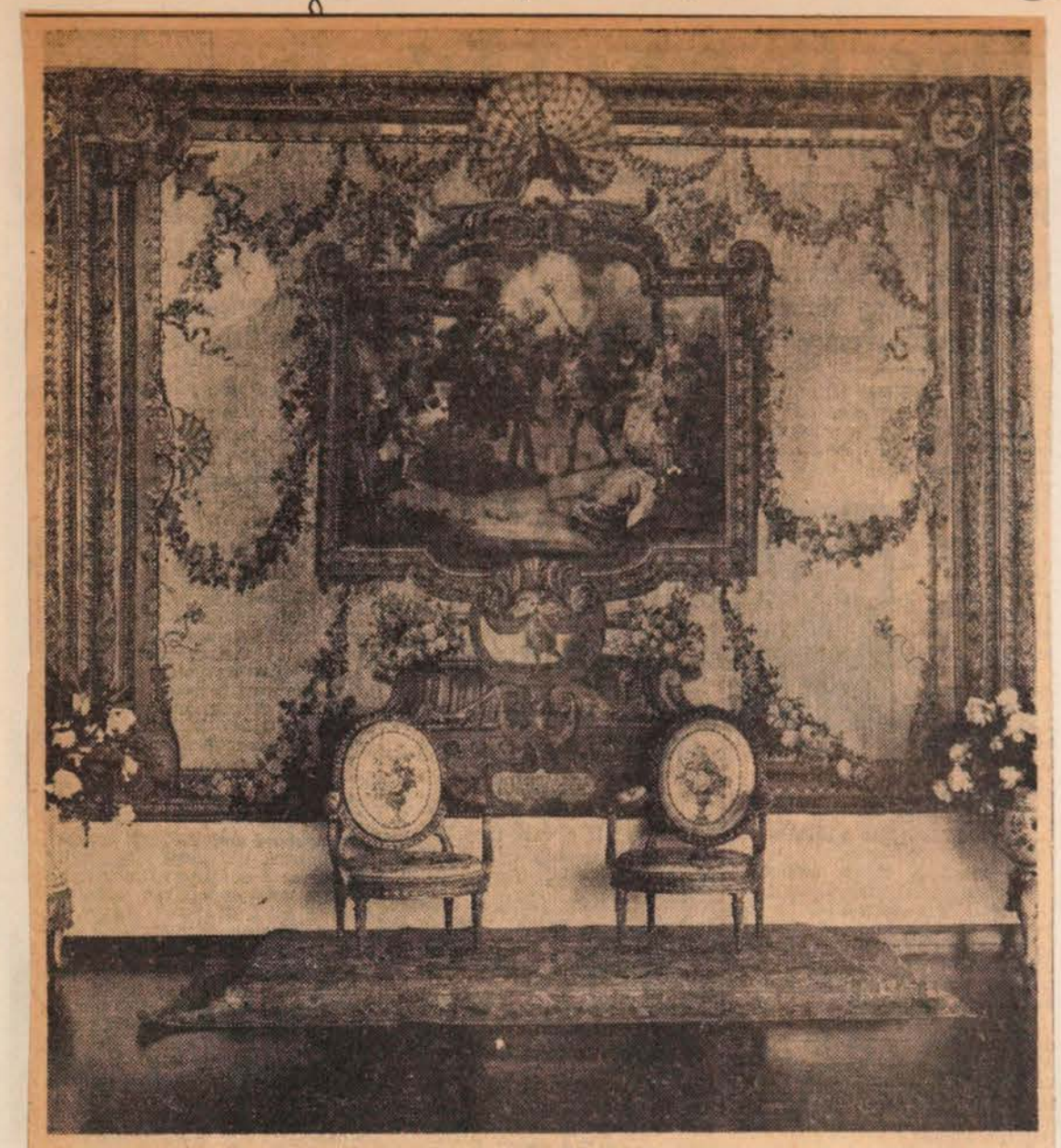
The Star - April 25, 1950 (10)

Arranging Art Exhibition

Mrs. Pierce Decary **Mrs. J. O. Asselin**

An exhibition of 18th century art in England and France will be opened by His Excellency the Viscount Alexander of Tunis, Governor-General of Canada, tomorrow evening. Mrs. Decary is a member of the executive of the Ladies' Committee of the Montreal Museum of Fine Arts, which is holding the exhibit, and Mrs. Asselin is a vice-president.

The Gazette - April 25, 1950 (1)



CHAIRS HAVE ROYAL HISTORY: These chairs most recently used by King George and Queen Elizabeth will be part of the 18th Century Art of France and England Exhibition which opens at the Montreal Museum of Fine Arts on Wednesday, April 26. Note the Royal Gobelin tapestry in the background.

La Patrie - 26 avril 1950 (5)

67 (133)

Au Musée des Arts

Deux belles oeuvres que l'on pourra admirer dès jeudi au Musée des Arts, lors de l'exposition de l'Art en France et en Angleterre au 18e siècle. Ces deux oeuvres datent de 1781 et proviennent d'Angleterre.

Le Canada 26 avril 1950 (6)

Pré-vernissage

Hier après-midi, une réception a été offerte aux membres de la presse et de la radio par le comité d'organisation de l'exposition "l'art en France et en Angleterre . XVIIIe siècle dont le vernissage aura lieu ce soir, présidé par le gouverneur général du Canada et la vicomtesse Alexander de Tunis. Cette conférence de presse a servi de pré-vernissage et M. Tyler-Davis, vice-président de l'Art Association, a expliqué le but et la teneur de cette exposition unique.

La Presse 26 avril 1950 (7)

Dîners

—Le gouverneur-général et la vicomtesse Alexander de Tunis accompagnés des membres de la suite vice-royale rehausseront de leur présence le dîner qu'offrira L. R.-P. Jellett, à l'occasion de l'avant-première de l'exposition "L'Art en France et en Angleterre au XVIIIe Siècle" que présideront Leurs Excellences, ce soir, au Musée des Beaux-Arts.

The Herald - April 26, 1950 (2)

Herald Copyright (Arless)

VALUABLE OBJECTS — Over 300 valuable art pieces, valued in all at nearly $2,000,000, will be on display at the 18th Century Art of France and England Exhibition which opens tomorrow at the Montreal Museum of Fine Arts. At right, a French chinaware flower pot, valued at $30,000, is admired by Mrs. Anson McKim, co-president of the ladies' auxiliary of the museum. Edward Cleghorn, left, assistant to the director of the museum, inspects one of the earliest pieces of French silver to be included in the exhibition. Tonight, the Governor-General, Viscount Alexander, will officially open the exhibition.

The Star - April 26th. (8)

Lord Alexander:

To Open Art Show Tonight

EVERYTHING is in readiness for the official opening tonight by His Excellency Viscount Alexander of the exhibition of 18th century art and furnishings at the Montreal Museum of Fine Arts, Sherbrooke street west.

Yesterday, Robert Tyler Davis, museum director, showed a group of newsmen the superb collection, the most complete ever assembled at one time on the continent, and explained the months of painstaking research and negotiations with museums and private collectors which had been necessary to bring the precious items to Montreal.

Each piece shown is the best example of its type in existence and the total effect is to show a way of life from another era, when master craftsmen of France and England brought arts like silverwork and furniture making to great heights.

* * *

THE exhibition, which will not be shown elsewhere on this continent, will be open to the public tomorrow and will remain open until May 31. It is intended not only as an addition to the cultural life of Montreal but is for the benefit of the Museum of Fine Arts' exhibition fund. Proceeds from the small admission charge are to be used to enable the museum to bring more and better art exhibitions here, Mr. Davis pointed out.

The value of the exhibition is close to two million dollars and many of the exhibits have never been shown publicly until now.

Le Devoir 26 avril 1950 (3)

MUSEE DES BEAUX-ARTS

C'est ce soir, qu'aura lieu, au Musée des Beaux-Arts, sous la présidence d'honneur du gouverneur général et de la vicomtesse Alexander de Tunis, l'avant-première de l'exposition: "L'art en France et en Angleterre au 18e siècle", exposition qui se poursuivra jusqu'au 31 mai.

La Patrie 26 avril 1950 (4)

Mme Roméo Boucher a reçu à l'heure du thé, ces jours derniers, au Themis Club, les membres du comité de l'exposition, "L'Art en France et en Angleterre au XVIIIe Siècle".

67a (134) La Presse - 26 avril 1950 (1)

Des figurines du 18e siècle

Ces deux statuettes seront montrées à l'exposition "L'art en France et en Angleterre, au 18e siècle" qui s'ouvrira, ce soir, au Musée des Beaux-Arts, rue Sherbrooke ouest.. Ces figurines font partie d'un groupe de quatre, représentant les "saisons rustiques". Le printemps avec des fleurs; l'été avc une gerbe de blé et une ruche d'abeilles; l'automne avec des fruits; et l'hiver avec une scène de patinage. Elles font partie de la collection Elizabeth E. Stewart ,leur porcelaine est faite de pâte dure et provient des manufactures anglaises du 18e siècle.

The Gazette - April 26, 1950 (2)

MONTREAL TO SEE 18th CENTURY EXHIBIT

The vigorous initiative being shown by the Montreal Museum of Fine Arts is seen again in the exhibition of 18th century masterpieces that will be opened tonight by Viscount Alexander.

This exhibition is an attempt, probably unique of its kind in the history of North America, to bring together a comprehensive collection of the masterpieces of 18th century artists and craftsmen. It has been a difficult task. For the artistic treasures of the 18th century have been scattered with the years. To assemble this collection the Montreal Museum has obtained the loan of specimens from homes in Montreal, from many points in the United States, and from England. Indeed, when S.S. Beavercove arrived in the harbor of Montreal, as the first ship to mount the St. Lawrence, it brought with it two English marble sculptures, on loan from the Victoria and Albert Museum.

The purpose of this exhibition is to display in Montreal some of the representative work of one of the great periods of artistic brilliance. The 18th century was an age of great creative force, which expressed itself equally in work of most intense and flowing richness, and in work that confined itself to the severest classic models. It was a century that saw the full flowering of china and pottery both in France and in England, which saw work in tapestry reach some of its highest excellence, and which produced painters whose confident skill gives their work an abiding poise.

The artistic treasures of the past are a heritage for the present. It is by its enterprise in gathering together examples of this heritage and presenting them to view for the Montreal public that the Montreal Museum of Fine Arts will show how rich this heritage is, and how worthy of appreciation.

The Star
April 26th. (3)

Art Exhibit Opening

Viceregal Party To Attend

THEIR Excellencies the Governor-General and the Viscountess Alexander of Tunis, attended by members of their staff, will take dinner this evening with Mr. R. P. Jellett, vice-president, and members of the Montreal Museum of Fine Arts, at the Mount Royal Club.

With the Viceregal party will be the Hon. John Bingham and Mrs. Bingham, Hon. Elizabeth Lawrence, lady-in-waiting, Flt.-Lt. A. A. Sherlock, A.D.C., Maj.-Gen. A. E. Walford, Hon. A.D.C., and Air Vice-Marshal F. S. McGill, Hon. A.D.C.

Mr. Jellett, acting president and Mrs. Jellett will accompany the Governor-General and Viscountess Alexander to the museum following the dinner. Members of the council and executive of the Ladies' Committee will be presented in the library. His Excellency will then make a short address and officially declare the exhibition open.

Prior to the arrival of the Viceregal party, Mr. and Mrs. Honore Parent and Mr. and Mrs. Mostyn Lewis will receive the guests.

Those attending the opening are requested to be in the upper hall by nine o'clock, prior to the arrival of the Viceregal party.

La Patrie - 26 avril 50 (4)

L'Art au 18e

Cette oeuvre que l'on attribue à Teniers est exposée à compter de demain au Musée des Arts, rue Sherbrooke, et fait partie de la collection de tableaux, bibelots, meubles représentant l'art au 18e siècle en France et en Angleterre.

La Patrie - 27 avril 1950 (5)

Au Musée des Arts

Brillante inauguration de l'exposition du 18e siècle

Le Musée des Beaux-Arts a inauguré officiellement, hier soir, sa grande exposition d'oeuvres d'art du 18e siècle en Angleterre et en France.

Cette exposition organisée spécialement pour Montréal met en valeur les deux grandes cultures britannique et française dans le domaine artistique.

On verra ainsi à cette exposition qui se terminera à la fin de mai, des salles contenant quelques-uns des meilleurs portraits britanniques tandis que dans d'autres, on trouvera les meilleurs portraitistes français. Il en est de même pour le dessin. On s'arrêtera notamment devant les délicieux dessins de Watteau. D'excellents dessinateurs anglais sont aussi représentés. Rarement aura-t-on vu à Montréal de meilleurs dessins de maitres.

Il y a aussi la section des meubles antiques, des objets, bibelots, argent massif, chandeliers de cristal, etc.

Le nom des artistes groupés pour cette exposition sont célèbres à travers le monde; mentionnons Boucher de Chardin. Fragonard, Gainsborough, Hogarth, Reynolds.

On soulignera aussi les tapisseries Gobelin, des horloges et miroirs d'époque des tables, chaises, autant de pièces représentatives d'un siècle fertile.

Les recettes de cette exposition serviront à organiser d'autres expositions semblables et à présenter des chefs-d'oeuvre éparpillés dans des musées et collections privées.

Les amateurs d'art soucieux de parfaire leur culture ne manqueront pas d'aller admirer ces oeuvres venues de loin et dont la somme en valeur est incalculable.

Après la brillante ouverture de gala d'hier soir, le grand public est invité dès aujourd'hui et les jours suivants à défiler dans les diverses salles où l'exposition est aménagée.

Visites individuelles ou par groupes, tous sont invités. Durant tout le mois de mai il y aura causeries sur les divers aspects de cette exposition.

Le Comité organisé pour l'Exposition "L'Art en France et en Angleterre au 18ième siècle", se compose, pour la publicité, de MM. G. W. Kindersley, président, Claude Melançon, W. A. Lawrence, R. W. Harwood, Yves G. Bourassa, M. O. Kirsch; pour les billets, de Mrs Stirling Maxwell, assistée par Mrs R. W. Sherwood et Miss Edna Mahr, Mme C. Caille et Mme P. Fontaine; pour les contacts à établir dans les écoles et divers groupes, de Mrs A. T. Galt Durnford, Mrs Alton Goldbloom et Mlle Anne Cusson; pour la publicité et le catalogue, de Mrs C. Pierce Décary, Mrs George H. Scott, Mme Maurice Houdon; pour la décoration, de Miss Dorothy Blair et Mme Paul Fontaine; pour l'admission, de Mrs Peter Laing, Mme Boucher, assistée par Mlle Gabrielle Leduc, Mme W. Tremblay et Mme Arsène Morin.

Le Canada
26 avril 1950 (6)

L'Art en France et en Angleterre au 18e siècle

Le Musée des Beaux-Arts de Montréal lance officiellement, aujourd'hui, sa grande Exposition "L'Art en France et en Angleterre au 18ème siècle, un événement artistique d'une haute valeur culturelle. En effet, le public montréalais pourra admirer, du 27 avril jusqu'à la fin du mois de mai, une collection extraordinaire de tableaux, de dessins, de sculptures, de tapisseries et de meubles qui a été réunie avec un soin infini et qui comportera des oeuvres prêtées par le Musée Metropolitan de New-York, le Musée d'Art d'Omaha, les Galleries de Washington, Détroit, Buffalo, Baltimore, Cleveland. Plusieurs collectionneurs particuliers des Etats-Unis et du Canada ont aussi été approchés.

Les noms des artistes groupés pour cette Exposition sont célèbres à travers le monde des arts. Il suffira, par exemple, de mentionner ceux de Boucher, de Chardin, de Fragonard, de Watteau, de Gainsborough, de Hogarth et de Raeburn, pour les peintres. Il y aura, aussi, des dessins de Prud'hon et de Reynolds, de remarquables Gobelins dont la série de Don Quichotte, des pièces d'orfèverie, et l'argenterie, des miroirs, des horloges, de la porcelaine, des meubles français et anglais. Autant de pièces représentatives d'un siècle extrêmement fertile dans ces deux pays.

Les recettes recueillies par le vernissage d'aujourd'hui et par le prix modique de l'admission régulière serviront à constituer un fonds qui permettra au Musée des Beaux-Arts d'organiser d'autres expositions aussi vastes que celle-ci. On n'aura pas vu, à Montréal, un événement artistique aussi important depuis l'Exposition des Chefs-d'oeuvres de la Peinture en 1942 et l'Exposition Cinq Siècles d'Art Hollandais en 1944.

Le Comité organisé pour l'Exposition "L'Art en France et en Angleterre au 18ième siècle" se compose, pour la publicité, de MM. G. W. Kindersley, président, Claude Melançon, W. A. Lawrence, R. W. Harwood, Yves G. Bourassa, M. O. Kirsch; pour les billets, de Mrs Stirling Maxwell assistée par Mrs R. W. Sharwood et Miss Edna Bahr, Mme C. Caille et Mme P. Fontaine; pour les contacts à établir dans les écoles et divers groupes, de Mrs A. T. Galt Durnford, Mrs Alton Goldbloom et Mlle Anne Cusson; pour la publicité et le catalogue, de Mrs C. Pierce Decary, Mrs George H. Scott, Mme Maurice Houdon; pour la décoration, de Miss Dorothy Blair et Mme Paul Fontaine; pour l'admission, de Mrs Peter Laing, Mme Boucher assistée par Mlle Gabrielle Leduc, Mme W.. Tremblay et Mme Arsène Morin.

Le Devoir
26 avril 1950 (7)

Le comité exécutif du Comité féminin du Musée des beaux-arts, qui s'est occupé de l'organisation de l'exposition, est ainsi composé: Mmes Roméo Boucher et Anson McKim, présidentes conjointes; Mmes J.-O. Asselin, Alton Goldbloom, Stirling Maxwell, E. de B. Panet, William Van Horne, vice-présidentes; Mme Maurice Hudon, secrétaire; Mme P. Decary, publiciste; Mme C. Caillé, Mlle Aimée Cusson, Mmes Paul Fontaine et Arsène Morin, Mme Oscar Beaudouin, Mlle Dorothy Blain, Mmes Robert Choquette, Louis-P. Gélinas, Galt Dunsford, Duncan Hodgson, Sydney Isaacs, Mlle Gabrielle Leduc, Mmes Peter Laing, Roger Ouimet, Lucette Robert, Benjamin Robinson ,J. Redmond Roche, George Scott, Duncan Stewart et L. W. Haslett, comité des billets; Mme Arsène Morin, réception; Mlle Dorothy Blain et Mme L. W. Haslett, divers.

(1) The Gazette - April 27, 1950 (B)

Impressive 18th Century Art Show At Montreal Museum of Fine Arts

(A)

Much thought, planning and labor have gone into the assembling of the paintings, drawings, tapestries, furniture, silver, porcelain and other items which form the 18th Century Art of France and England Exhibition which was opened last night by His Excellency the Governor-General, Viscount Alexander of Tunis, in the galleries of the Montreal Museum of Fine Arts. More than 15 museums in the United States, Canada and Great Britain have contributed, while treasures have come from private collectors and dealers. The objects on loan number approximately 300 and have been attractively arranged in the upper galleries—the French and English rooms respectively holding the furniture, hangings and pictures of the period.

The walls of the English room bear the works of famous painters. Gainsborough is here with "The Harvest Wagon", the heavy vehicle laden with figures travelling in a wooded landscape. Another example of his treatment of the English scene is "A Coast Scene", with its cattle and figures on a bank and a boat under sail off shore. Of his portraiture is "The Cuttenden Sisters", the young women being garbed in elaborate lace dresses. There are two impressive portraits by Raeburn—Mrs. Andrew Hay seated in a garden, and General Andrew Hay in uniform, both works being marked by his characteristic good arrangement and fresh color. By Lawrence is George IV, dressed in black and wearing decorations. By Reynolds is "Master Edwin", a spontaneously handled portrait of a boy, while the blue sashes supply an effective color note in Romney's painting of "The Horsley Children", in a landscape setting. Angelica Kauffman, in red coat, holding palette and brushes, is a self-portrait, while rich color is employed in the portrait of John Cook standing at a stile, by Sir William Beechey. By Hogarth is "The Lady's Last Stake", a work of lively color, while low tones concerned Copley in his portrait of Midshipman Augustus Brine. The drawings, too, make an interesting group—Rowlandson with horses under a big tree; a boat under sail in a rough sea, with a castle on a cliff in the background; Scotch dancers, and a series of tinted works, apparently illustrations, from which the caricaturist's touch is not absent. By Hogarth are two elaborate compositions in red chalk, called "Gin Street" and "Beer Street". Treatment is more deft in his pale wash drawing of a hospital scene in which a patient is having his leg treated, the operation causing the nurse to faint. By Gainsborough is a horse and wagon descending a hill; some figures in a sand pit; a plowing scene with pool, and capital sketches of a standing and a seated girl. There are figure studies by Romney, and a girl with a sword is a watercolor by Reynolds.

Fine French Works

The French rooms are rich in pictorial treasures. Chardin's mastery is evident in "Still Life with a White Teapot", with incidental bunches of grapes and a pear, lovely in texture, arrangement and lighting. In "Still Life with a Dead Hare", the eye is attracted to the perfect painting of some onions. By Fragonard is a varied group—the spirited painting of a man poring over a propped-up book, called "The Philosopher"; "Boy with Cherries", the youngster bearing the fruit in his cap; "The Wooden Bridge", with women washing clothes at a stream, with cattle, man and dog on the bridge, and "Landscape with a Passing Shower", showing a stretch of country, distant mountain and sheep and figures under a cloudy sky. Figures, trees, buildings, waterwheel and stream, with a ruined castle on the opposite shore, are the pictorial elements of "Romantic Landscape with Lovers" by Boucher, who is also represented by a domestic scene of a woman and children. In "The Broken Mirror", Greuze shows a young woman, in a satin dress, distressed at the mishap, her pet dog apparently being equally upset. The art of Watteau is admirably represented by small works—"Scene de Camp", fine in color, of women and soldiers near a tree; "Pleasures of Summer", with seated couples shadowed by trees, the sunlight playing on the fringe of the pink dress of one of the women; and "L'Heureux Age", showing five quaint children in a landscape. Fine in composition and rich in tone is Lancret's "Declaration of Love", showing men and women in a wooded landscape. By Pater is "Fete Champetre", and two other works in which figures and statues figure. By Nattier is a portrait of Madame Cerans, holding a mask in one hand and a fan in the other, while from the same brush is Marie-Catherine Nattier, the artist's comely daughter, reading a book of verse. Nicolas de Largilliere is represented by "Portrait of the Artist and his Family". Two small portraits by Francois-Andre Vincent are of a woman at a piano, and of a man reading. By Jacques-Louis David is a portrait of his son Jules, and by Vigee-Lebrun is a portrait of the Comtesse de Provence. By Adelaide Labille-Guillard is a portrait of Mlle Capet, shown painting. Hubert Robert painted two vertical landscapes with figures called "The Fountain", and "The Terrace", and also "Egyptian Ruin" in which Pyramids figure.

Good Drawings Shown

The drawings make an impressive showing with a good group by Watteau, generally employing red chalk, which include a sheet of studies of women's heads, studies of draperies, a woman walking, and a woman seated, the last mentioned being an outstanding example of his skill as a draughtsman. In red chalk is "Woman with Hand on Hip", by Fragonard, another work from his hand being "L'Invocation a L'Amour". By Latour is a sketchily handled pastel of a man's head, and also a striking one of Voltaire, a work rich in character. This complements the marble bust of Voltaire by Houdon, which is also shown. Two nude figures play their part in Boucher's design for a clock, and by Moreau Lejeune are two wash drawings of sleeping children. In black and white chalk on bluish paper is a back view of a graceful nude by Prud'hon.

From the Victoria and Albert Museum, London, come two busts—Charles James Fox by Nollekens, and Alexander Pope by Louis-Francois Roubiliac.

The tapestries, of impressive size and design, include the Months of Lucas, from the Gobelins looms; "Audience of the Prince", by the Royal Beauvais factory; the story of Don Quixote, by Gobelins, and the floral Soho tapestry, woven about 1725.

The Gazette (2) April 27, 1950

Governor General Opens Exhibition

The exhibition of 18th Century Art of France and England being held in the Galleries of the Montreal Musuem of Fine Arts, until May 31, under the distinguished patronage of Their Excellencies the Governor-General and the Viscountess Alexander of Tunis, was attended by Their Excellencies last evening and officially opened by Viscount Alexander.

Lord and Lady Alexander accompanied by the Hon. John and Mrs. Bingham, of London England, took dinner, prior to the opening, with Mr. R. P. Jellett, vice-president and the members of the Executive committee of the Museum, at the Mount Royal Club.

Upon their arrival at the Museum they were met by Mr. and Mrs. Mostyn Lewis and Mr. and Mrs. Honore Parent and escorted to the Library where Mr. Jellett presented the members of the board, and of the Council. The members of the ladies committee in charge of the exhibition were presented by Mrs. Anson McKim, joint-chairman with Mrs. Romeo Boucher.

Lady Alexander wore a gown of brown satin having a fitted bodice trimmed with pearl embroidery in flower design and a full skirt. Her ornaments were pearls.

The Hon. Mrs. John Bingham was gowned in black satin and wore pearls.

The Hon. Elizabeth Lawrence, was in a frock of pink brocade and wore a string of pearls.

Mrs. R. P. Jellett was gowned in turquoise blue lace.

Mrs. Mostyn Lewis, wore a gown of navy blue lace.

Mrs. Honore Parent was in a gown of brown satin fashioned on Grecian lines and worn with a stole of the same material.

Mrs. Ansom McKim, wore a gown of white lame with the skirt caught into a bustle effect.

Mrs. Romeo Boucher, was gowned in midnight blue crepe and Alencon lace.

Following the presentations the Vice-Regal party proceeded to the upper galleries using the Norton stairway.

Lord and Lady Alexander accompanied by Mr. and Mrs. R. P. Jellett made a tour of the exhibition.

Attending Their Excellencies were the Hon. Elizabeth Lawrence, lady-in-waiting, Flight-Lieut. A. A. Sherlock, D.F.C., A.D.C., Major-General A. E. Walford, honorary A.D.C., and Air Vice-Marshal F. S. McGill, honorary A.D.C.

Over six hundred guests were present.

Le Devoir - (3) 27 avril 1950

Notre promenade nous a ensuite conduit au musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, qui ouvre aujourd'hui même sa grande exposition de l'Art en France et en Angleterre au XVIIIe siècle. Mais il y a là trop de choses pour que nous puissions en parler en une seule fois et que le lecteur même n'appréciera bien qu'en s'y rendant.

La Patrie - 27 avril 1950 (4)

Tapisserie Gobelin

Voici une des belles pièces de l'exposition du 18e siècle inaugurée hier soir au Musée des Arts, rue Sherbrooke. Il s'agit d'un Gobelin très bien conservé. On sait que d'ici la fin du mois d'avril et durant tout le mois de mai, le public pourra admirer au Musée des Arts les oeuvres de maîtres français et anglais du 18e siècle.

The Gazette - April 27, 1950 68 (135)

VISCOUNT ALEXANDER OPENS EXHIBIT: Following his formal opening of an exhibit of 18th century English and French art at the Montreal Museum of Fine Arts last night, **Viscount Alexander**, Governor-General of Canada, is seen with **Lady Alexander** as he makes a studied inspection of its 253 pieces.

Alexander Opens Exhibition Here Of 18th Century U.K., French Art

The parallel course pursued in 18th century civilization of England and France made the City of Montreal a fitting place for an exhibition of French and English art of that period, Viscount Alexander of Tunis, Governor-General of Canada, said here last night when he opened a showing in the Montreal Museum of Fine Arts of more than 250 works of art produced in the 18th cenutry in the two countries.

Some 300 spectators moved through the galleries of the museum last night after Viscount Alexander, accompanied by Lady Alexander, formally opened the exhibition. He was introduce by Robert P. Jellet, vice-president of the museum council, and attended by Maj.-Gen. A. E. Walford and Air Vice-Marshall F. S. McGill, honorary aides-de-camp.

Viscount Alexander noted that during the period embraced by the exhibition, the civilization of England and France—as expressed in the art of the two countries—was to a great extent interdependent.

"At no other period of our Western civilization was this quite so marked," he said. "It is therefore particularly fitting that this 18th century should have been chosen for an exhibition in Canada and especially in the City of Montreal where the cultures and languages of France and England still exist side by side."

The exhibition, he said, was the first complete representation of 18th century French and English art held on the North American continent—apart from an exhibition of 18th century French paintings at the Metropolitan Museum in New York 15 years ago.

The Montreal exhibition contained paintings, sculptures, drawings, silver, porcelains, tapestries, needlework and furniture of that century. England at that period was noted for such painters as Gainsborough, Reynolds, Lawrence and Hogarth and such furniture designers as Heppelwhite, Chippendale and Sheraton. This was also England's great epoch of silver and porcelain production. In France, at the same period, the paintings of Watteau, Boucher and Fragonard were produced while the Sevres porcelain factory served the entire civilized World. Goldsmiths and silversmiths of France were then filling orders for all royal courts of Europe.

Viscount Alexander saw the exhibition as "of great cultural value to our country" and thanked all lenders in the United States, Canada and England who had made it possible.

(5)

Le Lac-Saint-Jean - 27 avril 1950 (6)

• Parmi les pièces rares des collectionneurs, qui seront exposées au Musée des Beaux Arts à Montréal, sur les arts en France et en Angleterre au 18e siècle, on remarque cette pièce d'argenterie ayant déjà appartenu à Catherine la Grande, de Russie. Il en existe seulement une autre sur les 22 pièces originales.

68a 136 The Herald - April 27, 1950 (1)

18th Century Art Exhibition Here Most Complete in North America

By C. G. MacDONALD

In England and France, the 18th century was a period of brilliant craftsmanship, rather than great art. Decoration and ornamentation were the objectives fixed by monarchs, nobles, and merchant princes who comprised the "trade," rather than the self-expression of truth in form, line and colour.

So one looks for—and finds — much of the best representative art of the period among the porcelain, silverware, furniture and house furnishings included in the impressive exhibition of Eighteenth Century Art of France and England now offered to the public at the Montreal Museum of Fine Arts.

A Sheraton chest of drawers, for example, is a sound artistic achievement because of the simplicity, harmony and directness of its design. Queen Anne silver has the same quality, and one finds self-expression, as well as consummate craftsmanship, in much of the porcelain, English and French. One can better appreciate ornamentation as a motive when it produces charming "figurines" than when it yields landscapes and portraits in oils.

This does not imply that the period lacked great painters, or that this exhibition lacks great paintings. Sir Henry Raeburn's portrait of Mrs. Andrew Hay strikes me as a "great" painting by any standard. As portraiture, in composition, draughtsmanship, lighting, it seems to me to mark the peak of English portrait painting.

William Hogarth's "The Lady's Last Stake" is a fine piece of painting, too, aside from its narrative quality. While it is the capable drawing that counts most in any Hogarth, the warmth and assurance of the coloring here amplifies the attractiveness of the work.

DRAWINGS ATTRACT

It is to be noted, however, that several of the "recognized" English and French painters of the day expressed themselves most sincerely in drawings. And this adds greatly to the interest of the fine collections of English and French drawings compiled for the exhibition.

The half dozen Watteau drawings are, for me, more striking than all that master's painted pastorals. And Gainsborough showed his quality as an artist more truly in such drawings as the "Landscape With Horse and Cart" than in the portraits which brought in the pounds sterling. There is a Romney drawing, too, that has feeling and movement not to be looked for in his more formal brush work.

The tapestries will please many visitors. The five from a set of Royal Gobelins illustrating Don Quixote are particularly attractive. Two examples of English tapestry-weaving are here to represent a craft rather rare in England.

So much has been written about this exhibition as a community event that the commentator fears repetition. It is worthy of emphasis, however, that this is the most complete exhibition of the art of the period ever brought together on this continent. And that its presentation here is appropriate because of Montreal's French-English character.

Robert Tyker Davis, Director of the Museum, and those who have assisted in its arrangement have done a marvellous job.

The Herald - April 27, 1950 (3)

Herald Copyright (Arless)

ART CONNOISSEURS — The Governor-General and Lady Alexander showed expert appreciation of English and French 18th century art when they visited the Montreal Museum of Fine Arts' exhibition last night. They have paused before a silver soup tureen made in France for Empress Catherine the Great of Russia. R. P. Jellett, acting president of the museum, is in the background.

Selection of Exhibits Praised by Alexander

Remarking that in the 18th century art in England and France had pursued a uniquely parallel course, Governor General Lord Alexander agreed last night that the period was an excellent choice for an exhibition in Montreal.

Formally opening the Montreal Museum of Fine Arts' exhibition of the art of the two countries, he was accompanied by Lady Alexander and a vice-regal party. Earlier in the evening they had dined with R. P. Jellett, acting president of the museum, and Mrs. Jellett, at the Mount Royal Club.

"It is particularly fitting that this exhibition should take place at Montreal, where the two cultures flourish side by side," said Lord Alexander, who spoke in both languages. "It will give a great deal of pleasure to those who view it, and will prove of great cultural value to our country."

Remarking that, apart from one exhibition held at New York, it was the pioneer comprehensive representation of the art of the period to be held on the American continent, Lord Alexander paid tribute to American, Canadian and European museums and private collectors for collaboration which had made the exhibition possible. Some of the art treasures which were on display had only rarely been seen by members of the general public.

Montréal - Matin 27 avril 1950 (2)

Avant-première

—L'avant-première de gala de l'exposition, "L'Art en France et en Angleterre au XVIIIe Siècle" avait lieu hier soir, au Musée des Beaux-Arts de Montréal, sous la présidence d'honneur de Leurs Excellences le gouverneur général et la vicomtesse Alexander de Tunis. Le comité féminin était composé de Mmes Roméo Boucher et Anson McKim, présidentes, de Mmes J.-O. Asselin, A. Goldbloom, S. Maxwell, E. de B. Panet et W. Van Horne, vice-présidentes, de Mme Maurice Hudon, secrétaire, de Mme Pierce Décary, publiciste, de Mme C. Caillé, de Mlle A. Cusson, de Mmes P. Fontaine, Arsène Morin, Oscar Beaudouin, de Mlle D. Blair, de Mmes R. Choquette, G. Dunnford, L.-P. Gélinas, D. Hodgson, S. Isaac, de Mlle G. Leduc, de Mmes P. Laing, R. Ouimet, L. Robert, B. Robinson, J.-R. Roche, G. Scott, D. Stewart, L.-W. Haslett.

La Presse - 27 avril 1950 (4)

Deux civilisations se sont rencontrées au 18e siècle

Son Exc. lord Alexander souligne l'intérêt pour la métropole de la présente exposition des arts français et anglais de cette époque.

En présence d'un public choisi et dans une salle décorée de tapisseries anciennes le gouverneur général et la vicomtesse Alexander de Tunis ont présidé, hier soir, au Musée des Beaux-Arts, le gala inaugural de l'exposition de l'art français et anglais au 18e siècle.

Cette exposition qui donne une idée générale de la production artistique de cette époque en montrant les peintures, sculptures et dessins, l'argenterie et la porcelaine, le mobilier et les arts décoratifs de la France et de l'Angleterre au 18e siècle, suscite un intérêt tout particulier à Montréal, où se mêlent les civilisations de ces deux pays.

Une telle manifestation artistique est un événement unique pour la métropole.

Après avoir déclaré l'exposition ouverte le gouverneur général, accompagné de lady Alexander, a visité avec un vif intérêt les salles de l'exposition. En l'absence de M. Cleveland Morgan, président du Musée des Beaux-Arts, c'est le vice-président, M. Robert P. Jellett qui a accueilli le gouverneur.

Evénement unique

Son Excellence a félicité ceux qui ont eu le bon goût d'organiser un tel événement, d'une valeur culturelle inappréciable pour la ville de Montréal.

"Il est intéressant, constate le gouverneur au début de son allocution, que durant la période couverte par l'exposition les civilisations française et anglaise, telles que nous les révèlent les arts des deux pays, aient été interdépendantes, tout en poursuivant des voies parallèles.

"En Angleterre, le 18e siècle qui a été l'époque de la reine Anne et des quatre Georges, est réputé pour avoir donné naissance à des peintres tels que Gainsborough, Reynolds, Lawrence et Hogarth, et à des artistes du mobilier, tels que Heppelwhite, Chippendale et Sheraton. C'était également l'époque des plus habiles artisans anglais de l'argenterie et de la porcelaine.

Les porcelaines françaises

"En France, ce fut l'époque de Louis XV et de Louis XVI, une époque qui a produit des peintres comme Watteau, Boucher et Fragonard, alors que la célèbre manufacture de porcelaines de Sèvres a fourni au monde sa production artistique. Les artisans français de cette époque ont été également réputés pour le traitement de l'or et de l'argent.

"Aujourd'hui, ce siècle nous paraît bien loin de nous et de nos habitudes, parce que la révolution industrielle, en Angleterre, politique, en France, a fait disparaître dans le monde la conception frivole de l'existence et la poursuite d'un art raffiné de divre. L'exposition nous rappellera combien nous nous inspirons encore du style du 18e siècle, dont les artisans ont exécuté avec tant de soin les oeuvres qu'ils nous ont laissées.

En terminant le gouverneur remercie les musées, les organismes, les collectionneurs et particuliers qui ont prêté les objets exposés, ainsi que les organisateurs de l'exposition.

En déclarant l'exposition ouverte, conclut-il, je forme les voeux les plus sincères pour son succès.

La Presse - 21 avril 1950 (5)

Au Musée des Beaux-Arts

—L'exposition "L'Art en France et en Angleterre au XVIIIe siècle", a été officiellement ouverte, hier soir, au Musée des Beaux-Arts, par Leurs Excellences le gouverneur général et la vicomtesse Alexander de Tunis et réunissait plus de six cents invités. Les hôtes vice-royaux furent accueillis à leur arrivée, par M. et Mme Mostyn Lewis ainsi que par M. et Mme Honoré Parent. Ils se rendirent alors dans la salle de lecture où les membres du conseil et du comité féminin leur furent présentés par M. R. P. Jellett, le vice-président, Mmes Roméo Boucher et Anson McKim, présidentes conjointes du comité féminin. Leurs Excellences étaient accompagnées de l'hon. et de Mme John Bingham, de Londres, et escortées de l'hon. Elizabeth Lawrence, dame d'honneur de lady Alexander de Tunis, du lieutenant d'aviation A. A. Sherlock, D.F.C., A.D.C., du major-général A. W. Walford et du maréchal de l'air F. S. McGill, ces derniers aides de camp honoraires.

Lady Alexander portait une robe de satin Moka à corsage ajusté et jupe très ample ornée de motifs floraux perlés: Son Excellence portait en outre une parure de perles.

L'hon. Mme John Bingham était en robe de satin noir avec collier de perles.

L'hon. Elizabeth Lawrence portait une robe de satin broché rose pâle et un rang de perles.

Mme R. P. Jellett: une robe de dentelle turquoise.

Mme Mostyn Lewis: robe de dentelle bleu sombre.

Mme Honoré Parent: une robe d'inspiration grecque de satin châtaigne avec écharpe de même tissu

Mme Roméo Boucher: une robe de crêpe bleu nuit avec touche de point d'Alençon.

Mme Anson McKim: une robe de lamé blanc dont la jupe formait tournure.

Avant l'exposition, un diner avait été offert au Club Mont-Royal par M. R. P. Jellett.

The Star - April 27, 1950 (6)

Many Attend Art Opening

His Excellency Officiates at Ceremony

OVER six hundred guests were present last night when His Excellency the Governor-General, Viscount Alexander of Tunis, who was accompanied by Her Excellency, officially opened the exhibition of 18th Century Art of England and France in the Galleries of the Montreal Museum of Fine Arts, Sherbrooke street west.

Viscount and Viscountess Alexander, accompanied by the Hon. John and Mrs. Bingham, of London, England, having previously honored with their presence at dinner Mr. R. P. Jellett, vice president and the members of the executive committee of the Museum, at the Mount Royal Club, the Viceregal party were met upon their arrival at the museum by Mr. and Mrs. Mostyn Lewis and Mr. and Mrs. Honore Parent and escorted to the Library where Mr. Jellett presented the members of the board, and of the council. The members of the ladies' committee in charge of the exhibition were presented by Mrs. Anson McKim, joint chairman, with Mrs. Romeo Boucher.

Lady Alexander wore a gown of brown satin having a fitted bodice trimmed with pearl embroidery in flower design and a full skirt, her ornaments being pearls; the Hon. Mrs. John Bingham was gowned in black satin with which she wore pearls; the Hon. Elizabeth Lawrence, lady-in-waiting, was in a frock of pink brocade and wore a string of pearls; Mrs. R. P. Jellett was gowned in turquoise blue lace; Mrs. Mostyn Lewis wore navy blue lace; Mrs. Honore Parent was in a gown of brown satin fashioned on Grecian lines and worn with a stole of the same material; Mrs. Anson McKim wore a gown of white lame with a skirt caught into a bustle effect, and Mrs. Romeo Boucher was gowned in midnight blue crepe and Alencon lace.

Following the presentations the Viceregal party proceeded to the upper galleries, using the Norton stairway. Lord and Lady Alexander, accompanied by Mr. and Mrs. R. P. Jellett, made a tour of the exhibition.

Attending Their Excellencies were the Hon. Elizabeth Lawrence, lady-in-waiting; Flight-Lieut. A. A. Sherlock, D.F.C., A.D.C.; Major-General A. E. Walford, honorary A.D.C., and Air Vice-Marshal F. S. McGill, honorary A.D.C.

The Star - April 27, 1950 (1)

ERA OF GRACEFUL LIVING RECALLED

Viscount Alexander Opens Exhibition Of 18th Century English and French Art

This priceless solid silver soup tureen with cover and stand, which is the one of two now in existence of the 22 ordered by Catherine the Great of Russia, caught the attention of THEIR EXCELLENCIES VISCOUNT ALEXANDER and LADY ALEXANDER last night following the formal opening of the 18th century exhibition of English and French art in the Montreal Museum of Fine Arts here. The Star picture also shows, in the background ROBERT P. JELLETT, vice-president of the museum council. The exhibition, which remains open until May 31, offers Montrealers a unique opportunity to view treasures many of which have never been publicly shown before.

By A. W. Donnelly

THE full flower of a bygone era bloomed again last night for 20th century Montrealers attending the Museum of Fine Arts, Sherbrooke street west, as His Excellency Viscount Alexander of Tunis officially opened the exhibition of 18th century art of France and England.

Accompanied by Lady Alexander and in the presence of distinguished guests, the Governor-General noted that during the 18th century the civilization of England and France, as expressed in their art, pursued a parallel course and was, to a great extent, interdependent.

"At no other period of our Western civilization was this quite so marked," he added. "It is, therefore, particularly fitting that this 18th century should have been chosen for an exhibition in Canada and especially in the City of Montreal where the cultures and languages of France and England still exist side by side."

Era of Fine Crafts

HIS Excellency, switching from English to French with equal facility, pointed out that in England the 18th century was the period of Queen Ann and the four Georges and was noted for such famous painters as Gainsborough, Reynolds, Lawrence and Hogarth —and such universally well known furniture designers as Heppelwhite,, Chippendale and Sheraton. It was also the great epoch of silver and porcelain production by the finest of English craftsmen.

In France the 18th century was the period of Louis XV and XVI, he continued. This was a period which produced the paintings of Watteau, Boucher and Fragonard, whilst the Sevres porcelain factory served the whole civilized world with its beautiful production of exquisite china. The gold and silversmiths of France were equally famous in their own specialized line and filled orders for all the Royal Courts of Europe.

"To us today, the 18th century may seem remote," the Governor-General pointed out, "and it is, for it was the last epoch before two great revolutions. The industrial revolution in England and the French Revolution, both of which swept away the opportunity for the pursuit of leisure and the refinements of living.

Perfection and Beauty

"THIS exhibition will reveal to us how much of our style derives from this period before these two great social upheavals—that period when all thought, craftsmanship, talent and genius, were bent upon making every object, every painting, a piece of furniture, and every sort of artistic decoration, as perfect and beautiful as the human mind and hand could accomplish."

His Excellency pointed out that apart from an exhibition of 18th

(Concluded from Page Three)

century French paintings held at the Metropolitan Museum in New York 15 years ago, the local exhibition was the first complete representation of 18th century French and English art held on this continent. He noted that there were here not only paintings, sculptures and drawings of that century, but also silver, porcelains, tapestries, needlework and furniture, so that a clear picture of what the total sum of 18th century artistic achievement, really was could be easily seen.

Thanks Exhibit Lenders

VISCOUNT ALEXANDER thanked the distinguished group of lenders who made it possible to gather all the exhibits here and noted that some of the greatest museums in the United States, as well as in Canada, and the Victoria and Albert Museum of London, had lent some of their most valuable treasures.

Private collectors, both in Canada and the United States, had added their personally-owned masterpieces and the Canadian and American dealers in the art of this century had helped, not only with their own objects, but with their experience and knowledge, to make available treasures which were rarely, and in some cases never, seen by the general public, he explained.

Their Excellencies then proceeded to make a tour of the various salons, accompanied by R. P. Jellett, vice-president of the museum council, who introduced the Governor-General prior to the latter's addresss.

800 Attend Function

THE 800 guests followed in the wake of the vice-regal party and great interest was evinced in the hundreds of objects, many unique, which go to make up the exhibition.

His Excellency, himself an artist of no mean merit, showed particular interest in the paintings, often halting for some time to make a leisurely examination. Huge colorful tapestries and signed museum pieces of furniture caught the visitors' eye, as well as the many drawings and scuptures which form part of the almost $2,000,000 collection.

Honorary aides-de-camp in attendance were Brigadier Guy Gauvreau, Major-Gen. A. E. Walford and Air Vice-Marshal Frank S. McGill.

The exhibition will be open today to the public and will remain open until May 31. Proceeds from the small admission charge will be used to enable the museum to bring more and better art exhibitions to Montreal.

Le Canada
28 avril 1950 (2)

Au Musée des Beaux-Arts

L'exposition "L'Art en France et en Angleterre au XVIIIe siècle", a été officiellement ouverte, au Musée des Beaux-Arts, par Leurs Excellences le gouverneur général et la vicomtesse Alexander de Tunis et réunissait plus de six cents invités. Les hôtes vice-royaux furent accueillis à leur arrivée, par M. et Mme Mostyn Lewis ainsi que par M. et Mme Honoré Parent. Ils se rendirent alors dans la salle de lecture où les membres du conseil et du comité féminin leur furent présentés par M. R. P. Jellet, le vice-président, Mmes Roméo Boucher et Anson McKim, présidentes conjointes du comité féminin. Leurs Excellences étaient accompagnées de l'hon. et de Mme John Bingham, de Londres, et escortées de l'hon. Elizabeth Lawrence, dame d'honneur de lady Alexander de Tunis, du lieutenant d'aviation A. A. Sherlock, D.F.C., A.D.C., du major-général A. W. Walford et du maréchal de l'air F. S. McGill, ces derniers aides de camp honoraires.

The Gazette
April 29 th. (3)

~~69~~ 137

Museum Hours Extended

The regular Sunday hours of 2 to 5 at the Montreal Museum of Fine Arts have been extended until 6 p.m. for the duration of the current exhibition "18th Century Art of France and England." The door fee to the museum has been suspended for the duration of the exhibition since an entrance fee to the exhibition is being charged for the benefit of the museum exhibit fund.

The Herald
April 29, 1950 (4)

Final Art Talk Slated Tomorrow

Robert Tyler Davis, director of the Montreal Museum of Fine Arts, will give his third and final lecture in a series about 18th Century art at the Museum's lecture hall tomorrow afternoon.

The series has dealt with various aspects of the art of that century as a supplement to the current exhibition, 18th Century Art of France and England.

In tomorrow's lecture, which will start at 3 pm, Mr. Davis will discuss the 18th Century silver, porcelain, furniture and tapestries of both countries.

La Presse - 27 avril 1950 (5)

Brillante manifestation artistique au Musée des Beaux-Arts

Son Exc. le Gouverneur-Général, qui inaugurait, hier soir, l'exposition de l'"Art en France et en Angleterre, au 18e siècle", a rappelé qu'il aurait été difficile de choisir un endroit plus approprié que Montréal, où se mêlent deux importants mouvements culturels, pour y tenir une exposition des arts de ces deux pays. Dans la photo, de gauche à droite : M. ROBERT P. JELLETT, vice-président du Musée des Beaux-Arts; le GOUVERNEUR-GENERAL et la vicomtesse ALEXANDER DE TUNIS. A l'arrière-plan, on aperçoit la célèbre tapisserie française, dite "Les mois de Lucas". Ce Gobelin qui a été tissé, entre 1732 et 1737, pour Louis-Alexandre de Bourbon, comte de Toulouse, fils de Louis XIV et de Mme de Montespan, est une des tapisseries offertes par John D. Rockfeller, fils au Metropolitan Museum, de New-York, et qui a été prêtée pour la présente exposition. Dans la bordure inférieure se trouve le signe du Zodiaque du mois que représente la scène du centre.
(cliché LA PRESSE, par Lucien Desjardins).

69 a 138

La Presse - 28 avril 1950 (1)

Dessins de Watteau, au Musée des Beaux-Arts

Ces six études de têtes du célèbre peintre français Jean-Antoine Watteau sont montrées à l'exposition : l'"Art en France et en Angleterre au 18e siècle" tenue actuellement au Musée des Baux-Arts, rue Sherbrooke ouest. Ces dessins sont des fusains, rehaussés de plume et de crayon blanc, qui font partie de la collection Fogg Museum of Art.

The Standard - April 29, 1950 (2)

MAN AND WIFE. Gen. and Mrs. Andrew Hay, are reunited after a long separation at the current exhibition of 18th century art now at the Museum of Fine Arts. The two portraits are by Sir Henry Raeburn.

The Herald - May 1st. 1950 (3)

18th CENTURY GENIUS TOPIC AT ART MUSEUM

Joan N. Sears will give a special gallery talk at the Montreal Museum of Fine Arts at 4 pm today. Speaking in conjunction with the current exhibition of French and English 18th century art, Miss Sears' topic will be "The Genius of the 18th Century Craftsman." The address will be given in the exhibition room.

The Standard - April 29, 1950 (4)

ART NOTES

Museum Displays 18th Century Art

By MICHAEL FOSTER

Last Wednesday evening the Governor General opened at the Museum of Fine Arts, 1379 Sherbrooke street west, an exhibition of French and English Arts of the 18th century; a combination that has been especially tailored for Montreal. This show, bringing together the two great cultural forces of that period, can perhaps be better appreciated by Montrealers than by the inhabitants of any other city in the world, since our history is so completely tied to these countries and that time.

The Museum transports you into an earlier age, and you will do well to put yourself into a reminiscent, 18th century frame of mind when you go see it. You should recall that the century opened in France with the absolute monarchy of Louis 14th, saw the dawn of democracy in the founding of the Republic, lived through the Reign of Terror and closed to the ringing strains of the Marseillaise and the consolidation of a dictator, Napoleon. England started victoriously with Marlborough and ended with the birth of the Industrial Revolution. In that span of time both countries suffered a severe loss, England of the United States, France of Canada, and for both it was a century of elegance and wit, of violence and scepticism.

France saw the glory of Versailles as well as of Voltaire and the Encyclopedists, and England had Mrs. Siddons and the London marcaronis as well as Dr. Johnson's Lexicon. It was an age of frivolous luxury on top of poverty and cruel hardship; inevitably it was an age in which the gracious arts flourished and craftsmanship came to full flower.

Well, now we're in the mood, let's go in — Among the earliest exhibits are the walnut furniture of Queen Anne's day. Twenty years into the century the supply of walnut gave out and, as you see, cabinet makers like Chippendale had to use mahogany and satinwood instead. In France they had to serve a long apprenticeship before they graduated to the Masters' Guild and got to sign their tables and chairs. Look around for the signatures, there are plenty.

Like me, you'll go for the tapestry Audience of the Prince, whose colors are as bright as the day they were woven. The Far East was coming into the news and this is a French designer's idea of the layout of a Chinese court. Cypher enthusiasts are invited to translate the inscription on the back of the throne; the man who comes through with the right answer will go down in history. Take a look at the tapestry behind the wonderful roll-top desk, No. 205. Notice that the signature is the wrong way around. This is because the weavers worked from the back, and from where they sat it looked fine to them. You can figure out that the signature spells Boucher. This lad has a lot of work here; you might say he was the Petty of his day, but what exquisite cheesecake!

Should you be interested, the most expensive single item on display is Catherine of Russia's tureen. She ordered 22 of these handsome jobs, but only two survive. This one is valued at about $100,000, to use good round figures.

In those days the money market was being perfected; remember the South Sea Bubble in England, John Law's Mississippi Bubble in France, and more sedately, the Sieur de Ramezay founded the stock market here in Montreal. Naturally there was a frenzy of gambling. The ladies of St. James' gamed nightly like frontier miners at pharaoh and ecarte; and to record them—who else but Hogarth? See the Lady's Last Stake. Seems she's been cleaned out by her boy friend, who has collected all his winnings in his hat and gallantly offers them back in return for more intimate favors. Your guess is as good as mine as to how it all turned out. Hogarth, you'll be glad to see, has nothing but kind thoughts for beer drinkers, No. 55; but gin he doesn't go for at all. No. 56. Sign says, "Drunk for a penny, Dead drunk for tuppence," and the results, as illustrated, are disastrous. Note his uncanny prophecy of the blitz in the background.

Perhaps the most sweetly sentimental touch in the show is the bringing together of General and Mrs. Andrew Hay. They come together, Nos. 9 and 10, after many long and lonesome years of separation, in the portaits by their fellow Scot, Sir Henry Raeburn. There must be so much they have to say to each other!

There are too many treasures here to take in at one crack, but after you've revelled in the sensuous delights of Sevres porcelain and Chelsea and Derby and Worcester, and Waterford glass and gold plate, brocades and snuff boxes and great English onion-watches and all the other knick-knacks known as "objets d'art," pay your respects to the Lady in the Mask, by Watteau, and let her work the age-old mystery of her allure upon you. She can tell you more about the 18th century than all the reviews in creation, if you'll just stop awhile and listen. And yet she was painted only to grace a sign-board for a furrier. Ah, them was the days!

La Patrie - 2 mai 1950 (5)

Deux tapisseries ne seront pas montrées

Deux des douze tapisseries de la collection "Les Mois de Lucas" ne seront pas montrées avec les dix autres au cours de la présente Exposition du Musée des Beaux-Arts de Montréal "L'Art en France et en Angleterre au 18eme siècle", qui se continuera jusqu'à la fin de mai. Ces douze gigantesques tapisseries, décrivant les mois de l'année, furent tissées par les Gobelins pour Louis Alexandre de Bourbon, comte de Toulouse, le fils favori de Louis XIV et de Madame de Montespan. Commencées en 1732, elles ne furent achevées qu'en 1737.

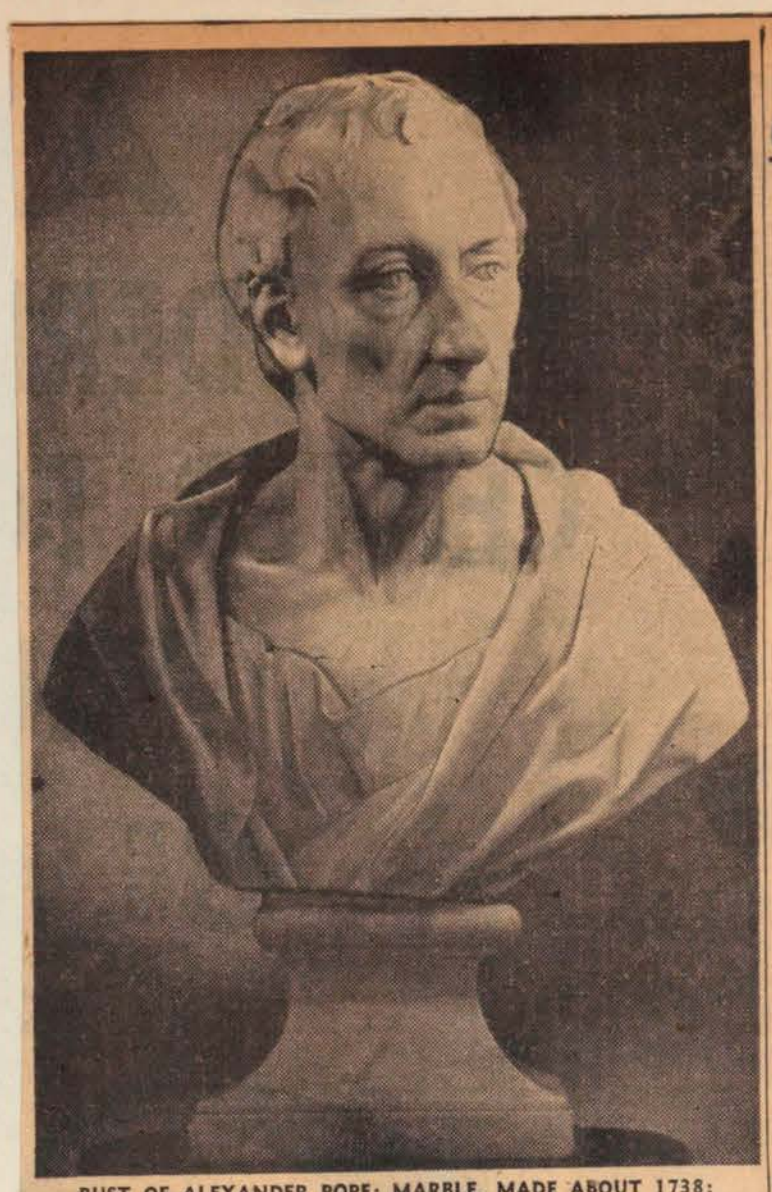
Plusieurs années de recherches furent exigées pour retrouver chacune des tapisseries dispersées un peu partout dans le monde. John D. Rockefeller jr. en présenta dix au Musée Metropolitan de New-York en 1944. Les mois de février et de juin appartenaient au gouvernement français. Ces deux tapisseries étaient à l'Ambassade Française de Leningrad lorsqu'on en entendit parler pour la dernière fois. Il est donc peu probable que la série, d'une valeur d'un demi-million de dollars, soit jamais complétée. Ce sont les dix qui appartiennent au Musée Metropolitan que nous pouvons voir, présentement à l'Exposition "L'Art en France et en Angleterre au 18e siècle" du Musée des Beaux-Arts de Montréal.

D'autres tapisseries non moins célèbres, comme la collection "Les Amours des Dieux" d'après des tableaux de Boucher, sont également comprises dans l'Exposition. Cette série de neuf Beauvais appartient aussi au Musée Metropolitan de New-York.

L'Exposition comporte, outre ces tapisseries, des tableaux, des dessins, des pièces d'orfèvrerie et d'argenterie, des sculptures, des meubles français et anglais des plus grands maîtres du 18e siècle.

① The Star - April 29, 1950

~~70~~ 139



BUST OF ALEXANDER POPE: MARBLE, MADE ABOUT 1738: BY LOUIS FRANCOIS ROUBILIAC
On View at the Museum of Fine Arts

Art Notes

18th Century Treasures On Exhibition

French and English Influence Prevails

By Robert Ayre

ONE visit to the Museum of Fine Arts is not enough to gather in all the riches of the great 18th Century exhibition. The wise will go as often as they can during the next four and a half weeks, first to get a general impression and then to concentrate on one particular aspect: paintings and drawings on one day tapestries on another, porcelain on a third, and so on. How far I can follow such a program in this column I can't say, but I know that in today's thousand words I can give you no more than an introduction.

As Robert Tyler Davis says in his neat foreward to the catalogue, the 18th Century has an enormous appeal, and this appeal he has amply illustrated in his exhibition. He couldn't have done it with a show of paintings, for painting, after all, was but a small expression of the quality of the period.

The appeal of the 18th Century is in its serene and gracious living, its wit and elegance, its belief in reason and the dignity of man. It is all of a piece: its good taste, its honesty and clarity, its feeling for proportion and style are conveyed in its literature and its music, its architecture and its furniture, its teacups as well as its tapestries. In this exhibition, the pictures are shown in their context.

The 18th Century is spread out before us as an era when art permeated life, when—before the days of mass production and shoddy workmanship — the craftsman was a skilled and proud artist.

Out Of The Chaos

The first impression you get is spaciousness. Going into the 18th Century, you feel that you have room to move about and breathe, you feel you have time to live. It is a relief to step out of the chaos and noise and hurry of our an age, into this smaller, quieter, clearer, simpler world.

Then, as it were, your foot goes through the crust. You look at the horror of Hogarth's hospital scene and his Gin and Beer Streets. You remember the filth and squalor below the beautiful surface. But as you go about, you get clues that remind you that the 18th Century was anything but static. Houdon's bust of Voltaire reminds you of the French Revolution; Copley's little midshipman recalls Nelson; the scarlet coat of the soldier in Hogarth's "The Lady's Last Stake" reminds you of Wolfe and the terra cotta figure of Benjamin Franklin, attributed to Francois Marie Suzanne, reminds you that the Declaration of Independence was signed in 1776.

The 18th, then, was a tremendous century, a time of big issues that shaped the centuries to come, not just a time of courtly frivolity and conservative good taste. You remember that if it had wit, it also had compassion; if it had ignorance and injustice, its enlightenment was stronger. You go back to its impeccable works of art with a clear conscience.

The spirit of the 18th Century is expressed in the two great nations, France and England. Part of the time allies and part of the time enemies at war, they greatly influenced each other. After 1763, they found a common ground in Canada, where the two old races were united in one new nation. It was a happy thought to display their joint heritage in Montreal.

I hope that in recommending frequent visits to the exhibition I haven't given you the idea that it is an intimidating affair. There are more than 250 individual exhibits, but they are so generously spaced through the galleries and so beautifully arranged that you have no sense of an indigestible clutter. Quite the reverse. You feel at ease. The invitation is to take your time and live graciously. Going through the show is a pleasure that you will want to repeat, and your pleasure will be enhanced if you don't try to do it all at once.

Spirit Shared

France and England made the 18th Century together and shared its spirit and expression, but each spoke in its national idiom, as you will find, comparing the solid portraits of Reynolds, Lawrence, Raeburn and Romney with the frivolities of Watteau, Lancret, Pater and Boucher; the straightforward and simple silverware of England with the florid exuberance of French silver; the plain but comely English furniture with the rococo French. The correspondences will delight you as much as the contrasts. You will find the French influence in Chippendale, a touch of "Chinoiserie" in the Soho tapestry, and you will be pleased by the gaiety, and even fantasy, in Elizabeth E. Stewart's exquisite collection of English porcelain.

It will take you a whole visit to explore the rich humor and character in the five Gobelins tapestries telling the story of Don Quixote and the wealth of detail in the ten "Months of Lucas' 'and in "The Audience of the Prince." No, assuredly one visit is not enough.

The Montreal Museum of Fine Arts and its director, Mr. Davis, are to be congratulated on their enterprise in bringing us this superb exhibition and we owe a debt of gratitude to those who so generously made their treasures available to us.

PORTRAIT OF A MASKED WOMAN: WOOD TRANSFERRED TO CANVAS
By JEAN ANTOINE WATTEAU
On View at the Museum of Fine Arts

② Le Petit Journal. 30 avril '50

UNE SOUPIERE INESTIMABLE

M. Robert Tyler Davis, directeur du musée des Beaux-Arts, est le principal animateur de l'exposition "l'Art en France et en Angleterre au 18e siècle", qui s'est ouverte mercredi soir. Il montre ci-haut une des plus rares pièces d'argenterie qui y figurent: une soupière, avec couvercle et plateau, exécutée sous les ordres de Catherine de Russie et offerte à son favori, le comte Orloff. L'exposition, qui comprend aussi des porcelaines, tapisseries, meubles, peintures, etc., se poursuivra jusqu'à la fin de mai. Elle constitue le grand événement artistique de la saison. (Photo du PETIT JOURNAL, par Laferrière.)

The Star - May 2, 1950 ③

Ladies Night Planned At Fine Arts Show

The Advertising and Sales Executives Club of Montreal will hold a Ladies Night at the Montreal Museum of Fine Arts, Sherbrooke street west tomorrow evening, at 8.15 o'clock, in connection with the exhibition of 18th century art exhibition now being held there.

Glen Mackay, president and Mrs. Mackay will receive in the library of the Museum, accompanied by Mrs. Doreen Day, a director of the club, and Mostyn Lewis and Murray R. Chipman, representing the museum. Robert Tyler Davis, director of the museum, will speak briefly to the group. The exhibition will be open to the public at the regular hours tomorrow and for the next four weeks.

Le Canada ④ 1er mai 1950

Leningrad tire le rideau sur 2 tapisseries d'art

Deux des douze tapisseries de la collection "Les Mois de Lucas" ne figureront pas en même temps que les dix autres déjà exposées au Musée des Beaux-Arts parmi les trésors du XVIIIe siècle artistique français et anglais.

Cette série de 12 tapisseries décrivent les mois de l'année ; elles furent tissées par les Gobelins pour Louis-Alexandre de Bourbon, comte de Toulouse, fils favori de Louis XIV et de Madame de Montespan. Commencées en 1732, elles ne furent achevées qu'en 1737.

On a mis bien des années avant de pouvoir retrouver chacune des tapisseries dispersées dans le monde entier. Déjà, cependant, John D Rockefeller, J., pouvait en présenter dix en 1944 au Musée Metropolitan de New-York. Mais, aux dernières nouvelles, les deux qui manquent à la présente exposition étaient encore à l'ambassade française de Leningrad. Il est peu probable qu'elles quittent jamais ce territoire.

70a (140) Le Canada - 1er mai 1950 (1) The Star - May 6, 1950

LES ARTS

Par Rolland Boulanger

L'art en ville cette semaine

Des manifestations picturales des sept derniers jours, retenons-en deux : l'exposition du XVIIIe siècle en France et en Angleterre, officiellement ouverte, mercredi soir, au Musée des Beaux-Arts par S. E. lord Alexander, et l'exposition à "L'Art français" des dernières oeuvres de notre peintre-coureur de bois, René Richard.

Si quelqu'un est particulièrement en droit d'être félicité pour son zèle éclairé, c'est bien le directeur du Musée des Beaux-Arts, Robert Tyler Davis. L'exposition qu'il a réussi à mettre sur pied avec le très important concours de bien du monde, il est vrai, tient du fantastique.

Personne ne songera à accuser avec sérieux Tyler Davis d'avoir voulu faire la part plus belle au XVIIIe siècle anglais en rejetant dans l'ombre le XVIIIe siècle français. Il suffit d'examiner de façon méticuleuse le catalogue (très mal composé) pour se rendre compte que ceux des peintres français de cette période dont il n'a pu se procurer de convenables tableaux, pas plus à Londres qu'aux Etats-Unis, il s'est ingénié à les faire figurer avec autant d'avantage que possible dans leurs cartons de tapisserie, voire même dans les oeuvres d'art appliqué, tel Falconet dans deux superbes candélabres (233).

Les lacunes

Dans le témoignage des peintres français du XVIIe siècle, il est juste de remarquer que la présence de quatre toiles plus ou moins vigoureuses de Fragonard ou de son inséparable, Robert Hubert, n'arrive pas à racheter l'absence, faute d'ouevres peintes absolument représentatives, de son maître, François Boucher. La présence de Fragonard, soit comme peintre, soit comme dessinateur, ne rachète surtout pas l'éclipse quasi totale de Watteau (comme peintre); de ce Flamand, grâce auquel seulement et à travers Boucher, des peintres comme Nattier, Coypel, Tocqué, Natoire et d'autres, tous peintres de premier ordre, se sont acquis une palette dont les lumineuses harmonies font un constant appel aux magiques secrets de Rubens.

Explications

Mais ces grandes absences démontrent une fois de plus combien il est devenu difficile en Amérique d'organiser une exposition des grands maitres français jalousement conservés dans la place par le Gouvernement de la République. C'eût été plus facile avant l'arrivée des Goncourt. Sans l'intelligence admirable et clairvoyante de ceux-ci, Watteau, Boucher, Fragonard et tous ceux qui gravitent autour d'eux comme des satellites de premier ordre, bref tout le XVIIIe siècle pictural français serait encore voué à la disgrâce où l'apparition du premier bonnet phrygien l'avait plongé.

Question de méthode

Cette sensationnelle exposition, déjà si riche pourtant, pèche encore, me semble-t-il, au point de vue éducatif en ce qu'elle ne fait pas suffisamment voir jusqu'à quel point la peinture française du XVIIIe siècle reflète bien l'esprit, les idés et les passions de l'époque. Le jour où, devenu très vieux, Louis XIV avait tracé en marge d'un projet établi par Mansart et de Cotte pour un château destiné à la petite duchesse de Bourgogne, cette ligne : "Tout cela est trop sérieux. Il faut de la jeunesse dans tout ce qu'on fera"; il venait de devancer, par la présentation de ce programme, quelle allait être la réaction inévitable à sa politique de fer à la veille de l'effondrement de l'Ancien Régime.

Rococo

Cette exposition, si on la considère toujours dans son but évidemment éducatif, ne fait pas suffisomment ressortir l'essence du Rococo, lequel peut très bien se traduire par une volonté marquée d'évasion de toute contrainte en art, liberté d'expression picturale, émancipation, dilettantisme et manifeste pour la licence. Peindre pour amuser, voilà l'esprit qui rapproche tous les peintres de cette période, d'ailleurs très brillante. S'amuser après s'être trop ennuyé pour avoir été trop gêné dans son action.

Watteau

Par conséquent, on aurait pu montrer le prolongement du Grand Siècle dans le portrait et dans la nature morte: Oudry, dont on n'aperçoit qu'un pastel en noir et blanc sur papier gris; Oppenort, avec un dessin à la plume et au lavis; Desportes, qui ne figure pas à l'exposition, eussent tous les trois annoncé la transition entre le Grand Siècle et le siècle de la fantaisie par excellence. Il est heureux que Largillière soit là. On aurait pu montrer également comment, sous la Régence, on s'abandonne, le roi étant mort, à cette fantaisie et aux fêtes galantes : c'est Watteau évidemment, bien mal en point à l'exposition avec un si petit panneau peu dans la note et quelques sanguines; ce sont ses élèves, tels Lancret et Pater, mieux représentés; ce sont ceux qu'il a influencés, ici Lajoue, là Mercier, tous les deux absents.

Boucher

De même eût-on accordé à Boucher, le "peintre du roi" par excellence de ce siècle, toute la place qui lui convenait à cause de la variété de ses dons, de la souplesse de son pinceau servi par une technique éblouissante, à cause enfin de tous ceux qu'il entraina dans son vaste sillage. De lui, qu'aperçoit-on en fait ? Un simple paysage romantique à l'huile. Il est vrai que Tyler Davis ne pouvait pas décrocher de leurs cimaises les Boucher du Louvre ou de Stockholm. Peut-être, à défaut de Boucher, aurait-il pu trouver des prédécesseurs immédiats comme Lemoine, De Troy ou Coypel, peintre ?

L'absence en est partiellement rachetée par de beaux dessins, comme ces "Nus pour un projet de décoration de pendule", comme cette tapisserie de Beauvais représentant "Vulcain en train de présenter les armes à Vénus pour Aenée",d'après un carton de Boucher. Quant à Coypel, dont le Louvre possède à l'huile un "Persée délivrant Andromède" des plus significatifs de la période, cinq belles tapisseries des Gobelins dues à ses cartons le représentent à souhait dans "L'histoire de Don Quichotte."

Influence de Boucher

Cette histoire de l'esprit du XVIIIe siècle français aurait eu avantage aussi à se développer méthodiquement en signalant l'influence immédiate de Boucher sur des peintres comme J.-B. Pierre, Huet et Natoire, tous trois également absents. L'exposition n'a pas négligé cependant la tendance parallèle de l'esprit bourgeois en peinture à la même époque. On nous présente trois natures mortes de Chardin dont le numéro 19 est un bijou. On aurait pu s'attendre à voir Chardin flanqué de Jeauréat, de Vallayer-Coster et de Lépicé, mais ils n'y figurent pas. Greuze est là avec son "Miroir brisé"; je ne sais ce qu'en dirait, s'il vivait de nos jours, son thuriféraire, Diderot.

On aurait terminé Louis XV avec Fragonard, avec les portraitistes de femmes comme Drouais, La Tour et Nattier qui, lui, est présent; avec les portraitistes d'hommes, comme Tocqué, Aved et Peronneau. Pour finir avec Louis XVI, on aurait bien présenté les paysagistes en commençant par le Vernet que n'a pas voulu prêter le Dr Stern, en y ajoutant Moreau, l'aîné, supérieur à l'autre et à Pillement.

Fin du régime

A Mme Vigée-Lebrun et à Mme Labille-Giard, on aurait ajouté la contribution au groupe des femmes peintre de Mlle Capet dont la collection Cailleux possède un excellent auto-portrait de valeur pour le moins égale aux portraits de Mme Vigée-Lebrun.

Duplessis, Legrenée et Danloux, portraitistes de la fin de l'Ancien Régime, brillent drôlement par leur absence dans ce concert. Quant à Vincent, il eût fallu l'appuyer de Boilly et de Vien pour préparer le maniérisme de la fin du premier règne des Bourbons.

Voilà quelques suggestions qui ne doivent pas faire oublier l'abondante richesse de cette exposition d'ailleurs si bien représentée du côté des maitres anglais plus faciles à atteindre à Londres, à Ottawa ou aux Etats-Unis. Il ne faudrait surtout pas déduire de ces remarques que l'exposition ne porte que sur la peinture, mais tout autant sur la sculpture, le mobilier, l'art appliqué, l'argenterie et la porcelaine des deux grands pays. Il y a là des richesses et ce fini propre aux grands artisans des deux royaumes, fini qui s'est perdu à notre époque de marchands. Il faut voir avec un intérêt égal les porcelaines anglaises de Chelsea des quatre périodes, de Bow, de Longton Hall, de Worcester, de Bristol et de Derby, aussi bien que celles de Vincennes et de Sèvres, en France.

Et, sans insister plus qu'il ne sied, rappelons que la peinture française du XVIIIe siècle jouit dans le monde d'un prestige sans rival, comme du reste l'art de ce pays sous toutes ses formes. Pacifique entre toutes, c'est la conquête du privilège de "l'universalité" qu'a opérée la France au XVIIIe siècle, par la clarté, l'esprit, la grâce et, par-dessus tout, par la vie, dans les idées, dans les lettres et dans les arts. Une telle exposition le prouve bien et réchauffe le coeur. Ce n'est pas pour rien que Ernest Barker, dans "L'Angleterre et les Anglais", avait le courage d'affirmer, parlant de l'art anglais: "La France, l'Italie, l'Espagne nous ont servi de maîtres, l'Allemagne aussi . . . Nous préférons, autant que possible, demeurer conscients de nos dettes plutôt que de celles des autres à notre égard."

Gallery Talks

(6)

MRS. ROBERT A. SEARS, who each Monday during May from 3 to 4 p.m. will continue her Gallery Talks on the "18th Century Art of France and England" Exhibition at the Montreal Museum of Fine Arts. She will also speak in the lecture hall at the Museum on Wednesday next, at 8 p.m. on the subject "French and English 18th Century Furniture and Decorations." Mrs. Sears is a graduate in Fine Arts of Radcliffe, the Women's College of Harvard University and conducted gallery talks at the Boston Museum of Fine Arts.

Le Canada (7) 6 mai 1950

L'Art en ville cette semaine

La grande exposition du XVIIIe siècle en France et en Angleterre se poursuit avec succès. Le comité d'organisation a fait appel aux services de quelques "spécialistes" pour initier le public à la parallèle évolution des arts plastiques dans ces deux pays, à cette époque particulièrement brillante.

The Star (4) May 6, 1950

Interest Mounts

More than 2,000 visitors saw the 18th Century show on the first Sunday and the interest is mounting. School children are going through in groups every day and taking advantage of the gallery talks. Mrs. Gordon Sears is the guide on Mondays, between 3 and 4 o'clock; Arthur Lismer on Thursday mornings between 11 and 12, and the Friday talks, between 4 and 5, are divided between Mrs. Sears, Dr. Lismer and the Director, Mr. Davis, Dr. Lismer and others lecture on Wednesday evenings; a lecture in French will be arranged. The Museum has discontinued the door charge for the duration of the exhibition.

La Patrie 9 mai 1950 (8)

Au Musée des Beaux-Arts

"L'Art en France et en Angleterre au 18e siècle", exposition dont l'avant-première a eu lieu au Musée des Beaux-Arts le 26 avril dernier, se poursuivra jusqu'au 31 mai. Le public pourra admirer les porcelaines, les argenteries, les tapisseries et les meubles qui y sont exposés, ainsi que des tableaux, dessins et sculptures.

The Star May 9, 1950 (9)

18th Century Talk On Tomorrow

The Wednesday evening program at the Montreal Museum of Fine Arts will be a public lecture by Joan N. Sears, who will discuss "French and English 18th Century Furniture and Decorations." Her examples and illustrations will be drawn from the exhibition of 18th Century Art of France and England now on view at the Museum. The lecture will start at 8 o'clock.

Other talks of the week on the great exhibition are a Gallery Talk on Thursday at 11 a.m. in the exhibition rooms on "The English Paintings" by Dr. Arthur Lismer, LL.D., R.C.A., and general gallery talks on Friday at 4 p.m. by several lecturers. On the following Monday at 3 p.m. Mrs. Sears will speak in the exhibition rooms on "Tapestries in France."

(5) Montréal - Matin - 2 mai 1950

Deux tapisseries qui ne viendront pas à Montréal

Deux des douze tapisseries de la collection "Les Mois de Lucas" ne seront pas montrées avec les dix autres au cours de la présente Exposition du Musée des Beaux-Arts de Montréal "L'Art en France et en Angleterre au 18ième siècle", qui se continuera jusqu'à la fin de mai.

Ces douze gigantesques tapisseries, décrivant les mois de l'année, furent tissées par les Gobelins pour Louis Alexandre de Bourbon, comte de Toulouse, le fils favori de Louis XIV et de Madame de Montespan. Commencées en 1732, elles ne furent achevées qu'en 1737.

Plusieurs années de recherches furent exigées pour retrouver chacune des tapisseries dispersées un peu partout dans le monde. John-D. Rockefeller jr. en présenta dix au Musée Metropolitan de New-York en 1944. Les mois de février et de juin appartenaient au gouvernement français. Ces deux tapisseries étaient à l'ambassade française de Leningrad lorsqu'on en entendit parler pour la dernière fois. Il est donc peu probable que la série, d'une valeur d'un demi-million de dollars, soit jamais complétée. Ce sont les dix qui appartiennent au Musée Metropolitan que nous pouvons voir, présentement, à l'Exposition "L'Art en France et en Angleterre au 18ième siècle" du Musée des Beaux-Arts de Montréal.

D'autres tapisseries non moins célèbres, comme la collection "Les Amours des Dieux" d'après des tableaux de Boucher, sont également comprises dans l'Exposition. Cette série de neuf Beauvais appartient aussi au Musée Metropolitan de New-York.

L'Exposition comporte, outre ces tapisseries, des tableaux, des dessins, des pièces d'orfèvrerie et d'argenterie, des sculptures, des meubles français et anglais des plus grands maitres du 18ième siècle.

La Presse - 10 mai 1950 (10)

Voyez la magnifique exposition

"L'ART EN FRANCE ET EN ANGLETERRE AU 18e SIECLE"

Ouverte au public
LES MERCREDIS SOIRS

au

MUSEE DES BEAUX-ARTS DE MONTREAL
1379 ouest, rue Sherbrooke

Adultes 50c, Enfants 25c

Mercredi : 10-5 p.m., 7.30-10 p.m.
Autres jours de la semaine : 10-5 p.m.
Dimanche : 2-6 p.m.

Le Canada 3 mai 1950 (2)

Voyez la magnifique exposition

"L'ART EN FRANCE ET EN ANGLETERRE AU 18e SIECLE

Ouverte au public
LES MERCREDIS SOIRS

au

MUSEE DES BEAUX-ARTS DE MONTREAL

1379 ouest, rue Sherbrooke

ADULTES : 50¢ — ENFANTS : 25¢

Mercredi 10-5 p.m., 7.30-10 p.m. Autres jours de la semaine 10-5 p.m., dimanche 2-6 p.m.

The Standard May 6, 1950 (3)

See The Superb Exhibition of

"18th CENTURY ART OF FRANCE AND ENGLAND"

at the

MONTREAL MUSEUM OF FINE ARTS

1379 Sherbrooke St. W.

Adults 50c, Children 25c

Open Sunday 2-6 p.m.
Other week days 10-5 p.m.
Wednesday 10-5 p.m., 7.30-10 p.m.

La Presse - 5 mai 1950 (1)

L'exposition de l'art en France et en Angleterre au 18e siècle

Au milieu des trésors artistiques du 18e siècle, accumulés en ce moment, au Musée des Beaux-Arts, par l'exposition de l'art français et anglais de cette époque, le public montréalais a l'impression de revivre les jours brillants de Louis XV et de Mme de Pompadour, de France, et de la reine Anne et des quatre Georges, d'Angleterre.

Dans ce monde moderne, où la vie devient quelquefois si âpre, il fait bon se rappeler l'existence des agréments, du luxe et des réjouissances de cette période élégante de l'histoire.

N'aimons-nous pas d'ailleurs nous en inspirer aujourd'hui dans la fabrication de nos meubles ou la confection des vêtements féminins. Les collections de tableaux, dessins, sculptures, tapisseries, argenteries et meubles, réunies par l'exposition et qui comprennent des oeuvres, prêtées par les musées américains et les collectionneurs particuliers des Etats-Unis et du Canada, donnent une idée exacte des objets d'art, des styles et expressions artistiques des deux nations, au 18e siècle.

Par ses porcelaines de Sèvres et ses tapisseries, où l'influence de Watteau et de Boucher se manifeste, la France de cette époque demeurera célèbre. C'est, toutefois, dans sa peinture que notre ancienne mère-patrie possède une des expressions les plus hautes de son génie. Aussi pour découvrir l'essence de ce génie français, tel qu'il s'est manifesté, à toutes les époques, il faut étudier l'ensemble de la peinture de France qui trouve dans le monde une audience encore plus grande que sa littérature. L'étranger, insensible quelquefois à La Fontaine, ne l'est pas à Corot.

En France, point de peintres qui comme Rubens ou Rembrandt résument l'art national. Aussi faut-il s'adresser à des artistes opposés qui, à chaque période, se complètent. Chacun possède les qualités qui manquent à l'autre, et dont l'harmonieuse union constitue l'art et le génie français, où l'amour de la ligne s'unit à celui de la couleur, et la grâce à la force.

Aussi cette complexité, à toutes les époques, de la peinture française, plus grande que celle des peintures des autres pays, se trouve peu représentée dans une exposition si difficile à organiser en Amérique pour ce qui concerne les maîtres français, jalousement conservés au Louvre.

Un "Paysage romantique", d'une poésie enveloppante, et "La belle villageoise", bien caractéristique d'un type de femme rendue célèbre par Boucher, nous donnent un aperçu de l'art du peintre de Mme de Pompadour.

Des natures mortes de Chardin, l'une "avec lièvre", l'autre "avec théière" représentent celui qui a été le plus grand peintre du 18e siècle, et que l'on a surnommé le bonhomme Chardin. Le "Miroir brisé", de Greuze, nous rappelle le pathétique de l'époque.

Fragonard, peintre de "génie, de talent et de facilité", figure à l'exposition par son "Philosophe", "Le pont de bois" et "L'enfant aux cerises". Quatre toiles: "Scène de camp" "Les agréments de l'été", "La dame masquée", et "L'heureux âge", de Watteau, nous offrent une idée de l'oeuvre de celui qui a été le plus grand artiste de la peinture de genre.

Quelques oeuvres de Nattier, de Larguillière et de Lancret complètent la section de la peinture française.

La section anglaise nous présente: "La dernière chance", de William Hogarth, que certains considèrent comme le fondateur de l'art pictural anglais.

Avec Reynolds et Gainsborough, nous entrons dans la période classique de la peinture anglaise. Gainsborough est représenté par "Le chariot et la moisson", "Une scène côtière" et le portrait des "Soeurs Cruttenden", alors qu'on peut admirer de Reynolds les portraits d'Arabella Reynolds et de "Monsieur Edwin".

Ces deux grands peintres, qui se complètent l'un et l'autre, ont acquis tous les triomphes de la peinture anglaise. Quelques toiles de Lawrence, Raeburn, Romney et Beechey complètent cette section.

Le visiteur pourra admirer à loisir de remarquables Gobelins, dont la série de Don Quichotte, des pièces d'orfèverie, de l'argenterie, des miroirs, des horloges, de la porcelaine, des meubles français et anglais. Autant de pièces représentatives de cet art du 18e siècle, extrêmement brillant dans les deux pays.

Presque tous les styles et tous les noms illustres du 18e siècle français sont représentés dans le domaine des objets d'art, et par un heureux hasard, il se trouve que plusieurs spécimens comptent parmi les meilleurs qui existent à l'heure présente.

Cette exposition constitue l'événement artistique et culturel le plus important qui se soit produit à Montréal depuis l'exposition des "Chefs-d'oeuvres de la peinture", en 1942, et l'exposition de "Cinq siècles d'art hollandais", en 1944.

Jean Dénéchaud.

Le Canada - 6 mai 1950 (2)

L'été et l'hiver

C'est sous l'aspect de ces deux enfants, l'un court vêtu et l'autre frileusement emmitouflé, que le symbolisme de simple expression se représentait, au grand siècle, l'été et l'hiver. Ces figurines sont des porcelaines de Bristol exposées actuellement au Musée des Beaux-Arts et font partie d'une imposante collection d'oeuvres illustrant "l'Art en France et en Angleterre au XVIIIe siècle". Celles-ci datent de l'an 1791 et bien qu'allégoriques, ne révèlent pas moins le style surorné mais charmant de cette époque.

Le Canada - 5 mai 1950 (3)

Femme du 18e siècle

Ce portrait de Lady Arabella Penélope Reynolds fait partie de la collection des tableaux anglais exposés actuellement au Musée des Beaux-Arts qui présente des oeuvres illustrant "l'Art en France et en Angleterre au 18e siècle". Ce portrait est signé par Sir Joshua Reynolds qui a été justement surnommé le "fondateur de l'école anglaise de peinture".

Le Petit Journal - 7 mai 1950 (4)

Le Louvre à Montréal

Pas besoin d'aller à Paris

L'exposition *l'Art en France et en Angleterre au 18e siècle* est sans contredit le principal événement artistique du mois, à Montréal. Il y a tellement de choses rares que les amateurs ne peuvent se contenter d'une visite. Et chacun quitte le musée de la rue Sherbrooke ouest en se disant que les peintures, tapisseries, meubles, argenteries et porcelaines réunies par le curateur, Robert Tyler Davis, constituent un véritable trésor.

A combien évalue-t-on les quelque 250 objets figurant dans les différentes salles? Au bas mot, à $1,500,000. La pièce la plus précieuse? La soupière en argent, avec couvercle et plateau, exécutée pour Catherine de Russie. On estime qu'elle vaut $100,000. Un beau cadeau, n'est-ce pas? Justement, Catherine l'offrit à son favori, le comte Orloff. Sait-on que la plupart des belles argenteries fabriquées au 18e siècle n'existent plus aujourd'hui? C'est que les grands du temps, ayant eu besoin d'argent, les firent fondre.

Il serait évidemment trop long de parler de toutes les merveilles de l'exposition. Le visiteur doit cependant s'arrêter devant l'horloge française, prêtée par la collection Walters, de Baltimore. La pendule, qui a plus de 3 pieds de haut et dont le corps de bronze est orné de dessins élaborés, est une réussite du procédé de l'Ormulu. L'or y a été si bien mêlé au bronze, par l'entremise du mercure, qu'il est impossible de détacher les deux métaux. Ce procédé, qui remonte à la Renaissance, causa la mort de nombre d'ouvriers, et on finit par le condamner formellement. L'horloge exposée au musée est l'oeuvre du célèbre Jean-Joseph de Saint-Germain (1747-1772).

Et les tapisseries? Celles des **Mois de Lucas** sont probablement les plus remarquables. Tissées pour les Gobelins par Louis-Alexandre de Bourbon, comte de Toulouse, fils favori de Louis XIV et de madame de Montespan, elles décrivent les mois de l'année. Commencées en 1732, elles ne furent achevées qu'en 1737. On souligne qu'il fallut de longues recherches pour retrouver chacune des 12 pièces de la série. Pourquoi? Parce qu'elles étaient dispersées dans le monde. John D. Rockefeller en présenta dix au musée Metropolitan, à New-York, en 1944. C'est maintenant au tour de Montréal de les admirer. Il ne manque que les **Mois** de février et juin, qui appartiennent au gouvernement français. Aux dernières nouvelles, ils étaient à l'ambassade de France, à Leningrad. On croit qu'il sera difficile de compléter la série, d'une valeur de $500,000. L'exposition comprend d'autres tapisseries non moins célèbres, comme la collection les **Amours des Dieux**, d'après des tableaux de Boucher.

Le Canada 10 mai 1950 (5)

Voyez la magnifique exposition

"L'ART EN FRANCE ET EN ANGLETERRE AU 18e SIECLE

Ouverte au public
LES MERCREDIS SOIRS

au

MUSEE DES BEAUX-ARTS DE MONTREAL

1379 ouest, rue Sherbrooke

ADULTES : 50¢ — ENFANTS : 25¢

Mercredi 10-5 p.m., 7.30-10 p.m. Autres jours de la semaine 10-5 p.m., dimanche 2-6 p.m.

Star - May 9, 1950 (141) 71 (6)

Wanted: 12,000 People

THERE is exciting indication of new life and interest in the Montreal Museum of Fine Arts—or the Art Gallery as we used to call it. The current superb "18th Century Art of France and England" Exhibition is an evidence of this.

It portrays vividly the best in the two great cultural strains of France and England which are our own Canadian heritage. The 18th Century was an age of brilliant craftsmanship as is admirably demonstrated in the world famous tapestries, the silver, porcelain, paintings, and furniture now on display at our Museum.

Such an Exhibition is valuable and fascinating for Montrealers to see. It is also expensive to bring. 12,000 more people are necessary to visit the Exhibition to have it pay for itself.

You have probably planned to see this splendid Exhibition. May we suggest you do so soon because we believe you will want to return to see it again—and you will wish your friends to see it too.

The small fee charged is away out of proportion to seeing this almost two million dollar display of the art of the 18th Century. The extraordinarily life-like eyes in the statue of Voltaire are almost worth the price of admission alone. Let's assure more Exhibitions of this calibre by the overwhelming response of twice 12,000 people.

The Gazette May 13, 1950 (7)

art

Gallery Talks Held At Fine Arts Museum

Lectures Also Cover Aspects Of 18th Century Art Exhibition

In connection with the Exhibition of 18th Century Art of France and England, being held in the galleries of the Montreal Museum of Fine Arts, a varied program of talks and lectures is being carried out, the schedule being as follows:

Mondays, at 3 o'clock, Gallery Talks in the exhibition by Joan N. Sears: May 15: Tapestries in France; 22; Porcelain, the Rage of the 18th Century; 29: French and English 18th Century Painting and Sculpture.

Thursday, at 11 o'clock, Gallery Talks in the exhibition by Arthur Lismer, R.C.A. May 18: Watteau and Hogarth; 25: (Subject to be announced).

Fridays, at 4 o'clock, Gallery Talks by Mr. Davis, Dr. Lismer and Mrs. Sears. These will be general talks and tours of the exhibition, every Friday.

Wednesdays, at 8 o'clock, Lectures in the Lecture Hall, illustrated by slides: May 17: Lecture in French, to be announced; 24: Landscapes in 18th Century Paintings, by Dr. Lismer.

It is announced that the May issue of "Art News" will carry a six page article and spread of illustrations on the 18th Century exhibition. Numbers of this issue will be available at the Museum later in the month. The article, which deals with the historical and cultural aspects of the 18th Century, was written by Professor A. S. Noad of McGill University.

A future exhibition, from June 3 until 24, will be Young Painters of Montreal, the contributors to be Alfred Pinsky, Ghitta Caiserman, Marion Aronson and Betty Sutherland. This show will be held in the Lecture Hall.

71a The Star - May 13, 1950

(142)

AT MUSEUM OF FINE ARTS

18th Century Painting Holds Unique Form of Worldliness

(1)

By Robert Ayre

AS I said a fortnight ago, painting is only a small part of the 18th Century exhibition at the Museum of Fine Arts, but with 45 works representing the leading painters of the period in France and England, it is not inconsiderable, and it is worth your attention. You will have to take the trouble to tune in, of course.

Adjusting yourself to 18th Century painting is like adjusting yourself to a minuet played by a small string orchestra after listening to the St. Matthew Passion. Eighteenth Century painting offers you no depth of experience. It is completely worldly in its exploitation of the senses and the sentiments, in its catering to human vanity, in its make-believe.

Perhaps it wasn't a great century for painting. We of the 20th, rich inheritors of many traditions, may take these frivolous painters severely to task and conclude that they had little to say. But we must admit that they sometimes said it exquisitely. Why not accept them for what they are and enjoy what they have to offer? Perhaps in these days of short-cuts and headlines we can learn something, too. Painting doesn't always have to surprise or shock. The first impact isn't everything; there is something to be said for a painting that you have to cultivate, that you have to feel your way into.

Some of them, of course, are all too empty, like Hubert Robert's trees and fountains, or Boucher's "Romantic Landscape", all green froth; but there is much to be seen and enjoyed, within their small orbit, in the decoratively arranged groups of Pater's "Fete Champetre" and his "Ladies Bathing"; in Lancret's "Declaration of Love" and "Concert dans un Salon", and Watteau's "Pleasures of Summer", his children and his camp scene. Maybe they are only romantic flirtations, far from the life that is real and earnest, but we shouldn't be too embarrassed as Mr. Davis in the catalogue suggests we are—to take pleasure in the wonderful grace and lightness with which they are painted.

I was interested in comparing the swift rococo skirmishing of Fragonard's brush in the windblown "Philosopher" and "Boy with Cherries" with his "Landscape with a Passing Shower", from the Detroit Institute of Arts. This weathery picture with its simple folk caught in the storm, seems to be, both in subject and handling, at odds with the prevailing spirit of the century. So might Chardin seem to be, with his taste for such commonplace domestic things as jugs, loaves of bread and onions, but in these glowing still lifes he expresses, as much as the fetes galantes, the century that cultivated the refinements of living.

Bravura and pompousness are in the portraits, but for all that, the human sitter comes through. Nattier may be too cold, Reynolds rather stately, Raeburn a little stiff for our 20th Century taste; but Angelica Kauffmann is fresh and ruddy in her self-portrait; Vigee-Lebrun's Comtesse de Provence, in her simple white dress with the blue sash, is a fine spirited figure; Gainsborough's Cruttenden Sisters are charming; and the theatrical pretentiousness of de Largilliere and his family is quite engaging.

He must have seen through the whole business or he would never have painted his daughter declaiming so soulfully while he, returned from the hunt, watches the audience for approval and his wife sits like a queen. He certainly wouldn't have painted the eye of the dog peeping out if he did not have his tongue in his cheek about grandeur.

More than 50 drawings, from the Pierpont Morgan Library, from our own National Gallery, from the National Gallery at Washington and from other collections, are on view and they deserve your study. For these, even more than for the paintings, you have to adjust; drawings cannot be taken in at a glance.

Miss Regina Shoolman will lecture to members of the Museum on Francois Boucher, "The Man at the Heart of 18th Century French Art," Tuesday at 8.30 p.m.

An exhibition of paintings by Paterson Ewen is being held, until next Thursday, at 1445 Crescent Street, from 11 a.m. to 9 p.m.

At the Y.M.-Y.W.H.A. library, 5500 Westbury, an exhibition of prints by Arthur Sczyk, from the collection of Norman Friedman, will be open to the public all next week.

Thurstan Topham, A.R.C.A. will be the speaker at a meeting of the Independent Art Association at 8.30 o'clock Wednesday evening, May 17th at the Mechanics Institute Library, when his subject will be "Sketches and their Practical Use."

The Gazette - May 17th.

(6)

MRS. DUNCAN STEWART, who with Mrs. John Redmond Roche and Mrs. Paul Fontaine, is in charge of arrangements of an innovation at the Montreal Museum of Fine Arts today. This will be the serving of tea to make possible a period of relaxation to those viewing the 18th Century Art of France and England exhibition.

Tea an Innovation At Museum Here

As an innovation, tea will be served this afternoon and coffee in the evening, at a nominal charge, in the Montreal Museum of Fine Arts.

Mrs. Duncan Stewart, Mrs. John Redmond Roche and Mrs. Paul Fontaine, of the ladies committee, are in charge of arrangements and the ladies committee will provide the food and tables.

This will make possible a period of relaxation during the viewing of the great "18th Century Art of France and England" exhibition—especially the enjoyment of the world famous tapestries displayed near by.

La Patrie
12 mai 1950

(7)

Conférence

Mlle Regina Shoolman, auteur de "Six Centuries of French Master Drawing in America", donnera une causerie sur l'artiste François Boucher mardi soir, le 16 mai, à huit heures trente, au Musée des Beaux-Arts.

The Standard - May 20, 1950

(9)

Given Opportunity, Youth Takes to Art

Art, to many youngsters, means the comic strips. But these same boys and girls, given the opportunity, can develop a keen sense of artistic appreciation. To provide this opportunity is the ambition of the Montreal Museum of Fine Arts, 1376 Sherbrooke street west, and this is the reason Dr. Arthur Lismer, RCA, LLD, director of the School of Art and Design, has organized school groups at all large public displays for the past decade.

The 18th Century Art Exhibition is no exception. To date almost 2,000 children have attended in school-organized groups. Although local children, both English and French speaking, have predominated, boys and girls have travelled to the centre from Lachine, Ste. Anne de Bellevue and Farnham.

Women Act as Guides

"Dr. Lismer, his students and specially trained members of the ladies' committee do guide duty for groups of 20 or more students," explained Mrs. Anson McKim, co-chairman of the ladies' committee. "The children must be accompanied by two teachers to maintain order on the hour-long conducted tour."

According to Lismer, the exhibition is especially interesting to high school students. History books come to life as the boys and girls see the actual furnishings, china and pictures the 18th century people had in their homes.

"The fact that they are original objects does a great deal to stimuate interest," he added, "and it gives them a visual contact that no book can provide."

With the younger children the reaction varies greatly, maintain the guides.

"Furniture, no matter how intricate, is considered rather uninteresting by public school students," said Mrs. McKim, "unless there is a possibility of a secret cubby hole."

But snuff boxes, say the guides, are an unfailing source of interest.

"Large tapestries," said Mrs. McKim, "are overpowering to the average 10-year-old. An apartment-bred child cannot imagine anyone hanging a tapestry in his home."

Up to now far more girls than boys have visited the exhibition. The boys, the committee, believes, often think art is "sissy stuff," which probably accounts for the unbalance.

"They should remember that many of the world's greatest artists have been men," said Lismer.

The conducted tours for students will continue until the exhibition closes on May 31. Any school group wishing to attend may make arrangements with the museum by calling PLateau 8706.

Standard—Bier

ALFRED JOYCE SCHOOL seventh grade students are conducted around the Museum of Fine Arts by Mrs. A. McKim. Joy Hellenbrand, Myra Hoffman and Barbara Hallsworth liked the sculptured head.

The Herald
May 10, 1950

(2)

Lecture Features Art Exhibition

Joan N. Sears will lecture at The Montreal Museum of Fine Arts tonight on "French and English 18th Century Furniture and Decorations." Illustrations will be drawn from the exhibition of 18th Century Art of France and England now on view at the museum. The lecture will commence at 8 pm in the lecture hall.

Other talks are scheduled for tomorrow at 11 am and Friday afternoon. Next Monday Mrs. Sears will speak on Tapestries in France.

Le Canada
10 mai 1950

(3)

Voyez la magnifique exposition

"L'ART EN FRANCE ET EN ANGLETERRE AU 18e SIECLE

Ouverte au public
LES MERCREDIS SOIRS

ou

MUSEE DES BEAUX-ARTS DE MONTREAL

1379 ouest, rue Sherbrooke

ADULTES : 50¢ — ENFANTS : 25¢

Mercredi 10-5 p.m., 7.30-10 p.m. Autres jours de la semaine 10-5 p.m., dimanche 2-6 p.m.

The Gazette
May 10, 1950

(4)

OPEN WEDNESDAY NIGHTS!

See The Superb Exhibition "18TH CENTURY ART OF FRANCE AND ENGLAND"

at the

MONTREAL MUSEUM OF FINE ARTS

1379 Sherbrooke St. W.

Adults 50c. Children 25c

OPEN WEDNESDAY
10-5 p.m., 7.30-10 p.m.
OTHER WEEK DAYS, 10-5 p.m.
SUNDAY 2-6 p.m.

JOAN SEARS LECTURE TONIGHT at 8 P.M.

The Star
May 12, 1950

(5)

Lecture on French Art

"Francois Boucher," the man at the heart of 18th century French art, is the topic of a lecture to be given by Miss Regina Shoolman to members of the Montreal Museum of Fine Arts on Tuesday evening, May 16, at 8.30. Miss Shoolman is co-author of the book "Six Centuries of French Master Drawing in America."

The Star -
May 17, 1950

(8)

10 Tapestries At Art Exhibit

Two Missing From Famous Collection

The 10 Months of Lucas tapestries which are one of the most popular exhibits at the "18th Century Art of France and England Exhibition" now at the Montreal Museum of Fine Arts should really be 12. But two of the $500,000 set disappeared from the French Embassy in Leningrad some time ago and have never been found or heard of since. This means that one of the most famous Gobelin sets of tapestries in the world may never be completed.

The 10 which are here on loan from the Metropolitan Museum in New York are enormous, the largest being about 12 by 19 feet. They show scenes depicting the months of the year, with the exception of June and February.

Few gallery-goers are aware of their history. The Months of Lucas were woven more than 200 years ago for the favorite son of King Louis XIV and his mistress, Madame de Montespan. After the death of the son, the tapestries were scattered over the continent and finally collected—all, again, but the missing two.

The exhibition will be open until May 31.

La Presse -
13 mai 1950

(10)

Sur le peintre Boucher

Mlle Regina Shoolman, écrivain qui a collaboré à la rédaction d'un traité sur la peinture française en Amérique, prononcera mardi soir, au musée des Beaux-Arts, une causerie sur le peintre François Boucher, "pionnier de l'Art français au 18e siècle".

Mlle Shoolman est l'auteur du volume "Six Centuries of French Master Drawing in America".

La causerie commencera à 8 h. 30.

Le Petit Journal
14 mai 1950

(11)

Au musée des Beaux-Arts

Les expositions de mai, au musée des Beaux-Arts, sont les suivantes: jusqu'au 31, **l'Art en France et en Angleterre au 18e siècle**; jusqu'au 24, tableaux de femmes peintres: Anne Savage, Beatrice Hampson, Kathleen Morris, Ethel Seath, Mabel Lockerby et Nora Collyer; du 24 au 28, tapis au petit point, de la reine Marie.

Le musée annonce que le périodique **Art News** consacre un article de six pages, dans sa livraison de mai, sur l'exposition **l'Art en France et en Angleterre au 18e siècle.** L'auteur de l'article est le professeur A. S. Noad, de l'université McGill. Le musée met à la disposition du public de exemplaires de ce numéro.

Mlle Regina Shoolman, coauteur de **Six Centuries of French Master Drawing in America,** prononcera une conférence sur François Boucher, le mardi 16, à 8 heures 30 du soir, au musée.

The Star - May 13, 1950 (1)

How Many Others Must Find Their Faces Red?

Sir, — May I publicly express my embarrassment for my native Montreal? Last week I returned from New York — an excursion to see the Vienna treasures. In the crowded rooms of that exhibition I encountered two American friends. After mutually exclaiming over the delights of 16th and 17th century art, my friends inquired: Have you seen the exhibition in Montreal? Confused, I asked: What exhibition? They lifted their eyebrows, for they know everything that goes on. "The art periodicals are full of it. We were just going up there to have a look."

Well, they came up with me, and we went together to see the 18th century at Montreal's Museum. Spaciously arranged, and with a touch of magic, even, treasures of the 18th century were displayed equal to those of the earlier centuries shown in New York. The rooms were not crowded with people. Far from it. I hung my head in embarrassment. For over sixty years I had thought my city a centre of culture. Now I could not raise my eyes to meet theirs. They gloated. They admired. In the end, leaving the exhibition, one raised his shoulders and said: "Evidently Montreal does not know what it has here!"

I have been blushing for my city ever since.

Joslah Carter

La Presse - 15 mai 1950 (2)

Aux Beaux-Arts

—M. Pierre Nardin, docteur ès-lettres, professeur à l'Université McGill, a été invité à prononcer une conférence au Musée des Beaux-Arts, le mercredi soir 17 mai à huit heures. Il a donné pour titre à sa causerie: "Les moeurs et les goûts de la société française au 18e siècle". Un goûter sera servi après la conférence.

Presse 15 mai

Le Devoir 15 mai 1950 (3)

AU MUSEE DES BEAUX-ARTS

M. Pierre Nardin, docteur ès lettres, professeur à l'Université McGill, est le conférencier invité au Musée des Beaux-Arts, mercredi, le 17 mai, à 8 h. Il a intitulé sa causerie: "Les moeurs et les goûts de la société française au 18e siècle". Un goûter sera servi après la conférence.

La Presse 16 mai 1950 (4)

Au Musée des Beaux-Arts

—Mercredi, jour d'innovation au Musée des Beaux-Arts de Montréal, le thé sera servi dans l'après-midi et le café dans la soirée .Mmes Duncan Stewart, John Redmond Roche et Paul Fontaine, du comité féminin, en sont les organisatrices.

C'est dans la salle où sont exposées de célèbres tapisseries faisant partie de l'exposition "L'Art en France et en Angleterre au 18e siècle" que le thé sera servi.

Montréal-Matin 16 mai 1950 (5)

Au Musée des Beaux Arts

—M. Pierre Nardin, docteur ès-lettres, professeur à l'Université McGill, a été invité à prononcer une conférence au Musée des Beaux-Arts, demain soir 17 mai à huit heures. Il a donné pour titre à sa causerie: "Les moeurs et les goûts de la société française au 18e siècle". Un goûter sera servi après la conférence.

The Star May 16, 1950 (6)

Innovation at the 18th Century Display

AS an innnovation, tea will be served this Wednesday afternoon and coffee the same evening, at a nominal charge, in the Montreal Museum of Fine Arts.

Mrs. Duncan Stewart and Mme. John Redmond Roche and Mme. Paul Fontaine, of the Ladies Committee are in charge of arrangements providing food and tables.

This will make possible a period of relaxation during the viewing of the great "18th Century Art of France and England" exhibition—especially the enjoyment of the world-famous tapestries displayed near by.

La Patrie - 16 mai 1950 (7)

Au Musée des Beaux-Arts

M. Pierre Nardin, docteur ès-lettres, professeur à l'Université McGill, sera le conférencier invité au Musée des Beaux-Arts, le mercredi 17 mai, à 8 h. M. Nardin a intitulé sa causerie: "Les moeurs et les goûts de la société française au 18e siècle". Un goûter sera servi.

The Star - May 16, 1950 (8)

French Artist Is Lecture Topic

A lecture on Francois Boucher, famous 18th century French artist, will be given by Miss Regina Shoolman, of New York, at 8.30 o'clock tonight in the Montreal Museum of Fine Arts, Sherbrooke street, in connection with its current exhibition, "18th Century Art of England and France."

Regina Shoolman

Miss Shoolman, a graduate of McGill University, has written and lectured widely in the field of art history and criticism. In collaboration with her husband, Charles E. Slatkin, she is the author of "Six Centuries of French Master Drawings." The lecture will be open to the public and free to museum membership.

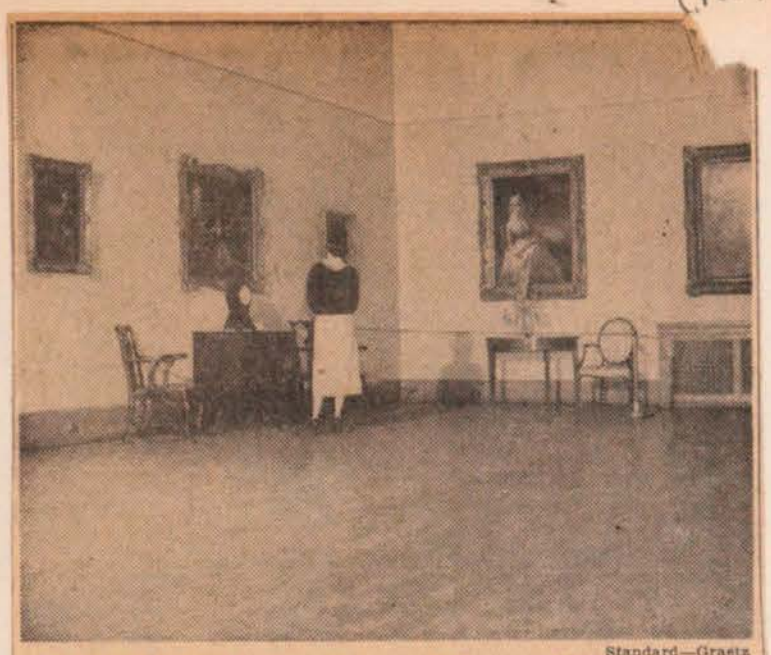
The Star - May 16, 1950 (9)

Treasures of the Past Satisfied a Longing

Sir,— I am one of the many who cannot go to Europe this year, or maybe no year. So I want to express my appreciation and gratitude to our Art Museum for the chance it has given me to get some idea of the wonders that must exist in the great chateaux and museums of France and England. As I walked through the big gallery with the wonderful tapestries and furniture and that air of elegance of the time of Louis XV I could imagine what it was like in Paris then, and maybe even now. And the wonderful small things, so priceless and lovely, that used to be owned by the great ladies and kings of old satisfied my craving to know something of the wonders I may never perhaps be able to see again. So for myself, and others like me who must stay and always earn their living, I want to say thank you for the beautiful exhibition.

Elaine Delfield.

The Standard - May 20, 1950 (10)



Standard—Graetz

EMPTY ROOMS at the Montreal Museum of Fine Arts on Sherbrooke street west presently contain one of the finest collections ever of 18th century French and English art, but comparatively few Montrealers are taking advantage of the opportunity.

ART NOTES

Why No Crowds At Art Museum?

By MICHAEL FORSTER

Where in town can you find a fat man up a tree, a deck of cards in the fire, a gallant drinking out of his hat, and the Order of the Golden Fleece? Where can you see a man and a dog chewing on the same bone, a flock of chorines whooping it up in the great Sahara, a blond and blue-eyed Chinese prince, and a cat with eyebrows like John L. Lewis? All under the same roof, that is, and all for half a buck. Don't know? Tsk, tsk, you mean you're passing up a bargain like that?

These are just some of the marvels spread for your delight at the exhibition of 18th Century Arts of France and England now showing at the Museum of Fine Arts, 1379 Sherbrooke street west; but few folks know it, darn few. No, I'm not being rude. I'm being statistical and I have the figures to prove it. An attendance of 10,000 in three weeks. Not much, is it?

Of course those people who recognise a good collection when it appears have come crowding, even from the US and from England. Specialists mostly, folks who spend two or three hours examining one or two pieces. The English magazine Connoisseur runs an article on it; Art News, the crack American art mag, uses plenty of space and pictures to spread the good word. So what's with Montreal? The citizens stay away in battalions. This is pretty discouraging for the boys and girls who put all these goodies together. They had hoped to make a little profit on the deal that could be usefully applied to future shows, but the way it shapes now they'll be lucky to break even.

"Well, that's the way it goes. Perhaps people get scared of a show like this. We figure it's too highbrow an affair, fine for experts but not for the likes of us. Believe me, experts are human too, they'll read Li'l Abner and Pogo and watch the box scores when they should be working just as we do. And yet they manage to get fun out of such a show. True, they catch a few angles that we miss, but so what?

This show is about people, and it takes people to appreciate people. It may look like a bunch of trappings left over from 200 years ago, but people made them and people used them. Sometimes it's nice to remember that we are the crowning product of a long chain of people stretching back through time and history. This is our family as much as anyone else's and these are the things they lived with. Let's make the most of it. If you're interested in carpentry f'rinstance, you can learn more from looking at a few originals here than from a month of reading about them. If you're a designer, a decorator, a beautiful bride with an apartment to fix, or only a guy looking for an excuse to stay alive — step in and pick up ideas. Ladies will enjoy the crockery, the ornaments and the clothes; and the men, I guarantee, will go for their ancestors' taste in femmes. Perhaps not with so much immediacy, but then what can you get for 50 cents nowadays?

Don't be overawed; ask questions, make a noise. The picture reproduced above is too glum; there's not enough souls to kick up a commotion in a kitchenette!

Nobody's twisting your arm, but keep an eye on the calendar. After May 31 will be too late. And if you leave it till the last minute you might find you kicking yourself for not having gone earlier so that you could go again—if you get what I mean. Remember, it's not only the principle of the thing, it's the dough involved too.

Le Canada 17 mai 1950 (11)

La Société des Femmes universitaires

Les membres de la Société des Femmes universitaires de Montréal assisteront à la conférence de M. Pierre Nardin, docteur ès-lettres, professeur à l'Université McGill, qui aura lieu le mercredi 17 mai, à huit heures, au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke. M. Nardin a intitulé sa conférence: "Les moeurs et les goûts de la société française au 18ième siècle." Après la conférence, les membres de la Société des Femmes universitaires visiteront l'exposition: "L'art en France et en Angleterre au 18ième siècle."

Le Devoir 16 mai 1950 (12) 72 (143)

Innovation au musée des Beaux-Arts

Mercredi sera jour d'innovation au Musée des Beaux-Arts de Montréal. Le thé sera servi dans l'après-midi et le café dans la soirée, à prix raisonnable.

Mme Duncan Stewart, Mme John Redmond Roche et Mme Paul Fontaine, du Comité féminin, sont les organisatrices de cette innovation. Les membres du Comité féminin fourniront gracieusement le goûter et les tables.

C'est dans la salle où sont exposées de célèbres tapisseries faisant partie de l'exposition "L'Art en France et en Angleterre au 18e siècle" que le thé sera servi. Les visiteurs pourront donc s'y reposer tout en admirant à loisir ces chefs-d'oeuvre du 18e siècle.

Le Devoir 17 mai 1950 (13)

LA SOCIETE DES FEMMES UNIVERSITAIRES

Les membres de la Société des femmes universitaires de Montréal assisteront à la conférence de M. Pierre Nardin, docteur ès lettres, professeur à l'Université McGill, qui aura lieu le mercredi 17 mai, à 8 heures, au Musée des Beaux-Arts, 379 ouest, rue Sherbrooke. M. Nardin a intitulé sa conférence: "Les moeurs et les goûts de la société française au 18e siècle". Après la conférence, les membres de la Société des femmes universitaires visiteront l'exposition "L'Art en France et en Angleterre au 18e siècle".

Le Devoir 17 mai 1950 (14)

AU MUSEE DES BEAUX-ARTS

Cet après-midi, jour d'innovation au Musée des Beaux-Arts de Montréal, le thé sera servi dans l'après-midi et le café dans la soirée. Mmes Duncan Stewart, John Redmond Roche et Paul Fontaine, du comité féminin, en sont les organisatrices.

C'est dans la salle où sont exposées de célèbres tapisseries faisant partie de l'exposition "L'Art en France et en Angleterre au 18e siècle" que le thé sera servi.

Le Canada 17 mai 1950 (15)

Innovation au Musée des Beaux-Arts

Mercredi sera jour d'innovation au Musée des Beaux-Arts de Montréal. Le thé sera servi dans l'après-midi et le café dans la soirée, à prix raisonnable.

Mme Duncan Stewart, Mme John Redmond Roche et Mme Paul Fontaine, du comité féminin, sont les organisatrices de cette innovation. Les membres du comité féminin fourniront gracieusement le goûter et les tables.

C'est dans la salle où sont exposées de célèbres tapisseries faisant partie de l'exposition "L'Art en France et en Angleterre au 18e siècle" que le thé sera servi. Les visiteurs pourront donc s'y reposer tout en admirant à loisir ces chefs-d'oeuvre du 18e siècle.

72a The Herald
May 17, 1950 (1)
144

Art Devotees To Hear Talk

Dr. Pierre Bardin, professor of the French department at McGill University, will lecture at the Montreal Museum of Fine Arts at 8 pm tonight on "Customs and Taste of 18th Century Society." His talk will be in French and the public is invited.

Other lectures to be held in connection with the current exhibition of 18th Century art at the museum include: Thursday at 11 am Dr. Arthur Lismer will speak in the galleries on the exhibition of "Watteau and Hogarth"; Friday at 4 pm a general tour of the galleries; next Monday at 3 pm Joan N. Sears will talk on "Porcelain — the Rage of the 18th Century."

The Star
May 17, 1950 (2)

Dr. P. Nardin to Talk On 18th Century Tastes

Dr. Pierre Nardin, of McGill University, will lecture at 8 p.m. today at the Montreal Museum of Fine Arts on "Customs and Tastes of 18th Century Society." He will be introduced by Robert Tyler Davis, director of the museum.

At 11 a.m. tomorrow Dr. Arthur Lismer will lecture on Watteau and Hogarth and Mrs. Joan N. Sears will conduct a tour of the 18th Century Exhibition at 3 p.m. Monday.

The Star
May 17, 1950 (3)

"One visit to the Museum of Fine Arts is not enough to gather in all the riches of the great 18th Century Exhibition"—Robert Ayre.

OPEN WEDNESDAY NIGHTS!

Don't Miss the Superb

"18th Century Art of France and England"

EXHIBITION

Montreal Museum of Fine Arts,

1379 Sherbrooke St. West

Adults 50c Children 25c

Open Wednesdays
10-5 p.m., 7.30-10 p.m.
Other Week Days, 10-5 p.m.
Sundays, 2-6 p.m.

The Star
May 18, 1950 (4)

Dr. Jean Bruchesi To Visit Art Exhibit

Dr. Jean Bruchesi, Provincial Under-Secretary of State, will visit the 18th century exhibit of art of France and England, at the Montreal Museum of Fine Arts tomorrow morning. He will be entertained at lunch by Paul Vaillancourt, co-chairman of the Museum's advisory council; R. P. Jellett, vice-president; Murray Chipman, advisory council co-chairman and Robert Tyler Davis, director.

The Gazette
May 18 1950 (5)

Dr. Bruchesi to Visit Museum of Fine Arts

Dr. Jean Bruchesi, Quebec provincial under-secretary, will make an official tour of Montreal Museum of Fine Arts tomorrow morning to view an 18th century exhibition of French and English Art. The tour will be conducted by Robert Tyler Davis, museum director.

Paul Vaillancourt and Murray Chipman, co-chairmen of the museum's advisory council with R. P. Jellett, vice-president, and Mr. Davis will entertain Dr. Bruchesi at lunch following his tour.

The Star
May 20 1950 (6)

Montreal is apparently not quite attuned to the 18th Century. A bulletin of the Museum of Fine Arts points out that in the last two weeks of the exhibition at least 10,000 visitors will be needed to cover the expense of bringing it to the city.

On Monday, at 3 o'clock, Joan N. Sears will lecture on "Porcelain, the Rage of the 18th Century". Dr. Lismer will speak on "Landscapes in 18th Century Paintings" on Wednesday at 8 o'clock and will be heard on another appropriate subject on Thursday morning at 11. There will be gallery tours and talks on Friday at 4.

The Star
May 21, 1950 (7)

Museum of Fine Arts Lists Lecture Dates

The Montreal Museum of Fine Arts offers the following gallery talks and lectures this week in connection with its current exhibition, 18th Century Art of England And France.

On Thursday at 11 a.m. "French Paintings" by Dr. Arthur Lismer; Friday at 4 p.m. a general gallery talk by Joan N. Sears; and at 8 p.m. tomorrow a series of gallery talks will be given. There is no additional charge for these lectures which will all start in Gallery XVI in the centre gallery of the exhibition.

Le Devoir
22 mai 1950 (8)

AU MUSEE DES BEAUX-ARTS

Mlle Aimée Cusson, présidente du comité chargé de former des groupes d'écoliers pour visiter l'exposition "L'art en France et en Angleterre au 18e siècle" qui a lieu présentement au Musée des Beaux-Arts, désire rappeler aux intéressés que l'exposition se termine le 31 mai prochain.

The Gazette
May 23, 1950 (9)

Tea at Art Gallery

Tea is being served in the afternoon and coffee in the evening, at a nominal charge, at the 18th Century Exhibition at the Montreal Museum of Fine Arts tomorrow, following the success of last week's innovation, it was announced yesterday. Mrs. Duncan Stewart, Mrs. John Redmond Roche and Hrs. Robert Fontaine of the Ladies' Committee will again be in charge of arrangements.

The Star
May 23, 1950 (10)

LIVE LIKE A QUEEN

This May 24th!

Visit the Superb

"18th Century Art of France and England" Exhibition

See the world-famous tapestries as in the royal palaces, like Versailles or Hampton Court Don't miss this close to two million dollars worth of unique and rarely seen treasures.

Bring your friends and enjoy afternoon tea, too. This Wednesday, the 24th, tea will be served in the afternoon and coffee in the evening, at nominal charge, in the great tapestry-clad hall.

MONTREAL MUSEUM Of Fine Arts

1379 Sherbrooke St. W.
Top of Crescent Street

Adults 50c — Children 25c

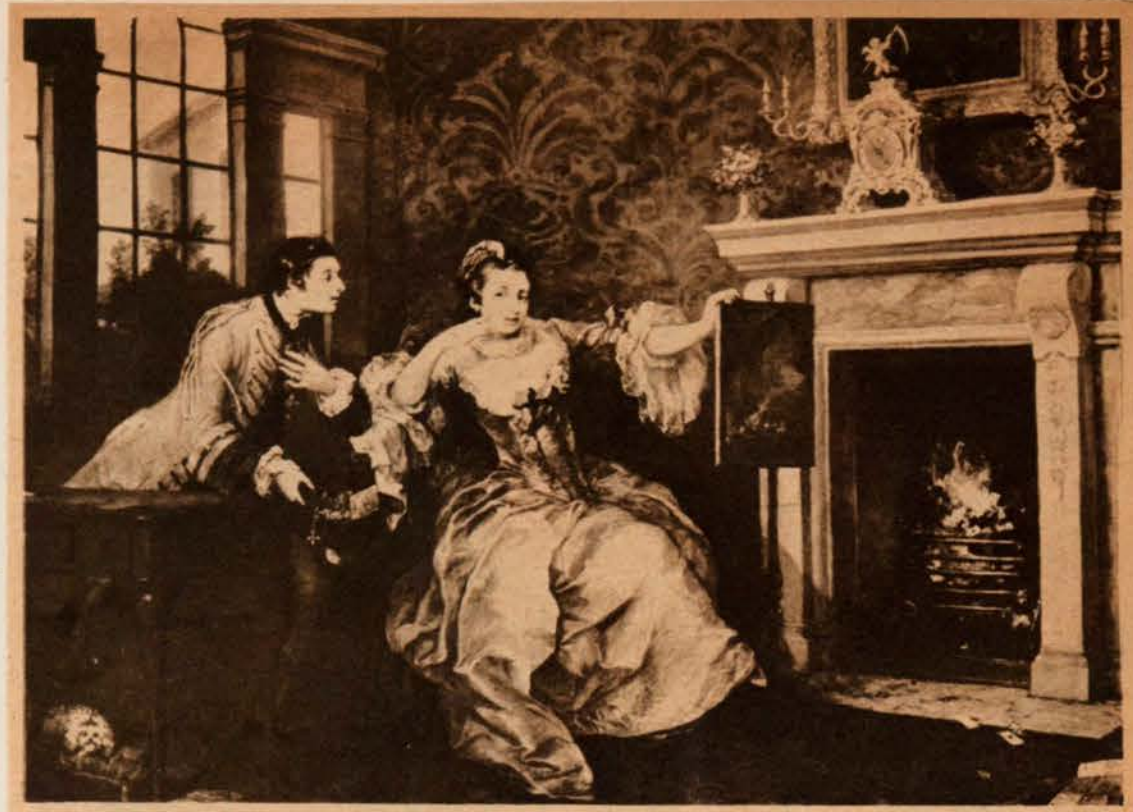
Open Wednesday
10-5 p.m., 7.30 - 10 p.m.
Other Week Days 10-5 p.m.
Sunday 2-6 p.m.

Le Canada
23 mai 1950 (11)

Au Musée des Beaux-Arts

Mlle Aimée Cusson, présidente du comité chargé de former des groupes d'écoliers pour visiter l'exposition "L'art en France et en Angleterre au 18e siècle" qui a lieu présentement au Musée des Beaux-Arts, désire rappeler aux intéressés que l'exposition se termine le 31 mai prochain.

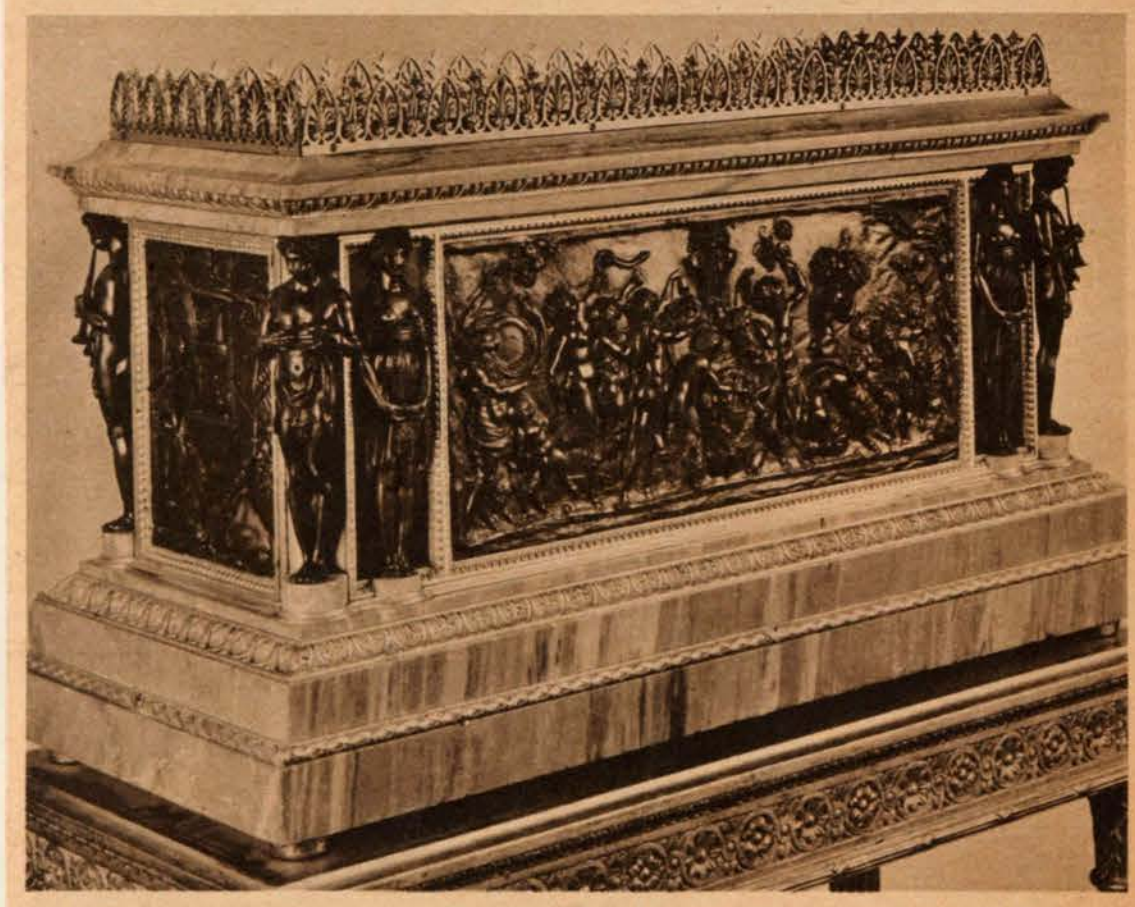
La Presse - 20 mai 1950 (12)



L'exposition de l'art en France et en Angleterre au XVIIIe siècle fait actuellement l'admiration des connaisseurs au Musée des Arts de Montréal. En haut, tableau de William Hogarth intitulé "The Lady's Last Stake"

On peut voir dans cette exposition ce charmant buste de fillette par Augustin Pajou.

Le portrait de Mme de Cérans par l'élégant portraitiste Nattier.



Imposante jardinière de bronze et de marbre faite pour le prince Louis de Rohan, archevêque de Strasbourg.

The Star - Sept. 16, 1950 (1)

Art Notes...

Good Museum Lets People Know Vital Part It Can Play in Life

By Robert Ayre

IN the nature of things a museum spends most of its time waiting for visitors. A good museum, however, is not satisfied with arranging itself and sitting with expectantly open doors. Within its walls it keeps on the move to make itself attractive. It woos the public with changing exhibitions, lectures, gallery talks, movies and other events. It lets the people know that it is alive and has a vital part to play in their lives. Sometimes it expands beyond its walls and goes out to meet the public in extra-mural activities.

Just how useful a museum may be by coming out of its shell is demonstrated in the glass exhibition which opened this week in the exhibit centre of Canadian Industries Limited in the Confederation Building on McGill College avenue.

The C.I.L. centre is itself a small industrial museum which changes its exhibits every three weeks to acquaint the public with the part chemistry plays in the domestic and commercial life of the country. Since it opened last spring, it has illustrated such subjects as "color in the home", nylon, indoor gardening, transportation and sports and vacation. The current show will be followed by a graphic arts exhibition.

The centre, which was designed under the supervision of Emile Lamoureux and is administered by A. B. Gibbons, is in itself an illustration of the applied art of interior decoration and display presentation. A mirrored column runs up the middle to a fixture in the ceiling whose red, blue, yellow and green fluorescent lamps, radiating like the spokes of a wheel, give daylight illumination. The panels, curtains, louvres, shelves and display cases can be rearranged like a stage set according to the needs of the exhibitions.

The story of what you can do with lime, soda and sand when you know how is effectively told. The ingredients are spread out before you; you get a glimpse of the processes and you see the finished product.

People like action and when Mr. Fern, the glassblower, is practising his magic, shaping and twisting tubes into laboratory equipment, the crowds inside, or on the street looking in the window, have eyes for nothing but him. But when he is off duty, and the movies aren't running, and they get safely past the distorting mirrors, some of them must take time to look at the glass itself.

They can see it in such modern forms as glass bricks and pop bottles, run-of-the-mill jugs and tumblers decorated in color, samples of "custom made" wares such as the service for Princess Elizabeth, the goblets fashioned for Pope Pius XI, King Edward VII and the President of Erie (with a harp etched on it), and luxury pieces like the heavy French vases engraved with Venus and other nudes in color.

The function of the Museum of Fine Arts in this exhibition is to give historical perspective. The story of glass wouldn't have been complete without the examples lent by the Museum. Beginning with ancient Roman jugs and flasks, they include enamelled Venetian glass, baroque pieces, 19th century engraved crystal cups, and panels from stained glass windows hundreds of years old. You can make comparisons and judge for yourself where glass-making has improved aesthetically over the centuries, and where it hasn't.

Maybe some of the visitors will be stimulated to go up to Sherbrooke street to see the Museum's complete collection.

The Star Sept 28, 1950 (2)

Advertising Art on Show

Three-week Display Opened Last Night

An exhibit of advertising and editorial art, done by Canadians across the country, will be on display for three weeks at the Montreal Museum of Fine Arts.

Officially opened last night by City Councillor J. Austin Murphy, K.C., representing Mayor Camillien Houde, the show contains 200 samples of "the high quality of functional art being created in Canada," according to Charles MacDonald, president of the Art Directors Club of Montreal.

Included are all entries in a competition sponsored by the Toronto Club last spring. Montreal prizewinners, whose work is shown, are Henry Eveleigh, Carl Deir, Reginald Murdock, Yolande Delorme Cyr, Paul Rockett, Arthur Gladue and Albert Dumouchel.

The exhibit has advertising designs, book jackets, labels, letterheads, fashion, humor and editorial art work among its displays.

A brief address of welcome was given by Maj.-Gen. E. de B. Panet, on behalf of Cleveland Morgan, president of the board of the museum.

The Gazette Sept. 30, 1950 (3)

Paintings of Paris Set for Arts Museum

The Montreal Museum of Fine Arts announces the opening on Oct. 4 of an exhibition of Paintings of Paris, which will be the work of a number of artists of the last one hundred years who have dealt pictorially with various aspects of that city. The subjects will range from landscapes and exterior views to fetes, cafe terraces, interiors and other typical Parisian scenes and activities, the canvases to come from private collections, museums and dealers in Canada and the United States. At 8.30 p.m. on that date a talk on the paintings will be given by Arthur Lismer, R.C.A.

It is also announced that the Museum and McGill University are acting as host to the joint convention of the Canadian Museums Association and the Northeast Conference of the American Association of Museums, taking place here Oct. 5, 6 and 7.

La Presse 28 septembre 1950 (4)

Une présentation d'art commercial

Initiative du nouveau Club des directeurs d'art publicitaire de Montréal.

L'exposition publicitaire annuelle, organisée par le Club des directeurs d'art commercial, de Toronto, a inauguré, hier soir, au Musée des Beaux-Arts, la présente saison d'activité artistique.

L'événement comportait une présentation des exhibits, exposés dans la capitale ontarienne, en avril dernier, à l'occasion du congrès des directeurs d'art publicitaire. L'exposition, dont l'ouverture avait lieu hier soir, est la deuxième de ce genre tenue jusqu'ici au pays, et la première à Montréal.

Le général E. de B. Panet, vice-président du Musée des Beaux-Arts, a souhaité la bienvenue aux nombreux visiteurs qui ont parcouru durant la soirée les deux salles, consacrées aux exhibits. Il a souligné que tous les dessinateurs, illustrateurs et artistes d'art commercial avaient été invités à prendre part à l'événement, lequel, comme on pouvait le constater par les 175 envois, a remporté un réel succès.

M. C.-W. MacDonald, président du nouveau Club de directeurs d'art commercial, fondé récemment à Montréal, sous les auspices duquel a lieu l'exposition, a déclaré que le nouvel organisme, composé de 40 membres, directeurs de services de publicité artistique, et d'un certain nombre de membres associés, est appelé à jouer un rôle important dans la métropole au point de vue de la publicité commerciale et industrielle.

M. J.-A. Murphy, C.R., conseiller municipal, représentant le maire Camillien Houde, et a déclaré ouverte l'exposition. Un coup d'oeil jeté sur les exhibits exposés nous démontre que le dessin commercial devient aujourd'hui de plus en plus de l'art. Comme l'art contemporain, il s'inspire de la vie actuelle, et reproduit ses diverses manifestations. Les dessins de l'exposition relèvent de toutes les techniques et ont des lettrages variés presque à l'infini et toujours lisibles.

Voici maintenant les titulaires des prix accordés pour les meilleurs travaux: MM. K. Schenk et Richard Racicot (périodiques et plaquettes); Guy Gaucher (journaux); Walter Yarwood (petites annonces); Clair Stewart (petits imprimés et affiches); Tom Schell (affiches); Carl Dair (en-têtes de lettres); G.-R. Fergusson et Gene Aliman (Illustration); Mme Yolande Delorme-Cyr et Ed Nichols (modes); Henry Eveleigh et Stanley Furnival (caricature); l'Ecole des arts graphiques, section de MM. Albert Dumouchel et Arthur Gladu (présentation de pages de livres et magazines).

La Presse 30 septembre 1950 (5)

Les expositions durant octobre

Du 4 au 29 octobre.

Exposition : Peintures de Paris.

Cette exposition de tableaux des cent dernières années, marque le début de la nouvelle saison. Elle se compose d'oeuvres d'artistes qui ont aimé et peint Paris sous différents aspects. Ces peintures proviennent de collections privées, de musées et de commerçants du Canada et des Etats-Unis, et seront exposées à Montréal exclusivement. Les sujets en sont variés : paysages et vues extérieures de fêtes, scènes sur les terrasses des cafés, intérieurs et autres tableaux décrivant les activités et scènes typiques de Paris. Cette exposition, une des trois principales de l'anné, présentera des scènes variées dont le charme plaira à tous.

4 oct. à 8.30 p.m. :

Causerie: Dr Arthur Lismar inaugurera cette exposition par une causerie sur les différents tableaux, à 8.30 p.m. Le Musée sera ouvert de 7.30 à 10.00 ce soir là.

Jusqu'au 15 octobre.

Exposition : Art Directors Club of Toronto. Cette exposition organisée pour la première fois en 1949, par le Art Directors Club of Toronto, se compose des différents aspects de l'art commercial fait sous le contrôle ou avec la collaboratinn des directeurs d'art des agences de publicité ou de toute autre occupation exigeant les services d'artistes commerciaux. Les dessinateurs, typographes, illustrateurs et tous les autres genres d'artistes commerciaux du Canada étaient éligibles. Les entrées, pour cette exposition, étaient jugées purement au point de rue d'art commercial et de dessin. (Dans la galerie XII).

Programmes du mercredi soir.

Le Comité féminin se chargera de nouveau cette année de la présentation des programmes du mercredi soir. Le quatrième mercredi de chaque mois sera consacré à un programme entièrement en français. Voici le programme pour octobre : 11 oct. : Représentation cinématographique, à 8 p.m. 18 oct. : Représentation cinématographique, à 8 p.m. 25 oct. : Représentation cinématographique, à 8 p.m.

Nouvelles du comité féminin.

Le Comité féminin a été formé dans le but d'encourager l'intérêt du public envers le Musée, par différentes activités qui en favorisent le développement et la prospérité. Ce Comité s'est chargé des programmes du soir et les membres se rappelleront les charmants thés préparés par le Comité au cours de l'exposition du 18e siècle. En plus de ces activités sociales, le Comité est souvent d'une aide précieuse au personnel du Musée. Les membres de l'exécutif du Comité sont désireux de connaître, parmi les membres, les dames qui sont intéressées à ces activités et qui sont disposées à leur venir en aide. Veuillez communiquer soit avec Mme Pierre Décary, WA. 6113, ou avec Mme Rolland St-François, WA. 8063.

L'assemblée régulière de l'Exécutif du Comité a lieu le quatrième mardi du mois, à 10.30 a.m.

Mme Galt Dunnford, du Comité, a été élue déléguée au Conseil local Féminin.

Notes :

Le Musée et l'Université McGill seront les hôtes de la convention conjointe de la Canadian Museums Association et de la Northeast Conference of the American Association of Museums. Cette convention se tiendra à Montréal, les 5, 6 et 7 octobre. Un programme bien rempli de séances professionnelles, assemblées d'affaires et événements sociaux, a été préparé. Les réunions des deux premiers jours se tiendront au Musée. Le 6 octobre, le thé sera servi, par le Comité féminin, pour les membres de la convention. Notre Musée, le Musée Redpath, le Château de Ramezay, le Canadian Handicraft Guild et le Jardin Botanique de Montréal ont tous contribué, d'une façon ou de l'autre, à présenter les nombreux aspects culturels des musées de Montréal.

Lorsque les membres reviendront au Musée, soit pour visiter les expositions spéciales ou la collection permanente, ils seront en mesure de constater les rénovations qui ont grandement amélioré l'apparence de l'édifice. La salle de conférence en particulier a été entièrement rénovée et fournira une atmosphère nouvelle et plaisante aux diverses assemblées.

The Gazette - September 28, 1950 (6)

New Group Stages Display Here Of Canada's Best Commercial Art

Two hundred examples of Canada's best commercial art creations went on display last night in an exhibition of advertising and editorial art at the Montreal Museum of Fine Arts, to last three weeks. It is presented by the Art Directors Club of Montreal through the courtesy of the Art Directors Club of Toronto, which staged a competition in which the displayed advertisements and works of art were entered.

The exhibition is intended as a "first gesture to acquaint both the public and the trade with the high quality of functional art being created in Canada," explained Charles MacDonald, president of the newly-established Montreal club. The show includes all entries made in a competition sponsored by the Art Directors Club in Toronto last April.

Included are advertising designs which have appeared in newspapers, magazines, trade journals and on posters; book jackets, booklets, mail order circulars, house publications, package labels, counter cards, letterheads, general advertising art, fashion displays, humor and editorial art work.

The exhibition was declared officially opened last night by City Councillor J. Austin Murphy, K.C., representing Mayor Houde. He complimented the Art Directors Club on its organization, and for bringing the exhibit to Montreal.

A brief address of welcome was also given by Maj.-Gen. E. de B. Panet, a director of the Museum of Fine Arts, on behalf of Cleveland Morgan, president of the board of the Museum.

Most of the prize-winning entries in the Toronto competition were those of artists from Montreal and Toronto. Montreal winners were headed by Henry Eveleigh and Carl Deir of Cossman Evelaight Dair Ltd., who won four awards. Two prizes were won by Reginald Murdock of Bomac Federal. Montreal artists who took one award each were Yolande Delorme Cyr, Paul Rockett of the Robert Simpson Co., Arthur Gladue and Albert Dumouchel of the School of Graphic Arts.

COMMERCIAL ART IS SHOWN: Top samples of fine functional art are on display in an exhibition at the Museum of Fine Arts to Oct. 15. Looking over the entries are, left to right: **Maj.-Gen. E. de B. Panet; City Councillor J. Austin Murphy, K.C., and Charles MacDonald.** (Gazette Photo.)

78a Petit Journal
1er octobre 1950 (1)

156

Peintures de Paris exposées au musée

L'exposition Peintures de Paris, qui s'ouvrira le 4 octobre, marquera le début de la nouvelle saison au musée des Beaux-Arts. Elle se compose d'oeuvres d'artistes qui ont aimé et peint Paris sous différents aspects. Ces peintures proviennent de collections privées, de musées et de commerçants du Canada et des Etats-Unis.

The Star
October 2, 1950 (2)

Fine Arts Group Starts Activities

THE Ladies' Committee of the Montreal Museum of Fine Arts will continue to sponsor programs on Wednesday evenings for the pleasure of members, it was announced in the calendar of events for October. The fourth Wednesday of each month will be a French language program.

The Ladies' Committee was formed to foster interest in the Museum through activities which promote its general aims and well-being. It has taken charge of the evening program, and members will recall the calendar said, the delightful teas supervised by the Committee during the 18th Century Exhibition. In addition to the social activities the Committee is often of great help to the office staff. The Executive of the Committee is anxious to know of any lady members who are interested in these activities and are willing to help. Please telephone either Mrs. Pierce Decary, WA. 6113, or Mme. Rolland St. Francois, WA. 8063.

The regular meeting of the Executive of the Committee takes place on the fourth Tuesday of the month, at 10:30 a.m.

Mrs. Galt Durnford of the Committee has been elected as its delegate to the Local Council of Women.

The Star
October 5, 1950 (3)

Chateau de Ramezay Gathering Planned

The Women's Branch of the Antiquarian and Numismatic Society is holding a reception for the members of the Canadian Museums Association and the North Eastern Conference of the American Association of Museums at the Chateau de Ramezay on Saturday afternoon, October 7.

Mrs. W. Barry and Mrs. Thomas Fergie will preside at the tea table.

The Star
October 5, 1950 (4)

Star - Oct. 5 - 1950

Institute Plans Art History Talks

Mrs. R. A. Sears will conduct a special session on "Art History for the Laymen" under the auspices of the Thomas More Institute tomorrow night at the D'Arcy McGee High School.

Mrs. Sears is a native of St. Louis, Mo., a graduate of the University of Michigan, did post-graduate work at Radcliffe College and holds a Master of Arts degree from Harvard University. She has worked at the Boston Museum of Fine Arts and has given gallery talks at the Montreal Museum of Fine Arts.

The Gazette
October 5, 1950 (5)

Canadian Museums Association and American Association of Museums, Montreal Museum of Fine Arts, 9 a.m. Joint conference.

The Gazette - Oct. 6, 1950 (6)

Canadian Museums Association and American Association of Museums, Montreal Museum of Arts, 10.30 a.m., meeting; Ritz-Carlton Hotel, 8 p.m., civic dinner.

The Star - October 5, 1950 (7)

'TROUBLE ON THE BORDER'

Museums Chiefs Complain Art Objects Find Crossing Hard

DIFFICULTIES in clearing art and museum exhibits through customs at Canada-United States border points and the problem of aid to small outlying museums, were two chief topics of discussion today at the Montreal Museum of Fine Arts, where the third annual meeting of the Canadian Museums Associations began its three-day session.

Over 50 Canadian delegates will be joined tomorrow by an equal number of their American colleagues, the meeting becoming a joint conference when the Northeast Museum Conference of the American Association of Museums arrives to hold its fourth annual meeting. It is the first session for either group in Montreal.

Two Topics Discussed

The discussion on these two main topics began this morning and continued through the day after the reading of a report on the brief presented to the Royal Commission on Arts, Letters and Sciences last year. Gerard Brett, vice-president of the Canadian Museums Association and director of the Royal Ontario Museum of Archaeology, read the report and later presided at the afternoon discussion on customs problems.

As the delegates assembled this morning for the first general session, they were greeted by Paul Rainville, president of the Canadian Museums Association, who presided.

Novelist, Rector to Speak

Two prominent figures in Canadian letters will address the delegates at tomorrow morning's session in the Museum of Fine Arts. They are Hugh MacLennan, novelist, and Msgr. Olivier Maurault, rector of the University of Montreal. F. Cleveland Morgan, president of the Museum, will greet the delegates.

The delegates will be luncheon guests of the Canadian Handicrafts Guild, 2025 Peel street, and will see an exhibit of Indian and Eskimo work.

At the afternoon sessions Carl E. Guthe, director of the New York State Museum at Albany, will preside at a three-panel discussion on the professional problems of museum workers. The first panel, on relationship to governing bodies, will be monitored by Albert E. Parr, director of the American Museum of Natural History, New York; a panel on staff relations will be conducted by Miss Katherine Coffey, director of the Newark Museum; discussion of professional standards will be held as a third panel with W. Stephen Thomas, director of the Rochester Museum, in the chair. Tea will be served later by the Ladies' Committee of the Museum.

City to be Lost

In the evening the city of Montreal will entertain the delegates at dinner in the Ritz-Carlton Hotel when Mayor Camillien Houde will speak. Robert Tyler, director of the Montreal Museum of Fine Arts, will preside.

On the final day of the convention, Saturday, the Art section will meet again in the Museum of Fine Arts to discuss children's art with Arthur Lismer, the Museum's educational supervisor. The Science and History section will meet in the Faculty Club of McGill University on McTavish street for a six-panel discussion. A tour of the Redpath Museum and Library and the David Ross McCord Museum will follow, and the delegates will have luncheon at Redpath Museum.

A bus tour of the Botanical Garden, a business meeting of the Northeast Conference delegates, and a reception at the Chateau de Ramezay will conclude the convention.

The Gazette
October 6, 1950 (8)

CANADIAN PAINTING TO BE SHOWN IN U.S.

Museums Accept Invitation to Send Works to Columbia University

Museums across Canada have been invited by Gen. Dwight Eisenhower, president of Columbia University, to send an exhibition of Canadian paintings, covering the history of art in this country, to the bi-centennial anniversary of the university to be held in 1954.

The invitation and the decision to accept it, was disclosed at a business meeting yesterday of the third annual conference of the Canadian Museums Association in its opening day here at the Montreal Museum of Fine Arts. The Canadian Museums Association will be joined by the fourth annual conference of the Northeast Museum Conference of the American Association of Museums in a joint two-day session here tomorrow.

Included in the business meeting was the election of officers for the next term of office.

Paul Rainville, curator, Provincial Museum, Quebec, was re-elected president of the association.

Other officers elected were: Gerard Brett, director, Royal Ontario Museum of Toronto, first vice-president; Robert Tyler Davis, director, Montreal Museum of Fine Arts, second vice-president and Dr. L. S. Russell, National Museum of Canada, Ottawa, secretary-treasurer.

Councillors elected were: Jacques Rousseau, director, Montreal Botanical Garden; Clifford Wilson, Hudson's Bay Co. Museum, Winnipeg; Lt.-Col. E. K. Eaton, curator, Fort Anne Historical Museum, Annapolis Royal, N.S.; Dr F. L. Alcock, director, National Museum of Canada and J. A. Morriss, curator, Vancouver Art Gallery.

The invitation by Gen. Eisenhower in the form of a letter to Paul Rainville, president, Canadian Museums Associations, was read to more than 50 delegates from Canadian museums.

Gen. Eisenhower said: "In considering what would be the most appropriate theme for Columbia to emphasize in its celebration, the trustees, aided by a committee representing the faculties, students and alumni, have agreed that there is one principle which all free universities unfailingly defend. This is the idea of full freedom of scholarly inquiry and expression, the right of mankind to knowledge and to the use thereof.

"For many centuries the civilized world has held that this principle is essential to human liberty, welfare and progress. Unhappily, it is now being subjected to serious and systematic attacks in many lands.

"Our trustees, accordingly, have concluded that it would be appropriate to ask institutions of higher learning, including great museums and libraries throughout the world to join in reaffirmation of their faith in the freedom of inquiry and expression.

"The cause which we seek to serve far transcends any of our individual institutions."

The Canadian exhibition, it was said, will be representative of all museums across the country and will be limited only to the space made available by Columbia University officials.

The Gazette
October 1, 1950 (9)

Strike Delays Art Show

So This Is Paris, an exhibition of paintings of various aspects of life in the French Capital lent by private collectors, museums and dealers in Canada and in the United States, which was due to open at the Montreal Museum of Fine Arts on Wednesday night, is an attraction for which picture-lovers must wait. The delay has been due to a srike of the trucking section of the Railway Express Agency, and the Museum has posted notices announcing that the strike in New York has delayed the opening of the show.

The Star - October 7, 1950 (10)

AN EXCELLENT TREND

Montreal Well Represented In Fine Arts Museum Display

By Robert Ayre

THE second annual exhibition of advertising and editorial art organized by the Art Directors Club of Toronto and shown in their city last spring, has been brought here by the newly formed Art Directors Club of Montreal and will be on view at the Museum of Fine Arts through October 15. It is divided into four sections: "Design of Complete Advertising Unit," including advertisment design in magazines, trade periodicals, newspapers, booklets, direct mail pieces and house organs; display design in posters, counter cards, street car cards, packages, labels and letterheads; "Advertising Art" in general illustration, color and black and white, fashion and style illustration, cartoons; "Design of Complete Editorial Unit" — magazine covers and layouts, book jackets and pages; "Editorial Art"—which means illustrations in color and black and white, fashion and style illustrations and humor. A comprehensive exhibition comprising more than 175 specimens.

* * *

Montreal is well represented and has been awarded about half the certificates. Four of them went to Eveleigh-Dair and two to Reginald W. Murdock (director) with Richard Racicot (artist). Medals were awarded in each of the four categories. The one that came to Montreal was for an illustration in color made for The Standard (art director, Dick Hersey) by Oscar Cahen.

The catalogue is fully documented, listing not only the artists and are directors but the advertisers, the agencies and the publishers. It is impossible in a review of the exhibition to give all the credits but they should be valuable to people in business who are shopping around for ideas.

The art directors express the hope that the show will "prove stimulating to artist and to layman alike." Many of our advertising artists unquestionably need to be jolted out of their groove, but there is no use their daring to be imaginative and different if they can't convince the art directors. In their turn the art directors must influence the agencies and the agencies must be enlightened and able to put it over with the client. It seems to me that the client is often the stumbling block to the advance of advertising art in this country. If the man who pays the piper can be persuaded to drop his old hackneyed tune in favor of a lively 1950 ditty, he will find plenty of pipers. He should make a study of this show.

* * *

If he still insists that the product be shown in exact facsimile, he will learn that it can be done —as Allan Harrison does with a shirt—and still be effective, by cutting down on text, paying attention to lettering and using space judiciously. He can learn —from Walter Trier — that the literal can be combined with whimsy. Richard Racicot, Don Sexton and Walter Ferrier will show him what humor can do. Artists like Henry Eveleigh, Carl Dair, Charles Fainmel, Raoul Bonin, O. K. Schenk, Clair Stewart, Tom Schell and Leslie Trevor should convince him that the simplicity and directness of the abstract aproach hits the target. I liked Eveleigh-Dair's symbolism in a series of institutional advertising—a spanner for "Canadian Skill", a trowel for "Canadian Stability", a spinning wheel for "Canadian Patience." If the first function of the advertisement design is to attract attention, they certainly do it. So does Leslie Trevor when he combines an abstract drawing of a man with a picture of a horn that looks as if it had been taken out of a mail order catalogue.

Alice Bradshaw, with her impudence, and Yolande de Lorme-Cyr, with her elegance, show that there is more than one way to sell fashion.

The School of Graphic Arts, Montreal, under the direction of Albert Dumouchel, is represented by several striking specimen pages from "impressions", in the magazine layout and book pages section.

The illustrations run from the completely detailed and literal Norman Rockwell style of Rex Woods to the racy freedom of Oscar Cahen, with Len Norris looking like Gluyas Williams and Harold Town (a medal winner) handling his wobbly line with individuality.

* * *

There is plenty of ordinary stuff in the show, but there is enough of the imaginative to indicate that comercial art—to use the old word now out of favor with those who practice it— has taken a step out of the rut. With organizations like the Art Director's Clubs and exhibitions like this, we ought to keep going forward.

Le Petit Journal
8 octobre 1950 (11)

Causerie de M. R. Grousset

C'est le vendredi 13 octobre, que M. René Grousset, de l'Académie française, conservateur des musées Guimet et Cernuschi, donnera au musée des Beaux-Arts de Montréal (1379 ouest, rue Sherbrooke), à 9 h. du soir, une causerie intitulée "De la Grèce à la Chine". L'éminent historien de l'art et des civilisations de la vie ancienne y développera l'un de ses thèmes familiers — l'un des plus séduisants, à vrai dire, qui puissent hanter nos imaginations d'Occidentaux: l'évolution de cet art gréco-bouddhique qui continue de receler par delà les siècles une si grande part de poésie et de magie. M. René Grousset est une autorité connue de l'Europe entière. L'entrée est libre.

The Gazette
October 9, 1950 (12)

VALUE OF MUSEUM IS MEET'S KEYNOTE

Conference Delegates Stress Aim Is Not Repository of Dead Objects

A museum was described as a live place where children and adults are trained and made aware of life's aesthetic values, rather than as a repository for dead objects, at a meeting of "The Child, Art, and the Museum" section of the Montreal Museum of Fine Arts on Saturday.

Arthur Lismer, educational supervisor of the museum's educational section, presided at the meeting of the art section of the Northeast Museum Conference of the American Association of Museums, where representatives from various museums throughout the United States spoke on the child's reaction to art and aesthetic training.

Prof. Lismer reported on activities of the educational department of the Montreal Museum of Fine Arts in relation to the community, and Mrs. Roberta M. Alford, acting director of the Museum of Art in Rhode Island, spoke of increasing the art experience of children in order to awaken their aesthetic awareness.

Miss Mary Filer, assistant in the Department of Fine Arts of McGill University, who told of activities with children in the Town of Mount Royal.

The association's agenda for Saturday included a meeting of the science and history section held simultaneously with the art section meeting.

A luncheon at which members were guests of McGill University and a tour of Montreal Botanical Gardens conducted by its curator, Jacques Rousseau, followed. Tea at the Chateau de Ramezay, where they were guests of the Women's Branch of the Antiquarian and Numismatic Society, concluded the day's events.

On Friday, October 13, at 9 o'clock at the Montreal Museum of Fine Arts, M. Rene Grousset, of the Academie Francaise, will give a lecture in French entitled, "Greece and China." M. Grousset is the curator of Oriental Art at the Guinet and Cernuschi Museums which are the Oriental divisions of the Louvre in Paris. The eminent historian of the arts and civilazations of ancient Asia will discuss the evolution of Grecian-Buddhist art, a subject on which he is an outstanding authority.

The lecture is open to members of the Museum and their friends. The Museum is also open every Wednesday evening when a program of movies, demonstrations or a lecture takes place.

La Presse - 20 mai 1950 (1)

L'exposition de l'art du XVIIIe siècle en France et en Angleterre réunit au Musée des Arts de Montréal des tapisseries des Gobelins racontant la vie de Don Quichotte. On voit ici l'imaginatif Espagnol prenant une paysanne pour Dulcinée.

La Patrie
23 mai 1950 (2)

Au Musée des Beaux-Arts

Mme Paul Fontaine sera en charge du goûter servi après la conférence donnée demain soir, durant la visite de l'exposition "L'Art en France et en Angleterre au 18e siècle", au Musée des Beaux-Arts. Elle sera aidée des dames de la section française du comité féminin du Musée.

Mme Redmond Roche, aidée des dames de la section française du comité féminin du Musée des Beaux-Arts, servira le thé, de 3.30 à 4.30 h. p.m., mercredi, durant la visite de l'Exposition "L'Art en France et en Angleterre au 18e siècle".

La Presse
23 mai 1950 (3)

Musée des Beaux-Arts

—Mmes Redmond Roche et Duncan Stewart, aidées des dames du comité féminin du Musée des Beaux-Arts serviront le thé, demain, pendant la visite de l'exposition "L'Art en France et en Angleterre, au XVIIIe siècle". Le soir, Mme Paul Fontaine servira le goûter assistée des membres du comité féminin, à l'issue de la conférence qui sera prononcée au Musée des Beaux-Arts.

Le Devoir
23 mai 1950 (4)

AU MUSEE DES BEAUX-ARTS

Mme Redmond Roche, aidée des dames de la section française du comité féminin du Musée des B-A, servira le thé de 3 h. 30 à 4 h. 30 demain, durant la visite de l'exposition: "L'Art en France et en Angleterre au 18e siècle."

* * *

Mme Paul Fontaine sera chargée du goûter servi après la conférence, demain soir, au Musée des Beaux-Arts. Elle sera aidée des dames de la section française. A l'issue de la conférence, il y aura visite de l'exposition, "L'Art en France et en Angleterre au 18e siècle."

Le Canada
24 mai 1950 (5)

Le paysage au 18e siècle

Ce soir à 8 heures, le Dr Arthur Lismer, R.C.A., parlera de la peinture de paysage au XVIIIième siècle. Cette conférence est en rapport avec l'exposition présente des oeuvres des maîtres du XVIIIième siècle en France et en Angleterre; elle sera illustrée et le public y est invité.

Le Canada
25 mai 1950 (6)

D'UNE PIERRE DEUX COUPS !
Voyez le magnifique
TAPIS DE LA REINE MARIE
GRATUITEMENT
Dès aujourd'hui à 11 h. a.m. jusqu'à dimanche inclusivement
Et NE MANQUEZ PAS L'EXPOSITION de
"L'Art en France et en Angleterre au 18e siècle"
ouverte jusqu'au 31 mai
Adultes 50¢ — Enfants 25¢
au
MUSEE DES BEAUX-ARTS DE MONTREAL
1379 ouest, rue Sherbrooke
OUVERT AU PUBLIC MERCREDI
de 10 à 5 h. p.m. et de 7.30 à 10 h. p.m.
Autres jours de la semaine de 10 h. à 5 h. p.m.; dimanche de 2 à 6 h. p.m.

La Presse
26 mai 1950 (7)

Au Musée des Beaux-Arts

A cause d ugrand nombre de visiteurs qui veulent voir la carpette de la reine Marie et l'exposition d'art du 18e siècle, le Musée des Beaux-Arts, rue Sherbrooke ouest, angle de l'avenue Ontario, restera ouvert ce soir et demain soir (26 et 27 mai), en plus des heures réglementaires de 10 h. a.m., à 5 h. p.m. La carpette de Sa Majesté sera exposée jusqu'au 28 inclusivement, mais l'exposition d'art du 18e siècle restera jusqu'à mercredi.

(Communiqué)

The Star - May 22, 1950 (8)

15,000 Visitors to Date

Noted U.S. Art Dealer Praises 18th Century Exhibition Here

Masterpieces at Museum of Fine Arts Studied by Milton Samuels; Closes May 31

FIFTEEN thousand visitors have seen the 18th century exhibition at the Museum of Fine Arts which will close on May 31, it was reported today and according to public comment this ranks with the finest exhibitions held in the North American continent in recent years.

This opinion is corroborated in a letter received today by Robert Tyler Davis, director, from Milton Samuels, a prominent American art dealer who came to Montreal to study the exhibits. His letter says, in part:

Outstanding Works

"Here are shown masterpieces in respective branches of the decorative arts. These include such outstanding works of art as the following:

"The great set of 10 Royal Gobelin tapestries representing 'The Months,' one of the finest sets of its kind ever created." (It was loaned by the Metropolitan Museum of Art.)

"The celebrated painting, 'The Harvest Wood', by Gainsborough. (Loaned by The Art Gallery of Toronto.) This painting was purchased in the sale of the Gary Collection in New York, in 1928, and fetched the record price of $360,000.00.

"The beautiful painting, 'The Cruttenden Sisters,' by Gainsborough.

"The magnificent portrait of Mrs. Andrew Hay, by Raeburn, from the Joslyn Memorial Art Museum; a masterpiece of portraiture, if ever there was one.

"The exquisite collection of 18th Century French paintings by Watteau, Lancret, Hubert Robert, and Fragonard, to mention but a few.

"The superlative examples of French silver from The Metropolitan Museum of Art.

"The beautiful Louis XV ormolu clock from The Walters Art Gallery.

"It has been my privilege, as an art dealer, to view exhibitions of a similar character throughout the United States for many years, and I believe I can state without fear of contradiction that I cannot recall an exhibition of this kind which surpasses this one in general all-around quality and importance," said Mr. Samuels.

The Gazette
May 25, 1950 (9)

DO TWO EXCITING Things At Oonce!
See the famous
QUEEN MARY'S CARPET
— Without Charge —
Today, Beginning 11 a.m. to Sunday Inclusive
Then Visit the Great
"18th CENTURY ART OF FRANCE AND ENGLAND"
Exhibition
— closing May 31st —
Adults 50c — Children 25c
Both Events Now at the
MONTREAL MUSEUM OF FINE ARTS
1379 Sherbrooke St. West at Ontario Avenue
Open Wednesday
10-5 p.m., 7.30-10 p.m.
Other week-days 10-5 p.m.
Sunday 2-6 p.m.

Le Canada
26 mai 1950 (10)

A LA DEMANDE POPULAIRE
L'exposition sera ouverte VENDREDI et SAMEDI dans la soirée
Voyez le magnifique
TAPIS DE LA REINE MARIE
GRATUITEMENT, dès aujourd'hui jusqu'à dimanche inclusivement
Et NE MANQUEZ PAS L'EXPOSITION de
"L'Art en France et en Angleterre au 18e siècle"
ouverte jusqu'au 31 mai
Adultes 50¢ — Enfants 25¢
au
MUSEE DES BEAUX-ARTS DE MONTREAL
1379 ouest, rue Sherbrooke
C'EST VENDREDI - SAMEDI
de 10 à 5 p.m. et de 7.30 à 10 p.m.
DIMANCHE
de 2 à 6 h. p.m.

The Gazette
May 26, 1950 (11)

DO TWO EXCITING Things At Once!
See the famous
QUEEN MARY'S CARPET
— Without Charge —
Today to Sunday Inclusive
Then Visit the Great
"18th CENTURY ART OF FRANCE AND ENGLAND"
Exhibition
— closing May 31st —
Adults 50c — Children 25c
Both Events Now at the
MONTREAL MUSEUM OF FINE ARTS
1379 Sherbrooke St. West at Ontario Avenue
HOURS EXTENDED
Open Evenings by Popular Demand
THIS FRIDAY - SATURDAY
10 a.m. - 5 p.m., 7.30 - 10 p.m.
Sunday 2 - 6 p.m.

The Gazette
May 27, 1950 (12)

OPEN TONIGHT
By Popular Demand
See the Famous
Queen Mary's Carpet
— without charge —
Closing tomorrow at 6 p.m.
Then Visit the Superb
"18th Century Art of France and England"
Exhibition
— closing May 31st —
Adults 50c — Children 25c
Montreal Museum of Fine Arts
1379 Sherbrooke St. W.
at Ontario Avenue
Open Today 10 a.m. - 5 p.m.
7.30 - 10 p.m.
Sunday 2 - 6 p.m.

La Patrie
27 mai 1950 (13)

A LA DEMANDE POPULAIRE
L'exposition sera ouverte aujourd'hui dans la soirée.
Voyez le magnifique
TAPIS de la REINE MARIE
GRATUITEMENT
Dès aujourd'hui jusqu'à dimanche inclusivement
Et ne MANQUEZ pas l'EXPOSITION de
"L'Art en France et en Angleterre au 18e siècle"
ouverte jusqu'au 31 mai
Adultes 50c — Enfants 25c
au
MUSEE DES BEAUX-ARTS DE MONTREAL
1379 ouest, rue Sherbrooke
AUJOURD'HUI SAMEDI
de 10 à 5 h. p.m. et de 7.30 à 10 h. p.m.
Dimanche de 2 à 6 h. p.m.

73a The Star
May 27, 1950

146

(1)

OPEN TONIGHT
By Popular Demand
See the Famous
Queen Mary's Carpet
— without charge —
Closing Tomorrow at 6 p.m.
Then Visit the Superb
"18TH CENTURY ART OF FRANCE AND ENGLAND" EXHIBITION
— closing May 31st —
Adults 50c — Children 25c
MONTREAL MUSEUM OF FINE ARTS
1379 Sherbrooke St. W.
at Ontario Avenue
Open Today 10 a.m. - 5 p.m.
7.30 - 10 p.m.
Sunday 2 - 6 p.m.

The Star - May 27th

(2)

The 18th Century exhibition at the Museum has reached its last week-end. If you don't see it today or tomorrow, you still have until next Wednesday.

Le Canada -
27 mai 1950

(3)

A LA DEMANDE POPULAIRE
L'exposition sera ouverte
AUJOURD'HUI dans la soirée
Voyez le magnifique
TAPIS DE LA REINE MARIE
GRATUITEMENT, dès aujourd'hui jusqu'à dimanche inclusivement
Et NE MANQUEZ PAS L'EXPOSITION de
"L'Art en France et en Angleterre au 18e siècle"
ouverte jusqu'au 31 mai
Adultes 50¢ — Enfants 25¢
au
MUSEE DES BEAUX-ARTS DE MONTREAL
1379 ouest, rue Sherbrooke
CE SAMEDI
de 10 à 5 p.m. et de 7.30 à 10 p.m.
DIMANCHE
de 2 à 6 h. p.m.

Le Petit Journal
28 mai 1950

(4)

Il y en a des choses, au musée

Le tapis au petit point, exécuté par la reine Marie, a été la vedette de la semaine au musée des Beaux-Arts, rue Sherbrooke ouest. La dernière chance de le voir, c'est aujourd'hui, dimanche, au rez-de-chaussée. L'entrée est gratuite.

La grande exposition intitulée **l'Art en France et en Angleterre au 18e siècle** se terminera mercredi prochain, 31. Elle constitue le principal événement du genre à Montréal en 1950. On estime à $1,500,000 les nombreux objets qui y figurent: porcelaines, argenteries, tapisseries, meubles, peintures, dessins et sculptures. Un catalogue illustré est à la disposition du public.

La première exposition de juin, qui s'ouvrira le 3, comprendra des tableaux des "jeunes peintres de Montréal": Alfred Pinsky, Ghitta Caiserman, Marion Aronson et Betty Sutherland. Elle se tiendra dans la salle des conférences.

Le Devoir
30 mai 1950

(5)

MUSEE DES BEAUX-ARTS

Mmes Duncan Stewart et Redmon Roche serviront le thé demain après-midi, à 3h. 30 et demain soir, pendant la visite de l'exposition qui se tient présentement au Musée des Beaux-Arts: L'Art en France et en Angleterre, au 18e siècle. Cette exposition [illegible] ouverte au public jusqu'à dem[illegible] soir, inclusivement.

La Revue Populaire - Mai 1950

(6)

Les mois, tapisserie de Lucas. Mars : le jardinage et la pêche. Au premier plan, une châtelaine dirige l'aménagement de son jardin. Dans le cours d'eau, à gauche, des pêcheurs prennent du poisson dans leurs filets.

L'Art en France et en Angleterre au XVIIIe siècle

Le Musée des Beaux-Arts de Montréal prépare, en ce moment, un événement artistique d'une haute valeur culturelle. En effet, une grande exposition intitulée : « L'Art en France et en Angleterre au 18ième siècle » sera lancée par un vernissage officiel le soir du 26 avril. Dès le 27, et jusqu'à la fin du mois de mai, le public pourra admirer une extraordinaire collection de tableaux, de dessins, de sculptures, de tapisseries et de meubles. Réunie avec un soin infini, cette rare exposition comportera des oeuvres prêtées par le Musée Métropolitain de New-York, le Musée d'Art Joslyn d'Omaha, les Galeries de Washington, Détroit, Buffalo, Baltimore, Cleveland, etc., ainsi qu'un grand nombre de collectionneurs particuliers.

Il suffira, pour retenir l'attention des amateurs, de mentionner quelques noms célèbres. Il y aura des tableaux de Boucher, Chardin, Fragonard, Watteau, Gainsborough, Hogarth et Reaburn ; des dessins de Prud'hon et Reynolds ; de remarquables Gobelins dont la série Don Quichotte ; de l'orfèvrerie, des miroirs, de l'argenterie, des horloges, de la porcelaine, des meubles français et anglais. Bref, des pièces fort représentatives d'un siècle fertile en France, parce qu'il libère les artistes de la tutelle des rois, en Angleterre, parce qu'il institue une première école vraiment originale.

Augustus Brine—portrait d'un jeune enseigne de la marine royale. Ci-dessous : Ecuelle d'argent et couvert également d'argent du maître-orfèvre français Louis Imlin. Strasbourg 1768.

Les recettes recueillies par le vernissage du 26 avril et par le prix modique de l'admission régulière serviront à constituer un fonds qui permettra au Musée des Beaux-Arts d'organiser d'autres expositions aussi vastes que celles-ci. Jamais, depuis 1942 (Exposition des Chefs-d'oeuvre de la peinture) et 1944 (Cinq Siècles d'Art Hollandais) aura-t-on vu, à Montréal, un événement artistique de cette importance.

Divers comités (auxiliaire, féminin et publicitaire) se chargeront des réunions sociales, de la présentation de conférences sur l'Art en France et en Angleterre au 18ième siècle.

La Presse
30 mai 1950

(7)

Au Musée des Beaux-Arts

—Demain, dernière journée de l'exposition "L'Art en France et France et en Angleterre au 18e siècle", le thé sera servi dans l'après-midi par Mmes Redmond Roche et Duncan Stewart aidées des membres du comité féminin. Le soir, à l'issue de la conférence un goûter sera également offert aux visiteurs.

La Patrie
30 mai 1950

(8)

Au Musée des Arts

Mercredi le 31 mai sera la dernière journée de visite de l'exposition: "L'Art en France et en Angleterre, au XVIIIe siècle". Au cours de la journée Mmes Redmond Roche et Duncan Stewart recevront à l'heure du thé dans l'après-midi et le soir à l'issue de la conférence.

Time - June 5, 1950

(9)

Art Show

In all its genteel 90 years, Montreal's Museum of Fine Arts had never staged a more elegant show. On display last week in the handsome stone and marble gallery on Sherbrooke Street were the exquisite colors of ten Royal Gobelin tapestries, Gainsborough's celebrated *Harvest Waggon* (which brought $360,000 when it was sold to a British collector in 1928), a collection of elaborate French silver lent by New York's Metropolitan Museum of Art, and other masterpieces of 18th Century English and French art, altogether valued at $1,750,000. It was the most ambitious undertaking of the museum's personable, progressive Director Robert Tyler Davis.

Los Angeles-born, Harvard-trained Davis, 46, left the Portland (Ore.) Art Museum in 1947 to head the privately owned Montreal gallery and to organize a fine arts course at McGill University. He promptly ran into trouble. One of his first big exhibitions ignored local artists, favored moderns, unloosed a cascade of protest. "But you have left out many of our prominent names," ran the complaints. Replied Davis: "I didn't plan a show of 'names.' This was to be an exhibition of paintings."

Dwight E. Dolan

Robert Davis
The hubbub was healthy.

Davis thought the hubbub "a very healthy thing." It focused attention on his plan to "open out" the museum, to make it look less like a private club on a fashionable street and more like a public place where everyone might feel welcome. He diversified the museum's artistic interests, introduced French-speaking members into its administration, encouraged Canadian artists (he now holds ten or twelve Canadian shows each year), kept the gallery open evenings, promoted public discussion on artistic issues. "Mine is a teacher's interest," says Davis. "My job is to bring people together around works of art."

Though his work is notable and he has wide support, Davis still has some diehard critics. Mostly they resent him as an outsider who has disturbed old ways. There has been grousing that his direction is not "businesslike," may even turn away potential legacies from old-guard supporters. Davis' 18th Century show, which cost $13,000 to assemble, seemed to have put him somewhat on the spot.

By week's end it had drawn only 18,000 attendance, not impressive for a city of 1,500,000. Its receipts indicated that it would barely break even—and this partly because of an accident. The windup of the show happened to coincide with a four-day stand at the museum of Queen Mary's needlepoint carpet. A lot of people who came to see the royal handicraft dropped in also to visit Davis' show.

The Standard - May 20, 1950

China and Silver Work Were Two Great Crafts of This Great Period

ENGLISH 18th century ornament is this Derby biscuit (unglazed porcelain) group of three girls and a cherub. The title of the piece is Three Maidens Distressing Cupid and it was made after a design by painter Angelica Kauffman.

CHELSEA FIGURES known as the Ranelagh Masqueraders depict a couple at the Jubilee held in honor of George III, then Prince of Wales, in 1759 at Ranelagh gardens. The figures are eight and a quarter inches high, and are famous in art circles for their brilliant enamel coloring and delicate gold work.

The Star
May 29, 1950 (2)

LAST THREE DAYS!

Don't Miss the Superb

"18TH CENTURY ART OF FRANCE AND ENGLAND"

Exhibition
— Closing May 31st —

Enjoy this treasure trove of the finest from the great private collections and museums on this continent, available for you to see in all their grace and beauty. A chance of a lifetime!

Adults 50c - Children 25c

MONTREAL MUSEUM OF FINE ARTS

OPEN MONDAY - TUESDAY
10 a.m. - 5 p.m.

WEDNESDAY
10 a.m. - 5 p.m. 7.30 p.m. - 10 p.m.

The Star
May 30, 1950 (3)

Art Exhibition Closes Tomorrow

Only two days remain to see the great exhibition of 18th Century Art of France and England at the Montreal Museum of Fine Arts. The final curtain will be rung down at 10 p.m. tomorrow on these assemblages of wonderful art from an earlier period, which thousands of citizens have seen, some of them many times. Nearly 220 groups have been given pre-arranged tours through the exhibition by the educational department and by specially trained members of the ladies committee of the museum, most of the groups being school children and members of various clubs.

The Gazette
May 31, 1950 (4)

LAST OPPORTUNITY
CLOSING TONIGHT

Don't Miss the Superb Exhibition

"18th Century Art of France and England"

Adults 50c - Children 25c

Bring your friends and enjoy afternoon tea, too. This Wednesday, the closing day of the "18th Century Exhibition," tea will be served in the afternoon and coffee in the evening, at nominal charge, in the great tapestry-clad hall.

MONTREAL MUSEUM OF FINE ARTS
1379 Sherbrooke St. W.
Open Today 10 a.m.-5 p.m.
Open Tonight 7.30 to 10 p.m.

The Star
May 30, 1950 (5)

LAST OPPORTUNITY
Closing Tomorrow Night!

Don't Miss the Superb Exhibition

"18th Century Art of France and England"

Adults 50c - Children 25c

Bring your friends and enjoy afternoon tea, too. This Wednesday, the closing day of the "18th Century Exhibition," tea will be served in the afternoon and coffee in the evening, at nominal charge, in the great tapestry-clad hall.

MONTREAL MUSEUM OF FINE ARTS
1379 Sherbrooke St. W.
Open Today 10 a.m.-5 p.m.
Open Wednesday—Closing Day—10 a.m.-5 p.m.—7.30-10 p.m.

The Gazette
May 31, 1950 (6)

Art Show Ends Tonight

The exhibition of 18th Century Art of France and England at the Montreal Museum of Fine Arts ends tonight at 10 o'clock. It is stated that thousands of citizens have seen the exhibits, some of them many times, and nearly 220 groups have been given pre-arranged tours. The Museum will be open today from 10 to 5 and in the evening from 7:30 to 10.

The Star
May 31, 1950 (7)

LAST OPPORTUNITY
CLOSING TONIGHT

Don't Miss the Superb Exhibition

"18th Century Art of France and England"

Adults 50c - Children 25c

Bring your friends and enjoy afternoon tea, too. This Wednesday, the closing day of the "18th Century Exhibition," tea will be served in the afternoon and coffee in the evening, at nominal charge, in the great tapestry-clad hall.

MONTREAL MUSEUM OF FINE ARTS
1379 Sherbrooke St. W.
Open Today 10 a.m.-5 p.m.
Open Tonight 7.30 to 10 p.m.

The Herald
May 31, 1950 (8)

ART EXHIBIT TO CLOSE

Montrealers have their last chance today to see the exhibition of 18th Century art of France and England at the Montreal Museum of Fine Arts. The exhibition closes at 10 o'clock tonight.

The Herald
June 3, 1950 (9)

18th Century Show Visited by 20,000

Nearly 20,000 people visited the recent 18th Century Art of France and England exhibition at the Montreal Museum of Fine Arts, it was disclosed today.

The large attendance covered the exhibition's sizeable expenses, and directors of the museum declared they were "most gratified by the reception" accorded the display.

The Gazette
June 3, 1950 (10)

20,000 Visit Exhibit

In connection with the 18th Century Art of France and England exhibition now being dismantled in the galleries of the Montreal Museum of Fine Arts, the Museum announces that nearly 20,000 persons attended this show, covering its quite sizeable expenses by the admission fees paid.

Fiction

Dody

Parents are hard to bring up . . .

by Bluebell Stewart Phillips

"ARE you going out tonight?" Dody asked her mother as they did the dinner dishes together.

"Ummmm," Patricia replied, "I might."

Dody hesitated, polishing a fork with unaccustomed care.

"Where are you going?" she inquired.

"*If* I go out your father and I might go to a movie."

"Oh." A shadow crossed Dody's face. "There's a wonderful Italian move at the Avenue this week. Why don't you go to see it?"

"*If* we go, we'll probably go to the Broadway."

"But Mo-ther," Dody wailed, "there's a murder mystery at the Broadway."

"Two," her mother agreed succinctly.

"You and Daddy are so — so — " Dody stopped, at a loss for words. "You're suffering from sort of repressions — and complexes, that are ruining your lives. And mine," she added grimly.

"Repressions? Complexes?" Patricia scraped the bottom of the potato pot vigorously.

"Mc-ther!" Dody protested. "Sometimes I think you and Daddy are schizophrenics."

"Schizophrenics?"

"Yes, you know — split personalities. Jeckyll and Hyde. Good and bad. Love and hate. Two personalities in one."

"And how do murder mysteries figure in the picture?"

Dody wrinkled her forehead and looked down at her mother who was a bare five-foot one.

"Going to mystery pictures is a safe way of getting rid of repressed desires — by projection you commit the crime and satisfy your murderous subconscious."

"Bro-ther!" Patricia breathed, looking at her fourteen-year-old with wondering amazement. "When I was your age just one of those sixty-four dollar words would have stumped me, let alone putting them together to make what is, I presume, sense."

"In your day," said Dody with an air of calm superiority that placed her mother somewhere about the time man crawled out of the stone age, "children were very backward very immature. I suppose," said Dody with a sad shake of her black permanent, "that you thought babies were found in a cabbage patch."

"Well no — as a matter of fact I thought the doctor carried them in his satchel. And I always had the most horrible fear that some of them must smother to death."

"You see!" Dody cried triumphantly, "I said you were immature."

"As a matter of fact a bag would actually be a lot more airy than the actual place."

"Really, Mother. Miss Pell says one of the tragedies of parents of your generation — (Patricia watched a dinosaur crawl labouriously past the cave door) — is your utter inability to call things by their technical names. It's revolting. Our generation calls a spade a spade."

"I don't mind calling a spade a spade," Patricia protested, "it's some of the other technical terms that bother me."

"That's because you're sex conscious. The unnatural repressions of questions and answers regarding matters of sex is one of the most certain causes of undue interest in the subject during adolescence," Dody quoted from her voluminous notes on the subject. "*And*," she continued, looking at her mother with a sternly reproving glance, "frequently during adulthood."

"Goodness!" Patricia shook her head, appropriately admonished. "It's a pretty grim situation."

"You're just laughing. Miss Pell says that's another of the troubles. Too few people take the younger generation seriously enough."

"Oh I take you seriously, Dody." She splashed water in the sink, washed out the dishcloth. "What does Miss Pell say about kissing and — er — necking."

"Necking! Really, Mother. You mean smootching. Miss Pell says that smootching is stricly an adolescent practice,"

"Much she knows," Patricia muttered.

"Beg pardon?" Dody's brilliant eyes were reproachful. "Did you say something Mother?"

"No dear. Go ahead."

"Well, Miss Pell says that smootching is a strictly adolescent practice and that boys and girls who are mature for their ages realize that — I forget the rest, but anyhow it means they just don't."

"Good for Pell!" Patricia said, *sotto voce.*

"Umm?"

"That finishes the dishes for tonight." Dody started out the door at her mother's words, but Patricia said quickly, "Dody — don't you *like* boys?"

"Oh yes, Mother, but Miss Pell says that just now they should hold about the same level of interest as skating and basketball — or lessons," Dody ended virtuously. "I find the last a little bit *too* much," she added honestly.

"Well, thank heaven for that." Patricia followed her daughter into the living-room where Nelson was enjoying an after dinner cigar.

"How about a show, honey?" he asked, looking up from his paper.

"How'd you like to see that Italian picture at the Review? They always run something special."

"*I* like to understand what's going on. Let's go up to the Broadway. Couple of good mysteries there."

Patricia raised her eyebrows and looked at her daughter, who shrugged her shoulders disgustedly and sauntered over to the phone.

"I have to phone Pauline," she informed her parents.

"Put your hat on, kid," Nelson told his wife, and his daughter snorted.

"Daddy do you have to call Mother by that immature name? It's so — so immature."

"Put your hat on, old woman," Nelson said.

"Really Daddy! You're so-so" —

"Immature," her father supplied, and Dody withered him with a look as she dialed the phone, but vouchsafed no further reply.

"I don't get a chance to read the paper any more. All I can do is listen to the interesting and educational conversation of my women-folk," Nelson said to Patricia in the bedroom as she put on her hat and fixed her lipstick.

"Isn't it ghastly? Do you suppose Miss Pell is educating Dody into a state of old-maidhood?"

"Not much — not if she's *your* daughter."

"Not if she's *ours* — apparently we're both pretty

Continued on page 39

Opposite: Shirtwaist dress of rose-beige imported English cotton, by Jane Derby. The permanently-pleated skirt is stitched with silver thread detail, which is repeated on the plunging neckline. Silver belt.

Photograph courtesy New York Dress Institute.

IX - 152 - 153

Traffic Safety Committee Young Men's Section of Board of Trade. Members around table seated left to right: G. Nickle; A. Latimer; T. Goodson; S. Normand; G. Shearly; Alan Gray; D. Gintowt; R. Smyth; E. Quinn; J. Hammerslag; D. Ogilvie. Standing: W. Hobson; C. Connery; D. Pennefather.

FOR SAFETY'S SAKE

Executive Committee; left to right: Alan Gray, President; D. Ogilvie; R. Smyth; G. Shearly, G. Nickle; R. Gintowt; W. Hobson.

FACING a lifetime with a scarred face, injured back or crushed legs is not a pleasant prospect. Yet thousands of Canadians have been so maimed by traffic accidents that they will never fully recover. The main point, though, is the fact that many if not all of these heart-breaking incidents could have been avoided by just a little more care on the part of motorist and pedestrian.

To drive home the constant need for carefulness, the Young Men's Section of the Montreal Board of Trade adopted the slogan — "Be Alert — Be Alive!" for their 1950 Traffic Safety Campaign. Every form of publicity was thrown into the fray and an active Committee under the leadership of Alan D. Gray took on the job of cutting down traffic accidents in the Montreal area. Four "Traffic Safety Queens" aided the Y.M.S. members and did a wonderful job.

The Campaign proper, April 22nd to 29th, is not enough. It must extend its influence throughout the year and everyone must do his or her part to reduce the accident toll. After all, the next traffic accident may be one involving you — or someone close to you. Remember, "Be Alert — Be Alive!".

MONTREAL MAY, 1

The MONT

EIGHTEENTH CENTURY ART

at the Montreal Museum of Fine Arts

Snuffbox by Jean George. French, 1758-1759. Gold, engraved and inlaid with yellow and white gold to form harbour scene. Thumbpiece set with jewels. From Walters Art Gallery.

Silver tureen with cover and stand. Made by Jacques Nicolas Roettiers. From the Metropolitan Museum of Art.

ONE of the most ambitious art exhibitions ever assembled in Canada will be on view at the Montreal Museum of Fine Arts for five weeks, opening April 26th. No stone has been left unturned to bring together the best and most representative examples of every art form of the period. Paintings, drawings and sculpture, furniture and tapestries, silver, china and *objets d'art*, right down to the tiniest gold snuffbox — all have been chosen with an acute and discriminating eye, with loving care and with the backing of volumes of research.

There is something for everyone in this show — everyone, that is, with an eye for the beautiful, a mind's eye for the imaginative. For some it will be the sheer beauty of a Chardin, a Watteau, a Fragonard, of a piece of silver conceived with a rare sense of form, executed with rare dexterity. For others, it will be the historical fact that this particular piece of silver was made specially for Marie Antoinette or for the King of Portugal. For others, again, the furniture will be the magnetic force — and never in the history of the world has furniture design reached a higher peak than it did in the Eighteenth Century.

There will be French pocelains, including Sèvres, some of the best examples of it in the world. There will be silver bowls and candlesticks made for Catherine of Russia, which the Soviet Government sold for Western currency and would now dearly love to have returned. They are just about the only examples of French silverwork of that era still in existence, because the pieces remaining in France were melted and sold long ago to pay for wars and government debts.

English furniture settings are comprehensively represented, even to a long console piano. Included are Chippendale,

Coffeepot made for the King of Portugal by François Thomas Germain. French, 1757. From the Metropolitan Museum of Art.

Porcelain flower pot. Soft paste Sèvres, 18th century. *Bleu de roi* and *oeil-de-perdrix* ground, with white panels decorated with exotic birds and foliage. From Walters Art Gallery.

950 FIFTEEN CENTS

TREALER

OF FRANCE AND ENGLAND

Queen Anne, George I pieces, et cetera. There are huge English needlework bed hangings, and Adams gilt wall sconces with the oval mirrors so frequently imitated nowadays. There are half a dozen gold watches, intricately modelled and still ticking. Part of their value lies in the fact that they were never used, and the patterns worked in gold have not rubbed away in the two hundred years they have been changing collectors' hands.

Among the best and biggest finds are the tapestries, more than two dozen, valued at hundreds of thousands of dollars. There are Gobelins, showing seven adventures of Don Quixote; the Twelve Months of Lucas, from the Metropolitan Museum in New York; floral tapestries; and rare chinoiserie.

The paintings and drawings come from museums and private collections all over the United States and Canada. They include work by Copley, Gainsborough, Hogarth, Raeburn, Romney, Reynods . . . drawings by Watteau and Fragonard.

Robert Tyler Davis, director of the Museum, began work on the exhibition last November. He had to negotiate with and visit museums in New York, Toronto, Buffalo, Omaha, Detroit, Cleveland, Baltimore, Washington and Ottawa. The matter of crating and shipping was an immenseproblem. So was insurance. Some of the exhibits were reappraised for the show. Many were loaned only with special stipulations — that they were not to be opened at the Customs because of possible rough handling; or that they were to be fetched by messenger and travel in a private compartment. Reluctance to let some pieces go until the last minute meant that they arrived just in time.

But the result is an exhibition outstanding of its kind on this continent, one of which Montreal has every reason to be proud. His Excellency the Governor General and Lady Alexander will formally open the exhibition on the evening of April 26th.

As this show is a benefit, to add to the Museum's exhibition funds, there will be an admission charge of fifty cents. And the Museum sorely needs funds — if it is to continue to do such wonderful things as this.

The auxiliary board for the exhibition includes Murray Chipman and Paul Vaillancourt, co-chairmen; Allan Bonfman and Pierre Béique. Co-chairmen of the ladies' committee are Mrs. Anson McKin and Mrs. Romeo Boucher.

The publicity committee is made up of G. W. Kindersley, Chairman, Claude Melançon, W. A. Lawrence, R. W. Harwood, Yves G. Bourassa and E. Chambers. The ticket committee is headed by Mrs. Stirling Maxwell, assisted by Mrs. R. W. Sharwood, Miss Edna Bahr, Mrs. C. Caille and Mrs. P. Fontaine. Contacts with schools and groups is maintained by Mrs. A. T. Galt Durnford, assisted by Mrs. Alton Goldbloom and Miss Anne Cusson.

The publicity and catalogue committee includes Mrs. C. Pierce Decary, assisted by Mrs. George H. Scott and Mrs. Maurice Hudon. Miss Dorothy Blair and Mrs. Paul Fontaine are in charge of decoration. In charge of door are Mrs. Peter Laing and Mrs. Boucher, assisted by Miss Gabrielle Leduc, Mrs. W. Tremblay and Mrs. Arsene Morin.

"Mrs. Andrew Hay" by Sir Henry Raeburn. Oil painting. Museum purchase — 1941.

"Etude de Femme Nue, de Dos", by P. P. Prud'hon (French 1758-1823). Black and white crayon drawing on blue paper. From the Forsyth Wickes collection.

Fiction

Dody

Parents are hard to bring up . . .

by Bluebell Stewart Phillips

"ARE you going out tonight?" Dody asked her mother as they did the dinner dishes together.

"Ummmm," Patricia replied, "I might."

Dody hesitated, polishing a fork with unaccustomed care.

"Where are you going?" she inquired.

"*If* I go out your father and I might go to a movie."

"Oh." A shadow crossed Dody's face. "There's a wonderful Italian move at the Avenue this week. Why don't you go to see it?"

"*If* we go, we'll probably go to the Broadway."

"But Mo-ther," Dody wailed, "there's a murder mystery at the Broadway."

"Two," her mother agreed succinctly.

"You and Daddy are so — so —" Dody stopped, at a loss for words. "You're suffering from sort of repressions — and complexes, that are ruining your lives. And mine," she added grimly.

"Repressions? Complexes?" Patricia scraped the bottom of the potato pot vigorously.

"Mo-ther!" Dody protested. "Sometimes I think you and Daddy are schizophrenics."

"Schizophrenics?"

"Yes, you know — split personalities. Jeckyll and Hyde. Good and bad. Love and hate. Two personalities in one."

"And how do murder mysteries figure in the picture?"

Dody wrinkled her forehead and looked down at her mother who was a bare five-foot one.

"Going to mystery pictures is a safe way of getting rid of repressed desires — by projection you commit the crime and satisfy your murderous subconscious."

"Bro-ther!" Patricia breathed, looking at her fourteen-year-old with wondering amazement. "When I was your age just one of those sixty-four dollar words would have stumped me, let alone putting them together to make what is, I presume, sense."

"In your day," said Dody with an air of calm superiority that placed her mother somewhere about the time man crawled out of the stone age, "children were very backward very immature. I suppose," said Dody with a sad shake of her black permanent, "that you thought babies were found in a cabbage patch."

"Well no — as a matter of fact I thought the doctor carried them in his satchel. And I always had the most horrible fear that some of them must smother to death."

"You see!" Dody cried triumphantly, "I said you were immature."

"As a matter of fact a bag would actually be a lot more airy than the actual place."

"Really, Mother. Miss Pell says one of the tragedies of parents of your generation — (Patricia watched a dinosaur crawl labouriously past the cave door) — is your utter inability to call things by their technical names. It's revolting. Our generation calls a spade a spade."

"I don't mind calling a spade a spade," Patricia protested, "it's some of the other technical terms that bother me."

"That's because you're sex conscious. The unnatural repressions of questions and answers regarding matters of sex is one of the most certain causes of undue interest in the subject during adolescence," Dody quoted from her voluminous notes on the subject. "*And*," she continued, looking at her mother with a sternly reproving glance, "frequently during adulthood."

"Goodness!" Patricia shook her head, appropriately admonished. "It's a pretty grim situation."

"You're just laughing. Miss Pell says that's another of the troubles. Too few people take the younger generation seriously enough."

"Oh I take you seriously, Dody." She splashed water in the sink, washed out the dishcloth. "What does Miss Pell say about kissing and — er — necking."

"Necking! Really, Mother. You mean smootching. Miss Pell says that smootching is stricly an adolescent practice,"

"Much she knows," Patricia muttered.

"Beg pardon?" Dody's brilliant eyes were reproachful. "Did you say something Mother?"

"No dear. Go ahead."

"Well, Miss Pell says that smootching is a strictly adolescent practice and that boys and girls who are mature for their ages realize that — I forget the rest, but anyhow it means they just don't."

"Good for Pell!" Patricia said, *sotto voce*.

"Umm?"

"That finishes the dishes for tonight." Dody started out the door at her mother's words, but Patricia said quickly, "Dody — don't you *like* boys?"

"Oh yes, Mother, but Miss Pell says that just now they should hold about the same level of interest as skating and basketball — or lessons," Dody ended virtuously. "I find the last a little bit *too* much," she added honestly.

"Well, thank heaven for that." Patricia followed her daughter into the living-room where Nelson was enjoying an after dinner cigar.

"How about a show, honey?" he asked, looking up from his paper.

"How'd you like to see that Italian picture at the Review? They always run something special."

"*I* like to understand what's going on. Let's go up to the Broadway. Couple of good mysteries there."

Patricia raised her eyebrows and looked at her daughter, who shrugged her shoulders disgustedly and sauntered over to the phone.

"I have to phone Pauline," she informed her parents.

"Put your hat on, kid," Nelson told his wife, and his daughter snorted.

"Daddy do you have to call Mother by that immature name? It's so — so immature."

"Put your hat on, old woman," Nelson said.

"Really Daddy! You're so-so" —

"Immature," her father supplied, and Dody withered him with a look as she dialed the phone, but vouchsafed no further reply.

"I don't get a chance to read the paper any more. All I can do is listen to the interesting and educational conversation of my women-folk," Nelson said to Patricia in the bedroom as she put on her hat and fixed her lipstick.

"Isn't it ghastly? Do you suppose Miss Pell is educating Dody into a state of old-maidhood?"

"Not much — not if she's *your* daughter."

"Not if she's *ours* — apparently we're both pretty

Continued on page 39

Opposite: Shirtwaist dress of rose-beige imported English cotton, by Jane Derby. The permanently-pleated skirt is stitched with silver thread detail, which is repeated on the plunging neckline. Silver belt.

Photograph courtesy New York Dress Institute.

IX - 152 - 153

Traffic Safety Committee Young Men's Section of Board of Trade. Members around table seated left to right: G. Nickle; A. Latimer; T. Goodson; S. Normand; G. Shearly; Alan Gray; D. Gintowt; R. Smyth; E. Quinn; J. Hammerslag; D. Ogilvie. Standing: W. Hobson; C. Connery; D. Pennefather.

FOR SAFETY'S SAKE

Executive Committee; left to right: Alan Gray, President; D. Ogilvie; R. Smyth; G. Shearly, G. Nickle; R. Gintowt; W. Hobson.

FACING a lifetime with a scarred face, injured back or crushed legs is not a pleasant prospect. Yet thousands of Canadians have been so maimed by traffic accidents that they will never fully recover. The main point, though, is the fact that many if not all of these heart-breaking incidents could have been avoided by just a little more care on the part of motorist and pedestrian.

To drive home the constant need for carefulness, the Young Men's Section of the Montreal Board of Trade adopted the slogan — "Be Alert — Be Alive!" for their 1950 Traffic Safety Campaign. Every form of publicity was thrown into the fray and an active Committee under the leadership of Alan D. Gray took on the job of cutting down traffic accidents in the Montreal area. Four "Traffic Safety Queens" aided the Y.M.S. members and did a wonderful job.

The Campaign proper, April 22nd to 29th, is not enough. It must extend its influence throughout the year and everyone must do his or her part to reduce the accident toll. After all, the next traffic accident may be one involving you — or someone close to you. Remember, "Be Alert — Be Alive!".

Snuffbox by Jean George. French, 1758-1759. Gold, engraved and inlaid with yellow and white gold to form harbour scene. Thumbpiece set with jewels. From Walters Art Gallery.

EIGHTEENTH CENTURY ART

at the Montreal Museum of Fine Arts

Silver tureen with cover and stand. Made by Jacques Nicolas Roettiers. From the Metropolitan Museum of Art.

ONE of the most ambitious art exhibitions ever assembled in Canada will be on view at the Montreal Museum of Fine Arts for five weeks, opening April 26th. No stone has been left unturned to bring together the best and most representative examples of every art form of the period. Paintings, drawings and sculpture, furniture and tapestries, silver, china and *objets d'art*, right down to the tiniest gold snuffbox — all have been chosen with an acute and discriminating eye, with loving care and with the backing of volumes of research.

There is something for everyone in this show — everyone, that is, with an eye for the beautiful, a mind's eye for the imaginative. For some it will be the sheer beauty of a Chardin, a Watteau, a Fragonard, of a piece of silver conceived with a rare sense of form, executed with rare dexterity. For others, it will be the historical fact that this particular piece of silver was made specially for Marie Antoinette or for the King of Portugal. For others, again, the furniture will be the magnetic force — and never in the history of the world has furniture design reached a higher peak than it did in the Eighteenth Century.

There will be French pocelains, including Sèvres, some of the best examples of it in the world. There will be silver bowls and candlesticks made for Catherine of Russia, which the Soviet Government sold for Western currency and would now dearly love to have returned. They are just about the only examples of French silverwork of that era still in existence, because the pieces remaining in France were melted and sold long ago to pay for wars and government debts.

English furniture settings are comprehensively represented, even to a long console piano. Included are Chippendale,

Coffeepot made for the King of Portugal by François Thomas Germain. French, 1757. From the Metropolitan Museum of Art.

Porcelain flower pot. Soft paste Sèvres, 18th century. *Bleu de roi* and *oeil-de-perdrix* ground, with white panels decorated with exotic birds and foliage. From Walters Art Gallery.

OF FRANCE AND ENGLAND

Queen Anne, George I pieces, et cetera. There are huge English needlework bed hangings, and Adams gilt wall sconces with the oval mirrors so frequently imitated nowadays. There are half a dozen gold watches, intricately modelled and still ticking. Part of their value lies in the fact that they were never used, and the patterns worked in gold have not rubbed away in the two hundred years they have been changing collectors' hands.

Among the best and biggest finds are the tapestries, more than two dozen, valued at hundreds of thousands of dollars. There are Gobelins, showing seven adventures of Don Quixote; the Twelve Months of Lucas, from the Metropolitan Museum in New York; floral tapestries; and rare chinoiserie.

The paintings and drawings come from museums and private collections all over the United States and Canada. They include work by Copley, Gainsborough, Hogarth, Raeburn, Romney, Reynods . . . drawings by Watteau and Fragonard.

Robert Tyler Davis, director of the Museum, began work on the exhibition last November. He had to negotiate with and visit museums in New York, Toronto, Buffalo, Omaha, Detroit, Cleveland, Baltimore, Washington and Ottawa. The matter of crating and shipping was an immenseproblem. So was insurance. Some of the exhibits were reappraised for the show. Many were loaned only with special stipulations — that they were not to be opened at the Customs because of possible rough handling; or that they were to be fetched by messenger and travel in a private compartment. Reluctance to let some pieces go until the last minute meant that they arrived just in time.

But the result is an exhibition outstanding of its kind on this continent, one of which Montreal has every reason to be proud. His Excellency the Governor General and Lady Alexander will formally open the exhibition on the evening of April 26th.

As this show is a benefit, to add to the Museum's exhibition funds, there will be an admission charge of fifty cents. And the Museum sorely needs funds — if it is to continue to do such wonderful things as this.

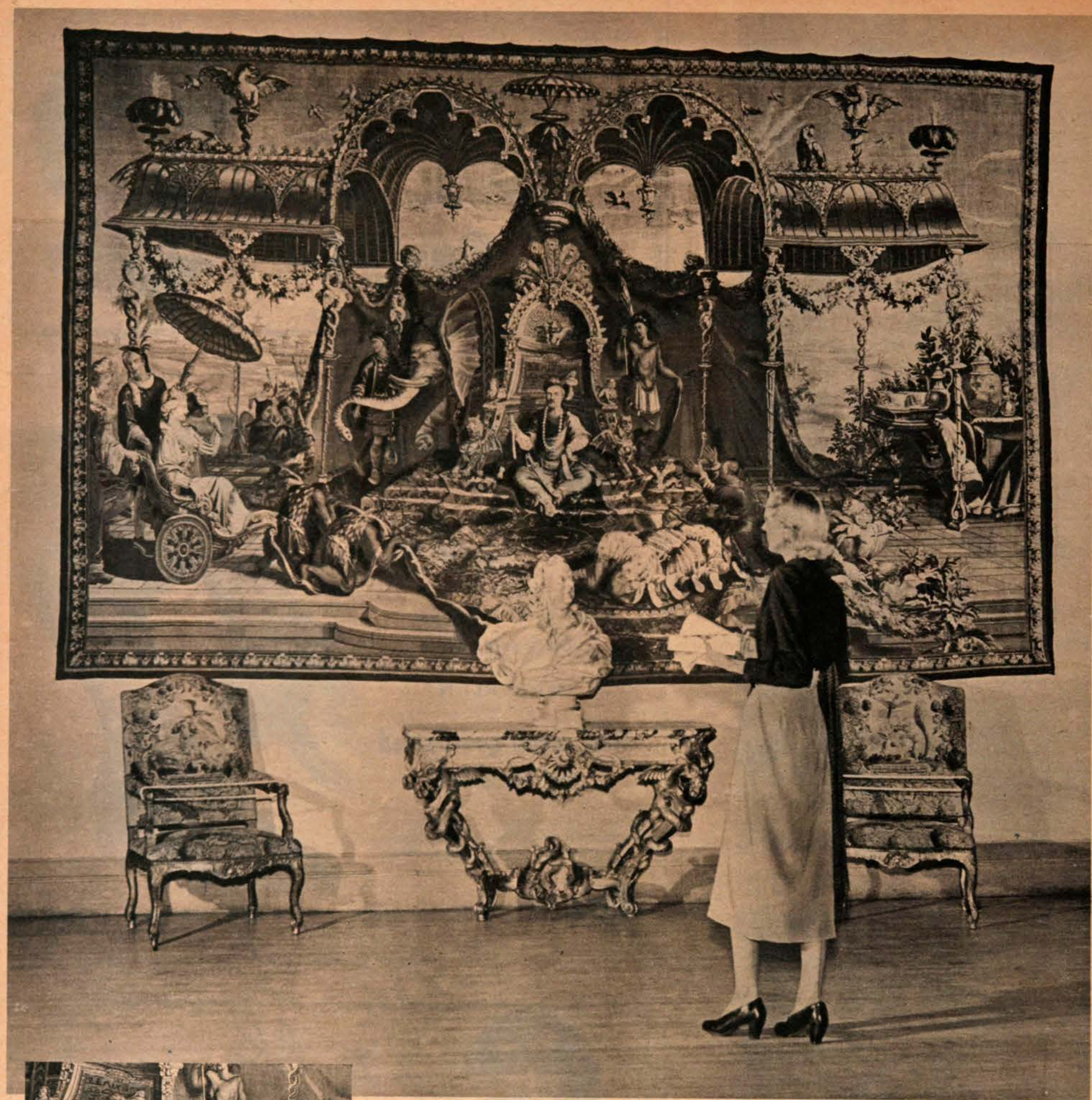
The auxiliary board for the exhibition includes Murray Chipman and Paul Vaillancourt, co-chairmen; Allan Bonfman and Pierre Béique. Co-chairmen of the ladies' committee are Mrs. Anson McKin and Mrs. Romeo Boucher.

The publicity committee is made up of G. W. Kindersley, Chairman, Claude Melançon, W. A. Lawrence, R. W. Harwood, Yves G. Bourassa and E. Chambers. The ticket committee is headed by Mrs. Stirling Maxwell, assisted by Mrs. R. W. Sharwood, Miss Edna Bahr, Mrs. C. Caille and Mrs. P. Fontaine. Contacts with schools and groups is maintained by Mrs. A. T. Galt Durnford, assisted by Mrs. Alton Goldbloom and Miss Anne Cusson.

The publicity and catalogue committee includes Mrs. C. Pierce Decary, assisted by Mrs. George H. Scott and Mrs. Maurice Hudon. Miss Dorothy Blair and Mrs. Paul Fontaine are in charge of decoration. In charge of door are Mrs. Peter Laing and Mrs. Boucher, assisted by Miss Gabrielle Leduc, Mrs. W. Tremblay and Mrs. Arsene Morin.

"Mrs. Andrew Hay" by Sir Henry Raeburn. Oil painting. Museum purchase — 1941.

"Etude de Femme Nue, de Dos", by P. P. Prud'hon (French 1758-1823). Black and white crayon drawing on blue paper. From the Forsyth Wickes collection.



EIGHTEENTH CENTURY SPLENDOR is typified in this rich collection of objects from France. It includes a brilliant Beauvais tapestry called The Audience of the Prince (detail at left), carved gilt chairs covered with Gobelin, and a marble bust of the Marquis de Perussis.

The Eighteenth Century

Montreal Art Exhibition Shows Its Greatest Contribution

Photos by Gerald Murison

THE eighteenth century, graceful, elegant, sometimes pretentious, was a special kind of era. It ended with a revolution in France and the arrival of the industrial age in England. But it was a century when craftsmen made an art of their work, when the creation of furniture, silver, tapestries and even a china plate was a feat of painstaking and loving care. These arts were largely swept away by the machine age. Examples which have come down to us are in collections and museums around the world.

This month, for the first time in North America the Montreal Museum of Fine Arts has been showing an exhibition of the great 18th century arts of France and England. Across the continent, museums and private owners have lent the top existing examples of china, furniture, tapestries, silver, paintings and sculpture. The result is a show whose value can only be guessed at, but which for practical purposes has been placed at close to $2,000,000. More important, it has given thousands of Canadians a chance to glimpse the kind of world they could never otherwise have seen.

FRENCH MARBLE STATUE by Clodion, lent to the museum by the Countess Scala, is unpacked and washed by Mrs. Davis, wife of the museum director. Another statue is still uncrated.

MYSTERIOUS MASKED LADY, painted by Watteau, may have been a signboard for a Paris fur shop. In background is portrait of George IV which belonged to novelist Booth Tarkington.

BRONZE AND MARBLE jardiniere, intended to hold massed flowers, was made in 1784 for Prince Louis de Rohan, Archbishop of Strasbourg. Museum director R. Davis unpacks it.

HANGING a priceless tapestry is anxious work for museum employes. This is one of a royal Gobelin series showing scenes from the adventures of Don Quixote which once belonged to the Empress Eugenie. Insuring these and other tapestries against damage was a special problem.

(more pictures on next page)

75a (150)

(c)

The Eighteenth Century *(concluded)*

HEAVY SILVER SOUP TUREEN was once owned by Catherine the Great of Russia. One of a set which numbered 300 pieces, this tureen and a companion piece in the Louvre in Paris are all that remain of the original dinner set.

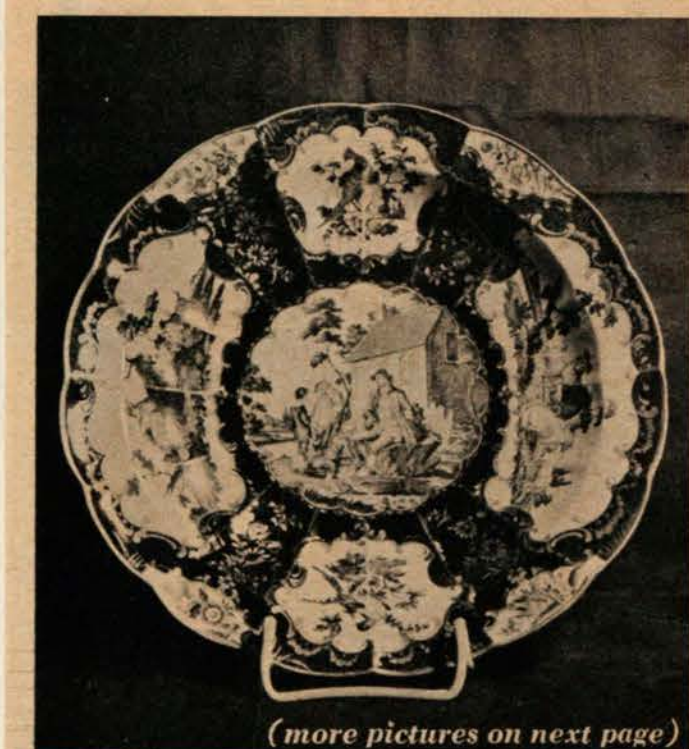
ENGLISH CORNER includes a rare Hogarth painting called The Lady's Last Stake, and a Reynolds portrait of a small boy. The chest of drawers is by Sheraton. Chair at right was made about 1730, the other is Queen Anne.

OPENING NIGHT finds the Governor-General and Lady Alexander (left) chatting with museum director Robert Tyler Davis and his wife. By the time the exhibition ends May 31, thousands of Canadians will have seen the collection.

(d)

MADE IN GERMANY but French in spirit is this fragile Meissen porcelain bauble. So frail that it had to be specially insured, it consists of tiny figures in a bower of colored porcelain flowers.

FRENCH silver-making reached its peak in the 18th century. This decorated silver ewer and basin, the type used by the nobility to hold water for washing, originally came from Toulouse.



(more pictures on next page)

ENGLISH CHINA was another prize product of the period. An example is this Chelsea junket plate, used for desserts. Made in 1770, it is deep blue, decorated with birds and animals.

GALA OPENING

at the Montreal Museum of Fine Arts, April 26th

Their Excellencies, The Governor-General and The Vicountess Alexander of Tunis, discuss one of the paintings at the exhibition with Mr. R. Jellett, Vice President of the council of the Montreal Museum of Fine Arts.

Mr. Robert Tyler Davis, Director of The Montreal Museum of Fine Arts, with Mr. Theodore Rousseault, Curator of Paintings, Metropolitan Museum of Art, New York City. The painting in the background is John Singleton Copley's portrait of Midshipman Augustus Brine, and was loaned to the Exhibition by The Metropolitan Museum.

Dora Portraits

Mr. and Mrs. G. Meredith Smith, with Mr. Hugh Duncan beside a tapestry from The Royal Beauvais Manufactory, "The Audience of The Prince", under which stands a carved and gilt wood console table of the regency period. The Marbel bust is of the Marquis De Perussis, by Jean Batiste Perussis.

Mr. and Mrs. Mostyn Lewis welcome Mr. Theodore Rousseault to the Exhibition.

Dr. Arthur Lismer, Supervisor of Education at the Montreal Museum of Fine Arts, chats with Mrs. Lismer, Mr. Arthur Browning (Hon. Vice President of the council of the M.M.F.A.), Mrs. Kathleen Trim and Mr. Murray Chipman (Co-Chairman of the auxiliary board of M.M.F.A.)

At right: Mr. and Mrs. Honore Parent, Member Council of M.M.F.A., welcome Mrs. A. M. Jenks to the opening of the Exhibition.

76a (152)

The Montrealer - May 1950 (1) (A)

Snuffbox by Jean George. French, 1758-1759. Gold, engraved and inlaid with yellow and white gold to form harbour scene. Thumbpiece set with jewels. From Walters Art Gallery.

EIGHTEENTH CENTURY ART

at the Montreal Museum of Fine Arts

ONE of the most ambitious art exhibitions ever assembled in Canada will be on view at the Montreal Museum of Fine Arts for five weeks, opening April 26th. No stone has been left unturned to bring together the best and most representative examples of every art form of the period. Paintings, drawings and sculpture, furniture and tapestries, silver, china and *objets d'art*, right down to the tiniest gold snuffbox — all have been chosen with an acute and discriminating eye, with loving care and with the backing of volumes of research.

There is something for everyone in this show — everyone, that is, with an eye for the beautiful, a mind's eye for the imaginative. For some it will be the sheer beauty of a Chardin, a Watteau, a Fragonard, of a piece of silver conceived with a rare sense of form, executed with rare dexterity. For others, it will be the historical fact that this particular piece of silver was made specially for Marie Antoinette or for the King of Portugal. For others, again, the furniture will be the magnetic force — and never in the history of the world has furniture design reached a higher peak than it did in the Eighteenth Century.

There will be French pocelains, including Sèvres, some of the best examples of it in the world. There will be silver bowls and candlesticks made for Catherine of Russia, which the Soviet Government sold for Western currency and would now dearly love to have returned. They are just about the only examples of French silverwork of that era still in existence, because the pieces remaining in France were melted and sold long ago to pay for wars and government debts.

English furniture settings are comprehensively represented, even to a long console piano. Included are Chippendale,

Silver tureen with cover and stand. Made by Jacques Nicolas Roettiers. From the Metropolitan Museum of Art.

Coffeepot made for the King of Portugal by François Thomas Germain. French, 1757. From the Metropolitan Museum of Art.

Porcelain flower pot. Soft paste Sèvres, 18th century. *Bleu de roi* and *oeil-de-perdrix* ground, with white panels decorated with exotic birds and foliage. From Walters Art Gallery.

OF FRANCE AND ENGLAND

Queen Anne, George I pieces, et cetera. There are huge English needlework bed hangings, and Adams gilt wall sconces with the oval mirrors so frequently imitated nowadays. There are half a dozen gold watches, intricately modelled and still ticking. Part of their value lies in the fact that they were never used, and the patterns worked in gold have not rubbed away in the two hundred years they have been changing collectors' hands.

Among the best and biggest finds are the tapestries, more than two dozen, valued at hundreds of thousands of dollars. There are Gobelins, showing seven adventures of Don Quixote; the Twelve Months of Lucas, from the Metropolitan Museum in New York; floral tapestries; and rare chinoiserie.

The paintings and drawings come from museums and private collections all over the United States and Canada. They include work by Copley, Gainsborough, Hogarth, Raeburn, Romney, Reynods . . . drawings by Watteau and Fragonard.

Robert Tyler Davis, director of the Museum, began work on the exhibition last November. He had to negotiate with and visit museums in New York, Toronto, Buffalo, Omaha, Detroit, Cleveland, Baltimore, Washington and Ottawa. The matter of crating and shipping was an immenseproblem. So was insurance. Some of the exhibits were reappraised for the show. Many were loaned only with special stipulations — that they were not to be opened at the Customs because of possible rough handling; or that they were to be fetched by messenger and travel in a private compartment. Reluctance to let some pieces go until the last minute meant that they arrived just in time.

But the result is an exhibition outstanding of its kind on this continent, one of which Montreal has every reason to be proud. His Excellency the Governor General and Lady Alexander will formally open the exhibition on the evening of April 26th.

As this show is a benefit, to add to the Museum's exhibition funds, there will be an admission charge of fifty cents. And the Museum sorely needs funds — if it is to continue to do such wonderful things as this.

The auxiliary board for the exhibition includes Murray Chipman and Paul Vaillancourt, co-chairmen; Allan Bonfman and Pierre Béique. Co-chairmen of the ladies' committee are Mrs. Anson McKin and Mrs. Romeo Boucher.

The publicity committee is made up of G. W. Kindersley, Chairman, Claude Melançon, W. A. Lawrence, R. W. Harwood, Yves G. Bourassa and E. Chambers. The ticket committee is headed by Mrs. Stirling Maxwell, assisted by Mrs. R. W. Sharwood, Miss Edna Bahr, Mrs. C. Caille and Mrs. P. Fontaine. Contacts with schools and groups is maintained by Mrs. A. T. Galt Durnford, assisted by Mrs. Alton Goldbloom and Miss Anne Cusson.

The publicity and catalogue committee includes Mrs. C. Pierce Decary, assisted by Mrs. George H. Scott and Mrs. Maurice Hudon. Miss Dorothy Blair and Mrs. Paul Fontaine are in charge of decoration. In charge of door are Mrs. Peter Laing and Mrs. Boucher, assisted by Miss Gabrielle Leduc, Mrs. W. Tremblay and Mrs. Arsene Morin.

"Mrs. Andrew Hay" by Sir Henry Raeburn. Oil painting. Museum purchase — 1941.

"Etude de Femme Nue, de Dos", by P. P. Prud'hon (French 1758-1823). Black and white crayon drawing on blue paper. From the Forsyth Wickes collection.

77a (154) Star - Sept. 2, 1950 (1)

SCULPTURE AND GLASS Star - Sept. 2, 195

Galleries In Fine Arts Museum Prove Veritable Treasure Trove

By Robert Ayre

WHAT approach shall I use in finishing up my survey of the Museum of Fine Arts?

Shall I go through the remaining galleries, one by one, or shall I start with one particular thing, like sculpture, or glass? I could say we are famous for our glass, beginning with the Harry Norton collection from ancient Greece, Rome and Syria, in the corridor on the main floor, and passing on to the handsome and comprehensive Holt collection in Gallery I; not forgetting the Lalique, like exquisite flower petals, and the other contemporary glass upstairs. I know someone who would go to the Museum if there was nothing in it but those two Lalique pieces.

Sculpture you may follow from Antiquity — Egypt, Greece and Rome, through India and Cambodia, China and Japan, and the Middle Ages of Europe, to Sybil Kennedy of Montreal—with her little domestic group, a family listening to a sermon. Sculpture is a neglected art, but Montreal has a few good pieces, including an Epstein head, a Maillol torso, a Lehmbruck woman (acquired this year), and several of Suzor-Cote's pictures of Quebec, including the Bishop and the Caughnawaga Women.

* * *

Having made two starts, one with glass and one with sculpture, I might as well essay a third and run rapidly through the galleries. In Gallery 1, you will find style and expert, devoted workmanship lavished on the gear and tackle of life, from dishes to clothes, from swords and pistols to easy chairs. Maybe the Wedgewood copy of the Portland Vase will send you on a swing around the porcelain, though you might be interrupted by the Brabant velvet chasuble of 1480 or the tiles from Holland and Spain. You could make a study of china here—Wedgewood basalt teapots and vases; Jasper ware dessert plates like lovely flat shells; Lowestoft; delicate Meissen and hefty English and American pie dishes with good generous designs on them; barber's shaving bowls from Japan and China as well as England, France, Spain and Holland. Shaving is a dull chore nowadays.

There are cases and drawers of needlepoint and lace and fabrics of all kinds; there are fans and furbelows; there is silver and glass and iron in great array, all well arranged and neatly identified.

In Gallery II, you get into Persia and India, with brocades, bronzes, pots, manuscript paintings, embroideries, some of them quite ancient. For the sake of the romance that's in it, I mention the tent hangings from Bokhara and the blue bowl from Samarkand. But I think the sculpture stands out for me more than anything. There is a writhing Siva and Parvati in sandstone from 10th Century India; a 14th century Buddha from Siam; an eloquent head with a jeweled head-dress, 1,000 years old, given to the Museum recently by Mr. F. Cleveland Morgan. Above them all, for me, is the Cambodian Buddha of the 11th or 12th Century. His eyes are closed; in his smile, as haunting as Mona Lisa's, he is infinitely remote from the paltry affairs of men; he knows something he isn't telling.

Stained glass windows give an ecclesiastical air to Gallery III. Religion here is more human, as you see by the Austrian antiphonary page from the 15th Century, the crucifixes, the rubbings from tomb brasses, the missals and the stone angels. How far from the Khmer Buddha are the lovely Madonna and Child in polychromed Caen stone, from northern France of the 15th century, the alabaster shrine (England of the same period) showing Christ visiting Ste. Catherine in prison, and the marble capital (13th Century France) showing the crossing of the Red Sea—all so touching in their humanity, their simplicity and even their awkwardness. Christianity of the Middle Ages shows itself in great skill, too; in the Gothic linenfold doors, in the green velvet and the rose-colored Spanish copes.

* * *

I pick out two exhibits from Gallery IV, which is a continuation—Adam and Eve woven into a linen towel from 17th Century Germany, and a stumpwork casket (England, about 1640) showing a Caroline lady and gentleman on one side and, on the top, Abraham sacrificing Isaac.

There are Greek vases in the corridor outside; you may be interested in the jewelry and the coins. The modern porcelain upstairs includes contemporary Danish and Italian; English, designed by people like Eric Ravilious; and works by such Canadians as the Deichmanns. Don't overlook the tapestries.

I have not attempted to give an inventory of the Museum; just some of the highlights and a few personal preferences; enough, I hope, to send you looking for yourself.

(2) The Gazette - Sept. 16, 1950

SCHOOL OF ART AND DESIGN

OF THE MONTREAL MUSEUM OF FINE ARTS

Day and Evening Courses

DRAWING • PAINTING • DESIGN
MODELLING AND SCULPTURE •
GRAPHIC AND COMMERCIAL ART
• LETTERING • FRESCO PAINTING
• ILLUSTRATION AND COLOUR

Children's Classes — Juniors from 3 to 16 years. Non Professional classes for adult beginners

Register Now. Opening October 2

Write for Syllabus

Principal: Arthur Lismer, R.C.A., LL.D.

1379 Sherbrooke St. W. PL. 1605

Star - Sept. 9, 1950 (3)

Art Notes...

SPECIAL SHOW PLANNED

Canadian, U. S. Museum Groups Will Meet Here In October

By Robert Ayre

THE first event of the new season will be the joint meetings of the Canadian Museums Association and the North East Section of the American Museums Association, which will be held here Thursday, Friday and Saturday, October 5, 6 and 7. The Canadian group, which includes all museums in the country—science, historical, industrial and technical as well as art—is holding its biennial general meeting. Gerard Brett of the Royal Ontario Museum is acting president.

Robert Tyler Davis, director of the Montreal Museum of Fine Arts, who is president of the North East Section of the American Museums Association, tells me that it takes in museums in New York State, Pennsylvania, Maryland, Delaware and all eastern Canada; New York City and the New England states have their own. The regional meetings are held annually to give the junior members a chance to meet their colleagues and exchange ideas which feed into the larger conferences.

Joint hosts to the visitors will be the Museum of Fine Arts and McGill University, with committees of arrangements headed by Mr. Davis and Miss Alice Turnham, curator of the McGill Museums.

While some of the sessions will be open to the public, the citizens at large will be only indirectly interested in the conferences as a whole. They will be affected by policies and ideas which come out of the discussions.

* * *

Their immediate interest will be in the large exhibition which the Museum will present as a compliment to the delegates and which will be on view to the public during the month.

This will be a show of 40 or 50 paintings of Paris. Mr. Davis is going to New York next week to gather them up, but some will be pictures in Montreal collections which are not often exhibited. The idea is to give you a look at Paris through the eyes of several generations of great painters going back as far as the impressionists. Utrillo and Pissaro will, of course, be prominent, and so will our own Morrice; but painters—and illustrators—not so well known will be included, and the atmosphere and spirit of Paris will be revealed in some of their less obvious aspects.

For a week, during November, there will be an exhibition, coming to us from the National Gallery, of paintings by the Finnish artist Helen Schjerfbeck, who flourished at the turn of the century. Another glance backward will be the big retrospective show of the German Lovis Corinth (1858-1925) which comes here from Ottawa and Toronto. This will be on view from November 15 to December 15.

An exhibition which will take us much farther back in time will be made up of a group of Chinese textiles in the collection of A. W. Bahr, now a resident of Montreal.

Details have not yet been completed for a contemporary Canadian show sponsored by the Art Directors Club of Toronto and for a show of painting, sculpture and handicrafts by Polish refugees now living in Canada.

* * *

While you are waiting for these shows to open, you have the permanent collections, and you might pay a visit to the dozen 16th Century Germans tucked away in one of the small galleries upstairs. These are from the collection of an English gentleman who sent them over here, I understand, for safekeeping during the war.

There are three portraits—the dignified head and hand of John Newdorfer, the first biographer of Durer; "J.S.", a solid citizen in ruff and furs, by Bartholomaeus Bruyn the Elder (School of Cologne); and a young lady painted by Lucas Cranach the Elder in 1530. Her expression and Cranach's color scheme add a monumental gravity to her grace in spite of the sumptuousness of her chains, rings and other jewelry.

You get splendor in "St. Theodosius barring the way to an emperor bearing the features of Emperor Maximilian," by Urban Gortschacher, 1519. This is a tumult of horsemen, pennants, armor and prelates in their gorgeous robes. There is dignity in its barbarism, but in "The Mocking of Christ," by the Master of the Hersbruck Altar, School of Vienna, 1570, the only dignity is in the bleeding figure of Jesus. This picture, with its tongues and warts and obscene gestures, illustrates the brutality of man. So does "The Flagellation of Christ" by the Master of Hausborg, although here the crude details are lacking and there is a decadent elegance in the attitudes of the figures. In both pictures, various stages of Christ's martyrdom are shown through the windows and arches.

* * *

Four large figures and a simple landscape are dramatically fused in "The Beheading of St. Blaise" by Rueland Frueauf the Younger, Salzburg.

To me, "The Martyrdom" of Ste. Catherine" by Mark Reichlen, South German, is in the worst tradition of the sentimental religious picture, and the altar wings, School of Altdorfer, tend to the pretty, although Christ himself is a plebian figure.

The picture I liked best, I think, is "The Adoration of the Child", Swabian School. It is painted with simplicity and true devotion; the color is lovely and earthy and while the sky is patterned in gold, the effect of the whole is poverty, as far as the world is concerned, but illuminated by the spirit.

The Star Sept. 15, 1950 (4)

Ceramic Work Judged Here

The Montreal Museum of Fine Arts will serve as a regional judging centre for the 15th Ceramic National, to be held at the Syracuse Museum of Fine Arts from Oct. 29 through Dec. 3.

This exhibition, sponsored jointly by the Syracuse Museum and the Onondaga Pottery Company, makers of Syracuse china, is open to ceramic sculptors, potters and enamelists of the United States and Canada.

Entries will be received at the Montreal Museum on Sept. 14, 15, and 16 between 10 a.m. to 5 p.m.

Robert Tyler Davis, director of the Montreal Museum of Fine Arts, is chairman of the jury. Other members are: Mrs. Nancy Dawes and M. Jean-Marie Gauvreau, director of the Ecole du Meuble. Adviser is F. Cleveland Morgan, president of the Montreal Museum of Fine Arts.

For the first time, due to the growth of this exhibition, two regional centres have been established in Canada, with the second one at the Royal Ontario Museum of Archaeology in Toronto. There are also five regional centres in the United States—Boston, Cleveland, Athens, Ga, Los Angelos, and San Francisco.

The Star Sept. 21 1950 (5)

Museums Association To Meet Here Oct. 5

Ottawa, Sept. 20.—(CP)—The Canadian Museums Association will open a two-day annual meeting Oct. 5 at the Museum of Fine Arts in Montreal, it was announced today.

The matter of free international exchange of painting, sculpture, films and other scientific and cultural material will be among the items discussed by delegates representing museums across Canada.

Chairman of the sessions will be the president, Paul Rainville, curator of the provincial museum at Quebec.

Robert Tyler Davis, director of the Montreal Museum of Fine Arts, will preside at a joint meeting Friday of the Canadian association and the Northeast Conference of the American Association of Museums.

The latter is made up of museum workers from the northeastern sections of the United States and from Eastern Canada.

La Presse 23 septembre '50 (6)

La Presse

L'assemblée des représentants de musées canadiens

L'association canadienne du personnel des musées tiendra son assemblée annuelle, les 5 et 6 octobre prochain, au Musée des Beaux-Arts, de Montréal.

Au nombre des questions qui seront discutées par les délégués, on mentionne le problème des échanges internationaux de peintures, de sculptures, de films scientifiques et autres médiums de culture.

M. Paul Rainville, conservateur du Musée provincial de Québec, présidera les diverses réunions. M. Robert Tyler Davis, directeur du Musée des Beaux-Arts de Montréal, présidera, le jeudi 5 octobre, la conférence des musées du nord-est canadiens et américains. On sait que le but de l'association canadienne du personnel des musées est de servir d'intermédiaire pour les échanges d'informations et d'exhibits devant servir aux expositions, tenues au Canada et à l'étranger.

M. Eric Goldberg, artiste canadien réputé, établira à son studio une école de dessin et de peinture.

Membre du Groupe de l'Est, le peintre Goldberg est bien connu pour avoir participé depuis un grand nombre d'années aux expositions, tenues dans les principales villes du Canada.

The Star Sept. 26, 1950 (7)

Museum Men To Meet Here

Canada, U.S. Groups To Gather Oct. 5 - 7

Museum experts are interested in just what you would think they would be in museums.

When delegates from various parts of Canada, and from the Northeastern States, come to Montreal for the third annual meeting of the Canadian Museums' Association and the 4th annual meeting of the Northeast Conference of the American Museum Association they will visit the famous Chateau de Ramezay.

The experts will be here Oct. 5 to 7 inclusive. The Canadian organization will meet the first day at the Montreal Museum of Fine Arts, with the Americans as guests. Both organizations will meet the next day at the same place, and on the final day the U.S. visitors will meet at McGill, with the Canadians as guests.

The delegates will discuss the present-day role of science and history museums. They will also take time out to be guests of the city Thursday evening in the Ritz-Carlton Hotel; visit the Botanical Garden on Saturday afternoon and then have tea at the Chateau de Ramezay.

The Gazette
October 14, 1950 (1)

Paintings of Paris At Museum of Arts

So This Is Paris Show Reveals Varied Viewpoints and Manners

Marked interest is being shown in the exhibition of paintings of the French capital being held in the galleries of the Montreal Museum of Fine Arts under the title of "So This Is Paris", the loaned examples being the work of painters of all kinds in the past one hundred years. All types of art are shown, including some detailed, highly finished works which, save as examples of the modes of an older day, do not stir much enthusiasm in picture-lovers of today — Marie-Francois Firmin-Girard's mass of figures and precisely painted blooms entitled "La Marche aux Fleurs", Raymond de Madrazo's "Masquerade at the Ritz Hotel", and J. L. Stewart's "Rendez-Vous in the Bois de Boulogne", done in 1885. By Boldini is a small portrait of Countess de Rathy, a work of precision and high finish, a marked contrast to the breadth, dash and fire which marked his later manner. Loose and gaudy in color is the mass of figures by Dufy, called "La Reception Officielle", and pattern concerns Andre Beaudin in "Le Pont de la Tournelle", and Janice Biala in "Facade" and "Roof Tops", Max Beckmann paints "Sacre Coeur" with disregard for subtleties of color, pattern is apparently the aim of Heliker in "Pont Marie, Paris", and Vinvin is individual in his interpretation of "Moulin Rouge". Utrillo is represented by characteristic examples — "Rue Norvin", "Moulin de la Galette", seen under snow; "Rue St. Vincent de Paul (Le Lapin Agile)" and "Sacre-Coeur in Winter". Harmonious color and effective composition mark two items by Vuillard — "Jardin du Luxembourg" and "Square Vintimile" in which figures have place, and a broadly painted "Pont Neuf" is the work by Van Gogh. Porte St. Denis is the subject by both Adrion and Galien-Laloue, and Edy-Legrand has a solidly painted "Arc de Triomphe", as seen from above under a golden sky. "Environs de Paris", represents Corot.

Massed boats with Chinese lanterns, ships, steam and domed buildings on the shore are the pictorial elements of "Grande Fete sur le Seine", by Luigi Loir, a large work balanced by Auteuil at twilight from the same brush, in the permanent collection of the Montreal Museum of Fine Arts. Blatas employs rich reds in "Outdoor Cafe", and has a vigorously painted "Gare Montparnasse". There are three items by Glackens—"The Seine at Paris", "La Vilette", with a high arched bridge, and "Under the Trees, Luxembourg Gardens", the last-named being very effective in tone. "Nursery", showing four little girls in blue, is by Eva Gonzales, and Herpin is luminous and quiet in color in "Paris seen from Montmartre". By Luks is a Paris cafe, and by Prendergast are two small works in which women figure. There is plenty of traffic in "Place du Havre, Paris", a sunny impression by Pissarro, and autumn is in the air in "Route de Versailles" by Sisley. Raffaelli is well represented by "Place St. Germain des Pres", and "Place de la Trinite", works in which churches figure, and there are seven fine examples by J. W. Morrice, R.C.A.—"In The Tuileries Garden", "Rainy Night, Quai des Grands Augustins", a fine impression of lovley color; "Femme Assis au Bois", the beautiful mellow golden work called "Autumn, Bookstalls on the Quai", "Fete de Saint Cloud", "Notre Dame de Paris, Winter", and "Jardin de Luxembourg".

The Star
October 10, 1950 (2)

Curator to Speak At Fine Arts Museum

A lecture in French will be given by M. Rene Grousset, member of l'Academie Francaise, curator of the Grimet and Cernuschi Museums in Paris and author of several historical works on Friday, Oct. 13 at 9 p.m. at the Montreal Museum of Fine Arts, 1379 Sherbrooke St. west. The subject: From Greece to China.

The Montreal Daily Star - October 14, 1950 (3)

Art Notes

Famous Artists Portray Paris At Local Exhibit

By Robert Ayre

AN exhibition that is entitled "So This Is Paris" really ought to be assembled around Seurat's "Sunday Afternoon on the Island of la Grande Jatte". Of course that is asking too much, for the great picture covers 70 square feet and it would take more than a show in Montreal to get it out of Chicago. Another exciting focal point would be Renoir's "Le Moulin de la Galette". That, too, seems impossible. There are no Seurats or Renoirs in the exhibition which opened this week in the Museum of Fine Arts (delayed because of a strike in New York). Degas, Toulouse-Lautrec, Derain and a few other notable painters of Paris are missing.

* * *

It is ungracious, however, to lament the inadequacies. If the show is not the tremendous experience unlimited resources might have made it, it is still, as far as it goes, a very good show, covering Paris comprehensively from its famous landmarks to some of its more intimate aspects.

Taking it chronologically, you begin with a strip of wallpaper which carries over into the 19th Century some of the grace and artificiality of the 18th. In front of a row of buildings standing out like architectural perspectives stretches a sort of Arcadian pastoral, with barges, elegant farmers, a goatherd playing his pipes and nymphs bathing in the stream. Corot's country road (from the Metropolitan) gets in because of its distant view of Paris. It is so distant that the city is scarcely discernible, but the little picture is so charming that we can't quibble. The bright Sisley, "La Route de Versailles", lent by the Watson Gallery, isn't the heart of Paris either.

* * *

The Museum's own Luigi Loir, "Crepuscule", is balanced by another of his big canvases, "Grande Fete on the Seine", a murky romantic piece jewelled with lights. In contrast is Paris in broad daylight, sumptuously displayed in Firmin-Girard's "Flower Market". It will probably be the best liked picture in the exhibition for, apart from its evocation of the past in photographic accuracy of detail, it has a delightful sparkle and cheerfulness. I'd rather have it than the Metropolitan's "Costume Ball at the Ritz-Carlton", by E. de Madrozo, which is like a popular lithograph.

Wonderfully light and airy are the two streets with churches by J. F. Raffaelli, lent by New York and Chicago. This is the centenary of Raffaelli's birth, as it is of Eva Gonzales', whose appealing row of little children in an orphanage was lent by the Dominion Gallery.

From Chicago comes Camille Pissarro's scintillating "Place du Havre". There is plenty of energy in Vincent van Gogh's "Seine at Paris", a rosy bridge and a dark-colored barge making a bold angle against a yellow sky, but this was painted in 1886, before the southern sun got into him.

The Arc de Triomphe, the Gare Montparnasse, outdoor cafes and the Luxembourg Gardens are presented by Edy-Legrand, Blatas and Vuillard, and Dufy gives us, gaudily, a report of an official reception.

Utrillo you would expect in a show of this kind and there are four fine ones. You appreciate his quality all the more, I think, when you compare his Sacre Coeur, seen at the end of the street, with the closer view of the dome by Max Beckmann. Painted with a similar loose stroke, the latter is colder, harsher, almost brutal.

* * *

Our own Morrice is represented by no fewer than seven pictures, all from private collections, and Montreal may well renew its pride in him. To my way of thinking, he is worthy of a place beside anyone in the show. He has authority without assertiveness: he persuades rather than attacks; he woos you with his transparent color, his glow, his ease, his utter good humor and serenity.

The Americans include William Glackens, with three pictures—the agitated play of sun and cloud over a Seine bridge, the great bow of another bridge arching against a bank of blurred buildings, and a little group under the trees in the Luxembourg Gardens, all sensitively felt; Maurice Prendergast — a couple of snapshots, a lady on the boulevard and another lady, no more than a blot, caught in a shower on a street of gleaming lamps; George Luks—a witty shot of Americans in Paris, two men tourists stopping their drinking to look at two passing women whose blouses make a spot of turquoise; Charles Demuth — "Rue du Chat Qui Peche", nicely composed but a bit commercial. But for the signs, it might be anywhere.

Now Paris—that is, its appearance and atmosphere—begins to fade out, John Heliker calls his painting "Pont Marie", but the bridge might be anywhere. Janice Biala's "Facade" is not necessarily Paris; nor is her "Paris Roofs"; and A. Beaudin's "Pont de la Tournelle" is an abstract explosion. These represent the contemporary trend. But even if people give up painting the visual Paris, they paint from the stimulus of its spirit and tradition.

That's a theme I can't develop just now.

"Rue Norvins", by Maurice Utrillo, lent by the Brooklyn Museum to the Montreal Museum of Fine Arts for the current exhibition "So This is Paris".

La Presse
11 octobre 1950 (4)

Soirée du mercredi au Musée des Beaux-Arts

Le programme de la première "soirée du mercredi" de cette saison, au Musée des Beaux-Arts, 1379, rue Sherbrooke ouest, comprendra ce soir un film sur la vie de Rubens. La représentation commencera à 8 heures précises.

Le public pourra voir les exhibits de l'exposition "Voici Paris!". Les tableaux de cette exposition qu'on n'avait pu faire parvenir au Musée, la semaine dernière, à cause d'une grève des employés de chemins de fer, sont maintenant installés aux salles de l'étage supérieur de l'établissement. L'exposition comprend un ensemble de toiles de peintres qui ont décrit divers aspects de la capitale française. L'exposition d'art publicitaire du Art Director's Club se poursuit à la salle XII.

La Presse
13 octobre 1950 (5)

Causerie ce soir

M. René Grousset, de l'Académie française, conservateur des musées Guimet et Cernuschi à Paris, auteur de plusieurs ouvrages sur les civilisations et les arts de l'Asie, qui donnera au musée des Beaux - Arts (1379 ouest, rue Sherbrooke), ce soir à 9 heures, une causerie intitulée: "De la Grèce à la Chine". L'entrée est libre.

The Star
October 17, 1950 (6)

Fine Arts Museum To Have Film Program

Tomorrow's program at the Montreal Museum of Fine Arts will feature two films, beginning at 8 p.m. The first, "Rodin," is an art documentary showing the old sculptor at work, also some of the other aspects of his life, and a number of shots of his most famous sculptures. The second film, "The Photographer," is a semi-documentary lent to the museum through the offices of the American Embassy. The public is invited.

Also to be seen at the Museum which is open Wednesday from 7.30 p.m. to 10 p.m., is the fine exhibition of paintings "So This Is Paris," entered through the display of French wall-paper of about 1850, showing the principal buildings of Paris along a vista of the Seine.

The Star
October 20, 1950 (7)

Addresses Art Society

—Peterson photo

ERNST NEUMANN, Montreal artist of Hungarian birth, who will address the Women's Art Society on Tuesday, Oct. 24, at 11 a.m. in the Museum of Fine Arts. His topic will be "Abstract and Unobjective Art". Mr. Neumann practises portrait and landscape painting as well as etching and lithography. He is represented in the National Gallery, Ottawa and the majority of Canadian museums of art and various American galleries, including the Metropolitan Museum of New York.

La Presse
21 octobre 1950 (8)

Films sur Chartres, Paris, la Provence

Un magnifique programme cinématographique d'un intérêt exceptionnel sera montré, mercredi soir, au Musée des arts, 1379 ouest rue Sherbrooke.

Des films sur Chartres, Paris, Rome et la Provence passeront sur l'écran de la salle des conférences du Musée. Les amateurs de films d'art sont particulièrement invités. La représentation commencera à 8 h. précises. L'entrée est libre.

79a

Le Petit Journal - 22 octobre 1950 (1)

(158)

"Voici Paris", en plein coeur de Montréal

A ceux qui ne peuvent pas aller en Europe à l'occasion de l'année sainte, l'exposition "Voici Paris", qui se poursuit au musée des Beaux-Arts, sur Sherbrooke ouest, offre l'avantage de voir plusieurs coins de la capitale française sans débourser un sou. Bien plus, les tableaux empruntés de musées étrangers et de collections particulières ne montrent pas seulement le Paris d'aujourd'hui, mais le Paris d'avant et d'après la guerre 1914-18. On voit, dans les photos ci-haut, quelques-unes des scènes de l'exposition. A gauche, c'est le célèbre "Marché aux fleurs", d'après l'artiste Marie-François Firmin-Girard (1838-1921). Les robes des dames, les habits des messieurs, même la couleur du ciel témoigne d'une époque révolue, mais charmante. Le deuxième cliché représente "l'Arc de Triomphe", d'Edouard Edy-Legrand. Ce peintre né en 1892 a voulu fixer sur la toile toute la poésie du monument parisien, qu'il a paré d'une verdure saisissante. A droite, c'est "le Sacré-Coeur, en hiver", vu par le grand Utrillo, au fond d'une rue étroite bordée de petites maisons centenaires. Il faut noter que l'exposition "Voici Paris", qui marque le début de la saison au musée des Beaux-Arts, ne se terminera que le 29 octobre. — Photos du "Petit Journal", par G. Laferrière)

The Gazette - October 21, 1950 (2)

FEMME ASSISE AU BOIS, by the late J. W. Morrice, R.C.A., which has been lent to the Montreal Museum of Fine Arts for its "So this is Paris" show by Miss Eleanore Morrice.

La Presse
24 octobre 1950 (3)

Films d'art demain au Musée des Arts

Demain soir, au Musée des Arts, 1379 ouest rue Sherbrooke, films d'art sur Chartres, Rome et la Provence. En plus d'autres documents d'art exceptionnels sur la Provence et Paris.

Comme à tous les mercredis du Musée des Arts de Montréal l'entrée est libre.

(Communiqué)

La Presse
25 octobre 1950 (4)

Films sur Chartres, Paris, la Provence

Rome et Chartres seront à l'honneur ce soir, au Musée des Arts, 1379 Sherbrooke ouest, lors d'une représentation cinématographique qui aura lieu à 8 h. L'entrée est libre.

D'autres documents d'art exceptionnels sur la Provence et sur Paris compléteront ce programme de choix. Souhaitons que la nouvelle série des "mercredis" du Musée des Arts, initiative d'un intérêt unique en notre ville, croyons-nous, devienne peu à peu le rendez-vous de l'élite et enseigne à un public curieux de choses intéressantes le chemin de notre Musée.

Les assistants pourront également visiter les toiles de la présente exposition "Voici Paris", qui se poursuivra jusqu'au 29 octobre.

The Gazette - October 25, 1950 (5)

Painting Can Stir Emotion Even If Not Understood

The Polish actress who, asked to recite while visiting New York, apologized that she would have to use her native tongue and then did so, effectively enough to move many of her American audience to tears, merely by a repetition of the Polish alphabet, might well be used as a parallel in an explanation of abstract or non-objective art, Ernst Neumann, Montreal artist, told members of the Women's Art Society, yesterday, at the Museum of Fine Arts.

A painting could do the same whether a person could define exactly what it represented or not, Mr. Neumann said, and drew attention to the fact that abstract art often sought to express certain aspects of nature, such as a harmony of color inspired by a sunset. It was a type of art, he indicated, often deplored by those who looked for the horizon or a few rooftops with their sunsets.

Mr. Neumann listed three important elements in all the arts as color, tone and line. At one time, he pointed out, color was considered one of the least indispensable of the three and was thought of as being more or less ornamental.

Has Emotional Impact

However, the emotional effect of color was unmistagle and to a great extent was caused by the force of association, said Mr. Neumann.

He illustrated his point by mentioning a few of the common associations, such as the color green with trees and country and hence the conclusion that it was a restful color; red with blood and its consequent association with strife and yellow with early spring flowers and its following place as a fresh and cheerful color.

Tone represented everything between black and white and the artist illustrated the complete change in a picture by altering, even slightly, the tone and also the important part it played in building up a picture and its impression on its audience.

Feeling of line was strong, he said, and the use of predominantly horizontal lines usually gave a feeling of repose, vertical lines of grandeur, angular lines, such as in a boxing stance, of anger or force, and curved lines of subserviance.

Abstract and non-objective art, using color, tone and line in much the way the Polish actress had used her art, was an interesting development, Mr. Neumann concluded.

The Star
October 28, 1950 (6)

Tomorrow is the last day for "So This Is Paris" at the Museum of Fine Arts. A belated arrival, hung for the last few days, is a painting by Manet, "Petites Filles aux Tuileries," which has been lent by the Museum of Art, Providence, Rhode Island.

The Gazette
October 28, 1950 (7)

Council Will Consider More Charity Grants

City council will be asked to give approval at its Nov. 2 meeting to a supplementary list of charitable grants to various institutions, totalling $28,250. Earlier in the year approval was given to grants totalling $421,000.

The supplementary grants are:

Canadian Association of Paraplegics, $1,500; Montreal Museum of Fine Arts, $5,000; Symphony Concerts Society, $8,000; Canadian Health League, $4,000; L'Ouevre de la Soupe, $1,000; Society of Studies and Lectures, $1,000; St. George's Society, $500; Montreal District Remedial Centre, Inc., $250; Notre Dame de Grace Children's Library, $800; French-Canadian Academy, $1,000; Montreal Historical and Numismatic Society, $2,000; Montreal Tourist and Convention Bureau, $2,000; Last Post Fund, $200; St. John Ambulance Brigade, $500; Association Ambulanciere St. Jean, $500.

The Star
October 31, 1950 (9)

Public Invited to See Sculptor at Work

For its Wednesday evening program the Montreal Museum of Fine Arts on Sherbrooke street west, will present the first in a series of "How Is It Done" demonstrations.

John Byers, sculptor and teacher at the Museum's School of Art and Design, will show how a sculptor works—in clay, in stone and in wood. He will be assisted by several other artists. The talk and demonstration will take place in the lecture hall at 8.30 p.m. tomorrow and is open to the public. Other demonstrations in this series will be given on the first Wednesday of each subsequent month.

The Star
October 28, 1950 (8)

City Approves Grants To Local Organizations

The city Executive Committee has approved grants to a number of local organizations as follows: Association Canadienne des Paraplegics, $1 500; Montreal Museum of Fine Arts, $5,000; Concerts Symphoniques de Montreal, $8,000; Health League of Canada, $4,000; L'Oeuvre de la Soupe, $1,000; St. George's Society of Montreal, $500; Montreal and District Remedial Centre Inc., $250; N.D.G. Children's Library, $800; L'Academie Canadienne Francaise, $8,000; Numismatic and Archeological Society, $2,000; Montreal Convention and Tourist Bureau, $2,000; Last Post Fund, $200; St. John's Ambulance Society, $500; Association Ambulanciere St. Jean, $500.

The Star
November 15th. (1)

Art Museum Plans Films

Paintings Will Also Be Shown Tonight

The Montreal Museum of Fine Arts will present four motion pictures at 8 p.m. today. The films are in English.

"Shaped by Danish Hands," an account of the applied arts in Denmark, presents contemporary ceramists, furniture makers and metal workers making some of their most outstanding works, and was produced by the Danish Government; "Invitation to Music," which was filmed in Florence; "The Ballet Festival" taken of the Canadian Ballet Companies in Winnipeg; and "Old Songs and Young Hearts," a presentation of old French Canadian songs.

Also to be seen at the museum are three exhibitions of paintings, work by the Finnish woman artist, Helene Schjerfbeck; by the noted German impressionist, Lovis Corinth, and paintings by Polish artists now resident in Canada.

The motion pictures and exhibitions are free to the public. The museum is open on Wednesday evening from 7.30 to 10 o'clock.

La Presse
18 novembre 1950 (2)

Les artistes polonais

Une exposition, qui présente la plus grande variété de sujets, de métiers et de conceptions artistiques, se tient actuellement au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, sous les auspices de l'Institut polonais des arts et des sciences, constitué au Canada.

Tout en reflétant, sous divers aspects, l'art et la culture nationale de leurs auteurs, les oeuvres de ces quelque dix-sept peintres ont été inspirées de l'observation des nombreux endroits où ceux-ci ont dû séjourner au cours de leurs pérégrinations.

Plusieurs oeuvres fortes se dégagent de l'ensemble. Raymond Kanella présente une gouache fort expressive, comportant le portrait de Mme Jastrzembska, ainsi que deux études d'enfants très originales. Les illustrations de W. Lukasik sont d'une touche bien personnelle. Ces dessins comprennent des études poussées de lignes et de mouvements. Les "Chevaliers errants" et "Poursuite" attirent l'attention.

Un bois gravé, "Horreur", de Jan Jacob Kamienski est très expressif. Le "Stohenge" de Sophie Romer est une eau-forte où des contrastes d'ombres et de lumières produisent des effets réussis. Alba Romer présente "Jean", un portrait d'un métier enlevé, et Mary Schneider deux oeuvres délicieuses, une nature morte d'une coloration merveilleuse et un paysage d'une grande fraîcheur représentant des pommiers en fleurs.

Une étude de modèle de K. Kopczmka-Sadowska ainsi qu'une tête sont des croquis très frais. L'excellent peintre Jan Tyszkiewicz nous offre, à la gouache, un paysage d'hiver du Saguenay. Signalons également une aquarelle d'Octave Jastrzemsky, comprenant le portrait d'une femme-peintre, plusieurs caricatures de Marian Kratochwil, et l'étude originale de Rafal Malizewski, intitulée "La rue de mon ami".

The Star - November 18, 1950 (4)

Art Notes...

Distinguished Finnish Painter Contemplated World With Gravity

By Robert Ayre

THE exhibition of works by the distinguished Finnish painter Helene Schjerfbeck was here all too short a time. With the assistance of His Excellency Mr. Urhe Toivola, Minister of Finland, and Mrs. Toivola, it was brought here by the National Gallery of Canada and shown in Montreal at the Museum of Fine Arts.

Born in 1862, Helene Schjerfbeck lived to be nearly 85 although ill health kept her in retirement for half a century. But in the apparently monotonous life of her solitude, as His Excellency said in his foreword to the catalogue, she not only developed her own "aristocratie and spiritualized vision" but, as a child of her time, "fought the battles of the painters who were forced, in competition with the camera, to find new modes of expression to interpret life's everlasting beauties by the simple means of line and color."

Knowing that Finland is very much like Canada in its climate and topography and remembering their own landscape tradition in painting, many Canadians must have been surprised at Miss Schjerfbeck's work. So might the Finns, or the Norwegians, be surprised when confronted by J. W. Morrice and told that he was a great Canadian. It goes to show that preconceived ideas are dangerous. We have artists in Canada who, in Mr. Toivola's words, "aim at the subjective expression of an inward vision, in contrast to the objective method of the realists."

According to this exhibition, Miss Schjerfbeck contemplated the world with gravity, she was not moved by landscape. She looked at people, and although she was not a Kaethe Kollwitz painting the tragedy of the human situation, there is an underlying sadness in her work. She painted men and women in pensive attitudes, she painted the mute appeal of children; her faces are haunting; emphasizing the shape of the skull and the hollows of the eyes, she brought out suffering, particularly in her self-portraits; but she was never over-wrought and never sentimental.

It is easy enough to say these things when you knew a few of the facts of her life, but the impression I had of her painting was that it was the work of a woman refined by solitude and illness.

I was struck by its pallor and lack of body. She was more interested in surface pattern than in volume; the bodies of her sitters are like frail shadows, there is no juice in the fruits in her still lifes. She painted lightly and sketchily, allowing the canvas to show through, though sometimes she would bring out a highlight with a thick stroke of the palette knife.

Using color arbitrarily for the sake of her scheme, she was not concerned that an apple is never that particular tone or that no one ever saw human hair the way she painted it. At first the little landscape—she apparently did a few—"My Work Bench" looks like a blur, but when you stand back everything falls into place and you perceive things not immediately apparent, the depths that are only suggested.

Helene Schjerfbeck realized the truth of her sensibility and her inner vision and her delicacy has its own penetration and power. It is a power that invades you quietly but irresistibly.

* * *

In the gallery next door they were hanging the great German expressionist Levis Corinth 1858-1925) and I caught sight of a few of his canvases. He takes you by storm. In contrast with Miss Schjerfbeck, he seems all brutality.

Later this month the work of eight young contemporary French painters will go on exhibition in the Museum. Hot off the griddle, some of them were flown here from Paris.

Notre Temps - 18 novembre 1950 (5)

Hélène Scherfbeck

LA Finlande est un bien petit pays, mais sa tradition remonte à l'origine des temps humains. Nous savons qu'il existe, nous le connaissons à peine mieux que le Français moyen ne connait le pays de ses "cousins d'Amérique".

C'est une bien bonne idée qu'a eu le directeur de la Galerie Nationale d'Ottawa, M. H.-O. Curry, d'organiser au Canada une exposition des oeuvres d'une artiste magnifique, Hélène Schjerfbeck, d'Helsinki. Actuellement, cette exposition figure au Musée des Beaux-Arts et l'avoir vue, c'est enlever son chapeau devant l'art de ce pays nordique où le ciel polaire se réfléchit dans plus de mille lacs.

C'est la première fois qu'une exposition d'art finlandais a lieu au Canada, peut-être bien dans toute l'Amérique. C'est la première fois qu'il nous est possible, devant les originaux, de mesurer l'influence française dans ce pays partagé entre le nationalisme et le cosmopolitisme en art. Nous savons que l'artiste partit pour Paris, l'Angleterre et l'Italie, l'année même où naquit Tyko Sallinen, celui que la Finlande honore comme le peintre le plus remarquable de notre temps. Elle est plus jeune cependant que Rissanen, qui fut l'un des cofondateurs du groupe "Septem" qui introduisit en Finlande le contre-impressionnisme de Bonnard et de Roussel, alors que les artistes finlandais réglaient déjà leur art sur les théories de Matisse.

Quand on regarde les magnifiques toiles d'Hélène Schjerfbeck, on ne peut s'empêcher de penser à l'influence croisée de Gauguin et de Lautrec; Lautrec pour la force et la stylisation de la ligue, Gauguin pour ses harmonies sourdes de Tahiti. Par ailleurs, l'artiste parait avoir communié à l'esprit de Juho Rissanen dont l'art unit une interprétation directe de la mentalité finnoise à de rares qualités monumentales. Son traitement est singulièrement décoratif et, pourtant, il ne s'ensuit pas que son art soit privé de sentiment profondément humain. Les gammes sont souvent dominées par des gris chauds d'une qualité voisine de celle de Manet et, par ricochet, de Le Nain le Romain ou de Vélasquez. Deux études peintes en 1944 d'après le Gréco nous laissent deviner que l'artiste a voulu mesurer ses forces, tout en consultant sa parenté d'âme, avec le maître de Tolède. Mais son lyrisme a la retenue qui est propre aux Scandinaves de la Baltique.

The Gazette - November 20, 1950 (3)

THE MONTREAL MUSEUM OF FINE ARTS
1379 SHERBROOKE ST. WEST

The official opening of the exhibition of French paintings by contemporary artists of Paris originally announced for **November 21** has been postponed to **Monday, November 27 at 9 p.m.**

Le Petit Journal - 19 novembre 1950 (6) 81 (161)

L'aviation au service de l'art

Bombardement de peintures de Paris... sur Montréal

Montréal sera bientôt le théâtre d'une attaque à l'arme civilisatrice. Il s'agit d'une invasion que nous prépare la France, avec la complicité de quelques Canadiens acquis à sa cause. Grâce à la connivence d'*Air-France*, des armes aéroportées d'un type inédit seront jetées sur notre centre culturel, le 27 novembre prochain. L'occupation de notre ville par le génie français doit se poursuivre jusqu'au 31 décembre, avec quartier général établi au musée des Beaux-Arts de la rue Sherbrooke. Comme cette agression n'a été en aucune façon provoquée de notre part, il est rumeur que certains de nos compatriotes songent à en appeler à l'O.N.U.

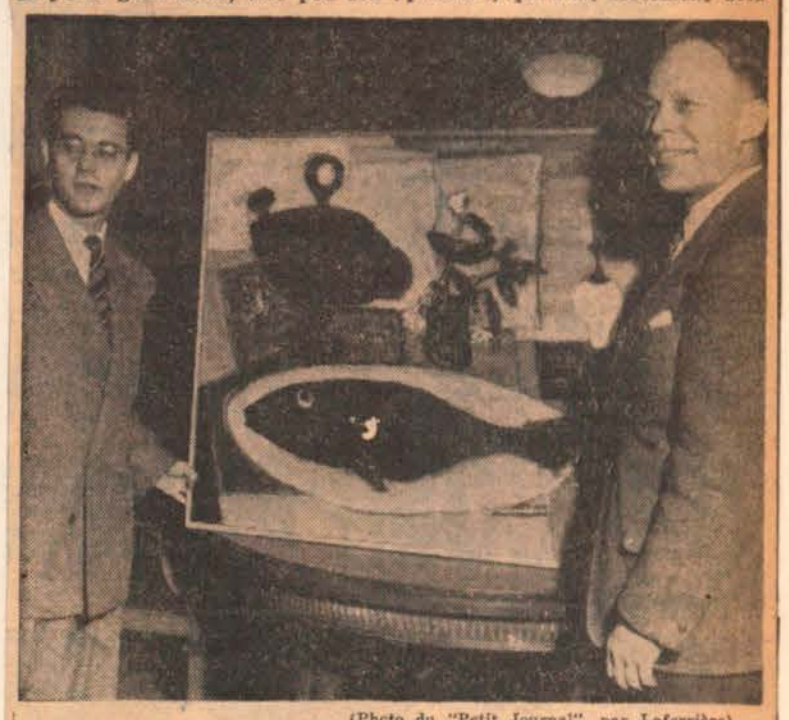
Mais, soyons sérieux. Car il ne faudrait pas qu'alarmés par nos sombres plaisanteries, les Montréalais restent cachés dans leurs caves jusqu'au premier de l'an, alors que nous voulons précisément les en faire sortir pour aller voir une exposition de peinture française, qui aura lieu, du 27 novembre au 31 décembre, au musée des Beaux-Arts.

Les oeuvres exposées seront celles de dix peintres français de la jeune génération, très peu connus ici. Ils sont représentatifs des tendances qui se sont fait sentir en peinture depuis une dizaine d'années. Agés de vingt-cinq à quarante ans, ils sont: André Civet, Claude Venard, Bernard Buffet, Jean-Marie Calettes, Michel Patrix, Paul Charlot, Jean Cortot, Antoni Clave (d'origine espagnole), Robert Devoucoux et Jacques Busse.

Il ne sera pas indifférent à nos lecteurs d'apprendre que deux de ces jeunes peintres, Claude Venat et André Civet, ont été des copains de notre compatriote Alfred Pellan durant son séjour à Paris, il y a quelques années, et qu'ils y ont nocé ensemble. Des témoins du temps racontent qu'ils étaient bien tapageurs.

Cette exposition du musée des Beaux-Arts est l'oeuvre de deux personnalités du monde de la peinture, qui sont fortement attachées au Canada: M. H. S. Abramson et Mme Sylvie Galanis. M. Abramson, qui est né à Montréal, a passé le temps de la guerre en Europe comme membre de la R.C.A.F. En 1945, il a gagné une bourse d'études du gouvernement français pour étudier l'art à Paris. Il y est ensuite resté quatre ans, à peindre et étudier. Mme Sylvie Galanis est la veuve d'un officier de marine qui a servi dans notre marine marchande, après s'être enfui de France lors de l'occupation, et y a trouvé la mort.

L'exposition durera jusqu'à la fin de décembre. Elle fera ensuite de petits voyages à travers le pays, qui la mèneront jusqu'à Québec, Toronto et Ottawa.



(Photo du "Petit Journal", par Laferrière)

M. Henri Abramson (à gauche) et le directeur du musée des Beaux-Arts, M. Robert Tyler Davis, montrent une des toiles qui figureront à l'exposition: "Nature morte à la dorade", de Claude Venard. Bien entendu, le sourire de M. Davis n'a rien d'ironique: c'est une expression de joie.

The Star
November 20, 1950 (7)

French Painting Exhibit Opening Is Delayed

The official opening of an exhibition of French paintings by contemporary artists of Paris, announced by the Montreal Museum of Fine Arts for Nov. 21, has been postponed to Monday, Nov. 27 at 9 p.m. The canvases, recently arrived by air from Europe in their most easily transportable form, must be stretched and framed for exhibition. A catalogue also must be prepared.

Ten of the most prominent French painters of a generation not yet known to the western hemisphere, will be represented by their most recent works.

The exhibition has been especially assembled for Montreal by the Museum, but will also be shown in Quebec, Ottawa and Toronto. It will remain here through December.

The Gazette
November 20, 1950 (8)

Exhibition Postponed

The official opening of an exhibition of French paintings by contemporary artists of Paris, announced by the Montreal Museum of Fine Arts for tomorrow, has been postponed to Monday, Nov. 27 at 9 p.m.

81a The Star
November 21, 1950

(62)

Art Museum Plans Films

Paintings Will Also Be Shown Tomorrow

Two films in technicolor will be presented by the Montreal Museum of Fine Arts at 8 p.m. tomorrow. The first, color, presents the nature of color and its many uses, and through the study of the chemical industry shows the development of modern synthetic dyes. The second, Steel, describes that industry in Britain from the moment iron ore is dug from the ground until the finished product is used for making the smallest precision instruments and the huge keels of ocean liners.

In the upstairs galleries are three exhibitions of paintings of the 20th century: Work by the Finnish artist, Helene Schjerfbeck, which closes Wednesday evening; two rooms of paintings, drawings and etchings by the vigorous impressionist, Lovis Corinth, and, in Gallery XII, which is devoted to Canadian artists, work by Polish painters now residing in this country. The museum is open from 7.30 p.m. until 10 p.m. Wednesday. Admission is free and the public is invited to the films and exhibitions.

(1)

La Presse
22 novembre 1950

(2)

Films documentaires au Musée des Arts

Qu'on ne se méprenne pas sur la sévérité de son titre: le film en couleur "Steel" a été reconnu dès son apparition l'an dernier comme l'un des plus puissants documentaires que nous ait fournis l'actuelle production anglaise. "Une symphonie du travail" écrit Jacques Quéval", où la couleur est admirable et peut-être inégalable.

Une autre production ayant trait à la grande industrie lorsqu'elle se hausse sur le plan de l'art nous a été apportée récemment avec "Colour" qui illustre les procédés actuels de coloration des tissus, en des opérations où les chimistes, ces sorciers modernes rivalisent de subtilité avec les peintres.

Ces deux films seront projetés sur l'écran du musée des arts 1379, ouest, rue Sherbrooke, mercredi soir à 8 et à 9 heures. L'entrée est libre.

The Star
Nov. 24, 1950

(3)

Invitations Issued For Art Preview

The president and council of the Montreal Museum of Fine Arts have issued invitations to a preview of the exhibition, "Paris—New Painters," on Monday evening, November 27.

The exhibition will be opened promptly at nine o'clock by Mr. Jean Mouton, Cultural Counsellor of the French Embassy.

La Presse
24 novembre 1950

(4)

Musée des Beaux-Arts

—Le président et le conseil du Musée des Beaux-Arts de Montréal recevront le lundi soir 27 novembre, à neuf heures, à l'occasion du vernissage des oeuvres des nouveaux peintres de Paris. M. Jean Mouton, conseiller culturel de l'ambassade de France, présidera.

The Gazette
November 24, 1950

(5)

F. CLEVELAND MORGAN

F. C. MORGAN AGAIN TO HEAD MUSEUM

An "Outstanding Success" Claimed for Exhibitions, Lectures, at Meeting

The "outstanding success" of special exhibitions and the growth of painting, drawing and art appreciation courses were stressed in reports presented yesterday afternoon at the annual meeting of the Montreal Museum of Fine Arts. Members attending the meeting in the Museum's lecture room re-elected F. Cleveland Morgan as president. From the floor various members expressed appreciation for his "unselfish and invaluable service to Montreal" in that post.

Museum director Robert T. Davis reviewed activities of the past year, mentioning in particular the exhibit of 18th century French and English Art.

Educational supervisor Arthur Lismer, R.C.A., reported that almost 1,000 Montreal residents now regularly attend weekly training classes, lectures and courses conducted by the Museum. At present 750 students are registered in the School of Art and Design, he said.

In his presidential report, Mr. Morgan mentioned the need for more assistance from public sources. He noted that the city of Montreal has doubled its grant from $5,000 to $10,000.

Honorary treasurer G. Meredith Smith said that during the year ending Aug. 31 an excess of expenditure over revenue of $12,318 had resulted which had to be covered from capital funds which now total $95,185, "a very small figure for an institution such as this in a city the size of Montreal." Expenses were $101,187 and income was $88,869.

Officers for the coming year are: Honorary president, Dr. Charles F. Martin; honorary vice-president, Arthur Browning; president, F. Cleveland Morgan; vice-presidents, Robert P. Jellett and Maj.-Gen. E. de B. Panet, C.M.G., D.S.O., V.D.; honorary treasurer, G. Meredith Smith; assistant honorary treasurer, Mostyn Lewis.

Members of council for three years: Gordon R. Ball, James A. Eccles, Dr. F. Cyril James, J. de M. Marler, J. W. McConnell, David Morrice and Honore Parent.

Executive committee: F. Cleveland Morgan, chairman, Arthur Browning, Dr. J. W. A. Hickson, R. P. Jellett, Mostyn Lewis, Dr. C. F. Martin, G. A. Morris, Maj.-Gen. E. de M. Panet, Honore Parent and G. Meredith Smith.

Finance committee; R. P. Jellett, chairman, J. A. Eccles, Dr. J. W. A. Hickson, Mostyn Lewis and G. Meredith Smith.

Library committee: Dr. G. R. Lomer, chairman, Mrs. Franklin Arbuckle, R. T. Davis, Mrs. J. Kippen, Mrs. A. B. Purvis, Miss Vernon Ross, Miss H. Grenier and Mrs. R. J. Mercur (consultant.)

Acquisitions committees: Canadian paintings, R. P. Jellett, chairman, R. T. Davis, A. S. Dawes, Dr. J. W. A. Hickson and David Morrice; other paintings, H. R. Drummond, chairman, R. T. Davis, G. A. Morris, Dr. C. F. Martin and Dr. G. R. McCall.

Museum committee: F. Cleveland Morgan, chairman; R. T. Davis and L. V. Randall; consultants, A. W. Bahr on Chinese art; Mrs R. J. Mercur on decorative arts, and Prof. F. M. Watkins on Greek art.

Education committee: Prof. John Hughes, chairman; R. T. Davis and Arthur Lismer, R.C.A.

Exhibition committee: F. Cleveland Morgan, chairman, and R. T. Davis.

The Star - November 24, 1950

(6)

SPLENDID COMMUNITY ENDEAVOR

Museum of Fine Arts Praised For Cultural Leadership Here

Tribute Paid to President, F. C. Morgan, In Review of Work at Annual Meeting

THE cultural leadership given by the Montreal Museum of Fine Arts in its special exhibitions, and by its president, F. Cleveland Morgan, was underlined yesterday, as members gathered in the museum to hear reports and elect officers at the annual meeting.

Praise for Mr. Morgan's "unselfish and valuable service" came from the floor, as he was re-elected in his present post. Tribute also was paid to the ladies committee by Murray Chipman, co-chairman of the auxiliary board, who said this group had "performed miracles" in seasonal activities ranging from the membership campaign to arranging of programs.

F. Cleveland Morgan

Public Support Needed

In his report, Mr. Morgan said that the city of Montreal had doubled its grant from $5,000 to $10,000. However, he emphasized, the museum needed and looked for increasing support from the public.

Arthur Lismer, R.C.A., educational supervisor, noted that nearly 1,000 Montrealers were attending weekly training classes, lectures and courses, and some 750 students were registered at the School of Art and Design.

In his review of the year's activities, Robert T. Davis, museum director, recalled the many distinguished works of art which had attracted Montrealers to the Museum—particularly the display of 18th century French and English art.

G. Meredith Smith, honorary treasurer, reported an excess of $12,318 expenses over revenue for the year ending Aug. 31. Income totalled $88,869 while expenditure was $101,187. The difference, he said, had to be covered from capital funds, which now amount to $95,185. This, he adds, was "a very small figure" for such an institution in a city the size of Montreal.

Officers Elected

Following are the officers:

Honorary president, Dr. Charles F. Martin; honorary vice-president, Arthur Browning; president, F. Cleveland Morgan; vice-presidents, Robert P. Jellett and Maj.- Gen. E. de B. Panet, C.M.G., D.S.O., V.D., honorary treasurer, G. Meredith Smith; assistant honorary treasurer, Mostyn Lewis.

Members of council for three years; Gordon R. Ball, James A. Eccles, Dr. F. Cyril James, J. de M. Marler, J. W. McConnell, David Morrice and Honore Parent.

Executive committee; F. Cleveland Morgan, chairman, Arthur Browning, Dr. J. W. A. Hickson, R. P. Jellett, Mostyn Lewis, Dr. C. F. Martin, G. A. Morris, Maj.-Gen. E. de M. Panet, Honore Parent and G. Meredith Smith.

Finance committee: R. P. Jellett, chairman, J. A. Eccles, Dr. J. W. A. Hickson, Mostyn Lewis and G. Meredith Smith.

Library committee: Dr. G. R. Lomer, chairman, Mrs. Franklin Arbuckle, R. T. Davis, Mrs. J. Kippen, Mrs. A. B. Purvis, Miss Vernon Ross, Miss H. Grenier and Mrs. R. J. Mercur (consultant).

Acquisitions committees: Canadian paintings, R. P. Jellett, chairman, R. T. Davis, A. S. Dawes, Dr. J. W. A. Hickson and David Morrice; other paintings, H. R. Drummond, chairman, R. T. Davis, G. A. Morris, Dr. C. F. Martin and Dr. G. B. McCall.

Museum committee: F. Cleveland Morgan, chairman; R. T. Davis and L. V. Randall; consultants, A. W. Bahr on Chinese art; Mrs. R. J. Mercur on decorative arts, and Prof. F. M. Watkins on Greek art.

Education committee: Prof. John Hughes, chairman; R. T. Davis and Arthur Lismer, R.C.A.

Exhibition committee: F. Cleveland Morgan, chairman, and R. T. Davis

La Presse
24 novembre 1950

(7)

M. F. C. Morgan réélu président

Assemblée annuelle du Musée des Beaux-Arts, tenue en la salle de l'institution.

Les expositions de peinture et de dessin ainsi que les cours d'initiation à l'art plastique ont obtenu un succès remarquable, au cours de l'année qui vient de se terminer.

C'est ce qui ressort des rapports présentés, hier soir, à l'assemblée annuelle du Musée des Beaux-Arts, tenue dans la salle des conférences de l'institution. M. F. Cleveland Morgan a été réélu à la présidence pour le prochain exercice.

Le directeur du Musée, M. Robert T. Davis, a fait une revue des activités de l'année, soulignant particulièrement l'exposition de la peinture française et anglaise du 18e siècle. M. Arthur Lismer, R.C.A., le directeur de l'enseignement au Musée, a mentionné que près de 1,000 personnes suivaient actuellement les cours hebdomadaires. En ce moment, 750 élèves suivent régulièrement les cours de l'école des arts et du dessin.

Les officiers pour le prochain exercice sont: le Dr Charles F. Martin, président honoraire; MM. Arthur Browning, vice-président honoraire; F. Cleveland Morgan, président; Robert P. Pellett, le major général E. de B. Panet, C.M.G., D.S.O. V.D.; G. Meredith Smith, trésorier honoraire; Mostyn Lewis, assistant trésorier-honoraire.

Les membres du conseil pour les trois prochaines années seront: MM. Gordon R. Ball, James A. Eccles, le Dr F. Cyril James, J. de M. Marler, J. W. McConnell, David Morrice et Honoré Parent.

The Gazette
November 25, 1950

(9)

art

'Paris—New Painters' Show at Art Museum

Variety in Works Which Indicate Trend in France in Past Decade

Opening on Monday evening in the Montreal Museum of Fine Arts is the exhibition entitled "Paris—New Painters", the collection of slightly under 30 works being from the brushes of young contemporary painters working in the French Capital, the aim of the show being to give an indication of the directions that painting has been taking in France for the past decade or so. The ages of the painters range from 25 to 40 and their most recent work represents them.

Among the painters showing are Andre Civet, Bernard Buffet, Claude Venard, Jean-Marie Calmettes, Michel Patrix, Paul Charlot, Jean Cortot, Antoni Clave, a Spaniard, and Robert Devoucoux, and they all produce something which will appeal to those with tastes sympathetic to modern art trends. Civet, who has exhibited in France, Great Britain and the United States—where he had one of his canvasses selected for the Carnegie International Exhibition in Pittsburgh, has a summary impression of a round pool with trees in L'Etang"; a hanging dead bird, and good suggestion of space in "Aqueduc". In "Interior at Mareuil", an elongated nude stands before a mirror, while another reclines. Venard, has a solidly painted group of buildings and green grass in "Village", and in "Nature Morte a la Dorade", with its fish on a dish and jug of flowers, is inclined to be gloomy in color. Still life objects also interested him in the work of a seated girl called "La Tireuse de Cartes". He strikes a higher and more engaging note in the spacious "Marine et Route".

Reds and blues figure in the still life by Patrix of bowl, fruit, bottle and glasses, while three nudes in various postures in a room are given the title of "l'Apres Midi d'Orage" "La Musique" shows artist's easels and a seated nude with a violin across her knees. Calmettes has two still lifes broad in treatment, and Gruber, besides "Nature Morte au pied Nu"—two stuffed birds and, on the roof above, a foot on a red drape, shows "L'Amour tue", with Cupid lying in the foreground, and a stony ruin beyond on which stands a horse apparently used as target for arrows. Clave, born in Barcelona in 1913, has held one-man shows in Paris, London, Sweden, Belgium, Denmark and also in the United States and has a reputation as a book illustrator and stage designer. He shows a large vertical work called "St. Peter and the Rooster", two strongly painted still-lifes and also a group of buildings with trees in which clean reds, blues and greens are strikingly employed.

Buffet favors still life with a minimum of objects very simply handled—a stove, a pot and two onions; and pears and a bowl on a table. Devoucoux has a good impression of Paris roofs and distant buildings as seen from the window of a studio, and in "Le Bateau" shows fishing nets drying. There are imaginative notes in Charlot's "Autumn" and "Night", and there is good color in Cortot's still life called "Leaves".

Credit for making the exhibition possible is given to H. S. Abramson, Montreal artist recently returned from Paris; the French Government Cultural Services; Mme. Sylvie Galanis, French art authority; the Comite Professionel des Galaries d'Arts in Paris; and Air-France, whose manager for Canada, J. Mouries, arranged to have the paintings flown directly to Montreal.

The exhibition will remain in Montreal until the end of December, when it will be shown in Quebec at the Provincial Museum in January and at the Art Gallery of Toronto and the National Gallery of Canada, Ottawa, next spring.

La Presse
25 novembre 1950

(8)

Une exposition de peinture française

Une exposition de peinture française qui permettra à notre public de prendre connaissance des tendances de la peinture, à Paris, depuis la guerre, s'ouvrira, lundi, au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke.

Dix peintres, dont les ages varient entre 25 et 40 ans, esront représentés à cette exposition qui suscite un très vif intérêt. C'est grâce à l'ouverture d'une nouvelle ligne d'Air-France, à Montréal, que l'événement a été rendu possible. Les tableaux ont été transportés par avion, et seront montrés dans la métropole canadienne, à peine quelques semaines après avoir été exposés dans la capitale française.

Les dix peintres, dont les oeuvres participent à l'exposition, représentent les tendances les plus récentes de la peinture contemporaine. Ce sont: André Civet, Bernard Buffet, Claude Vénard, Jean-Marie Calmettes, Michel Patrix, Paul Charlot, Jean Cortot, Antoni Clavé (l'Espagnol), Robert Devoucoux et Jacques Busse. Le vernissage aura lieu, lundi soir, à 9 h.

La 19e exposition annuelle de l'Independent Art Association s'ouvre aujourd'hui, en l'hôtel Windsor (salle Tudor Annex). L'événement se poursuivra jusqu'au 8 décembre prochain.

Sylvia Ary, femme-peintre connue de la métropole, exposera ses oeuvres, à l'immeuble Hillel House, 3460 rue Stanley. L'exposition s'ouvrira demain, à 8 h. p.m. sous le comité d'art Hillel, dont Mme Annette Segal est la présidente, et se poursuivra jusqu'au 10 décembre prochain.

The Star - November 25, 1950 (1)

Art Notes...

Works By 28 Contemporary French Painters Going On View

By Robert Ayre

HOUSEBOUND, after a repair job in the hospital, I have been missing some of he shows, but there are two or three exciting affairs in the offing which I hope to catch up with before they are taken down.

The first is the exhibition of 28 works by contemporary French painters which opens at the Museum of Fine Arts on Tuesday. It was arranged by Mr. Henry Abrahamson who has just returned to Montreal after several years' study in Paris and who knows the exhibitors personally.

Some of the paintings are from his own collection but most of them were shipped by air for this show. All had to be framed here and a few, which arrived rolled up, had to be put on stretchers. Mr. Abrahamson had the co-operation of Mme. Sylvie Galanis, who operates a gallery in Paris and who is interested in Canada because her husband was a Canadian who lost his life in the Merchant Navy service in the war.

As far as I can gather, the exhibition will be a scoop for Montreal. The men represented—Buffet, Cizet, Zenard, Calmette, Gruber and others—while they are at the forefront of contemporary French painting, are scarcely known on this side of the Atlantic, even in New York. They are all in their thirties and forties. The show, which will be here through December, should give us a better idea of what is going on in Paris today then the pictures we saw last January.

* * *

Another show I am hoping to get around to see is the remains of the Ambroise Vollard collection. You may remember that some of the pictures, which were seized at Bermuda, were stored in Canada for the duration of the war.

The lawsuits over ownership have been settled and the collection has been broken up and divided among relatives, some of it sold. "Remains" is a melancholy word but the group which comes here from the National Gallery on December 2 for a fortnight, includes the portrait of the old picture dealer as a matador and other paintings by Renoir, and two important Cezannes which have been acquired by Canada.

The exhibition of paintings by Polish artists now living in Montreal will come down next Wednesday. The Lovis Corinth show runs until December 15.

The report of the Royal Commission on the Fine Arts, headed by Rt. Hon. Vincent Massey, is not expected before January and I do not intend to speculate on its findings and recommendations. It remains to be seen whether some of the suggestions put forward by bodies like the Canadian Arts Council and the Federation of Canadian Artists with regard to greater government support will be adopted by the Commission.

With these things in our minds, there should be a great deal of public interest in the lecture which will be delivered in the Museum on December 4 by Mr. Phillip James, Director of Art for the British Arts Council. He will speak on "Government in Art," giving us the benefit of British experience.

The Star - November 27, 1950 (4)

To Sister Guides in Canada

A message of friendship from the Girl Guides of Britain to their Sister-Guides and Brownies in Canada was displayed yesterday afternoon at the Museum of Fine Arts, where guides maintained a guard of honor. In The Star photo, **ROBERT TYLER DAVIS**, director of the museum, is shown as he received the scroll from **GUIDE HELEN SLIWINSKI.**

The Gazette November 28, 1950 (63)

Canvases Express Today's Confusion Says Jean Mouton (8)

Jean Mouton, cultural councillor to the French Embassy in Ottawa, told art enthusiasts attending the opening of the "Paris—New Painters" exhibition at the Montreal Museum of Fine Arts last night that "the anguish, sorrow and confusion of the present are expressed on these canvases.". Mr. Mouton was referring to the imported works of modernist trends by 10 French painters of the present day featured in the exhibition.

Speaking in both English and French the councillor said that though the exhibition did not represent the whole of French painting today, it formed an important sector of it, and that the canvases of the young painters, whose ages range between 25 and 40, conveyed the sorrow of the present and of the immediate past.

The canvases of Francis Gruber are particularly sorrowful, the speaker said, for the numerous objects upon them are never merged and convey a feeling of isolation.

Mr. Mouton was introduced by F Cleveland Morgan, president of the Museum, who said that the paintings were on exhibition simply for the benefit of the public of Montreal, and the public was under no compulsion to like them.

La Presse
29 novembre 1950

Au Musée des arts (9)

Le Musée des arts, 1379 ouest rue Sherbrooke, présentera ce soir, à ses habitués du mercredi soir trois documentaires sur les arts: "L'Evangile de pierre", un film sur les églises de France; "L'Ile-Saint-Louis", une évocation du Paris d'autrefois; et un film descriptif de la Provence.

Deux représentations auront lieu, à 8 et 9 heures, et les sièges seront réservés aux membres jusqu'à 7 h. 50. L'entrée est libre. (Communiqué)

The Star - November 28, 1950 (5)

Three Films To Be Shown

Fine Arts Museum Program Tomorrow

The Montreal Museum of Fine Arts will present a program of colored motion pictures in French at 8 p.m. tomorrow. The three films to be shown are: "La Provence", a documentary of southern France; "Evangile de la Pierre", the legend of stone, stonework and its application to architectural and sculptural monuments; and "L'Ile St. Louis", the fine old buildings of the island in the Seine on which spot artists and members of the aristocracy once found seclusion in the middle of Paris.

In the galleries upstairs visitors will find the newly-opened exhibition "New Painters of Paris." The exhibition of the work of Lovis Corinth, the great German impressionist, is in its last two weeks; and tomorrow is the last night of the exhibition of Polish Painters now living in Canada. The museum will be open tomorrow from 7.30 to 10 p.m. Admission is free to both the films and the exhibitions.

La Patrie
26 novembre '50 (2)

Musée des Beaux-Arts

Le président et le conseil du Musée des Beaux-Arts de Montréal recevront lundi soir, 27 novembre, à neuf heures, à l'occasion du vernissage des oeuvres des nouveaux peintres de Paris. M. Jean Mouton, conseiller culturel de l'ambassade de France, présidera.

Le Petit Journal
26 novembre 1950 (3)

Au musée des Beaux-Arts

Les quelque trente toiles devant faire partie d'une exposition de peintures françaises qui se tiendra au musée des Beaux-Arts, à compter du 27 novembre prochain, viennent d'ariver à Montréal par avion. Comme elles ont été réduites à leur plus simple expression pour les fins du transport, on s'emploie présentement à leur redonner leur forme première, c'est-à-dire à les tendre et les encadrer de nouveau. Le public sera ensuite invité à les admirer pendant tout le mois de décembre. C'est là une occasion de faire la connaissance des peintres français de la jeune génération.

La Presse
28 novembre '50 (6)

Au Musée des Arts

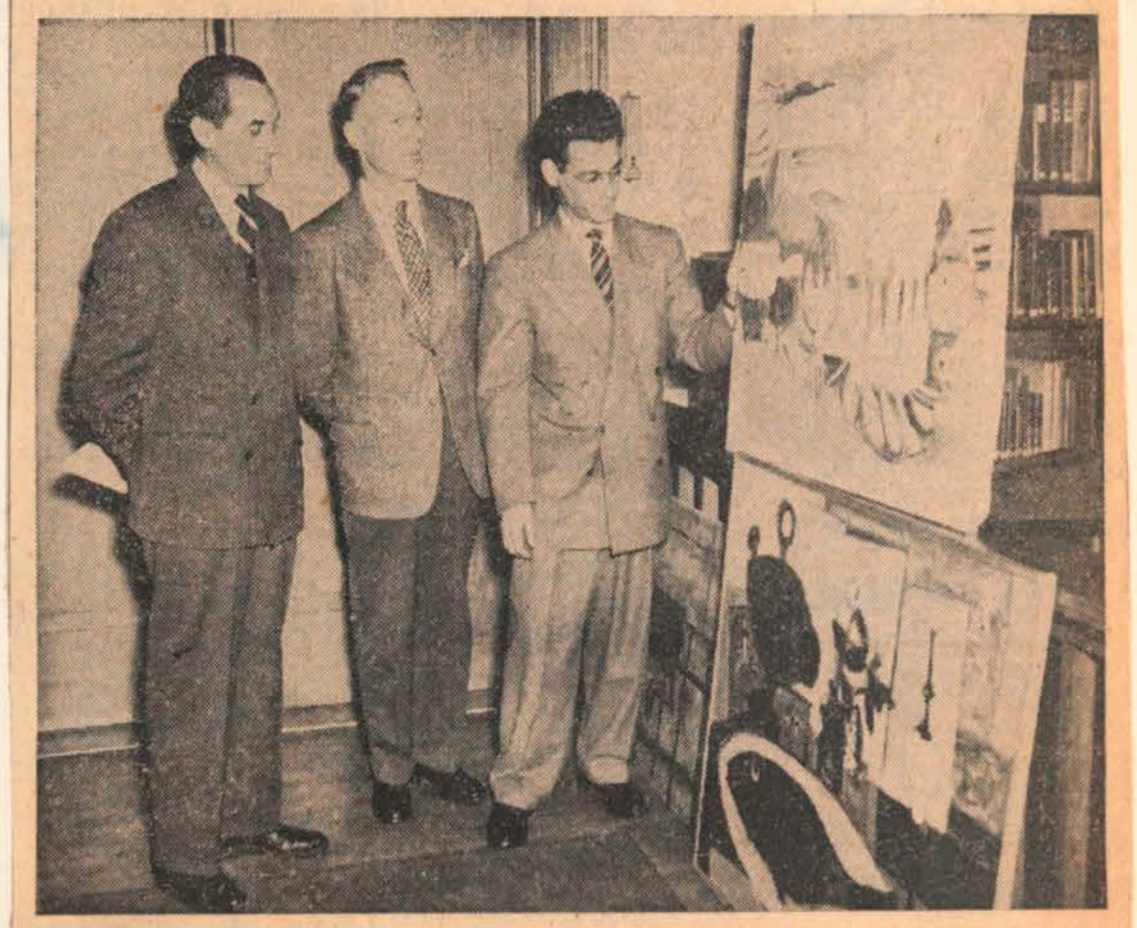
Des documents d'art d'un exceptionnel intérêt seront présentés au prochain "mercredi" du Musée des Arts (1379 ouest rue Sherbrooke), demain soir. "L'Evangile de pierre", un film sur les églises de France et les détails émouvants de leur architecture, sera suivi par "L'Ile-Saint-Louis", qui déroulera la féerie de ses vieux hôtels, de ses nobles façades se mirant dans la Seine, de ses rues anciennes si évocatrices du Paris d'autrefois. Un troisième film complétera ce voyage enchanté en nous conduisant sur les routes de la Provence. Deux représentations auront lieu, à 8 et à 9 heures, et des sièges seront réservés aux membres jusqu'à 7 h. 50. L'entrée est libre.—(Communiqué).

La Presse
28 novembre '50 (7)

—Le marquis et la marquise de Ruzé d'Effiat ont reçu, hier soir, en l'honneur de M. Jean Mouton, conseiller culturel près l'ambassade de France, à Ottawa, à l'issue du vernissage des oeuvres des nouveaux peintres de Paris, au Musée des Beaux-Arts. La liste des invités comprenait les membres du comité des Beaux-Arts.

La Presse - 28 novembre 1950 (10)

Peinture de Paris au Musée des Beaux-Arts



Une exposition de peinture française qui permettra à notre public de prendre connaissance des tendances de la peinture à Paris, a été inaugurée, hier soir, au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke. Dix peintres, dont les âges varient entre 25 et 40 ans, sont représentés à cette exposition. Les tableaux ont été transportés par avion à Montréal, quelques semaines après avoir été exposés dans la capitale française. La photo ci-haut a été prise, ces jours derniers, à l'arrivée des peintures. De gauche à droite, M. J. MOURIES, directeur d'Air-France au Canada, qui a arrangé avec ses bureaux à Paris l'expédition des toiles à Montréal; M. ROBERT TYLER DAVIS, directeur du Musée des Beaux-Arts; et M. H.-S. ABRAMSON, artiste montréalais récemment rentré de Paris.

MRS. PAUL KUHRING, regent, Municipal Chapter of Montreal, I.O.D.E., under whose auspices the rug made by Queen Mary will be shown at Eaton's on Monday at 12 o'clock noon until Thursday, November 30.

Meetings Today

American Women's Club Social Service Group, Channing Hall, 10 a.m.

Teachers Red Cross Group, 10 a.m. to 2 p.m.

Tetreaultville Women's Club, St. Margaret's Hall, Desormeaux and St. Clair street, 2.15 p.m.—films shown by Northern Electric.

St. George's Church Women's Guild, parish hall, 3 p.m.—speaker, the Ven. Archdeacon A. P. Gower-Rees, 3.30 p.m.

Westmount Women's Club, Victoria Hall, 8 p.m.—all Scottish program.

[illegible]

honorary treasurer, G. Meredith Smith; assistant honorary treasurer, Mostyn Lewis.

Members of council for three years: Gordon R. Ball, James A. Eccles, Dr. F. Cyril James, J. de M. Marler, J. W. McConnell, David Morrice and Honore Parent.

Executive committee: F. Cleveland Morgan, chairman, Arthur Browning, Dr. J. W. A. Hickson, R. P. Jellett, Mostyn Lewis, Dr. C. F. Martin, G. A. Morris, Maj.-Gen. E. de M. Panet, Honore Parent and G. Meredith Smith.

Finance committee: R. P. Jellett, chairman, J. A. Eccles, Dr. J. W. A. Hickson, Mostyn Lewis and G. Meredith Smith.

Library committee: Dr. G. R. Lomer, chairman, Mrs. Franklin Arbuckle, R. T. Davis, Mrs. J. Kippen, Mrs. A. B. Purvis, Miss Vernon Ross, Miss H. Grenier and Mrs. R. J. Mercer (consultant).

Acquisitions committees: Canadian paintings, R. P. Jellett, chairman, R. T. Davis, A. S. Dawes, Dr. J. W. A. Hickson and David Morrice; other paintings, H. R. Drummond, chairman, R. T. Davis, G. A. Morris, Dr. C. F. Martin and Dr. G. R. McCall.

Museum committee: F. Cleveland Morgan, chairman; R. T. Davis and L. V. Randall; consultants, A. W. Barr on Chinese art; Mrs R. J. Merrout on decorative arts, and Prof. F. M. Watkins on Greek art.

Education committee: Prof. John Hughes, chairman; R. T. Davis and Arthur Lismer, R.C.A.

Exhibition committee: F. Cleveland Morgan, chairman, and R. T. Davis.

TEN ARTISTS PLAN EXHIBIT

IX-161 (9)

French Painting Over Past Decade

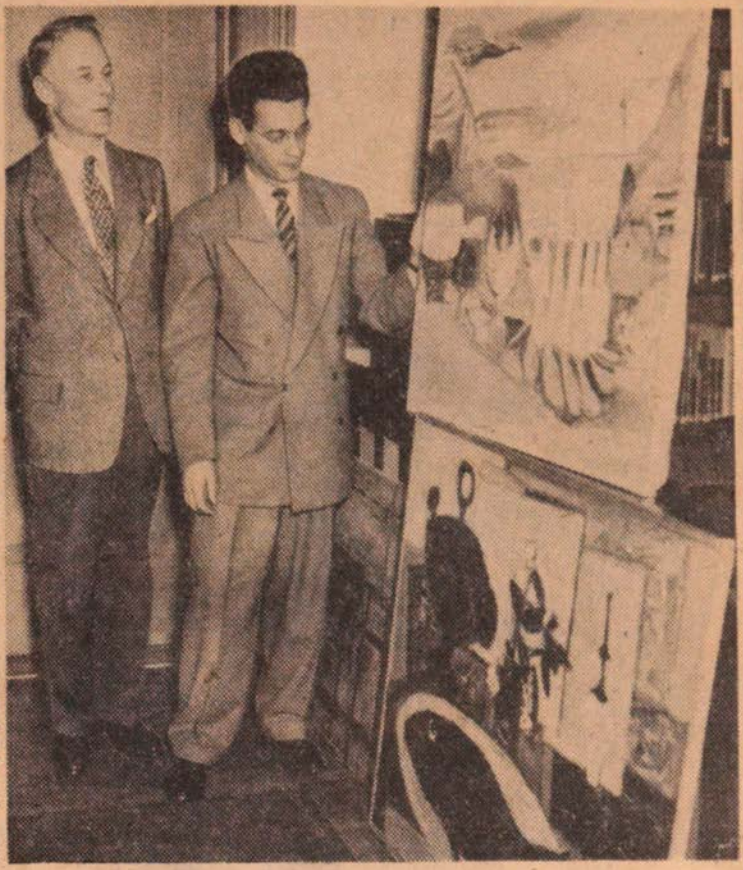
An indication of the trends that painting has been taking in France in the last 10 years will be given in an exhibition at the Montreal Museum of Fine Arts from Nov. 27 to Dec. 31, it was announced at a press conference at the museum yesterday.

The show will present the work of 10 painters now working in Paris, all of them of the newer generation not widely known here. They are Andre Civet, Bernard Buffet, Claude Venard, Jean-Marie Calmettes, Michel Patrix, Paul Charlot, Jean Cortot, Robert Devoucoux and Jacques Busse, all natives of France, and Antoni Clave, a Spaniard who went to Paris in 1939. Each of them will be represented by several of his most recent works.

At Other Cities

The exhibition, which will be shown in Quebec in January and later at Toronto and Ottawa, was made possible by the co-operation of H. S. Abramson, Montreal artist recently returned from five years' study in Paris; the French Government Cultural Services; Miss Sylvie Galanis, noted French art authority, the Comite Professionel des Galeries d'Arts in Paris, and Air France, whose Canadian manager, J. Mouries, has arranged with the Paris office to fly the paintings directly to Montreal in time for the opening, since some of the canvasses have been on exhibition in Paris as recently as last week.

Mr. Abramson, who was born here, was in Paris and elsewhere in Europe during the war as a member of the Royal Canadian Air Force. In 1945 he was awarded a French Government scholarship to study art in Paris, and subsequently spent four more years working and studying painting under the Department of Veterans Affairs.



Some of the paintings of contemporary French artists which will be on display in a show at the Montreal Museum of Fine Arts Nov. 27 have already arrived and were shown at a press conference in the museum yesterday. The photo shows ROBERT TYLER DAVIS, director of the museum, left, and H. S. ABRAMSON, Montreal artist who arranged the show, looking at a couple of the canvases.

Star – Nov. 10, 1950

Paintings by the Finnish artist Helene Schjerfbeck, who died in 1947, range from "Madonna, after El Greco" to self-portraits which are far from flattering. There is a capital painting of a peasant woman wearing a white kerchief, and in simplicity of arrangement and summary treatment "At the Cafe", a woman seated at a table; "Young Girl in White Dress", "Girl with Blue Ribbon", and "The Worker" have individuality. There are still-lifes with fruit, and a successful watercolor entitled "Wild Rosemary" Two interiors—"Woman Poking the Fire", in which the glow on floor and objects is well suggested, and "Poor Child", the girl being seated on the floor near a grate at which her boots are drying. Of the landscapes, "Park Bench, Concarneau" is a solid performance, and in composition "Before the Tapestry", showing a man and a woman standing before the hanging, is effective.

❖ ❖ ❖

(10)

Polish artists in exile, now residing in Canada, show interesting variety in the exhibition being opened this afternoon, Remembrance Day, which is also Polish Independence Day since 1918. Pen and ink is effectively employed in drawings of nudes and landscapes; charcoal seems the apt medium for a pair of old boots, while in oils children are shown playing soldiers, boats are moored at shores, roofs, boats and water are seen from above, houses and fences edging a lane are seen on a cold, winter day, a man in a slouch hat is strongly brushed in, a girl in partial undress is shown on a sofa, a child is given a ride on a young woman's back, flowers and fruit on a blue plate makes a good arrangement, while a woman in red plays solitaire on a rug. A woman with a cigarette is shown painting at an easel, and Dufferin Terrace with figures and a bit of the Chateau Frontenac at Quebec makes a good subject. Flower pieces have not been overlooked, and there is a capital watercolor of peonies by C. A. Romer, who has a skillfully handled watercolor of a group of girls. There are two accomplished works in this medium by Rafal Malczewski—trees in autumn leaf edging a lake, and a field of grain with evergreens and distant mountains.

82a La Presse - 2 décembre 1950 (1)

Jean Désévaud

Tendances et aspirations de la jeune peinture française

Les oeuvres des peintres français nous parviennent aujourd'hui à un rythme plus fréquent.

Après la grande exposition d'art contemporain de l'an dernier, dont l'une des sections avait été réservée à un ensemble de la peinture actuelle de Paris, voici que les toiles de dix jeunes peintres, les plus représentatives des tendances de la peinture française, viennent de traverser l'Atlantique par avion pour être montrées au Musée des Beaux-Arts 1379 ouest Sherbrooke, d'ici la fin du mois.

Comme le déclarait M. Jean Mouton, conseiller culturel de l'ambassade française, à Ottawa, en inaugurant l'exposition, lundi soir, les exposants interprètent l'angoisse, les épreuves et le drame de notre époque. Dans leur prise de possession du monde, ces jeunes artistes, les meilleurs dans le mouvement pictural français ont trouvé chacun des accents particuliers.

De la diversité des oeuvres exposées, de la divergence d'inspiration et de moyens, se dégage l'impression très précise que les grands mouvements de peinture, les écoles, les groupements paraissent aujourd'hui perdre leur cohésion et l'importance qu'ils avaient, il y a cinq ou dix ans, à Paris et ailleurs. Partout percent actuellement les individualités et les tendances diverses.

En tête de l'exposition, deux toiles de Francis Gruber qui nous quittait, en 1948, à l'âge de 36 ans, en laissant le souvenir d'avoir été un peintre extraordinaire. Ses panoramas dénudés aux arbres sans feuilles, aux branches noires se dessinant sur le ciel, et ses nus d'une maigreur extrême, nous démontrent qu'il a été un des grands peintres de notre époque. L'exposition nous offre de lui une nature morte d'une intensité surprenante, et l'un de ses paysages de désolation qui demeureront célèbres comme les forêts de Courbet ou les bosquets de Corot.

De Claude Vénard l'exposition nous présente quatre sujets, constitués de cette matière riche et comme vitrifiée qui lui est bien particulière. Un paysage "Village de France" atteint à un lyrisme coloré d'un charme prenant. Dans sa "nature morte à la dorade", l'oeil de ce poisson qui nous regarde fixement, laisse une impression qu'on ne peut oublier.

André Civet expose également quatre toiles, dont l'une "Intérieur à Mareuil" souligne de façon manifeste ce dessin, sensiblement porté à la démesure. Trois natures mortes de Bernard Buffet, "l'enfant terrible" de la peinture française, nous font voir des réchauds aux lignes anguleuses, dont les rainures ressemblent à la toile d'une araignée; et de la coutellerie torturée, dessinée sur des losanges sombres, ternes et d'un gris tout particulier.

Une grande composition sur saint Pierre et trois natures mortes d'Antoni Clavé, révèlent l'expressionnisme somptueux, puissant de ce jeune peintre.

Jean-Marie Calmette, Michel Patrix et Jean Cortot, trois membres du Groupe de l'Echelle, participent à l'exposition. Ces trois peintres, n'ayant de commun que la désignation de leur groupement, laquelle vient du souvenir d'une échelle qui encombrait l'atelier, où ils travaillent, présentent des compositions d'une inspiration et d'un traitement des plus divers.

A l'heure actuelle, où beaucoup de gens, en mal de généralisation, prétendent que la peinture française s'oriente de telle ou de telle façon, cette exposition de dix jeunes peintres de France, semble démontrer à l'évidence, que la peinture de Paris, n'est plus emprisonnée aujourd'hui dans des théories et formules, et qu'elle n'a pour guides en ce moment que la pensée et la qualité plastique.

The Star (2) December 2, 1950

Too late for review this week, the Vollard collection of 63 paintings by Bonnard, Cezanne, Degas, Gauguin, Renoir and Rouault, opens today in the Museum, through December 17.

For members and their guests, Philip James, director of art, Arts Council of Great Britain, will speak on "Government in Art" at the Museum on Monday at 8.30 p.m. On Wednesday, Campbell Tinning will give a demonstration of water color painting, second in the series, "Artists in Action."

The Gazette December 2, 1950 (3)

art

Vollard Collection Has Many Treasures

Renoir, Degas, Cezanne, Picasso and Rouault Works at Art Museum

Paintings from the Vollard Collection, which came from the National Gallery of Canada, Ottawa, to the Montreal Museum of Fine Arts, give the art lover a rare opportunity of studying the works of Bonnard, Cezanne, Degas, Gauguin, Picasso, Rouault and Renoir, the last named being strongly represented. There are many treasures in the collection which Ambroise Vollard, connoisseur and picture dealer, made over the years in Paris, where he had direct contact with the painters.

Three works represent Pierre Bonnard — a spirited painting of a party of lively youngsters bathing and obviously enjoying themselves is a vivid and convincing impression. "Au Jardin" furnishes a fine contrast — three women seated in a peaceful garden, a work of graceful arrangement and quiet color. Also peaceful in spirit is "Paysage d'Hiver", showing a wooded landscape streaked with snow, a work of subtle values.

In the group by Paul Cezanne is the strongly painted "Portrait de Paysan", showing a powerfully built man seated. "Foret", a typical example of his treatment of landscape, has engaging color and strong, direct handling. This work has been acquired by the National Gallery of Canada. "Les Ivrognes" shows figures about a table. There are six examples of Cezanne's work.

By Degas is a typical pastel of a ballet dancer resting, and one of his racing scenes, the latter, also a pastel which has been added to the permanent collection of the National Gallery of Canada, suggesting that the jockeys are trying to get their restive mounts in line.

Three oils represent Paul Gauguin — fruit and a blue bowl on a table; a still life with nasturtiums, and "Jeune Garcon", apparently stripped for a swim.

"Femme Assise", a work of the blue period, is the solitary example by Pablo Picasso. It well expresses misery.

Typically heavy in treatment are the ten works by Georges Rouault, which include some religious subjects. "Le Vieux Faubourg" shows a mean street, buildings and factory chimneys, and "L'Homme a la Pipe (Jean-Pierre)" hints at contentment, the smoking man being shown grasping a stein of beer.

Flowers and maidenhair fern in a vase is the only work by Odilon Redon.

There are 37 examples by Auguste Renoir and they make a noble group. There is the large "Portrait de Vollard en toreador", a work of lovely rich reds and good, easy pose, on large scale, too, being "La Canotiere" — a young woman in a boat, water, trees and a moored red yacht. "Paysage de Guernesey", with buildings, figures and effectively placed shadows is strongly brushed in, another attractive work being "L'Eglise du Village", with its square tower seen beyond a graceful willow. There is action in the pastel of a group of bathers, and spontaneity in the pastel of a boy's head. "Jeune fille au chignon" is a striking work, with the emphasis stressed on the head and shoulders. Of girls in landscapes there are many, and there are also some admirable still-lifes—"Sucrier, Verre et Citron", "Tasse et Mandarines", and other paintings of fruit.

La Presse - 2 décembre 1950 (4)

Une peinture de mélancolie et de mystère

Une toile de FRANCIS GRUBER, intitulée "L'amour tué", qui est montrée en ce moment, au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, à la présente exposition des oeuvres de dix jeunes peintres français.

La Presse (5) 2 décembre 1950

Le calendrier des événements pour décembre

4 décembre, à 8 h. 30:

Conférence pour les membres: à 8 h. 30 p.m.: M. Philip James, directeur d'art du Arts Council of Great Britain, parlera sur "Le Gouvernement dans l'art". (en anglais) M. James a donné plusieurs conférences au Metropolitan Museum of Art de New-York, à Boston et dans différents musées canadiens et américains. (Pour les membres et leurs invités seulement).

Au 15 décembre:

Exposition: Tableaux et dessins de Lovis Corinth, peintre impressionniste allemand. Il représente le mouvement impressionniste allemand dans toute sa puissance.

Au 31 décembre:

Exposition: "Paris, Nouveaux Peintres". Cette exposition préparée tout spécialement pour notre Musée présente dix peintres français contemporains. Vingt-huit toiles sont exposées. (Inaugurée le 27 novembre par M. Jean Mouton, Conseiller culturel de l'Ambassade de France). Un catalogue illustré a été publié.

2 au 17 décembre:

Exposition: Tableaux de la Collection Vollard. Ces toiles, montrées ici pour la première fois, font partie de la collection du célèbre connaisseur et marchand de tableaux, Ambroise Vollard. Six des plus grands peintres français des temps modernes sont représentés: Bonnard, Cezanne, Degas, Gauguin, Renoir et Rousault. Les peintures seront au nombre de 63. (Dans la galerie XII).

Programmes du mercredi soir:

6 déc. à 8 h. 30: Démonstration sur l'art de peindre des aquarelles. C'est la deuxième de cette série de démonstrations "Les artistes à l'oeuvre". (Pour plus de renseignements, consulter les Nouvelles du Département de l'Education.)

13 déc. à 8 heures précises: Film en couleur — Art Treasures from the Vienna Collection. Commentaires écrits par Thomas Graven et lus par Basil Rathbone. Les tableaux des grands maîtres de cette collection seront montrés et étudiés. Teniers, Véronèse, Dürer, Titian, Vélasquez, Rembrandt, Vermeer, Jordaens, Tintoretto et autres.

La présentation des programmes est interrompue pour le reste du mois. Toutefois, le Musée sera ouvert tous les mercredis soirs, comme à l'ordinaire.

The Gazette December 2, 1950 (6)

To Speak on Art

On Monday at 8.30 p.m., Philip Brutton James, director of art for the Arts Council of Great Britain since 1942, will address the members of the Montreal Museum of Fine Arts and their friends on Government in Art. Having acted on the Arts Council for eight years, Mr. James will explain how government has aided the arts.

The Gazette - December 2, 1950 (7)

NURSERY, by Eva Gonzales, (1850-1883) is a work of engaging color harmonies which is being shown at the Dominion Gallery, 1448 St. Catherine street west. This painting was lent to the Montreal Museum of Fine Arts for its So This Is Paris exhibition in October.

The Star December 2, 1950 (8)

Famed Paintings On Display Here

The Montreal Museum of Fine Arts today puts on display 63 paintings from the world famous Vollard collection that until their recent showing in Ottawa had never before been seen anywhere by the public.

Thirty-seven Renoirs, some large, some small, but all authentic with the master's touch, are included in the display. Six works by Cezanne, two Degas' canvases, three Gauguins, single works by Picaso and Redon, three by Bonnard and 10 by Rouault make up the remainder of the exhibition.

The paintings are in Gallery XII of the museum and will remain in Montreal for two weeks only — until Dec. 17.

The Star December 2, 1950 (9)

The exhibition, "New Painters of Paris," at the Museum of Fine Arts, is a case in point. The pictures of the ten young painters are derivative and uncertain; there is power in some of them and good taste in others; but for the most part they are joyless and even poverty-stricken. They are an experience not to be shirked, however, and since they will be here until the end of the month I hope to have something further to say about them.

The Star December 5, 1950 (10)

Fine Arts Museum ToPresentProgram

Tomorrow evening at 8:30 the Montreal Museum of Fine Arts will present the second demonstration in its series, "Artists at Work." Campbell Tinning, well-known Montreal artist, will show how the water-colorist operates

Also to be seen, in the upstairs galleries, are three important current exhibitions: Paintings from the Vollard collection by Renoir, Cezanne, Rouault and several other masters; New painters of Paris, works by 10 contemporary French young artists; and paintings by Lovis Corinth, German impressionist.

The public is invited to the demonstration and exhibitions. The Museum is open Wednesday evening from 7:30 until 10 o'clock.

La Presse
6 décembre 1950

(1)

Des films sur les oeuvres des maitres

Un film d'une très haute tenue artistique sera présenté, ce soir, aux habitués du Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke.

Il s'agit d'une série d'authentiques chefs-d'œuvre appartenant aux collections des Musées de Vienne. Durër y figure à côté de Rembrandt, la flamme d'un Titien fait écho à la calme beauté picturale d'un Vermeer ou d'un Vélasquez.

Des détails seront mis en valeur dans chacune de ces toiles afin de rendre plus intelligibles les procédés des maitres.

On se doit de venir admirer cette superbe production. Deux représentations auront lieu à 8 et à 9 heures, et des places seront réservées aux membres. L'entrée est libre.

La Presse
6 décembre 1950

(2)

La collection Vollard

Le Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, expose, depuis samedi, 63 peintures faisant partie de la célèbre collection Vollard.

L'exposition présente des oeuvres de Bonnard, Cézanne, Degas, Gauguin, Renoir, Rouault, Picasso et Redon. C'est aux héritiers du célèbre marchand de tableaux, Mlles Jeanne et Léontine Vollard, que le public de la métropole doit de bénéficier de la vue de ces oeuvres de maitres.

Les peintures seront montrées jusqu'au 17 décembre.

The Star
December 9, 1950
by Robert Ayre

(3)

It is a shame that the exhibition of paintings from the Vollard collection, being circulated by the National Gallery, is here for such a short time. It will close a week from tomorrow, so gather ye rosebuds while ye may, and rush up to the Museum for one of the greatest excitements of the year.

How often do you get a chance in Montreal to see all at once, six Cezannes, 37 Renoirs, 10 Rouaults, three Gauguins, a Picasso, a Redon, three Bonnards and two Degas? These 63 paintings are not at all great, but they are all by great men and they all have the touch that seems to have gone out of French painting, judging by the neighboring exhibition.

I will not pursue the comparison. Go and see for yourself the sensuousness of Renoir, the rosy nudes, the luscious fruits, the feathery landscapes, the spirited figures, and especially the gorgeous portrait of Vollard as a toreador. Compare with this Cezanne's "Portrait de paysan," arresting not because of its color but because of the intensity with which its forms, almost architectural in severity, are realized, and then go on to Rouault's man with a pipe.

There are two handsome Cezanne landscapes, one from about 1878 and one, much freer and more ingratiating, from about a quarter of a century later. Picasso's seated woman is a haunting figure from the blue period. I liked Gauguin's little boy with the pointed ears of a faun, his "Pot Bleu" with fruits painted flat on a round table, and his "Nature Morte" of glowing flowers, which was presented to the National Gallery by Vollard's sisters.

Speaking of flowers, Odilon Redon's little pastel of red and blue anemones stands out with tremendous power. I could go on talking about what I like, but I'll stop right here. You'll be sorry if you miss this show.

The Gazette - December 9, 1950

(4)

JEUNE GARCON, by Paul Gauguin, is one of three works from the brush of this French artist being shown in the collection of paintings from the Vollard Collection at the Montreal Museum of Fine Arts. This exhibition, which offers the rare opportunity of being able to view 35 Renoirs, 10 Rouaults, 6 Cezannes, 2 Degas, 3 Bonnards a Picasso and a Redon, remains here until Dec. 17. Three of the works shown have been purchased by the National Gallery of Canada, Ottawa, "Portrait de Paysan", and "Foret", by Cezanne, and "Chevaux de Courses", a pastel by Degas, while that institution is the recipient of a still-life by Gauguin, presented by Mlles Jeanne and Leontine Vollard, the present owners of the part of the collection now being shown in Canada before its return to France.

The Star
December 12 '50

(5)

Film on Art To Be Shown

Program at Museum Tomorrow Evening

For its final program tomorrow evening before the Christmas holidays the Montreal Museum of Fine Arts will present a full-length film in color of art treasures from the Vienna collection. This picture, made of the principal paintings in the famous collection, lately on exhibition in London and in New York, shows in detail works by such masters as Veronese, Durer, Titian, Rubens, Velasquez, Rembrandt, Vermeer, Tintoretto and a number of others. The special commentary, in English, was written by Thomas Craven, noted art critic, and is spoken by the actor, Basil Rathbone. The showing will begin at 8 p.m. and is open to the public.

Also to be seen, in the galleries of the museum, are the works of the Vollard Collection by Renoir, Cezanne, Gauguin and others; Paris—New Painters, an exhibition of work by young contemporary painters of France; and a memorial exhibition of the paintings of Lovis Corinth, the German impressionist.

The Museum is open Wednesday evenings from 7:30 to 10 o'clock, and admission is free.

La Presse
12 décembre '50

(6)

Au Musée des Arts

Un film d'une très haute tenue artistique sera présenté, demain soir, aux habitués du Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke.

Il s'agit d'une série d'authentiques chefs-d'oeuvre appartenant aux collections des Musées de Vienne. Durër y figure à côté de Rembrandt, la flamme d'un Titien fait écho à la calme beauté picturale d'un Véiasquez.

Des détails seront mis en valeur dans chacune de ces toiles afin de rendre plus intelligibles les procédés des maitres.

On se doit de venir admirer cette superbe production. Deux représentations auront lieu à 8 et à 9 heures, et des places seront réservées aux membres. L'entrée est libre.

Le Petit Journal - 10 décembre 1950

(7)

Renoir, Picasso, Degas, au musée des Beaux-Arts

Les Montréalais n'ont pas souvent eu l'occasion de voir en une seule exposition 37 Renoir authentiques, 6 Césanne, 2 Degas, 3 Gauguin, des Picasso, des Redon, des Bonnard et des Rouault. A vrai dire, ils ne l'ont jamais eue. C'est pourtant ce qui arrive, ces jours-ci, à ceux qui se rendent au musée des Beaux-Arts, rue Sherbrooke.

Il s'agit de la fameuse collection Vollard, et nous devons à des circonstances tout à fait exceptionnelles de pouvoir l'admirer. Elle a traversé l'Atlantique, pendant la guerre, pour venir trouver refuge en notre musée national d'Ottawa. Et c'est par permission spéciale des soeurs et héritières du connaisseur Ambroise Vollard, Mlles Jeanne et Léontine, qu'elle est maintenant montrée au public dans quelques musées canadiens.

La collection est exposée, à la salle XII du musée des Beaux-Arts, jusqu'au 17 décembre.

The Gazette
December 16, 1950

(8)

art

Tomorrow Marks End Of Two Exhibitions

Corinth and Vollard Collection Attractions Close; Future Offerings Are Set

Sunday afternoon at 5 o'clock will mark the close of two exhibitions which have attracted a good deal of attention in the galleries of the Montreal Museum of Fine Arts—the paintings of the German impressionist Lovis Corinth, and works from the Vollard Collection, which include examples by Pierre Bonnard, Paul Cezanne, Edgar Degas, Paul Gauguin, Pablo Picasso, Odilion Redon, Georges Rouault and Auguste Renoir, the last-named being represented by 37 items.

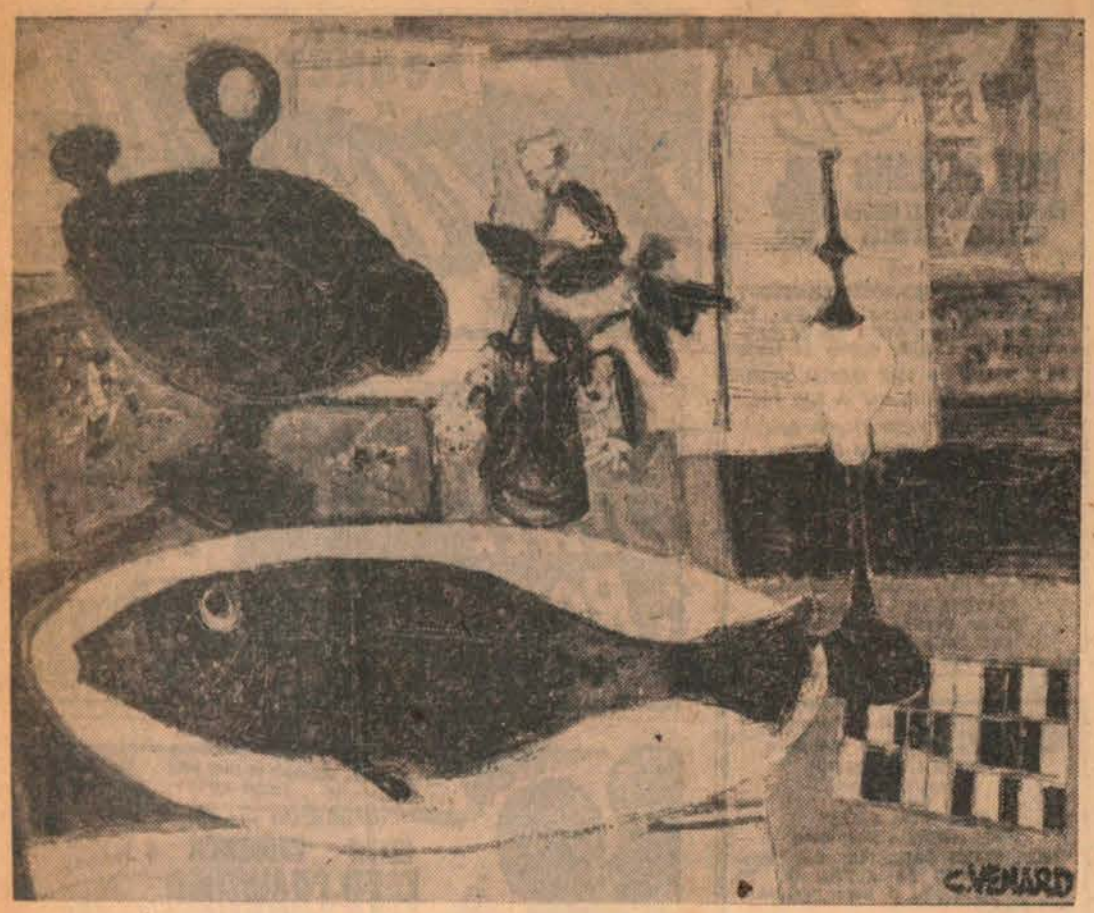
January 3 will see the opening of an exhibition of work by the Canadian Group of Painters—the enlarged version of the original Group of Seven. This show will last until Jan. 31.

Following exhibitions will include the A. W. Bahr collection of Chinese textiles, pottery and furniture, in January, while from Feb. 7 till 28 the 14th annual Ceramic Exhibition from Syracuse will be held here for the first time. From the middle of the month until into March the Art of Dining will be the subject of a show, with silver, glass, furniture, china and paintings coming from Montreal collections. Later offerings will be the annual Spring Exhibition, and the Art of the North-West Coast Indians.

83a La Presse - 23 décembre 1950 (1)

166

Les nouveaux peintres de Paris



Cette nature morte, une des toiles caractéristiques de Claude Vénard, fait partie de l'exposition que présentent en ce moment, au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, un groupe de jeunes peintres français, les plus représentatifs des nouvelles tendances de la peinture de Paris. Les oeuvres de ces artistes s'affirment comme de nouvelles valeurs, dont l'influence sur la jeune peinture française se fait, chaque jour, plus largement sentir. L'exposition se poursuivra jusqu'à la fin du mois.

The Star Dec. 30, 1950 (2)

New Paintings To Be Shown

Exhibition Wednesday At Fine Arts Museum

Nearly a hundred new paintings by members of the Canadian Group of Painters and other invited artists will be shown in an exhibition opening at the Montreal Museum of Fine Arts on Wednesday, Jan. 3. A preview of the exhibition will be given for members at 4 p.m., when Dr. Arthur Lismer, 1st vice-president of the group, will talk on the paintings. On Wednesday evening the museum will be open from 7.30 to 10, and the presentation of this exhibition will constitute the program for the evening, to which the public is invited.

The Canadian Group of Painters includes Canadian artists from the Maritimes to Vancouver, many of whom are showing recent work in this exhibition. In addition a number of new canvases by Montreal artists are to be seen.

Le Petit Journal 31 décembre 1950 (3)

Exposition de peintures

Aleksandre Bercovitch exposera 75 toiles, à l'édifice Snowdon des Y.M. et Y.W.H.A., à compter du 8 janvier. Ce jeune artiste canadien, originaire de Russie, en sera à sa première exposition solo depuis dix ans.

Au musée des Beaux-Arts, l'exposition des peintres français contemporains se termine aujourd'hui, dimanche. L'exposition de la jeune peinture canadienne, à la galerie Agnès Lefort, prend également fin aujourd'hui.

A la librairie Tranquille, l'exposition Deny Morrisset se poursuivra jusqu'au 13 janvier. L'artiste est le fils de M. Gérard Morrisset, du service provincial des inventaires des oeuvres d'art.

Le Canada - 28 octobre 1950 (1)

Paris, sa lumière, sa vie, célébrée par les peintres

Par Rolland Boulanger

"Voici Paris," annonce le programme de l'exposition en cours au second du Musée des Beaux-Arts; une exposition qui doit durer jusqu'au 29 de ce mois.

On pouvait s'attendre à tout, au mieux comme au pire. En fait, il y a des deux et je crois que c'était intentionnel de la part des organisateurs qui ont cherché à nous montrer comment, au cours de quelque cent ans, les peintres, venus de divers coins du monde, ont imaginé de peindre Paris; depuis le romantisme napoléonien jusqu'à nos jours.

Une surprise fort agréable, au point de vue intérêt que suscite pour nous son nom, c'est l'importance accordée dans cette exposition rétrospective à l'un des nôtres, considéré là-bas comme l'un des leurs, J. W. Morrice. Il s'agit, en effet, d'un peintre dont beaucoup de Canadiens ont entendu parler depuis quelques années, mais qu'ils ne connaissent, la plupart du temps, que par l'une de ses peintures représentant le traversier effectuant la navette entre Québec et Lévis: une vision de jaune soufre avec quelques taches de blanc et de noir.

Cette fois, on pourra voir le vrai côté européen de la peinture de Morrice, tant pour le sujet que pour l'interprétation plastique. Il y a sept tableaux de l'un des bons amis de Whistler, de bons et, de moins bons, que les membres de sa famille conservent comme leurs yeux, comme le suaire tombant en lambeaux d'un aïeul vénéré.

Ce qui, à mes yeux, a surtout grandi le prestige de Morrice, c'est le fait qu'il ait été le premier, ou l'un des tout premiers parmi les nôtres, à entre de plain pied dans le mouvement de la peinture contemporaine, déjà considérée alors comme d'avant-garde. Mais il n'y a rien dans sa peinture qui soit ostensiblement révolutionnaire.

Morrice peignait selon l'esprit des peintres d'un certain groupe travaillant alors en France, avec joie, contentement et, ce qui est plus intéressant encore, avec une simplicité charmante, ayant compris que la simplification s'imposait. Il y a des Morrice qui me font parfois entendre la voix de Toulouse-Lautrec.

Mais, comme je l'ai dit en commençant, on voit de tout dans cette exposition. Par exemple, si nous faisions un bond et si nous jetions les yeux sur Firmin-Girard! Il s'agit cette fois d'un Vivin qui sait peindre, d'un Bombois qui n'épargne aucun détail mais qui sait les faire avec la minutie d'un miniaturiste expert: c'est la peinture dont ontp u se pâmer quantité de bourgeois dont la bourse ne garantissait pas le goût. Cependant, il faut bien l'avouer, il y a dans ce "Marché aux Fleurs" de Firmin-Girard, un je ne sais quoi qui respire la joie simple de peindre. On voudrait lui en vouloir et, franchement, je n'y arrive pas du premier coup.

Remontons la Seine jusqu'à il y a deux ans: nous trébuchons sur André Beaudin dont j'ai vu, il n'y a pas deux semaines, sept ou huit de ses plus récentes toiles à la Galerie Leiris où se trouvait un grand marchand de tableaux que je ne nommerai pas, mais dont les opinions sur la peinture contemporaine sont connues de tous les critiques; un homme qui fut parmi les premiers à défendre Picasso, Braque, Léger, Matisse et Borès. Le Beaudin que nous avons en ce moment sous les yeux au Musée des Beaux-Arts et qui "paraphrase" le "Pont de la Tournelle" est exécuté dans l'esprit de ceux que je n'ai pu m'empêcher d'admirer grandement pour des qualités de style indéniables, même si le souci décoratif s'en dégage par-dessus tout le reste. Ici, les lignes d'armature sont moins nettes, moins décisives, mais déjà on devine ce qu'elles seront dans les tableaux de l'heure présente. Paris, tel que Beaudin le voit, c'est tout aussi bien la Côte d'Azur, mais l'artiste parvient à sauver un peu l'atmosphère de la capitale par le choix résolument modéré de ses tons. Seulement, le "pont" de Beaudin, n'est pas un pont qu'on traverse de nuit après la noce: il faut y prendre garde, car il est saoûl . . .

Avant de faire des cartes postales, Utrillo faisait des tableaux qui étaient bons et qui se vendaient alors beaucoup moins cher. On en trouvera quelques-uns, sauvés du déluge. C'est le temps d'en voir de bons, alors que le peintre ne signait pas si gros qu'aujourd'hui ses toiles, l'un entre autres, datant de 1913 et représentant avec l'honnêteté qu'il y mettait alors, la "rue St-Vincent". Tout près, un Van Gogh de 1886, le "Pont Neuf", où l'on sent encore le Hollandais, servi par un bon métier de dessinateur. Mais on est encore loin du "Pont de l'Anglois" et bien plus encore, à ce qu'il semble, de ses tout derniers auto-portraits, juste avant la crise au pied de l'olivier.

Vivin, il y en a un. C'est d'une naïveté désarmante qui fait songer à la loi des compensations qui agit dans le monde et qui l'empêche de disparaître sous l'effort conjugué des esprits retors, grâce aux esprits simples que le Seigneur veut épargner, évitant de tirer dans le tas.

Vuillard, qui n'était pas aussi naïf, mais qui était bien gentil, est représenté ici par deux petits panneaux verticaux exécutés dans la manière chère et recherchée par Bernheim Jeune, ceux qui ont fait fortune, mais qui ne sont pas précisément de son meilleur crû.

Enfin, cette exposition ne pourra pas manquer de plaire à un grand nombre car, s'ils n'en sortent pas nécessairement très renseignés sur la vie et sur l'atmosphère lumineuse très particulière à Paris, ils auront du moins la satisfaction d'y rencontrer plusieurs peintres dont on a beaucoup entendu parler, mais dont on ne connait trop souvent les oeuvres qu'à travers de mauvaises reproductions. Ici, ce sont les originaux qui, le plus souvent, manquent d'éloquence.

The Star
Nov. 1st. 1950 (2)

Art Society Recital

On Tuesday, Nov. 7, at 3 p.m. in the Museum of Fine Arts, the Women's Art Society will present in recital Margaret Gilmore, soprano, and Ronald Turini, pianist. Miss Gilmore, an Associate of Music of McGill Conservatorium, has studied voice in New York and is at present soloist of the Church of St. Andrew and St. Paul. Mr. Turini is a pupil of Mdme. Yvonne Hubert of the Quebec Conservatoire. This gifted seventeen-year-old artist began his musical career at the age of four when he studied at the McGill Conservatorium as a pupil of the late Stanley Gardner.

The Star
Nov. 4. 1950 (3)

Coming Exhibitions

November 7-12—over 50 paintings by the Finnish artist Helene Schjerfbeck; November 11-29—paintings by Polish artists now resident in Canada; at the Museum of Fine Arts.

The Star
Nov. 2, 1950 (4)

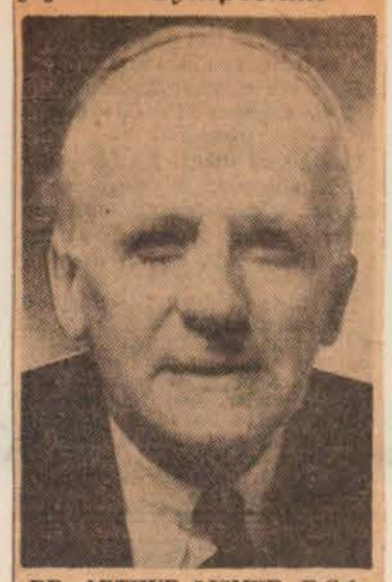
Fine Arts Aux. Visits Classes

THE Ladies' Committee of the Montreal Museum of Fine Arts is planning visits to the children's classes at the Art Centre on Tuesday afternoons. This is the day when the nursery classes, aged three to five years, meet. Members of the auxiliary interested in joining a group for such a visit are asked to get in touch with Mrs. Anson McKim, WE. 5380.

In co-operation with the Ladies Committee, a series of Wednesday evening demonstrations in the techniques and practices of the artist in action will be presented by the Educational Department on the first Wednesday evening of each month. This month John Byers, instructor in modelling and sculpture at the Museum's School of Art and Design, gave a demonstration of "Modelling and Sculpture" in clay, wood and stone. He was assisted by other artists.

The Star
Nov. 1d. 1950 (5)

J.J.W.L. Symposium



DR. ARTHUR LISMER, R.C.A., LL.D., one of the original Group of Seven, who with two other speakers will give a comprehensive study of the educational and emotional value to the child of art, dancing and music at a symposium being held at the Mount Royal Hotel at 12.30 o'clock Nov. 8, at a luncheon meeting of the Jewish Junior Welfare League.

Dr. Lismer, educational supervisor of the Montreal Museum of Fine Arts and professor teaching Creative Arts at McGill University, is also the principal of the School of Art and Design and directs the Children's Art Centre there. Miss Elizabeth Leese, accomplished dancer, choreographer, and teacher of classical and modern dance at her own Ballet School, is noted, among other things, for her unusually effective work with children. She cultivates the child's natural grace and imagination, and a taste for beauty in motion. Miss Frances Goltman, noted pianist and authority on music, and first vice-president of the Quebec Music Teacher's Association, has had extensive experience in the musical training of children.

The Gazette
Nov. 4. 1950 (6)

art

Exhibitions Are Set For Fine Arts Museum

Finnish Artist, Polish Painters and Corinth Memorial Show on List

Interesting exhibitions are promised by the Montreal Museum of Fine Arts in its calendar for the present month, the first offering, Nov. 7-12, being paintings by Helene Schjerfbeck, a Finnish artist, which were brought over by the National Gallery of Canada, Ottawa. This painter who was born in 1862 in Helsinki, was awarded a state prize in 1879 and travelled in England, Italy and France. In 1896 she went into the Norwegian mountains for reasons of health and then returned to Finland where she lived in retirement in the country until her death in 1947.

Paintings by Polish artists now residents of Canada will be the subject of an exhibition from Nov. 11 till 29. A special opening ceremony has been arranged for Saturday, Nov. 11, Remembrance Day, which date has been that of Polish Independence Day since 1918. The exhibition has been organized by the Polish Institute of Arts and Sciences in Canada.

Nov. 15 to Dec. 31 are the dates of the memorial exhibition of the German impressionist Lovis Corinth, organized in the United States and shown in a number of museums there. Corinth, born in East Prussia, July 21, 1858, was the son of a tanner. With Walter Leistikow and Max Liebermann he became one of the main supporters of the Berlin Secessionists. The last years of his life he spent, for the greater part, in his cottage on the Walchensee in Bavaria, where some of his most beautiful pictures of still life and landscape were painted. He died July 18, 1925 at Zandvoort, Holland.

Planned, too, for this month is an exhibition of work by eight young French painters, in the age group of 30 and 40, now working in Paris.

La Presse (7) 4 novembre 1950 80 (59)

Le calendrier des événements pour novembre

Voici les principaux événements qui se dérouleront au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, au cours du mois de novembre. 7 au 12 novembre — Exposition: Peintures de Hélène Schjerfbeck (1862-1946). L'oeuvre de cette artiste finlandaise est caractérisée par une vision subjective spiritualisée. Cette exposition, de plus de 50 tableaux, a été organisée par la Galerie Nationale du Canada et fait partie de son programme d'échange culturel avec les nations européennes. C'est la première exposition à nous parvenir de Finlande. 11 au 29 novembre — Exposition: Tableaux d'artistes polonais qui résident maintenant au Canada. Une cérémonie spéciale d'inauguration aura lieu samedi, le 11 novembre, à 3 p.m. (Dans la galerie XII). 15 novembre au 31 décembre — Exposition: Tableaux de Lovis Corinth (1858-1925). Cette exposition commémorative de l'oeuvre de ce remarquable artiste allemand de l'école impressionniste, a été organisée aux Etats-Unis et présentée dans plusieurs musées américains. Corinth est de la génération de Gauguin, Seurat, Munch et Matisse et vers la fin de sa vie il s'associa à la nouvelle génération des post-impressionnistes. 21 novembre au 31 décembre — Exposition: Tableaux de huit jeunes peintres. Ces artistes de la présente génération, dont les âges varient de 30 à 40 ans, travaillent actuellement à Paris. Une inauguration de gala est projetée et devrait avoir lieu mardi, le 21 novembre, à 9 p.m. Les membres en seront avertis.

Programmes du mercredi soir — 1er nov.: Démonstration sur l'art de sculpter. Le premier d'une série de programmes "Les artistes à l'oeuvre". Pour plus de renseignements, veuillez consulter les nouvelles du Département de l'Education, ci-dessous. Cette démonstration sera donnée à 8.30 p.m.; 8 nov.: Trois films: The Hague, Aubusson Tapestries (en anglais) Van Gogh. La représentation commencera à 8 p.m.; 15 nov.: Deux films: Shaped by Danish Hands (céramique): Song of Ceylon. La représentation commencera à 8 p.m.; 22 nov.: Deux films: Colour: Steel (film en couleur). La représentation commencera à 8 p.m.; 29 nov.: Soirée française. Première représentation, à Montréal, du film à long métrage "Mariage de Minuit". La représentation commencera à 8 p.m. **Nouvelles du Département de l'Education** — En coopération avec le Comité féminin, le département de l'éducation du Musée présentera, le premier mercredi de chaque mois, une série de démonstrations sur les techniques et les pratiques des artistes à l'oeuvre. Pour le mois de novembre, M. John Byers, professeur de modelage et de sculpture à l'Ecole d'Art et de Dessin du Musée, démontrera "Le modelage et la sculpture" en plâtre, en bois et en pierre. Il sera aidé par d'autres artistes.

Le Petit Journal
5 novembre 1950 (8)

Au musée des Beaux-Arts, rue Sherbrooke ouest, plusieurs expositions sont à l'affiche. Du 11 au 29 novembre, l'Institut polonais des arts et des sciences présentera des tableaux des artistes polonais établis au Canada. Bien sûr, cette exposition ne prétend pas donner un aperçu général de l'art polonais contemporain. Elle est l'affirmation, modeste et limitée, d'un groupe d'artistes que les événements ont exilés de leur pays natal. La plupart d'entre eux ont poursuivi leurs études en Pologne, avant la dernière guerre. Quelques-uns, parmi les jeunes, ont été formés au cours ou au lendemain du conflit, dans des écoles ou des ateliers dirigés par des Polonais, en Grande-Bretagne, en Italie et au Proche-Orient.

Du 7 au 12 novembre, le musée exposera des peintures d'Hélène Schjerfbeck (1862-1946). Une vision subjective, spiritualisée, caractérise l'oeuvre de cette artiste finlandaise. L'exposition, qui comprend plus de 50 tableaux, a été organisée par la Galerie nationale du Canada et fait partie de son programme culturel avec les Nations-Unies. Du 15 novembre au 31 décembre, on pourra voir au musée des tableaux de Lovis Corinth (1858-1925). Ce sera une exposition commémorative de ce peintre impressionniste allemand. Enfin, du 21 novembre au 31 décembre, huit peintres canadiens, dont les âges varient entre 30 et 40 ans, exposeront leurs toiles.

The Star
Nov. 7, 1950 (9)

Arts Museum Will Show Three Films

For its Wednesday evening program the Montreal Museum of Fine Arts on Sherbrooke street west will present three motion pictures, beginning at 8 o'clock. In the first, "Aubusson Tapestries" (in English) the famous contemporary French painter, Jean Lucrat, is seen designing original creations which the looms of the weavers of Aubusson bring into existence. "The Hague" is a travelogue of the capital of Holland (in English); and "Van Gogh" presents that noted artist's life and work (in French).

Also to be seen is the recently opened exhibition of paintings by the Finnish artist, Helene Schjerfbeck, the first exhibition ever to come to Canada from Finland, and only stopping in Montreal for a brief visit. Both the program of motion pictures and the exhibition will be open to the public. Museum hours on Wednesday are 7:30 to 10 p.m.

La Presse
8 novembre 1950 (10)

Van Gogh raconté par ses oeuvres

Les films que présentera à ses habitués du mercredi soir le Musée des Arts, 1379 ouest, rue Sherbrooke, offrent un intérêt tel qu'il paraît superflu de faire leur éloge. On sait que le "Van Gogh", de Paul Resnais, (Van Gogh raconté par ses oeuvres) a été salué par toute la critique comme le chef-d'oeuvre du genre.

Nous verrons également les ateliers de tapisserie d'Aubusson, tels qu'ils apparaissent à nos yeux depuis que le génie séduisant d'un Lurçat est venu redonner une âme et une vie nouvelle à cette forme d'art qui était tombée en pleine décadence depuis plus d'un siècle.

A ce programme s'ajoutera un charmant documentaire sur La Haye, une de ces vieilles villes d'Europe, toutes repliées sur elles-mêmes et sur leur passé. Deux représentations auront lieu à 8 et à 9 heures. L'entrée est libre.

The Gazette
November 10, 1950 (11)

10 PARIS PAINTERS WILL SHOW WORKS

Exhibition at Fine Arts Museum Scheduled from Nov. 27 to Dec. 31

An exhibition of the work of 10 contemporary painters now working in Paris will appear in the Montreal Museum of Fine Arts late this month, museum authorities announced at a press interview yesterday. Nine of these are natives of France; the 10th is a Spaniard who went to Paris in 1939.

The exhibition, to be held from Nov. 27 to Dec. 31, is made possible through the co-operation of several individuals and agencies: H. S. Abramson, Montreal artist recently returned from Paris; the French Government Cultural Services; Mrs. Sylvie Galanis, noted French art authority; the Comite Professionel des Galeries d'Arts in Paris; and Air-France, whose manager for Canada, J. Mouries, has arranged with their Paris office to fly the paintings directly to Montreal in time for the opening, since some of the canvases have been on exhibition in Paris as recently as the first week of this month.

Work of the artists, whose ages range from 25 to 40, is a cross-section of the latest painting in Paris today.

The artists are Andre Civet, Bernard Buffet, Claude Venard, Jean-Marie Calmettes, Michel Patrix, Paul Charlot, Jean Cortot, Antoni Clave, Robert Devoucoux and Jacques Busse. Each of these will be represented by several of his most recent works.

The exhibition will remain in Montreal until the end of December. Arrangements have been made by the Montreal Musuem of Fine Arts for it to be shown in January in Quebec at the Provincial Museum and at the Toronto Gallery, and the National Gallery in Ottawa, in the spring.

80a (160) The Star - Nov. 10, 1950 (1)

Debits and Credits of Arts in City Outlined by Junior League Panel

"MONTREAL and the Arts — Debits and Credits" was the topic of a panel discussion featured at the November dinner and open meeting of the Junior League of Montreal in the Ritz-Carlton Hotel. Guest speakers were Robert Davis of the Montreal Museum of Fine Arts, Pierre Beique of Les Concerts Symphoniques, and Miss Roberta Beatty of the Montreal Repertory Theatre.

Mrs. J. A. Hodgson of the Junior League was moderator, while Mrs. Cedric Hands thanked the speakers at the conclusion of their discussion.

Lack of organized interest in the arts, and of funds, was the consensus, as emphasized by the three speakers, and by the results of a questionnaire circulated following the addresses.

Theatre Needed

"We need the theatre—it doesn't need us," Miss Beatty told her listeners. "One of the most humanly important stimulations is audience participation. The audience must demand the best in drama and acting — and develop civic pride.

"Montreal has less civic pride than any large city I have ever been in," she continued. "A civic or national theatre is one of the essentials bringing theatre and audience together.

"The audience must be taught to think, as our critical factors are only developed through exercise." Miss Beatty strongly stressed the need of a theatre in Montreal. "Our culture must grow from within, for it cannot be superimposed."

Music Growth

Pierre Beique traced the amazing development of music in Montreal, which, along with smaller groups, has culminated in Les Concerts Symphoniques. Dean Douglas Clark of McGill University had laid the foundation for this growth in Montreal from 1930 onward, Mr. Beique pointed out, and gave his time and energy freely. Finally, in 1935 Les Concerts Symphoniques emerged as an official orchestra.

"In these last 20 years great strides have been made. Now there are a number of groups with excellent programs every year, those in the past season numbering 200. Les Concerts Symphoniques now have 24 concerts during the season at which first line conductors and artists appear and is now rated one of the finest in the counry," he said.

Art and The Museum

Art was discussed by Robert Davis, who said "an art museum is not just a place for pleasure and delight, but for study. In Montreal, classes for three year olds to oldsters are held to help stimulate interest and educate."

On the credit side in art, Mr. Davis pointed out that the Montreal Museum of Fine Arts was situated on Sherbrooke street in or near the heart of the city, and possesses a very fine building. "Montreal, however, is a very elusive and complex community," he continued, and this has made it very difficult to interest the city at large, as exhibitions must be pleasing to many groups.

"While the collections of works of art are now excellent in most cases, due to the interest of many Montrealers, the debit side shows the financial stability of the Museum leaves much to be desired," he concluded.

La Presse - 10 novembre 1950 (2)

Peinture de Paris au Musée des Beaux-Arts

La récente inauguration, à Montréal, d'une nouvelle ligne d'Air-France semble rapprocher davantage la province de Québec de la France.

C'est ainsi que cette nouvelle initiative a rendu possible une exposition de peinture française qui permettra à notre public de prendre connaissance des tendances de la peinture, à Paris, depuis la guerre. Les tableaux seront transportés par avion, et seront montrés à Montréal, à peine quelques semaines après avoir été exposés dans la capitale française.

Cette exposition, qui s'ouvrira au Musée des Beaux-Arts vers la fin du mois, a été rendue possible par la coopération de plusieurs personnalités, services et sociétés: M. H. S. Abramson, artiste montréalais récemment rentré de Paris; les Services culturels du Gouvernement français; Mme Sylvie Galanis, bien connue dans les milieux artistiques de Paris; le Comité Professionnel des Galeries d'Arts à Paris; et M. J. Mouriès, directeur d'Air-France au Canada, qui a arrangé avec ses bureaux à Paris l'expédition directe des tableaux, par avion, pour l'ouverture de l'exposition à Montréal. Certains de ces tableaux ont été exposés à Paris, la semaine dernière.

Dix peintres, dont les âges varient entre 25 et 40 ans, seront représentés dans la collection. Ils représentent les tendances les plus récentes de la peinture contemporaine à Paris. Ils sont: André Civet, Bernard Buffet, Claude Vénard, Jean-Marie Calmettes, Michel Patrix, Paul Charlot, Jean Cortot, Antoni Clavé (l'Espagnol), Robert Devoucoux et Jacques Busse. Chacun de ces peintres sera représenté par quelques toiles des plus récentes.

The Gazette - Nov. 11th. (3)

Watercolors by Underhill

A small collection of watercolors by E. H. Underhill, being held in the Art Centre of the Montreal Museum of Fine Arts, is interesting in subject matter, the items being done in a deft, expressive pen and ink line and fluid color wash. Underhill, who studied in Winnipeg and Vancouver and is now at the Centre, shows that he was active in recording impressions on the Pacific coast, the spontaneous notes holding all the essentials for works on more ambitious scale. The waterfront made a strong appeal, as is evidenced in "Home Port", "Fish Packers" "Tug at Dusk", "Under the Viaduct", and "English Bay", with buildings backing a curving beach, to mention a few.

The Star - Nov. 11th. (4)

Today, which is Poland's Independence Day, sees the opening of an exhibition of paintings by exiled Polish artists now living in Canada. Organized by the Polish Institute of Arts and Sciences, it will be on view at the Museum of Fine Arts until November 29. The jury consisted of Prof. Robert Tyler Davis, director of the Museum, O. Jastrzembski and A. Madeyski.

The Gazette Nov. 11th. 1950 (8)

Lovis Corinth Show At Fine Arts Museum

Work by Finnish Artist and by Poles in Exile Accorded Effective Display

Lovis Corinth died in 1925 and the retrospective exhibition of his work being shown in the Montreal Museum of Fine Arts reveals the exceptional gifts of this robust German artist as a draughtsman, colorist and designer. Force and fire marked his handling of paint and he worked on a noble scale. There are large works here—"Flower Hymn", with its mass of poppies, roses, tiger lilies and foliage about a plaster head, luscious, glowing colors admirably arranged. Generous in size, too, is the masterfully painted "Nude and Infants"—a woman of graceful form obviously relaxed on a bed with the children nearby. "Panorama of the Walchensee", where he had his cottage, with its solitary pine, woods, houses and water stretching to distant hills is another work of size seemingly brushed in with ease. There are also a number of self-portraits full of character, a quality he imparted to the bulk of his sitters, a striking example being the painter in strong sunlight at the Walchensee. There is a sympathetic portrait of his uncle, seated with his back to a window, his other portraits including "Lady with Pink Robe", "Lady in Fur Jacket", "Girl with Braids", "Lady in Yellow Blouse", and portraits of Proels and of Pasternack. Outstanding, too, is "Lady at Mirror", a composition full of problems which he successfully solved.

There is also a group of watercolors, drawings, etchings and lithographs.

Other exhibitions are works by Helene Schjerfbeck, and a collection of paintings by Polish artists resident in Canada.

❖ ❖ ❖

Paintings by the Finnish artist Helene Schjerfbeck, who died in 1947, range from "Madonna, after El Greco" to self-portraits which are far from flattering. There is a capital painting of a peasant woman wearing a white kerchief, and in simplicity of arrangement and summary treatment "At the Cafe", a woman seated at a table; "Young Girl in White Dress", "Girl with Blue Ribbon", and "The Worker" have individuality. There are still-lifes with fruit, and a successful watercolor entitled "Wild Rosemary" Two interiors—"Woman Poking the Fire", in which the glow on floor and objects is well suggested, and "Poor Child", the girl being seated on the floor near a grate at which her boots are drying. Of the landscapes, "Park Bench, Concarneau" is a solid performance, and in composition "Before the Tapestry", showing a man and a woman standing before the hanging, is effective.

❖ ❖ ❖

Polish artists in exile, now residing in Canada, show interesting variety in the exhibition being opened this afternoon, Remembrance Day, which is also Polish Independence Day since 1918. Pen and ink is effectively employed in drawings of nudes and landscapes; charcoal seems the apt medium for a pair of old boots, while in oils children are shown playing soldiers, boats are moored at shores, roofs, boats and water are seen from above, houses and fences edging a lane are seen on a cold, winter day, a man in a slouch hat is strongly brushed in, a girl in partial undress is shown on a sofa, a child is given a ride on a young woman's back, flowers and fruit on a blue plate makes a good arrangement, while a woman in red plays solitaire on a rug. A woman with a cigarette is shown painting at an easel, and Dufferin Terrace with figures and a bit of the Chateau Frontenac at Quebec makes a good subject. Flower pieces have not been overlooked, and there is a capital watercolor of peonies by C. A. Romer, who has a skillfully handled watercolor of a group of girls. There are two accomplished works in this medium by Rafal Malczewski—trees in autumn leaf edging a lake, and a field of grain with evergreens and distant mountains.

The Star - November 10, 1950 (5)

TEN ARTISTS PLAN EXHIBIT

Trend in French Painting Shown

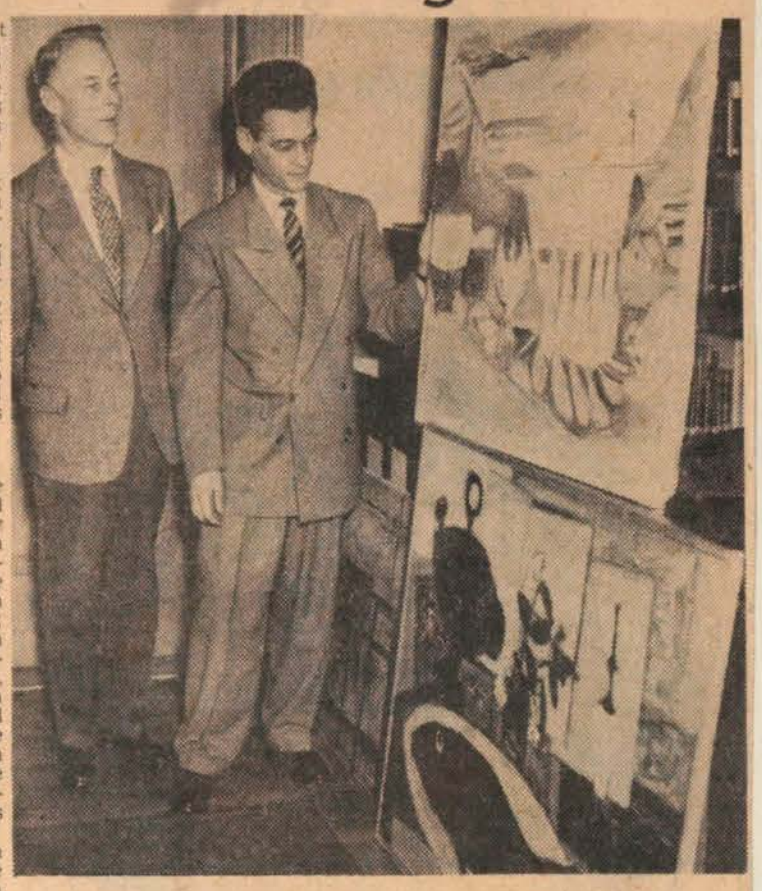
An indication of the trends that painting has been taking in France in the last 10 years will be given in an exhibition at the Montreal Museum of Fine Arts from Nov. 27 to Dec. 31, it was announced at a press conference at the museum yesterday.

The show will present the work of 10 painters now working in Paris, all of them of the newer generation not widely known here. They are Andre Civet, Bernard Buffet, Claude Venard, Jean-Marie Calmettes, Michel Patrix, Paul Charlot, Jean Cortot, Robert Devoucoux and Jacques Busse, all natives of France, and Antoni Clave, a Spaniard who went to Paris in 1939. Each of them will be represented by several of his most recent works.

At Other Cities

The exhibition, which will be shown in Quebec in January and later at Toronto and Ottawa, was made possible by the co-operation of H. S. Abramson, Montreal artist recently returned from five years' study in Paris; the French Government Cultural Services; Miss Sylvie Galanis, noted French art authority, the Comite Professionel des Galeries d'Arts in Paris, and Air France, whose Canadian manager, J. Mouries, has arranged with the Paris office to fly the paintings directly to Montreal in time for the opening, since some of the canvases have been on exhibition in Paris as recently as last week.

Mr. Abramson, who was born here, was in Paris and elsewhere in Europe during the war as a member of the Royal Canadian Air Force. In 1945 he was awarded a French Government scholarship to study art in Paris, and subsequently spent four more years working and studying painting under the Department of Veterans Affairs.



Some of the paintings of contemporary French artists which will be on display in a show at the Montreal Museum of Fine Arts Nov. 27 have already arrived and were shown at a press conference in the museum yesterday. The photo shows ROBERT TYLER DAVIS, director of the museum, left, and H. S. ABRAMSON, Montreal artist who arranged the show, looking at a couple of the canvases.

The Gazette November 13, 1950 (6)

No Creative Art Exists In Russia Says Exiled Pole

Nothing creative has been produced in Russia since the totalitarian regime began, Hon. K. Sosnkowski, former head of the Polish Government in Exile in London, said here Saturday.

Speaking at the opening of an art exhibition organized by The Polish Institute of Arts and Sciences in Canada at the Montreal Museum of Fine Arts, the Polish statesman explained that the essence of art is international and so can be killed by a national culture.

"Behind the iron curtain there are no masterpieces — nothing to enrich humanity — as far as I know at least," he declared. The artist or poet in the totalitarian state had to be a slave and this caused him to degenerate into mediocrity, he added.

"An artist is a thinker and must remain true to himself. He cannot be told what to create," General Sosnkowski said. "Great art can only be built within a free and independent nation."

Switching from English to French, the speaker lauded the freedom and democracy of Canada and said that the Polish artists in exile had been well received here. Prof. R. Tyler Davis, director of the museum and chairman on the jury of selection of the exhibition, said the exhibition afforded Canadians an opportunity to see their country through the eyes of others.

The Star November 13, 1950 (7)

Polish Art Show Opened

Exiled Painters Hold Exhibition at Museum

Polish artists in exile presented their first art exhibit here Saturday afternoon at the Montreal Museum of Fine Arts, Sherbrooke street west, under the sponsorship of the Polish Institute of Arts and Sciences in Canada.

Many noted Polish painters who had been forced to flee their homeland because of Russian domination have expressed on canvas their conceptions of the country they now call home. Art experts said it was one of the finest exhibits of its kind presented here.

All the painters taking part in the exhibition have one thing in common; they are Poles who had completed their studies in Poland before the late war, or had followed art courses in various studios organized by exiled Poles in Great Britain, Italy, the Middle East, and who scattered all over the world after the war.

Hon. K. Sosnkowski, former head of the Polish government in exile, spoke briefly at the art exhibit opening. He said that nothing creative had been produced in Russia since the totalitarian regime began.

"Behind the Iron Curtain," he added, "there are no masterpieces—nothing to enrich humanity—as far as I know at least." The artist or poet in the totalitarian state had to be a slave and this caused him to degenerate into mediocrity."

~~46~~ 191

The Standard
June 1950

(168)

(1)

ART NOTES

Critic's Ideas For a Better Art Gallery

Reply to Appeal By Museum Head For Suggestions

F. Cleveland Morgan, president of the Montreal Museum of Fine Arts, recently gave a radio talk on the Museum and asked for suggestions for improving attendance. In the following open letter, The Standard's art critic, Michael Forster, offers a few.

Dear Mr. Morgan: You spoke on the radio recently about the activities and aims of the Museum over which you preside; you implied that the place wasn't doing as well as it might, and you asked the public to name the sort of shows they would like to see and to suggest ways in which to improve attendance and so increase your revenue.

To the barrage of observations with which you must now be bombarded may I add a few of my own:

When people enter a Museum they tend to treat it as a sacred ground; a reverential hush descends, they speak in whispers. The fewer the people the truer this is. It has always been my impression that the collections in the Museum were assembled for our enjoyment and that we are free to laugh with a picture or make what cracks we like about the exhibits. But people are shy about drawing attention to themselves and are afraid to speak in normal tones within that awesome calm. Couldn't you fill the embarrassing silence with music? I suggest classical recorded music piped through amplifiers to all rooms, just loud enough to form a pleasant background and to cover one's remarks from ears they're not meant for.

Smoking Lounge

And must there be positively no smoking? You can't expect a man who is used to it to quit for an hour and a half and remain happy. He walks out, determined not to be trapped like that again.

Why not a lounge where we can rest our weary feet and light a comforting cigarette? I don't mean some little cubby hole under the stairs, but a bright cheery spot with pictures on the walls, lots of ashtrays, enough seats, and tables, so that groups can sit sociably together. Perhaps you could sell a cup of coffee in there too. (If you really want custom you could get a license and put in a bar, but even I realise the frivolity of this remark.)

Out of $1,000 taken at the door would you hold out $40 as an inducement for people to attend? There are enough good painters around who would be glad to sell a small work at that price. Present one, framed or matted, to every 4,000th paid-admission customer. This will help put paintings in circulation; the artist is happy, the recipient is happy, and you recoup more them $40 in publicity value. You might give the winners a choice among several works, water-colors, oil sketches or drawings, which can be on display near the front door.

Copies of Exhibits

Also in this display I would like to see for sale plaster casts of some of the smaller pieces in your collection. For example, you have a few sandstone heads from India from which any competent sculptor should be able to make casts without damaging the originals. Your sculpture class ought to be able to handle it, and if the price is reasonable I'll be your first customer. This idea is not new; the British Museum has used it successfully for years.

Please go easy in your publicity on the word 'education', and stress 'amusement.' Nobody enjoys being obliged to think, and we resent having culture thrust upon us. Take a tip from the movies and the novelists: appeal to the emotions and you can slip in all the culture you want by this route.

Do something definite about the Spring Show. This is Montreal's own; either let all our artists hang one work apiece unjuried (you can hold this show in two sections, one after the other, if you get a great number of submissions), or jury your show and then back your jury's choice by following with a show of rejects and let us judge for ourselves how good your jurying is. This should certainly give you a lead as to what sort of pictures people want to see.

Jewelry Exhibition

Among future exhibitions, to lure the ladies why not a show of contemporary costume jewelry. I don't mean the precious-stone kind. You might mix with it some of the antique jewelry from the Museum's own collection, for comparison.

I'd like to see a show of the curious and beautiful forms that are found in nature, dramatically presented out of context. This would include ores, crystals, shells, driftwood and so on, with models and photos of natural objects.

I'd like to see a roomful of the works of Montreal's crack commercial artists, a show of contemporary textiles, of modern furniture, of living rooms assembled by leading artists and decorators. Above all, Sir, I'd be grateful if you can make the Museum more cheerfully inviting, so folks can stop by in friendship and not through a sense of duty. Yours sincerely,

Michael Forster.

Gazette. March 21st 1950

(2)

The Montreal Museum of Fine Arts

Sir,—In your editorial on the Montreal Museum in your issue of March 15, I think that you might have said a little about the work of Robert Tyler Davis, the present director, since it is in no small degree because of his personal efforts that the Museum has made so much progress during the past few years.

During the period of his directorship, since 1947, he has done a great deal to expand and broaden the general activities of the Museum and to increase the interest of the English and French speaking communities of Montreal in its work. During the past two or three winters, some of the most notable visiting exhibitions of paintings in the history of Montreal have been held at the Museum. They have given the Montreal public a better opportunity than it has ever had in the past, to familiarize itself with the best contemporary work being done in the fields of painting and sculpture in Great Britain, the United States, France and other modern countries.

The program of lectures for the public and educational work has been greatly improved. The increased attendance at the exhibitions and the lectures shows that the citizens of Montreal are responding to Mr. Davis' new program. Mr. Davis has also done much to foster closer relationships between the Museum and the local artists of Montreal. Through the medium of one man shows they have given an opportunity to acquaint Montrealers with their work.

In addition, Mr. Davis has been launching the new department of fine arts at McGill which promises to be a notable and important addition to the arts curriculum of that institution.

Mr. Davis is a man of wide background and culture and has had much experience in his own field of museum administration in the United States. He has just had a book on the Indian art of the Pacific Northwest published by the Stanford University Press. Montreal is indeed fortunate in having a man of such calibre in charge of an institution which can do so much to enrich the cultural life of our community.

W. E. GREENING.
Westmount, March 18.

The Star - June 9, 1950

(3)

Two Good Attractions Cancel Each Other

Sir,—Isn't it a pity that two interesting events in Montreal should take place regularly on the same evening of the week; the CBC "Wednesday night" program and the visiting night of the Art Gallery? Most of the people interested in one are interested in the other, and regret to have to give up one of the opportunities while we have so few of that kind in this city.

How often can working people hear good music on the radio if they are at the office all day and go to sleep at the recommended hour of eleven? The only regular broadcasts of good concert music seem to start precisely at that hour, or later, on various French or English stations. And who can go to the Art Gallery in the daytime except housewives and students? Besides, the Art Gallery often presents lectures or films on Wednesday night.

If working people can go to the Art Gallery only one evening a week, let it not be on the only day when they can rely on a good radio program at home.

Mrs. B. Moscovitch.

Star- May 1st, 1950

(4)

Must the Artist Be Dead to Be Great?

Sir,—Michelangelo, one of the great, passed a judgment on Flemish painting in which he said: "It will please persons who have no eye for true harmony — it is, in truth, done without reasonableness or art, without symmetry or proportion, without care in selecting or rejecting. Good Italian painting is nothing else but a copy of God's perfection".

Among the early Flemish painters there is nothing finer than the portraits by the brothers Van Eyck, the pathetic "Deposition" by Bouts, or the works by Gerard David. Then came Rubens, Van Dyck, Rembrandt, Frans Halls, Potters, Van Steen and many others. Nearly all were buried like paupers. Since many Flemish paintings which Michelangelo so bitterly rejected are priceless today, there is a strong possibility that our contemporary connoisseurs are looking through Michelangelo's hat.

Our reasoning power seems to have no other purpose than to create confusion if not chaos. Why this total discordance amidst the glorious harmony and coherance of nature? Man's fickelness is here to stay, hence nobody can select art to the satisfaction of all. The logical answer seems to be a much greater number of jury men, casting a secret vote on each piece of work, thus giving rise to a more equitable verdict and ending these undignified remonstrations.

Cheer up fellow artists, seldom, if ever, has the world acknowledged a great artist before he took leave of his beloved paint pots. So be a good sport, and better luck to all next spring.

Dan Partous.

Star - May 16, 1950

(5)

Treasures of the Past Satisfied a Longing

Sir,— I am one of the many who cannot go to Europe this year, or maybe no year. So I want to express my appreciation and gratitude to our Art Museum for the chance it has given me to get some idea of the wonders that must exist in the great chateaux and museums of France and England. As I walked through the big gallery with the wonderful tapestries and furniture and that air of elegance of the time of Louis XV I could imagine what it was like in Paris then, and maybe even now. And the wonderful small things, so priceless and lovely, that used to be owned by the great ladies and kings of old satisfied my craving to know something of the wonders I may never perhaps be able to see again. So for myself, and others like me who must stay and always earn their living, I want to say thank you for the beautiful exhibition.

Elaine Delfield.

Star - May 20th 1949

(6)

Cheering For The New Gallery Head

Sir, — A new wind is sweeping across the often tepid waters of Canadian art, for it is apparent that the work of Robert Tyler Davis, the dynamic new and young director of the Art Gallery, has almost single-handed caused a veritable renaissance when it was badly needed.

What our music is still lacking here, has been found in the art field, with the enthusiasm of Mr. Davis in bringing us exhibitions and delivering such valuable talks as the recent series of three lectures on French moderns which ended last Sunday. They were a revelation. Encore!

F.A.C.

Star- March 27, 1950

(7)

To Judge Art, Only One Jury Is Needed

Sir,—I wish to thank you for allowing me the space of printing this letter in your newspaper in regards the recent Spring Exhibition in Montreal. One could not help being impressed by the striving and sincerity of the artists and the interesting display of their works in Jury No. 2. But upon seeing the unexciting works of Jury No. 1, more or less of our so called representative Canadian Academy, I was quite disgusted. One is appalled at the complete lack of emotion in most of the paintings which is to me one of the most important elements in art. In one word most of them are very flat, and great sympathy should be extended to the many striving artists who were refused by Jury No. 2 on account of lack of space. To see the best space wasted on the Academic Jury makes my blood boil.

It is time the public learned to recognize that artists do not need a long list of titles to be proven artists. The past hundred years in Europe have proven the uselessness of academic prestige, and it is time that Canada should have a truly representative art. Let us hope that next year there are not two Juries but only one to judge all work submitted on the basis of its own merit be it so-called modern, academic or any other foolish names they want to call art. The real values in art are always the same whether they are abstract, surrealistic, realistic or automatistic.

N. Letovsky.

Star- April 3, 1950

(8)

Freedom of Expression Right of All Artists

Sir,—Mr. Setovsky's one jury has been tried in the past and found unworkable. The idea, of course, is to have all sincere forms of painting represented, whether their work is academic or abstract.

When Mr. Setovsky feels himself burning up with indignation among the abstractionists, he should remember that many of us have to hold on to ourselves when we find ourselves among the ultra-moderns. Voltaire could have been talking about painting when he wrote: "I may not agree with what my neighbor says, but with my life I will defend his right to say it."

From denying an artist the right to show his paintings it is only a short step toward telling him what he must paint, and from there the way is open to all other forms of discrimination. The citizen of Montreal has the right to enter his own publicly supported Museum of Fine Arts and to choose for himself whether he will look at a "Sunlit Winter Landscape" or "Bananas Rampant on a Field of Tripe".

J. M. Donnell.

(9)

On Uninformed Criticism Of Modern Artists' Aim

Gazette Feb. 5/49

Sir, — It is difficult for me to write of my vocation in the lists of public print, for one is in danger of being accused of pretentiousness, or of doing painting a disservice by any inefficiency in one's arguments. With the disclaimer that I hope to avoid the first danger, and claiming your indulgence for the second, I am driven to reply to one of your correspondents, "Supporter of the Old School" who expressed his opinions of the current exhibitions at the Art Association of Montreal, especially regarding abstract and non-representational art, in the Star for Friday, January 28. I am impelled to reply, not only by the obvious misunderstanding of the purpose of art there expressed, but by your own constant printing of similar letters.

Modern artists are not idiots, nor, the true artists, hypocrites; they are followers of a long tradition of seeing and feeling, of thinking and creating. Many years ago the invention of the camera did away with the need for the painters as such — the man who made "likenesses" and "views" for people who had no other way of recalling the faces of their friends and houses. He has, nevertheless, persisted — it may be there is still some use for him — but let us not confuse the painter with the artist, there is a world of difference between them, though they both use paint. The artist is not interested, nor ever was, in the unquestioned copying of nature. He has always found one of his chief delights and intellectual pleasures, one of the most useful symbols for the translation of emotion, in the abstract qualities of his picture: the design, the rhythm, and abstract problems of color. Subject has always been, to the great artists of the past and present, a relatively minor consideration in relation to the overall aesthetic or mood of a work. Even if the camera had never been invented, art would have taken somewhat the same course as it has done -- into ever new and deeper worlds of experience of the mind and emotions of mankind.

With pictures it seems, for some people, that, "What was good enough for father is good enough for me", or, "I don't know anything about art but I know what I like". We do not believe that newness, for its own sake, is a wise ideal, but so-called "Modern Art" (and it includes representational as well as abstract art) is not new. To many people in Canada modern art is new and our artists have been later in experimenting with it. But they are seeking, through conviction, new ways to speak as original innovators and prophets for Canada. The only ones who are artists are those who seek, who try — however much they may be badgered and beleaguered. If their painting does not always reach their ideals it is, even so, exciting and provoking — often honest, sometimes beautiful.

There are many people who are not interested in music, poetry or painting. That is their privilege. But we should remember that it is the privilege and duty of all art to widen the perception of beauty and emotion for the person who does try to perceive it. The art of painting is not only representation, it is an aesthetic (as great music and poetry are). They all partake of symbolism, abstract or concrete. Perhaps, if people who object to modern art would look at pictures with that in mind, and would refrain from confusing the subject with the form, they would see more and feel more. There are innumerable good books on modern art that can widen their vision and improve their taste. If people read them they would be better qualified to judge what is good or bad in Canadian art. Two people are needed for any work of art to fulfil its purpose — the creator of it and the sensitive observer.

All this I had supposed was widely understood. But it is worth repeating, if it adds any impetus to a wider consideration of the honest artist in Montreal. Will Montreal ever realize that it is a city of a million people, that it occupies a position of great potential power in the expanding world of Canadian culture? And may I hope, Sir, that, granted a greater appreciation of the integrity of Canadian artists, we may see less space given, in your esteemed paper, to letters which express opinions on Canadian art that are neither informed nor unbiased, and which tend to keep the public criticism of art, in this city, at a very rural level indeed.

Campbell Tinning

Star. Nov. 20, 1948 (1)

More Contemporary Art Asks Gallery-goer

Sir,—It is with interest and pleasure to one observer that the Art Association of Montreal is making progressive innovations in the form and content of their exhibitions. At the present time the show of Wedgewood china, both antique and modern, is well worth seeing and is most attractively displayed. The new lighting arrangement in the "Dutch" room brings welcome clarity of vision and therefore new delight in these old masters. However, if the directors give support to an English factory making china and give new light to the Dutch masters of the sixteenth century, why do they fail to support our own living artists? How can the public know about and support Canadian and contemporary art when the one place that should supply space and patronage fails to do so? The Art Association should lead the way so that the public may follow with "practical" support. A country without the arts or artists is a poor, mediocre place, for from our artists come the designs and ideas for a better and more beautiful world. Even industry is dependent upon the designer.

An art gallery is not only a museum, and appreciative as one is of the new ideas of the directors, of the excellent display cases, of new functional lighting, one does want to see paintings. Paintings by our own Montreal artists, of Canadian artists, of Cezanne, Bonnard, Picasso, Matisse, Renoir, Orozco, Rivera. We, who are fed poor reproductions, want to see the originals, and not the cast off "atrocities" of the 18th and 19th centuries presently shown as the "permanent collection". D. D.

Star. Nov. 27. 1948 (2)

help.

Should Be Familiar With the Art Gallery

Sir,—I was very happy to see a letter in The Star last week signed D.D. in regard to the Exhibition at the Art Association of which I am the President. It is a relief to know that someone finds the time to visit the Gallery, and takes the trouble to write a letter of friendly criticism. I reply in no carping spirit, but to ask D.D. in all fairness to revisit the Gallery and check on his impressions.

He asks that we show paintings by our own Montreal Artists, but fails to mention two complete galleries of our more modern Canadians —some of which have been recently acquired. He asks for examples by Renoir, Cezanne, and other moderns, all of which we would most certainly like to own. This year for instance, we selected a fine Renoir but had to turn it down because we could not afford the sixty thousand dollars asked for it. Incidentally, D.D. fails to mention that another gallery has held all Summer our permanent collection of French pictures containing a Renoir and a Cezanne, and these were supplemented by two Renoirs from a Montreal collection. We are at present trying to arrange a loan "From Manet to Matisse" to take place next May, but even loan exhibitions cost money and rarely can be obtained under a charge of from two to three thousand dollars apiece.

D.D. can rest assured that there will be a series of small exhibitions this season of local artists as well as a number of major events.

Our budget is so meager that for the past ten years the Art Gallery has gone in the red to the extent of between $20,000 and $30,000 per annum, and we have only been able to keep our doors open through the gerosity of a devoted few.

Does Montreal want an Art Gallery, and if so is it prepared to support one? The poor attendance, the small percentage of members compared to our population makes one wonder if the effort expended is worthwhile.

F. Cleveland Morgan.

(3)

Asking Support For Canadian Artists

Sir,—In a recent issue you printed a letter under the heading "More Contemporary Art asks Gallery-Goer." Signed D.D.

May I in reply to that letter point out that the Artists mentioned are not Canadians. However as a fellow "Gallery-Goer," I heartily agree with the suggestion that our Art Association support and encourage our own Canadian artists.

I hope it is with proper dignity and restraint that I take exception to the reference in the above letter regarding the "masters" of the 18 and 19th century as "atrocities."

T. H.

Exhibitions for Contemporary Montreal Artists (4)

Sir,—To follow the series of attacks on the Art Association of Montreal which appeared in the press shortly after the last Spring exhibition, we would now like to congratulate the new president, Mr. F. Cleveland Morgan, and the museum director, Mr. Robert Tyler Davis, on the renovated gallery 12 which will be kept chiefly for exhibitions of work by contemporary Montreal artists.

We understand it will be a regular series of one-man shows, which will be changed every two weeks or so, to bring to the public a more complete picture of those artists whom they had only known through single works at a Spring or group show.

It was heartening to see the attendance during the weekend in the first of this series, where the work of Eric Goldberg and Louis Muhlstock is being shown. Apparently the public, as well as the artists, needs more than one show a year in a city the size of Montreal.

(Miss) ETHEL McNAUGHTON
Secretary, The Federation of Canadian Artists.
Montreal, December 9.

STAR, TUESDAY, DECEMBER 14, 1948

Can Get Too Much Of Some Modern Art (5)

Sir,—This letter is in the nature of a protest, and a plea to the general public to awake to a striking example of partiality and unfairness by one of our important institutions.

I am referring to the present policy towards modern art of the Montreal Art Association, which has been quietly developing over the past few years and broke into full view with last year's spring show. The rumour that the Montreal public is to be denied a showing of this year's Royal Academy show is the final insult. In thus taking upon itself to decide what is "right" in modern art, and what the public should see, the Art Association is following a pattern that one associates with totalitarian countries, and not with supposedly democratic Canada.

In showing almost exclusively the "very moderns" or "extremists", the Gallery is only giving the public a small percentage of what is modern art today, and with this one-sided view is denying it its due rights, as well as purposefully inflicting a grievous harm on many deserving artists. It is also losing the financial support of many long-time subscribers who have dropped their membership in disgust. The Gallery could also acquire some of the funds it needs so much if it would relax its policy of not renting studios to recognized art groups.

In closing let me say that this is not meant as a condemnation of the "very-modern" extreme school of art, which certainly has its place, but merely a criticism of the Gallery in recognizing it alone as worthwhile, and in so narrowly ignoring the "more-conservative" side of the picture. Let us have more broadness and fairness from our most important art institution, and let the public itself be the judge of what it likes! Awake Mr. Public and demand to be shown a complete picture of modern art!

Mrs. E. D. Cornell.

Star - Dec. 17. 1948 (6)

Let's Not Begin Another Rumpus

Sir,—As a regular visitor to the Art Association I was very startled by the letter of Mrs. E. D. Cornell. It seems to me that her criticism cannot possibly be based on any facts that she has gathered by visiting the Gallery within the past eight or nine months, and I rather think that published letters of complaint ought to be based on facts and not on warmed over out-of-date emotions. What I mean is that the particular kind of modern art Mrs. Cornell refers to, evidently expressionism and abstract painting, which is of enormous interest to all the world elsewhere, has not been shown at the Gallery for almost a year now.

Checking over in my mind the galleries at the moment given over to painting I recall that there are to be seen 1) fourteenth century German paintings; 2) Canadian paintings from Kane and Krieghof to Morrice; 3) French, Italian, Spanish and English masters; 4) current exhibition by two of Montreal's very good and very moderate painters; 5) English portraits and landscapes; 6) nineteenth century story-telling pictures and landscapes of many schools.

It seems too bad that anyone should attempt to stir up violent arguments again, with so little appreciation of the enormous changes in installation, presentation and variety that the Association has given us in the past year. Mrs. Cornell ought to visit the Gallery before she complains publicly. She might thus even get enough art education so that contemporary art would begin to interest her, instead of "disgusting" her.

Josiah Carter.

Star Jan. 1949

Art Association Is Trying to Get Pictures (8)

Sir,—For the information of a number of letter writers who have been suggesting through your columns that the paintings from the Berlin Museums now touring the United States should be brought to Canada, I would like to state that every effort was made on behalf of the Art Association to bring this exhibition to Montreal. Since the paintings are in the custody of the United States Army and political and diplomatic considerations are involved, it is not possible for our organization to arrange such a showing.

Perhaps, as your first correspondent suggests, a Canadian tour might be negotiated if this were undertaken on the highest government level.

Robert Tyler Davis,
Director,
Art Association of Montreal.

Jan - 1949 Star

Also Would Like The German Pictures Here (9)

Sir,—I most certainly agree with Mrs. C. E. F.'s letter in The Star regarding the German collection of Old Masters now on exhibition in the United States. While in New York in May I had the privilege of visiting the exhibition at The Metropolitan Museum of Art and enjoyed it more than any other exhibition I have seen.

T. A. Deans.

Dec. 30, 1948 Star (10)

And Now The Rumpus Swells In Volume!

Sir,—Mr. Carter's sweeping statement that expressionism and abstract painting are of "enormous interest to all the world elsewhere" is a particular effrontery to which these cultists are given, and may be refuted by the equally broad statement that this type of alleged art is enormously resented in all those same parts of the world.

Is it not strange also that these people of the new cults should always infer that protesting people such as Mr. Cornell (whose work as an artist is a modern as tomorrow and yet sane and sound) have not enough art education "One doesn't like it, therefore one doesn't understand"—The appalling egotism!

"Let's not begin another rumpus" says the heading on Mr. Carter's letter. Rather let us have more and more rumpus until these vile abominations which are being foisted on the public are swept into the place where they belong.

E. A. Goodwin.

STAR, MONDAY, [illegible] 27, 1[illegible]

One Man Shows At Gallery a Fine Idea (7)

Sir,—To follow the series of attacks on the Art Association of Montreal which appeared in the press shortly after the last Spring exhibition, we would now like to congratulate the new president, Mr. F. Cleveland Morgan, and the museum director, Mr. Robert Tyler Davis, on the renovated gallery 12 which will be kept chiefly for exhibitions of work by contemporary Montreal artists.

We understand it will be a regular series of one-man shows which will be changed every two weeks or so, to bring to the public a more complete picture of those artists whom they had only known through single works at a Spring or group show.

It was heartening to see the attendance during the week-end in the first of this series, where the work of Eric Goldberg and Louis Muhlstock is being shown. Apparently the public, as well as the artists, need more than one show a year in a city the size of Montreal.

Federation of Canadian Artists.
(Miss) Ethel McNaughton, Secre-

Star - Jan. 24/49 (13)

Doesn't Think Much Of Star's Art Criticisms

Sir, — With reference to the article entitled "Two Exhibitions at Art Gallery" which appeared in The Star of January 11th, we would like to state that its quality does not do justice to the progress of Contemporary Art in Montreal.

Your critic who signs himself H.P.B. lacks not only a knowledge and understanding of modern art trends, namely abstractionism and non-representational art, but does much to create confusion and a widening of the gap between the artist and the public. He has nothing constructive to offer and moreover a negative impression is given of Montreal as a leading Canadian art community.

Definite progress is being made in stimulating public interest in the events which take place in the galleries of the Art Association. Would it not be a more worthwhile service to support these events with a critic who would be able to encourage the inexperienced but interested reader? We only need to refer to the Toronto newspapers and their fine criticisms as an example of what can be done when men who know and are interested in their subject do the criticizing.

A.L. and D.R.F.

Star Dec. 30-1948 (11) 95 (169)

Great Collection Might Be Borrowed

Sir,—The German collection of Old Masters, once in the Berlin Museum and found after the war in the salt mines by the American Army, has been loaned for exhibition to the United States of America. It is now in San Francisco. There are Rembrants, Holbeins, Watteaus, Hals, Botticelli and many others.

Would it not be possible for our Government to ask the United States to lend them to us before they return to Germany? We might then feast our eyes here in Canada. What a rest from some of the ultra moderns we sometimes see in our exhibitions here!

Mrs. C. E. F.

Star - Jan. 29/49 (12)

"En avant si vous [illegible]"

Neither Head Nor Tail Discernable

Sir,—I should like to add my voice to those who agree with the article entitled "Two Exhibitions at Art Gallery" and to point out there are one or two things in the letter from "A.L. and D.R.F." in last night's (24th Jan.) too good to pass up.

My wife and I saw this exhibition at the Art Gallery and our first conclusion was that Montreal certainly was a good spot for psychiatrists to earn a living. This was harsh so we decided to stay a while and study some of the drawings in the hope of gaining some enlightenment. It was of no avail. There is something grievously wrong with the minds of people if a drive to the top of the mountain leaves them with nothing but the hideous jumble, blobs and whirligig evidenced in the resultant drawing entitled "A Drive to the Top of the Mountain After the Chaos of St. Catherine Street" or words to this effect.

The lady and gentleman who loaned the 'abstract design' resembling a red hot cigar placed horizontally beside another black and white cigar standing on end and filled, obviously, with germs should never have allowed it to escape from its moorings on their wall, but they probably meant it kindly.

It is obvious that one is not expected to understand these designs because each one bears its little story neatly typed and pinned beside it. The "Montreal Stock Exchange" is something that must be seen to be appreciated — at least it is a new and unique use for a sheet of newspaper. Here I feel a warning should be issued to Montreal housewives to watch their cupboards; no knowing what their offspring will be using in the way of paper to deal with their abstract and non-representational efforts.

Gone are the days when a flower was a thing of exquisite beauty, delicate, flawless, frail. Now it is seen as a tulip styled to fit the button hole of a 'King Kong,' and a bud stem and leaf large enough to seat Goliath comfortably If this one flower is seen by the Artist so many times magnified, so colossally out of proportion, so monstrously overpowering how then does that person see himself in relation to other people. One is inclined on first sight of these exhibits to assume that the persons responsible suffer from a peculiar disease of the eyes by which all things become magnified many times — horses are supposed to have vision somewhat like this I believe.

In closing one can only add that 'A.L. and D.R.F.' certainly do right to allude to these works as "abstractionism and non-representational art." The dictionary gives 'abstract' as "gone, separated, not attending." Who are we to question this? As for the second, Heaven be praised that the designs don't represent anything.

"Supporter of the Old School"

Robert Tyler Davis

An Art Curator And His Critics

By Mavis Gallant

Standard Staff Writer

ILLUSTRATED BY PETER WHALLEY

EVERY SPRING, with the budding of the first crocus, there is a crisis in Montreal about an art show. This exhibition, known as the Spring Show, is held in the grey halls of the Art Association, the city's largest and most austere gallery, and is supposed to show what the painters of Canada have been up to all winter. In point of fact, it is mostly Montreal artists who exhibit, so that the resulting feuds are strictly home-town.

This year, the Spring Show resulted in more hurt feelings and sent more artists and their friends muttering around the city than anyone can remember. Their mutterings overflowed into the newspapers of at least three cities and sent the chief target of attack, Robert Tyler Davis, to bed with a combination of tonsilitis and depression.

Davis, an able and vigorous man, is the Art Association's first director, and also the first professor of fine arts to be appointed to McGill University. Taking over both jobs last winter, he had a good deal of ground to break. The Spring Show broke a lot for him.

Chief complaint was against a jury, on which Davis served, which accepted only 119 items from more than 1,400 submissions. Included in the rejections were a number of artists considered "names" who had never had this happen before; amateurs who thought they were a lot better than the stuff they saw at the show; and painters, both conservative and experimental, who had gone down in the general sweep.

Letters flew in like snowflakes, many to the directors of the Art Association, who, someone reported, "felt the whole structure of the place tottering." The rest went to *The Montreal Daily Star*, and had a curious quality in common. They were filled with adjectives all beginning with the letter "d", to wit: decadent, disgusting, depressing, deplorable, debased, and degenerate.

One writer complained that she had missed most "the speeches by the Governor-General . . . the beautifully dressed women who lend befitting charm to the surroundings. Instead, it gave way to long-haired carelessly-dressed youths, looking very unhappy and out of place." Another correspondent described his humiliation on having brought in a party of friends from Sherbrooke, Que., a distance of about 100 miles, only to be confronted with trash instead of art.

Rejected artists, of course, were extremely vocal, one going so far as to call attention to the "similarity between this coup and the coups that are now going on in Europe." Finally, *The Star*, which was running short of space for the usual letters from "Fair Play" and "Veteran of Two Wars" announced that the correspondence would now end. A few days later, however, a letter slipped through commenting on the "dictatorship" of the Spring Show and comparing the imposing of contemporary art on Montreal to the imposition of The New Look on women.

Davis was around for most of the row, then he retired by the most effective means he knew. He simply went to bed for three days and didn't see anyone. Then he got up and retired again, this time to New York. He came back to find a number of people not speaking to each other and letters still coming in, to which he reacted by going on with his job.

AS FIRST curator of the Art Association, Davis inherited a collection of paintings few people had had time to examine and sort out; a museum few Montrealers knew anything about; a large building, and a small art school. He also walked into an art world which is gossipy, partisan, and full of cliques and rumors. One Continued on Page Sixteen

Robert Tyler Davis stirred up a hornet's nest when he took over Montreal's largest gallery

(B)

An Art Curator and His Critics

Continued from Page Three

group, for example, boycotted the Spring Show in protest over something or other. Davis was fresh material for anecdotes.

He was said to: Have thrown out most of the gallery's permanent collection. Discovered a cache of Van Gogh paintings in the cellar and hung them over the protests of the board of directors. Said that an El Greco, bequeathed by a famous collector, was a fake. Threatened to do away with the art school or radically change its courses. Told the staff of artists in the school that from now on he was boss.

Confronted with these statements, Davis shows a rather patient surprise. He has no recollection of a hoard of Van Gogh's, but he did find one Daumier which had not been shown for some time. He has spoken to the staff collectively only once, and then made no mention of who was what. He has not "thrown out" any part of the collection for the simple reason that it does not belong to him, and he has not called the El Greco a fake.

As for the art school, a major cause of jitters at the moment, he says merely, that Dr. Arthur Lismer is still in charge and that the school is doing "extraordinary work" with pre-school children. (The school, incidentally, is the pride and joy of Dr. Lismer, an old name in the Canadian art world. However, it is argued that it has no status and does nothing but lose money. Says Davis: "All art schools lose money.")

Disregarding these minor upheavals, Davis is making changes, quietly and doggedly, some already noticeable. These range from seemingly small things, like separating the Chinese from other Far East collections, to weeding out and redistributing the paintings, with some of the better works grouped together.

There is still much to be done here, for, like most museums, the association has benefited and suffered from bequests — sometimes falling heir to collections, again, serving as a dumping ground for third-rate work.

As Davis mildly points out: "There seem to be a number of paintings by 19th Century Dutch artists, once very popular. Now, if this type of work should ever again come into fashion, it would be nice to have some good examples."

Meanwhile, the not-so-good examples are out of sight. This doesn't mean that everything on display is limited to one school or period.

"Museums," Davis points out, "have an obligation to present work which is good of its kind, even if it is unpopular or unfashionable at the moment."

The major changes he plans to make have to do with the general public, which is largely indifferent to what goes on in the big, echoing gallery. A museum, he argues, is not merely a place to store collections. It has to be useful to the community and interesting as well. He would like, for instance, to change the hours and have the place open at least one evening a week. As things are now, it is available only when most people are at work.

DAVIS would also like to open the art library to the public, have the place a centre of other arts — music, drama, ballet. As a starter, he hopes to tear out a large marble staircase which now fills most of the entrance hall and gives the place a forbidding look. The space could then be used as a sculpture court, or a place to have concerts and show films.

In many communities, such ideas would not seem radical. However, they are a big jump from the present state of affairs in Montreal and have caused all kinds of confusion. A disruption of routine in an art gallery is not unlike a crisis in a sheltered girls' school, with everyone running about in a sort of genteel uproar.

Thus, while one of Davis' associates flatly declares that "he knows everything there is to know about art," another will remark testily that he is "a dewey-eyed boy" trying to do unnecessary things. Naturally, this means nothing to the public one way or another, and won't until people begin to see the effect of a few ideas now hatching.

Davis has none of the stuffiness one might expect from a curator. When he first arrived at the association, one of the secretaries remarked: "He doesn't look like an art director at all. He looks more like a farmer."

Davis, who is quite affable and easy-going, wouldn't resent that at all. At 44, he is considered one of the best in his field on this continent. Rather boyish-looking, he is fair-haired, slightly greying, blue-eyed, and he wears comfortable tweeds around the gallery. He speaks quietly, with a pronounced American accent, and has a relaxed, straightforward manner when dealing with strangers. Extremely tactful, he still manages to speak his mind without hedging. Artists who have dealt with him call him anything from "one of those Americans" to "intelligent, courageous."

Others say he does not understand Canadian painting, and this Davis feels to be nonsense. Canadian artists, he feels, have become too isolated, so much so, that they believe work in this country is so special that only a Canadian can judge it. This isolation is also partially responsible for the feuds and personality difficulties encountered, particularly in Montreal.

> **What we need today is more free speech worth listening to.**

"It is understandable," he explains, "because Canadian painters have achieved what they have against tremendous opposition, often at great personal sacrifice."

As to the row about the Spring Show, he comments mildly that New York reacted the same way to an exhibition back in 1913.

Davis comes from Los Angeles, and went to UCLA (University of California at Los Angeles) and Harvard. He was graduated from the latter university with an AB at 22, and went on to take a master's degree in fine arts with a mural painting—the first time the degree had been awarded for creative work.

At this time, he wanted to be a painter, and it amuses him nowadays when artists complain that he cannot judge painting because he has never done any. For a year he taught painting, drawing and design at Harvard, then went to Paris. Back in the US, he went to the University of Rochester as instructor in fine arts. After four years, he decided he was definitely interested in museum work and went back to Harvard for post-graduate training.

HIS first post was at the Albright Art Gallery in Buffalo, where he was director of education and where he did a special educational project for the Rockefeller Foundation, turning in a definitive report on the relation of art museums to education in public schools.

Before coming to Montreal he spent eight years in Portland, Oregon, where he was director of the Museum of Art. His work there, according to an Art Association of Montreal bulletin, established him as "one of the outstanding personalities in the group of younger directors who have been converting the tomb-like museums of a past generation into live and effective art museums."

At Portland, he took over a museum which had no visiting fee, but to which few people came because the atmosphere made them feel unwelcome. Slowly, over a period of years, he made it part of the community, drawing people in regularly for exhibitions and other activities.

The children's Saturday classes, which had been few and sparsely attended, grew, until, as Davis says, "We filled the place twice over."

"The more we took in," he adds, "the bigger the waiting list grew."

During the war years, he started Sunday afternoon concerts, which were held in the sculpture court, and to which local musicians donated their services. This, of course, was only one of several ideas. When he left, the museum was a flourishing centre, accepted by the whole community.

What about Montreal? Can he put all his plans and projects into practice here? Davis, undoubtedly remembering the obstacles of finance, tradition, and the problem of time — he also has his post at McGill to attend to — says cheerfully: "It's possible."

Have you read:-

" AN ART CURATOR AND HIS CRITICS "

Mavis Gallant's article on Robert Tyler Davis and the Spring Show at the Montreal Art Association this year now in The Standard of June 12th. on sale June 7th. Do you agree with our staff writer? Remeber, the letter-to the Editor's column is open to you.

---

(1)

READ Star - June 11th 1948

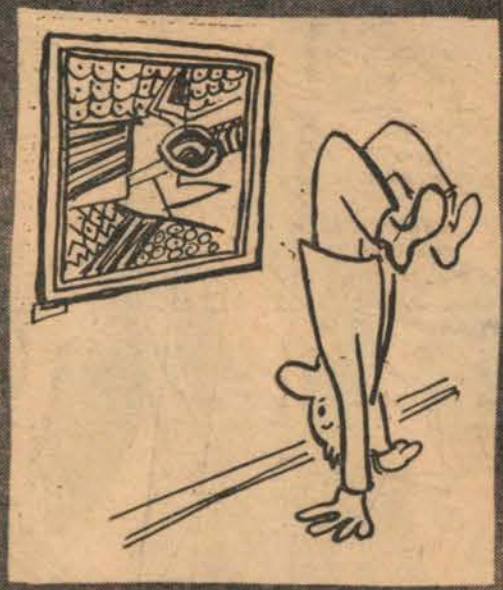
AN ART CURATOR AND HIS CRITICS

This year, the annual Spring Show of the Montreal Art Association resulted in more hurt feelings and more people muttering around Montreal than anyone can remember. Standard staff writer Mavis Gallant tells in the Magazine Section this week of the man who indirectly caused this furor — Robert Tyler Davis.

The Standard

SPRING EXHIBITION

By Peter Whalley



FRIDAY, MARCH 19, 1948

PAGE SIX

THE EXAMINER

Weekly Review

Rag-Tag And Bobtail Art

By LEWIS MILLIGAN

A report from a mental institution in London, England, states that paintings by patients are "remarkably akin to those of some modernist artists". One of the patients, it is said, painted ingeniously when her mental condition was at its worst, but was unable to paint at all during her intervals of normalcy. This confirms a lurking suspicion that has haunted me whenever I have looked upon those monstrosities in paint which, for some obscure reason, are given so prominent a place in art exhibitions these days.

Attending one of these exhibits recently I was sadly amused as I watched three very young men engaged in a serious discussion before what looked like a representation of a paperhanger's clippings, mixed with a few parts of a picture puzzle. One of the young men was pointing and making diagrams on the air with his finger, apparently explaining the mysteries of the decomposition, while his companions were trying their best not to look as if they didn't know what is was all about. Most of the spectators took a side-glance at the picture, smiled, and passed on. Those who stopped to examine it knitted their brows in a tortured expression, swore beneath their breath, and hastened away.

These pictures always remind me of an article I read in an English magazine many years ago, in which the writer told of a visit to a lunatic asylum. One of the inmates he described was an interesting character. He had rigged up a bench high up against a window, to which he climbed by a ladder, and spent his time making freakish things. He also did some painting, with which he combined his mechanical production. He had painted a picture of the full moon, above which he had hung a small window blind on a roller. In showing this to the wirter of the article, the inmate recited some lines of free verse which ran as follows:

O this moon is smoky, cloudy rain.
Now this moon is sad, and weeps
Because he can't see his grandfather.

Suiting the action to the words, he drew down the blind.

If that is lunacy, what can be said of some of the stuff that is accepted and exhibited as modernist art by our art galleries? At least, the artist-mechanic in this instance had a concrete idea to begin with, and he succeeded in conveying it to the beholder with the aid of poetry. In this he might be said to have produced the first motion and talking picture!

As for the verse, it is at least intelligible and does contain some of the elements of poetry. That modernist verse, which might well have come out of a lunatic asylum. Indeed, when I try to grasp what these modernist poets are trying to say, I feel as if I were myself going insane and have to quit and turn to Mother Goose rhymes to recover my mental balance. Yet these vapid verses are accepted and printed by editors who regard themselves as highbrows and above the common herd in culture And, strangely enough, the chief repository of such verse in Canada is a socialist monthly that claims to be the friend of the common people.

Discussing modernist painting with an artist of the old school, he explained them to me as attemps to get away from the recognized standards of art, and to establish new standards. "In fact," he said, "they have scrapped the old standards entirely, but have failed to discover new ones. The result in chaos." Perhaps that is the explanation of the present chaotic condition of the world. Reverence for mental, moral and spiritual standards is at a low ebb. Russian political leaders have discarded them, and their disciples in other countries have followed suit. The chaotic political picture in Europe and the Far East is the result.

There is a lot of rag-tag and bobtail in modern life, but it is the duty of the artist and the poet, and also of the sincere politician, to brood over the chaos and bring forth order and beauty. "Beauty is truth, truth beauty," wrote John Keats. And he uttered a prophecy when he declared: "For 'tis eternal law; the first in beauty shall be first in might."

(1)

Toronto Saturday Night
April 3,1948

Art and Experts

ON FURTHER investigation into the matter of the Montreal Art Association and its shows and their juries, we find that the Association has been using the term "art critic" in a different sense from that which we had assumed. While abolishing the old jury of painters, for the reasons quoted in our recent article, it has replaced them with two juries of three persons each, but none of these persons are "art critics" in the sense of making a living by writing about art. They are rather what we should be inclined to term "art experts." Mr. McCurrey, director of the National Gallery at Ottawa, and Mr. Robert Tyler Davis, the new director of the Montreal Art Gallery, are members of both juries, and have associated with themselves a specialist on modern art for the non-representational class and a specialist on nineteenth-century art for the representational class.

We doubt whether the policy will be permanent, and we think it was probably adopted to put an end to a habit of over-generous tolerance which has been making the Association's spring show much too big and inclusive. The present show is very small, but of excellent quality, and if the "painter juries" ever return to their functions they will have to be much more discriminating than they were. There is however an interesting aspect to the situation, in that it lines up the Montreal Art Association definitely on one side of a struggle which has been going on, with a lot of bad feeling resulting, between the National Gallery and the Royal Canadian Academy for the official "control" of Canadian art. We are still disinclined to accept Mr. Davis's view about the incapacity of painters to appreciate other styles of work than their own, and we should not like to see too absolute a control of the processes of contemporary art getting into the hands of the "experts," useful as they are for telling us what value to place on the works of past generations.

(2)

Toronto Saturday Night
4

May 1, 1948

Dear Mr. Editor

Art and Artists

I WAS glad to see your editorial "Heil the Critics" (S.N., March 20), which gave utterance to truths that needed saying; also, in the same issue, Paul Duval's understanding article on the Ontario Society of Artists exhibition, then current.

However, in your editorial "Art and Experts" (S.N., April 3) I was surprised by a reference to "a struggle which has been going on, with a lot of bad feeling resulting, between the National Gallery and the Royal Canadian Academy for the official 'control' of Canadian art." I have consulted with Mr. H. O. McCurry, Director of the National Gallery, with whom my personal relations have always been cordial, and we neither of us discovered any struggle! He had agreed, I am sure, to act in the matter in a spirit of helpfulness to the Montreal Gallery and had not anticipated any such inference as you have drawn. Perhaps the experience has convinced him, if he needed convincing, that artist juries are best for such matters. It is a well-known fact that the National Gallery itself never arranges important exhibitions without the assistance of juries of professional artists. We did find, however, ample evidence of friendly cooperation between the Royal Canadian Academy and the National Gallery.

In his article on the O.S.A. Exhibition, Paul Duval says, "The organization which counted Tom Thomson among its members, and first hung the works of the Group of Seven, can still play a vital part in bringing to the attention of Canadians all serious forms of Ontario painting." I think that sentence, with the substitution of "Canadian" for "Ontario" painting, might well apply to the "conservative" Academy. I think it is not generally recognized that the majority of the members of the Group of Seven were members of the Academy before the Group came into being and continued to be members after its dissolution. One of them, A. J. Casson, is at present and has been for years, Vice-President of the Academy. So much for Mr. Robert Tyler Davis' idea that artists are incapable of appreciating any style other than their own, an idea to which you also were very properly opposed.

ERNEST FOSBERY
President,
Ottawa, Ont. Royal Canadian Academy of Arts.

(3)

ART FOR WHOSE SAKE?

By Gregory Clark

ILLUSTRATED BY DUNCAN MacPHERSON

"PINK," declared my neighbor Gibbs, "is no color for a house."

"I don't know," I hesitated, "I think it looks kind of fetching."

Up the street from us, a young couple have bought an aged, dilapidated packing-box of a house — a house that has been the disgrace of our neighborhood for years — and spent a few hundred dollars on it, having it covered all over with rough cast plaster.

And then, to the horror of us all, they painted it pale pink!

"Ghastly," decreed Gibbs.

"I kind of . . . " I reflected.

"It looks like a," accused Gibbs, "it looks like a chorus girl at a prayer meeting."

"It certainly disturbs," I admitted, "the gloom of the street."

"Gloom my eye," protested Gibbs. "This is a good average Canadian neighborhood, sound values, substantial red brick eight-roomed homes . . . "

"Canadian domestic architecture," I submitted, "is generally gloomy. Out in the suburbs, where the younger generation lives, they go in for colored rooves and a little dash of light-colored brick and some painted wood — in moderation of course. They don't quite dare call them houses. They apologetically call them bungalows — as if they were something less than houses. But I should say ninety percent, maybe ninety-five percent of the inhabitants of Canadian cities dwell in heavy, dull, gloomy, angular, usually ugly houses."

Gibbs drew up and looked me over.

"You prefer PINK houses?" he enquired.

"We call our houses red brick," I pursued doggedly. "But it isn't red. It's a kind of tired brown. The trim on most of these jail-house type domiciles is generally slate gray, dim green or dead white. Out in the suburbs, a bungalow can have a red door. But if anybody in this part of the city painted his door red, everybody would suspect a gambling joint or worse."

"I hate to tell you," asserted Gibbs righteously, "what that pink monstrosity up the street makes me think of."

"It lends an air of surprise," I defended, "of delight, to this whole district. It is as if a beautiful and mysterious blond had moved into the block . . . "

"The woman in the pink house," informed Gibbs, "is a string bean, with a Dutch bob haircut and thick tortoise shell spectacles . . . "

"The arty type," I agreed. "They're the only ones with enough daring, enough imagination to paint a house pink."

"THERE ought to be a by-law," grunted Gibbs, "to control the colors a house can be painted.

"You don't need a by-law in Canada," I assured him. "Canadians prefer to live in stark, grim, gloomy houses."

"There ought to be a by-law," persisted Gibbs, "to keep arty people within bounds. I don't mind these modernistic character painting any blame thing they like, so long as it is confined to picture galleries or art shops. But they have no right to flaunt their stuff in public like this . . . "

"Modernism has got loose," I informed him. "It's to be seen in the smartest down-town store fronts, in architecture both private and public."

"Salvator Dali," asserted Gibbs, "can paint any crazy pipe-dream he likes. I don't mind seeing it in magazines. But how would you like to see a hospital or a union station designed by Salvator Dali?"

"We may live long enough to," I suggested.

Gibbs glanced up the street in the direction of the new pink house.

"By gum," he muttered.

"In a few weeks," I assured him, "you'll get used to that house. Just the way you got used to Dali. In a year's time, you will think of this street with that pink house in it as the way it has always been. When you see a modernistic painting reproduced in a magazine now, you aren't startled any more, the way you were the first time you laid eyes on one. Are you?"

"Well, no," weakened Gibbs. "As a matter of fact, I look at them and try to see what the dickens there is in them. It's a fact, I do! And I imagine most of us ordinary guys do the same."

"Modern art is being accepted more and more by ordinary Joes like us," I submitted.

"Accepted?" checked Gibbs. "No. I'd put it this way: they keep dishing it up to us, and there's nothing we can do about it."

I glanced at my watch. It was just 3 pm.

"Look, Gibbsie," I suggested. "I saw in the paper this morning that there is a new art show at the Civic Museum, featuring all the newest modern art . . . "

"I saw that, too," alerted Gibbs.

"Saturday afternoon," I reminded him. "It's not fifteen minutes . . . "

"Let's go and have a look at them," agreed Gibbs.

So we got into Gibbs's car and drove to the Civic Museum in a spirit of mid-winter intellectuality. Cold, clear weather often affects men that way.

THERE was quite a crowd in the Museum, a great many of them young people of the pale, anguished sort: the young men in tweeds, their girls in spectacles. There were also numbers of middle-aged and elderly people with flushed faces who looked as though they were trying to think of something better to do.

"What's the excitement?" enquired Gibbs, quietly, after we had checked our coats.

"How?" I asked.

"The crowd is all up at that end," pointed out Gibbs.

It was a fact: the room directly facing us was practically deserted. But at the north end of the gallery, the crowd was packed dense.

"What's up there?" asked Gibbs of the uniformed man at the turnstile.

"The judges," explained the gateman. "A committee of judges is making the rounds of the show."

"Aha," we both said.

But in the large empty room directly in front of us, a couple of paintings caught our eye and stopped us cold.

"My gosh!" whispered Gibbs.

We tip-toed in.

The large bald room was pocked, scarred, stabbed, scorched, blistered, on all four wide walls, with an extraordinary collection of gaping and instantly meaningless paintings.

Blue and yellow seemed to be the predominant colors. There were blue men with yellow lips; pink trees growing out of liver-colored earth; yellow cows on blue pastures: of course, these were the vaguely recognizeable shapes. Most of the paintings had a common design — a various arrangement of slivers of color, the shape of the slivers of glass you see in a window that is smashed, but in which the glass still clings. Each sliver a different color.

"Thank heaven," said Gibbs, devoutly, "they all have square frames on them so far. I suppose the next step in art is to escape from square frames. They've escaped from everything else. Why not shapeless frames? Why square pictures?"

"Ssshh!" I suggested; for a couple of strangers drifted into the room, then drifted out, towards the distant and murmuring crowds far up the gallery.

"Look," breathed Gibbs, "look at this one!"

IT WAS a large canvas. Up the left side of it wavered a strip of yellow the color of curried rice. Obliquely off the lower corner was a ghastly slash of extraordinary blue into which aluminum paint seemed to have been mixed. Small round daubs of senna brown — not siena, senna — if you've never tasted senna you won't understand the color I mean — were distributed at random across a mauve strip of color, as though the painter had stood back with a sponge and socked it softly at the canvas. The upper right hand corner had a meticulously painted arrangement of pine cones, like the figures on a coat of arms . . .

"Wow!" I agreed breathlessly.

I glanced in the flimsy catalogue the gateman had given us.

"No. 203," I read. "The Hayride."

"The what?" gasped Gibbs.

"The Hayride," I repeated, hollowly. "No. 203."

Gibbs stepped over closer and examined the small sticker with the number on it on the frame.

He touched the sticker, to make sure.

With a sharp slish, the large picture slid smartly down the wall and came to a loud halt on the floor.

I jumped to Gibbs's aid, glancing anxiously around to see if we were observed.

Gibbs leaned the picture out from the wall and examined the back of it.

"Ah," he said easily. "It was just about to fall anyway. Look: the screw-eye loosened a chunk of the frame."

"Stick it back in," I urged, watching around.

"It won't go back in where it was, see?" said Gibbs. "The wood has all pulled away, with the grain, sort of . . . "

"Quick!" I hissed. "Screw it back further up. Or lower down!"

"It won't go, I tell you . . . " protested Gibbs, rapidly unscrewing the screw-eye from the splinter of wood.

"Well, then . . . " I suggested.

Gibbs turned the picture sideways. The wire was too short now to stretch across the full width of the picture. But he found a small nick in the frame and jabbed the screw eye into it. It bit. He quickly wound it home.

"Psst!" I hissed. "Look out. Here they come!"

Gibbs frantically hoisted the painting up and scrabbled with one hand behind it until he found the hook on the wall.

"You've got it hung wrong way!" I warned. "You've got it cross-ways. It should be upright . . . "

We could hear the shuffle of many footsteps and the oncoming murmur and chatter of many voices. And before we had time to move more than ten feet away from the disaster, the throng swept into the room.

In front, were the five judges, spectacled men, some tall and lean; some short and fat.

But all with horn-rimmed spectacles, and all with the ugly expression characteristic of judges, whether they be judges of fat cattle, dahlias, quilts or their fellow men.

"Let's get out of here," murmured Gibbs, as the judges took their stance at the far corner, backed by a ravenous but respectful mob of followers.

"Stand steady!" I commanded in a low voice.

THE JUDGES stood rockily before each painting. Not one was overlooked; not one was snooted. They made unintelligible remarks in low voices to one another. They had pads and catalogues: now and then, one of them made a note on his pad.

"Too drawn," said a short fat judge, in a grating voice.

"It gives me something," said a tall thin judge, coughing apologetically.

The crowd, from behind, surged in after them as they slowly moved along the wall towards us. The room began to fill.

"Stand back, please," commanded a tweedy official who seemed to be running interference for the judges. The crowd stood back, spread out, surrounded us.

"Oho!" crowed the short fat judge with the hot, grim eyes.

He took a pace backward and stared at The Hayride.

"Hey!" exclaimed the tall thin one. "Ho! Well! Now, how about this!" exclaimed the other judges, crowding close. The throng began an excited buzz.

"Where's its number?" demanded the short fat judge indignantly.

The secretary body-guard fellow stepped forward and picked a small paper ticket off the floor.

"It must have fallen off," said he. "Number 203."

"203?" checked the irate little judge. "The Hayride."

"By JOVE!" gasped the tall thin judge.

"He's GOT something!" decreed another.

They stood back. The crowd stood back, loudly buzzing and exclaiming. Gibbs and I stood back. I touched his arm. He was trembling like a horse.

I found I, too, was trembling like a horse.

"Hayride!" said the tall, anxious judge. "What a stroke of genius in that title! It gives me the feeling of a hayride, instantly, the country, the bucolic, the songs, the beer, the dusty hay . . . "

"Look at that sky!" commanded the short, surly judge, stepping over and indicating the wavy curried rice stripe which now was on top of the picture instead of up the left-hand side as it should be.

The judges all looked at one another with sharp, shrewd, deep, understanding smiles.

THEY moved reluctantly on, with backward glances at The Hayride. They stood rockily in front of every other canvas along that wall. Before they started the turn, with one accord, they came back and took another long, intent, intellectual, intelligent, soulful gaze at The Hayride — even the little fat one with the hot, burning eyes.

But Gibbs had got one finger of my hand. He was pulling at it. Then he bent it. It hurt. He dragged me out through the heedless throng, all following with their emotion-dark eyes the every move of the judges . . .

He yanked me past the turnstile man. He slewed me into the cloak room. With agonized face, he stared at me as he battled into his overcoat . . .

He led me in the dash across the lobby of the Civic Museum and out the broad glass doors . . .

Then he doubled up in agony and I had to assist him to the car. His roars were shocking. He howled, hooted, bellowed, groaned. I boosted him in the car door behind the wheel.

"Okay!" he gasped, purple. "I get it. I see it now. Anybody can see it. Let's get going before it's dark, and we'll take another look at that pink house . . . !"

Neighbor Gibbs just didn't appreciate the finer points of modernistic art and Greg decided his education needed broadening

800,000 Housing Headaches

Continued from page three

that price but they won't take three children.

Housing has always been a social problem in Canada. Progress in this country in the housing field has been variously described as "abysmal" and the "worst of any civilized country." Since the war, it is no longer a question of slum clearance, though that is a field still untouched, and rapidly worsening. Now it is the acute problem of keeping families together.

Every year 65,000 new family units are established in Canada. However, construction is lagging so far behind requirements that we are told it will take 25 years to catch up, even if a large-scale housing program were inaugurated—and no large-scale housing is even envisioned.

MEANWHILE, what is happening? The lack of proper housing does not keep people from marrying, nor does it keep them from raising families. But it is separating families almost as fast as family units are created. No two people can live in a cramped space and get along. They get on each other's nerves and they take it out on each other or on the children. Nor can young couples live happily with in-laws.

Having raised a family of their own, the elderly couple feels entitled to peace and privacy. They can't have it with three generations under one roof. And it's equally hard on each generation.

Children who are constantly underfoot are not growing up normally. A child who is constantly shushed, or told to go and play somewhere else (particularly when there is nowhere else to go to) develops an impossible relationship with adults. More than that, crowding affects the health of children.

It isn't a matter of slum conditions. The tiny apartments into which people move because they can't find anything else are physically and mentally depressing for children. Even a simple thing like the common cold can't be confined to one person, let alone diseases like measles and tuberculosis.

Children need space for mental and emotional reasons, and they aren't finding it today unless their parents own houses. Says one child counsellor flatly:

"Child training today is a joke. How can you help a mother who has a child hanging on her skirts 24 hours a day not to raise her voice? It isn't human."

School teachers see the results of overcrowding in the children they teach. Thousands of children nowadays have no rooms of their own. They sleep in the living room, the dining room, and even the kitchen. They have no place in which to study, and frequently no chance to get a good night's sleep. The radio disturbs them, lights, noise and people walking about are all too close to the sleeping child. Teachers will tell you that many of them fall asleep in school with their heads on their desks.

Sometimes it is a case of several people in one room, paying a ridiculous rental for it. Again it might be a child growing up in the sardine box of a modern apartment house. Whatever it is, the lack of living space is showing, according to one psychiatrist, "in nightmares, children who are unsure of themselves, overdependent on their parents because they see too much of them, or confused because they are criticized for being underfoot."

A juvenile court judge says housing is a factor in about a third of his cases. Teen-age children in overcrowded flats feel they can't bring their friends home.

"So they hang around the streets," he says, "and that's where trouble starts."

It would be difficult to count the separations which can be directly traced to housing — the couples who parted "temporarily" and never got together again, the war brides who went home in disgust. A sound relationship would not be destroyed by a housing problem, but the housing can certainly be a powerful last straw!

SOMETIMES, in an effort to save the family group, parents will ask one of the welfare agencies to take their children until they can find a decent place to live. But in most centres, agencies won't take children if housing is the only factor. If they did, they'd be swamped.

One social worker commented wryly: "We have to wait for the mother to get sick, or the children to become unmanageable, or the father to desert. Sometimes all three happen. But then we are having our own housing problem. The shortage of space means foster parents can't take children any more."

Sometimes parents threaten to abandon their children, and sometimes they actually do so, only to find to their sorrow that it isn't so easy to get them back. It's difficult to explain the accumulated desperation which would lead you to do such a thing simply because you couldn't find an apartment.

The problems arising from housing aren't only social and emotional. They are financial. Judging from the rents asked for newly-built apartments, a stranger to Canada would assume that the average annual income was very high. Yet, based on income tax returns, more than 90 per cent of Canadian wage earners take in less than $3,000 a year, and 69 per cent earn less than $2,000.

This means that people are now putting a third and even half their total income into rent, with the result that they buy less milk for their children, fewer clothes, and get more and more into debt. Blithely disregarding the potential bust of such a rent boom, builders are still constructing for "$60-to-$100 a month and up, and no children."

And what about those who earn less than $1,000 a year, that 17 per cent of the population? Well, no one has been building with them in mind since the '20s, with the result that so-called low rental housing is getting more and more dilapidated, unsafe, and unsanitary. It is difficult to describe the cynicism of people who can see no way out of the way they are living, not because they never expect to earn more, but because there is nothing for them to move into even if they should.

However, builders retort that they cannot build low-rental units and survive, and point to one much-publicized development in Montreal which began as low-cost housing for veterans and ended up charging from $62.50 to $89 for small apartments. Moreover, flats and apartments now being constructed are thrown up without any regard for the future.

Poorly-built, unplanned or badly-planned, they mean that families living in them are little better off than the unhappiest slum dweller. The only difference may be hot water and indoor toilets. Indeed, one fairly new housing project is already plagued with rats and has been twice fumigated for cockroaches, and the sight of laundry strung from its windows is not much different from the backs of rundown shacks on the outskirts of most cities.

Yet it is not a new problem. Delving into housing in Canada, you find reports going back 25 years, warning of the present crisis. And those reports did not foresee a depression and a war, both of which intensified the shortage immeasurably. Standards of acceptance, too, dwindle with the supply of housing space.

"I never expected to live like this," and the philosophic "It's better than nothing" are probably the two most-repeated remarks. An example of this attitude is in the remark of a health official whose office overlooks a shabby trailer-town in the heart of one of Canada's largest cities.

"A few years ago," she says, "the sight of children living in those things would have appalled me. Now I think, how well off they are."

Takes Canadian Hand Lotion to Hollywood

SUSAN FLETCHER, the versatile Canadian writer, radio star and actress, recently made her debut in Hollywood. "Since I was a girl" says Miss Fletcher, "I have used Campana's Italian Balm. I took this lotion with me to Hollywood because hands need as much protective care as the face. This one lotion—Italian Balm . . . is all I need for keeping hands soft, smooth, free from redness and chapping regardless of weather."

Give your own hands practical, protective care with Campana's Italian Balm. 25c, 35c, 50c, $1.00.

ACHING MUSCLES?

2-WAY RELIEF
1. Quickly eases pain, discomfort.
2. Relieves excess gastric acidity.

When you "ache all over", a glass of pleasant-tasting Alka-Seltzer can bring quick relief. Effective for headache and neuralgic pains. At all drug stores.

ALKA-Seltzer

Big Man in Hollywood

Continued from Page Four

repertory group whose home base was Toronto. Quite taken with the allure of such a life, he joined the troupe and made his debut in the Queen City.

"It was great stuff," remembers Burr. "We did two plays a week, two performances a day, and everything from Philip Barry to Shakespeare. We finally reached England, where the company broke up. This was 1937. I was 20."

Overwork and worry by that time had pushed Burr close to a nervous breakdown. To recuperate he hit the trail to Oregon and joined the United States Forest Rangers. There followed the strangest period of convalescence in history—a series of explosions and tragic fires during which Burr almost lost his life several times.

"The Forest Rangers somehow never get any medals," he remarks. "And it's too bad."

Recovering from injuries sustained fighting a forest blaze, Raymond returned to New Westminster to visit his father. Quite by accident he hooked up with the Ballet Russe at the Vancouver Strand Theatre, snagging minor roles in a couple of terpsichorean extravaganzas although he had never practised dancing in his life.

"I never studied ballets," he reports. "Only ballerinas."

THE Ballet Russe brought Burr to Los Angeles where he talked himself into a small role in "Lady From New Orleans." There followed so intricate and detailed a routine that it would be foolhardy to chronicle it fully here, but within a few weeks Burr found himself back in England starring on the London stage in "Night Must Fall." This play took him to Australia and eventually back to Manhattan where he had no trouble landing a part in "Crazy With The Heat," a rhythm revue.

As he puts it:

"I dunno, I just seem to slip into things."

His next slip was a transcontinental slide to Pasadena and the Playhouse, forerunner of his present good fortune in films.

Between travels and theatre chores, Burr has managed to crowd in six years of college split among the University of California, Stanford and Columbia. During the late war he rose to the rank of navy lieutenant commander.

Making movies must have a fatal fascination for the actor. He has died in all his pictures, playing such varied roles as a cowardly attorney, a Russian spy, a Spanish swordsman, an American gangland chief, and the murderous Michelotto, among other assignments.

His brother, Edmund, is leader of the Los Angeles Police Department Band.

Next autumn will probably see Burr on Broadway as producer-director-star of a play about Paul Gauguin, the 19th Century French painter. The drama was recently tried out in Pasadena and is now undergoing revision. Burr holds the production option and is rounding up the necessary financial backing.

It's the original "ready-mix"

Learn about all the wonderful new ways to use Tea-Bisk. Our new recipe book contains dozens of recipes—muffins, chicken pie, shortcakes; doughnuts, orange bread, waffles. Also 17 kinds of biscuits. It's FREE. Write to Maple Leaf Milling Co., Limited, 309 Dominion Bank Building, Toronto.

NOW that the family car is snow-bound in the garage and the fuel bill is mounting, it is time to take a long, envious look at those islands in the Caribbean where the sun always shines—except in the rainy season—and where everything is cheaper —except to tourists.

From Nassau, in the Atlantic Ocean, to Port of Spain, Trinidad, the season is in full swing. Everyone with enough money to buy his passage, purchase a tropical wardrobe and pay the chit is southward bound. The sights and sounds and smells of the islands in the blue Caribbean are there for the northerner lucky enough to manage a trip.

While all is not rum and cocoanuts in the Caribbean, there is plenty of glamor to go around. Each island has its own distinctive personality but the entire group is bound together by a common allegience to sunshine, warm salt water, wonderful music—and the tourist buck.

In Nassau, a popular Canadian resort, there is a large colony of Dominionites, each with his own home fronting on the ocean. But Nassau is primarily influenced by Americans. It's just a short hop by air from Miami. The houses are painted in pastel shades and the natives speak with an English accent.

Jamaica is a large island with a rich and beautiful resort at Montego Bay and an unhappy city at Kingston. It's as hot as that well-known place, out-of-season, but the weather co-operates come tourist time. Few visitors do more than take a quick, startled look at Kingston before hurrying off to holiday resorts. The smells of the poorer section of Kingston would be quite a secret weapon in any Caribbean unpleasantness. There is a native market in the city, though, that's heaven to the average tourist— when he enters. Woven hats, purses, shopping bags, place mats and dolls are piled high on the booths—and at each booth there is a determined vendor. Anyone who doesn't barter is considered a little off but the methods employed are stronger than those usually encountered by the average North American in his daily purchases. If he's lucky, the strong-minded tourist can usually escape from the market after four hours, crawling on his hands and knees because the weight of his woven goods has finally bowled him over.

Trinidad is all that calypso singers and Hollywood has made it appear. East Indians mingle with Trinidadians of African extraction. Port of Spain is one of the most cosmopolitan ports in the world and Maracas one of the most beautiful beaches. There is more sneer than cheer to that old song "Drinking Rum and Coca Cola," since Trinidadians drink the native product with soda. Trinidad is a wonderful place, full of murky curio shops and heat. There is a never-ending thrill to the sound of the Trinidadian accent and a challenge in the smell of Port of Spain. It's a sweet, heavy smell with an acrid undertone. It takes quite a while to unmix the ingredients: native spices, cocoanut oil which East Indians put on their hair—and goats.

Native women on Caribbean islands wear light dresses, straw hats as protection from sun.

Barbados is a quiet, well-manicured little island, its ocean green and warm, its land tamed and its people pleasant. It's the perfect spot for a rest in brilliant sunshine on white beaches.

HUNDREDS of the islands in the Caribbean are uninhabited. Many of the others have no white population. The rest are mainly dependent on the tourist trade and the people do what they can to see that the industry flourishes. A trip to the Caribbean is a shopping experience par excellence. French perfumes can be had for half the Canadian price. Rum costs next to nothing. On many of the islands, English woollens and china are cheaper than at home. But beware the purveyors of trinkets! There are jewelry shops on the islands which do nothing but cater to tourists. And cater to tourists in this case often means fleece the sucker.

Any Caribbean traveller is a smart fellow if he latches on to a native driver and sticks with him for all sight-seeing jaunts, shopping sprees and festive evenings. These drivers' livelihoods depend on the satisfied customer and they will bend over backwards to help.

Just in case you want to get an idea of the Caribbean feeling, artist Mike Davis gives you his impressions of the islands after a two years' stay. He says that while he was there, he never wanted to leave. Now, he's in Canada, he can't wait to get back.

JACQUELINE SIROIS

Virgin Island dress is worn by French.

Native fishing wharf is wonderful place for tourist to visit. Fishing sloops are background for cocoanuts, fish, bananas.

98. (174) Star March 17 - 1948 1948 March 17 - 1948 (2) Star - March 22, 1948

Why Not Abolish Art Jury System

Sir,—The only conclusion a visit to the Spring Exhibition can produce in the minds of intelligent persons, is that nine out of every ten of professional or amateur artists in Montreal should jettison their paraphernalia and turn their attention to making mud or sand pies. If the 119 out of the 1400 entries said to be submitted are the best of the lot, the rejects must be simply horrific. If the rejects are not, then the godlike qualities with which the two juries of critics invest themselves in the foreword to the programme—qualities which, with very becoming modesty, it is claimed previous juries did not possess—then there is the inescapable conviction that either the art in Montreal has sunk to abyssmal depths, beyond hope of emergence, or that there is a calculated attempt being made to "put over" the conceptions and distortions of the immature and irresponsible, in the sabotaging of the methods which have brought this and many many previous generations the delights to eye mind and susceptibility that the "academic" painters of all times have produced.

The exhibition leaves me with the conviction that the owners of the rejects should be asked to resubmit their efforts for hanging without trial by jury, and that the public of Montreal be given an opportunity of determining for themselves whether the painting art, professional and amateur, has really sunk to the depths indicated by this exhibition, or whether there is sufficient evidence of ambition and ability to justify further contributions to the encouragement of art in the city and province.

For many years the exhibition committees have leaned very strongly toward pictures of the grotesque and fantastic to the discouragement of those who have always been led to believe that the great masters were people to study and emulate and to whose standards they should aspire. Also for many years the many groups of earnest and assiduous painters in this city—and there are many—have, in response to their applications for a small gallery accommodation to show their skills, been met with a blank "no" from the directors of the Art Association. This lack of encouragement to the academic side of the art, and this refusal to encourage painters of any type in exhibiting their productions leads one to wonder just what the aims and objectives of the Art Association are, and, in view of their leaning toward the grotesque and fantastic why they burden the walls of their permanent collection with so many intelligent and intelligible paintings.

May I also offer the suggestion that if it is—as it seems to be—impossible to frame satisfactory juries of critics, laymen, museum men, artists, writers and what have you—the whole gamut now that the critics have proved themselves—that the time has now arrived when the jury system should be abolished and the Art Gallery thrown open at least once a year—or in its place other accommodation be provided— to exhibit without exception—but according to reasonable and intelligent rules— the works of any professional or amateur painter who desires them to be shown, particularly those from Quebec and the City of Montreal. In this way it will be possible to discover, uncover, and encourage people with potentially great ability. In this way the artistic capabilities of both worker and onlooker will be developed. There is no such hope within the attitude of the Art Association, as expressed through their exhibitions, or through the facilities of their galleries.

Montreal deserves a great deal more than it gets from the Art Association.

A Little Late To Attack The Jury

Sir,—That was a long argument by Mr. Topham on critics vs. artists as judges of painting. But what is most interesting in it to the bystander is that apparently the failings of critics as judges did not occur to him or anyone else before they sent in their works to be judged by a jury whose names and stations, as I recall were clearly and publicly announced.

Only after their works have been rejected by the critics are the howls of protest heard in the land. Something wrong with the timing here, it seems to me!

Jean Catlett.

Argument Is Good But Language Is Warlike

Sir,—Apparently an argument is going on in the art world, and usually such discussion is healthy. As one interested mainly in semantics, however, may I point out a very dangerous trend in this argument. Already two attackers have used words wrongly and loosely that ought to have been more carefully scrutinized. One has called art to which he is antipathetic "degenerate art", the same term that Hitler applied to all contemporary art expression in Germany, and that Russia is now applying to all except story-telling pictures that teach the greatness of the Soviet status quo. Another correspondent used the word "purge" when he talked of the elimination of works, voluntarily submitted to a jury, by that jury. If he had ever really been close to a purge he would know that it falls upon the unsuspecting and uncollaborative, who certainly never offer themselves and their works voluntarily to the judgment of their unknown persecutors.

I submit that the use of these words, and words like these, in a local discussion is dangerous and provocative, and, I may add, unconsciously revealing of the minds that make use of them.

James Ormandy.

Is Canadian Art In "Very Morbid" Condition?

Sir,—I wish fully to endorse the letters of Mr. L. Paul Wagner and Mr. Thurstan Topham on the deplorable showing at the spring exhibition of the Art Association, more so in that I made a special trip from Sherbrooke to attend the opening to which I had invited friends.

Imagine our dismay at the very limited display of 119 exhibits out of over 1,400 submitted. To my friends I offer my sincere apologies. Apart from the few good pictures by artists mentioned by Mr. Wagner, the remainder were characterized by extremely bad drawing, poor composition, and an entire disregard for color harmony.

Mr. Topham's remarks on "self-expression" and the "chaotic confusion" arising from this much abused term, are timely. During the last decade the term "self-expression" has been widely used, until today it has come to embrace hate, malice, frenzy, hysteria and a good deal of plain bad temper, all of which are showing not only in so-called modern art, but in other fields.

It would be well if these so-called "self-expression" artists would ponder the following quotation by John Ruskin, who was an acknowledged critic and an artist of some ability. "All great art is the expression of man's delight in God's work, not his own." I would emphasize the last three words, and add that if the "self-expressionists" would follow these words more closely there would be fewer exhibitions such as the one now being presented to the public. It is a good thing that we have few tourists visiting us just now, for out of our many visitors, some would attend the exhibition, but would go away with the impression that Canadian art was in a very morbid condition.

Sherbrooke. **A. Earnshaw**

Are "Debasing God-Given Art"

Sir,—How glad I am to see a letter from Mr. L. Paul Wagner denouncing the sixty-fourth annual spring exhibition of the Art Association of Montreal, he calls it "degenerate art."

I have a worse name for it. Painting is a God-given gift, and those so-called artists have debased it.

From a monetary point of view the damage is serious. **C.L.A.**

Spring Show Didn't Make Him Convert

Sir,—As a septuagenarian who has travelled extensively and has visited famous art collections the world over, I venture to beg a few lines of your valuable space.

Conversing last fall with a friend who admires modern art, I confessed that I dearly loved the old masters but can see nothing in the modern school worthy of the name of art. "Well", he replied, "I will prescribe for you. Go first to a lecture given by XYZ in faultless diction and admirable delivery. His lectures are inspiring and he will convert you. Later on, you must visit the Spring Exhibition, which I believe will be wonderful." I promised to follow both these suggestions, and have done so.

First I attended a lecture by XYZ. Both diction and delivery were excellent and he was doubtless inspiring, for he inspired me with amusement mingled with annoyance. Amusement at the repetition of the same old weak arguments used at the end of last century in favor of cubism; annoyance at the impression he was making upon hapless youths who deserve a better fate.

A few days ago, I visited the Spring Exhibition and on procuring a catalogue, read with greatest interest the foreward in which the author makes the modest claim that he and his associates not being artists, are far better judges of paintings than artists would be. "It may be so" I said to myself "however I shall soon see." I entered the rooms and I saw. There are one or two paintings of great merit and a few others are very good. The great majority appears to me to be absolute trash and in my humble opinion, some of them would disgrace the very ash cans to which they should be consigned.

No, I fear the jury made a very poor selection and clearly show that mere critics, even critics with some knowledge, are unsatisfactory in a judicial capacity. Experts are needed, be they artists or laymen. And by experts, I mean men of good technical knowledge, long experience and wide culture. Men who will not reject a work by a world renowned artist in favor of a daub by a veritable tyro—men who will select paintings of real merit whose beauty will afford us that pleasure we have the right to expect. No, I am not converted.

Bertram Smyth-Pigott.

"Progress Along Accepted Lines"

Sir,—May I trespass briefly on your valuable space to make a few comments in connection with certain letters, dealing with the Spring Exhibition at the Art Association, which were published in your issues of March 9th, 10th, 13th and 15th.

I do not think there is any justification for Josiah Carter's insinuation that there was unfairness or favouritism in the choice of the pictures exhibited in previous exhibitions. Last year the fairest possible system was adopted by the choice of two entirely different juries to pass upon the pictures of the old standard type, and those that would be considered modern, and to some extent the paintings representing these two types of art were hung by themselves.

I must also differ with Mr. Carter in his statement that the jury "must be commended for its impartiality and its obvious attention only to the intrinsic worth of each work of art." The jury was certainly not impartial in its choice, as it entirely ignored several of our most promising young painters, and I do not think there is any "intrinsic worth" in many of the pictures chosen.

Then I take exception to some of the remarks of Mr. Orlando Parrish, whose letters appeared in your issue of March 13th. He criticizes a letter from L. Paul Wagner, who he says must be speaking only for himself, but I may say that I agree with Mr. Wagner's letter almost in its entirety. Mr. Parrish also complains that on his many visits to the Exhibition in past years he has always seen "the same old pictures by the same old names." I suppose he means pictures of the same type. Most of the names were certainly those of young painters, not old.

In any event, most lovers of art will not ignore the beauty of the work done by the old masters, and their "old names" still hold their own in the best art circles today. No one wants to stop progress, but progress ought to be along certain accepted lines, and the "imagination and emotion" that Mr. Parrish speaks of should not be allowed to run counter to the beauties of nature and correct drawing.

In conclusion, I think I am justified in using Mr. Parrish's own words to point out the opposite view, and to apply them to many of the paintings accepted for this exhibition. "They may be paintings, but it is not art."

I think moreover that at least two or three hundred paintings should be accepted, if they are up to the proper standard, as otherwise our painters do not get much of a chance to exhibit their work.

The letter from Louis Kon published in last night's issue of The Star needs no comment, except to say that Mr. Kon seems to be entirely prejudiced in favor of those responsible for this year's much criticized Exhibition, and has apparently no concept of what "true art" is supposed to be.

A Lover of True Art

Star - March 17th. 1948

Dictatorship In Art As Elsewhere

Sir,—The art loving people of Canada should really be thankful to The Star for the allotment of so much space for these magnificently critical letters giving the "Experts" of the "Art Association of Montreal" what they deserve.

As a frequent visitor of the Sherbrooke St. Gallery and a guest at the preview I listened to various critical remarks by people whom I judged sufficiently intelligent to form an opinion about a painting. It occurred that two apparently well bred-and-educated ladies, coming sort of bored from the room where the "automatic tobacco pot" hangs, suddenly stopped before the great Richard Jacks beautiful "Spring flowers" — standing right behind them I heard: "Isn't there dictatorship everywhere you look? —they force the public to accept this junk as modern art the same way we are forced to wear long "new look" dresses,—all things nobody wants and yet is forced by some imponderable powers to accept."

Of course this denunciation did not refer to Mr. Jacks "Spring flowers" (to this, they referred as 'the only worthwhile picture in the whole place"). J. R. Wright is right. Let the public be the judge —it's also democratic.

Hubert Cernin.

What Is an Art Critic?

3/23/48 (Toronto Saturday Night) Gazette

The Art Gallery of Montreal seems to have got itself into a lot of hot water by abandoning the practice of having the entries for its spring show judged by a committee of artists and substituting a jury of "art critics."

Not only did the Gallery do this, but it allowed Mr. Robert Tyler Davis, its new director, to write a foreword to the catalogue, in which he accused the artists of being incapable of appreciating any style other than their own.

The Gallery has evidently been bothered for some time by the conflict between the representative and non-representative schools of painting, and for a year or two has had two sets of rooms, judged by two different juries, one for each class.

We have rather approved of the two sets of rooms, for it is not helpful to be violently switched from an extremely realistic landscape to a subconscious design suggestive of a combination of a fried egg and an exploding skyrocket, with a bent watch in the left-hand corner.

About the two juries we are less enthusiastic; we think the views of Mr. Arbuckle on the egg-and-rocket works are just about as valuable as those of Mr. Lyman or Miss Tacon on the realistic landscapes. But the idea of throwing all the artists out and replacing them with "art critics" would never, we confess, have occurred to us.

What, in Canada, is an art critic? There are some very good ones; there are also, we venture to submit, some very bad ones. (That goes for dramatic and music criticism as well.) As a class, they are persons to whom some editor or publisher pays mone; for writing art criticism.

That process of selection does not appeal to us as calculated to ensure a general high level of competence, or even to guarantee that the critics will be "professionally trained to register on a sensitive eye the mind and intention of the artist, which forms the basis of an objective appraisal."

SATURDAY NIGHT

Heil the Critics

March 20, 1948

THE Art Gallery of Montreal seems to have got itself into a lot of hot water by abandoning the practice of having the entries for its spring show judged by a committee of artists and substituting a jury of "art critics." Not only did the Gallery do this, but it allowed Mr. Robert Tyler Davis, its new director, to write a foreword to the catalogue, in which he accused the artists of being incapable of appreciating any style other than their own.

The Gallery has evidently been bothered for some time by the conflict between the representative and non-representative schools of painting, and for a year or two has had two sets of rooms, judged by two different juries, one for each class. We have rather approved of the two sets of rooms, for it is not helpful to be violently switched from an extremely realistic landscape to a subconscious design suggestive of a combination of a fried egg and an exploding skyrocket, with a bent watch in the left-hand corner. About the two juries we are less enthusiastic; we think the views of Mr. Arbuckle on the egg-and-rocket works are just about as valuable as those of Mr. Lyman or Miss Tacon on the realistic landscapes. But the idea of throwing all the artists out and replacing them with "art critics" would never, we confess, have occurred to us.

What, in Canada, is an art critic? There are some very good ones; there are also, we venture to submit, some very bad ones. (That goes for dramatic and music criticism as well.) As a class, they are persons to whom some editor or publisher pays money for writing art criticism. That process of selection does not appeal to us as calculated to ensure a general high level of competence, or even to guarantee that the critics will be "professionally trained to register on a sensitive eye the mind and intention of the artist, which forms the basis of an objective appraisal."

Art Exhibition Unsatisfactory

Sir,—May I express my appreciation of the stand The Gazette has taken in the matter of the new policy adopted by the Art Association for its Annual Spring Exhibition. I am entirely in sympathy with your objections to the way in which the exhibition was assembled.

It was impolitic not to have publicized the limited extent of the exhibits. Certainly with so small a show in mind no more than one exhibit per artist was warranted. Had the entrants known all this in advance they would have been saved from an expense most of them can ill afford.

Why the non-artist jury? I am quite sure that the majority of artists prefer having their work judged by their fellow-artists.

All this is very discouraging to the artist. If the Art Association of Montreal, supported by the public to encourage Canadian art, unduly restricts Canadian artists, the public is not well served and the objective is sacrificed.

My thanks for your assistance toward the cause on behalf of the Canadian artist.

ANN JACOBS ROSENGARTEN.
Westmount, March 7.

Gazette March 11, 1948

1948

99

175

Star March 9.;048

"How One Feels Who Was Rejected"

Sir,—After reading The Star's account of the Spring Show, I thought you might be interested to know how one feels who was rejected.

I entered a picture in the show called "A Christening". I did not think it was very good and was surprised and happy to get an invitation to the preview which has always meant in the past that one's picture was in. As yet I have not received the postcard stating that my picture was rejected.

After seeing the show but for a few exceptions, I am wondering if the staff of the Art Gallery did not make a mistake and hang the ones that were rejected instead of the ones that were accepted. But more important and alarming is the similarity between this coup and the coups that are now going on in Europe. Even we dumb artists should sit up and do something in these grave times before it is too little and too late all over again.

J. B. Ryan.

Greatly Pleased By Spring Exhibition

Sir, — I have just come from the preview of the Spring Exhibition. I am impelled to write to the papers — a new experience for a man well over sixty — to express my surprise and gratification at the courage of the Art Association in presenting such a small and selective group of excellent works instead of the enormous jumble of paint and canvas of past years.

It is time, I think, that we had some mature art standards here; that we emerged from the period in which "I'll do this for you, if you do this for me" was the determining factor in who and what was seen. Montreal is a big city. It should have metropolitan methods and standards. At last we have had a beginning — and the jury must also be commended for its impartiality and its obvious attention only to the intrinsic worth of each work of art.

It is a pleasure indeed when the old institution shows such life and leadership. As an old man I can appreciate this all the more.

Josiah Carter

Star - March 10. 1948

Star 3/10

"Depressing Examples of Degenerate Art"

Sir,—The sixty-fifth annual spring exhibition of the Art Association of Montreal has caused deep amazement to the public at large. Outside of Messrs. Arbukle, Beament, Lacurto, Jak. de Lall, Lismer, Lyman, Pilot, L. Bouchard, Simpkins, and a few others, the works of our well known, capable and outstanding artist are distinguished by their absence. Their true masterpieces have been substituted by the outpourings of sick minds by ersatz art, by the efforts of students and beginners and the exponents of so-called modern art. It is very necessary to encourage young artists, it is even desirable to give consideration to different trends of art, but it is indeed deplorable if our one Montreal Art Association,—founded and supported by so many generous art loving citizens,—suppresses the pictures of our recognized leaders of contemporary true art, and substitutes depressing examples of degenerate art.

Our real artists have hard enough sledding to keep alive by selling their canvases in this not too art-conscious city, without this latest, most uncalled for outrage. The public is aroused—our artists are deeply wounded and art itself received a mortal blow. It is to be hoped that the directors of the Art Association take speedy steps to correct the situation by revamping this exhibition, installing new juries and giving our artists their well merited recognition.

L. Paul Wagner.

Spring Show Paintings Promote the Willies

Sir,—Once upon a time two ladies attended an exhibition of very modernistic or surrealistic paintings. An artist overheard one of them making very uncomplimentary remarks about his exhibit. Said he, "Madam, I am sorry you do not like my work, but I can only paint things as I see them." Retorted the lady, "Then if I were you sir, I wouldn't paint when I was 'seeing things'."

After visiting the Spring Exhibition at our Art Gallery I can only come to the conclusion that an awful lot of the artists painted when they were 'seeing things.' With the exception of the exhibits of Adam Sherriff Scott, H P. Perrigard, the portrait of Mrs. McKay Smith, the very nice oil paintings of Viscount Alexander, and the exceptionally beautiful portrait of "Ronnie" by Mrs. Stella Mackie, there were not more than half a dozen pictures I would take

Why Shouldn't Artists Be Also Art Critics?

Sir,—In Mr. Robert Tyler Davis' foreword to the catalogue of the Art Association Spring Show he puts forward the naive suggestion that the professional artist is on the whole incapable of appreciation of other than his particular style of painting, being, as he puts it, "narrowed and prejudiced by his own personal way of seeing the world". Mr. Davis argues that art critics (to which august caste he acknowledges kin) are the only people occupied with the whole field of artistic expression, being "professionally trained to register on a sensitive eye and mind the intention of the artist, which forms the basis of an objective appraisal".

I do not deny for one moment that very able, useful and impersonal art critics exist but the average non-painting art critic has much in common with the average arm-chair military expert who airs his views on the conduct of a war. Himself no combatant, he knows all about it and considers himself well able to explain in print how campaigns should or should not be run, though a censor usually keeps him under survey. The art critic, however, has no salutary censorship control, but goes gaily on his way, even to the point of modestly explaining how peculiarly suited he is to direct the public's taste in art from his assumed position of authority.

Mr. Davis' implication that practising artists are unable to appreciate the work of other styles and schools than their own is sheer nonsense, I might even say conceited nonsense. Most artists are very just in their appreciation of merit in others' work, whether they personally like the canvas under inspection or not. They know the problems and technical difficulties of expression in paint by first-hand knowledge and are ever ready to admit and praise successful effort in the work of others, even though the style or subject or treatment is distasteful to them and contrary to their own concepts. They have by long training and experience a very keen perception of what is good or bad in all methods and branches of painting, and after all this is the final analysis — good or bad. Impressionism, Surrealism and all the other "isms" of modernist art may be good and bad work, so-called "academic" work likewise.

A fine painting needs no lengthy explanation by an art critic, it speaks for itself, as it should, to all who are capable of appreciation, and no amount of long-winded pseudo-scientific verbiage will do more than sound impressive to others, which I suppose is the intention.

It is curious that in Victorian days the critics were on the whole ultra-conservative and that the great Impressionist movement was made in spite of the critics. Today appears a complete reversal, with critics egging would-be artists on towards a school which is no school but a chaotic confusion of ideas under the blessed motto of "self-expression" which happily covers a multitude of sins.

And as a brother artist recently remarked to me "After all, what constitutes an art critic?" and went on to answer his own question thus "Probably in many cases, a frustrated artist, with an unsated ego".

No, Mr. Davis should try to realize that perhaps artists are not so narrow-minded as he appears to assume, nor as prejudiced. They certainly do not feel that only professional art critics are capable of sound judgment.

It will be a topsy-turvy arrangement if in the future public exhibitions of pictures are to be of selections made by non-painters who will thus completely control this very necessary medium through which professional artists place their work before the public.

It would seem only just that they should at least have representation on the jury.

Thurstan Topham, A.R.C.A.

Montreal Star March 10,1948

Letters From Our Readers

Artists Are Also Critics

Sir,—In Mr. Robert Tyler Davis' foreword to the catalogue of the Art Association Spring Show he puts forward the naive suggestion that the professional artist is on the whole incapable of appreciation of other than his particular style of painting, being, as he puts it, "narrowed and prejudiced by his own personal way of seeing the world".

Mr. Davis argues that art critics (to which august caste he acknowledges kin) are the only people occupied with the whole field of artistic expression, being "professionally trained to register on a sensitive eye and mind the intention of the artist, which forms the basis of an objective appraisal".

I do not deny for one moment that very able, useful and impersonal art critics exist but the average non-painting art critic has much in common with the average arm-chair military expert who airs his views on the conduct of a war. Himself no combatant, he knows all about it and considers himself well able to explain in print how campaigns should or should not be run, though a censor usually keeps him under survey. The art critic, however, has no salutary censorship control, but goes gaily on his way, even to the point of modestly explaining how peculiarly suited he is to direct the public's taste in art from his assumed position of authority.

❖ ❖ ❖

Mr. Davis' implication that practising artists are unable to appreciate the work of other styles and schools than their own is sheer nonsense, I might even say conceited nonsense. Most artists are very just in their appreciation of merit in others' work, whether they personally like the canvas under inspection or not. They know the problems and technical difficulties of expression in paint by first-hand knowledge and are ever ready to admit and praise successful effort in the work of others, even though the style or subject or treatment is distasteful to them and contrary to their own concepts. They have by long training and experience a very keen perception of what is good or bad in all methods and branches of painting, and after all this is the final analysis—good or bad. Impressionism, Surrealism and all the other "isms" of modernist art may be good and bad work, so-called "academic" work likewise.

A fine painting needs no lengthy explanation by an art critic, it speaks for itself, as it should, to all who are capable of appreciation, and no amount of long-winded pseudo-scientific verbiage will do more than sound impressive to others, which I suppose is the intention.

❖ ❖ ❖

It is curious that in Victorian days the critics were on the whole ultra-conservative and that the great Impressionist movement was made in spite of the critics. Today appears a complete reversal, with critics egging would-be artists on towards a school which is no school but a chaotic confusion of ideas under the blessed motto of "self-expression" which happily covers a multitude of sins.

And as a brother artist recently remarked to me, "After all, what constitutes an art critic?" and went on to answer his own question thus, "Probably, in many cases, a frustrated artist, with an unsated ego".

No, Mr. Davis should try to realize that perhaps artists are not so narrow-minded as he appears to assume, nor as prejudiced. They certainly do not feel that only professional art critics are capable of sound judgment.

It will be a topsy-turvy arrangement if in the future public exhibitions of pictures are to be of selections made by non-painters who will thus completely control this very necessary medium through which professional artists place their work before the public.

It would seem only just that they should at least have representation on the jury.

THURSTAN TOPHAM, A.R.C.A.
Montreal, March 8.

Gazette - March 11, 1948

Art Exhibition Unsatisfactory

Sir,—May I express my appreciation of the stand The Gazette has taken in the matter of the new policy adopted by the Art Association for its Annual Spring Exhibition. I am entirely in sympathy with your objections to the way in which the exhibition was assembled.

It was impolitic not to have publicized the limited extent of the exhibits. Certainly with so small a show in mind no more than one exhibit per artist was warranted. Had the entrants known all this in advance there would have been saved from an expense most of them can ill afford.

Why the non-artist jury? I am quite sure that the majority of artists prefer having their work judged by their fellow-artists.

All this is very discouraging to the artist. If the Art Association of Montreal, supported by the public to encourage Canadian art, unduly restricts Canadian artists, the public is not well served and the objective is sacrificed.

My thanks for your assistance toward the cause on behalf of the Canadian artist.

ANN JACOBS ROSENGARTEN.
Westmount, March 7.

Gazette March 11, 1948

Star - March 13. 1948

A Change Was Due At Art Exhibition

Sir, — Who is L. Paul Wagner that he can say "the public is aroused" against the Art Association's Spring Exhibition?

I am a member of the public and I am not aroused against, but very much in favor of it. Every year, for years, I have come up over 100 miles to see this exhibition, and became progressively more depressed at seeing the same old pictures by the same old names. You couldn't tell what year's show you were looking at unless you saw a calendar! Until now. I wrote at once to the Art Association to congratulate them on their courage and progressiveness.

It is a funny thing that artists will always blame someone else—juries, critics, museums, anyone — for their failures. It never occurs to them that they may have stop- [illegible] creative artists and have become only painters of formulas, dead as doornails. What they turn out may be paintings, but it is not art.

The works in the exhibition have at least the merit of imagination and emotion, two things a lot of the old fellows have forgotten about. No, Mr. Wagner may speak only for himself and those who love the same old things, the same old way. He cannot speak for me and a number of my friends who are also very happy over the new developments.

Orlando Parrish

Altogether, The Show Was Found Wanting

Sir, — Having read the letters of protest about the sixty-fifth annual Spring Exhibition at the Art Gallery, I feel inspired to say that I was of the opinion that to be accepted by the Art Association was indeed a great honor. However the display just shown has destroyed any such assumption.

Apart from several fine canvasses bearing a few familiar names, there seems to be a retrogression into the kindergarten stage, the scrawls children deface walls with, freakish faces, underlined with rude comments. Similar examples are adorning the walls of our fine Art Gallery. Wouldn't it be better to have a separate exhibition for such work or better still a different place to show them?

Surely the art loving public must have missed the names of many of our well known artists whose works are a joy to behold. Why didn't they submit or were they aware of what was about to happen?

Conspicuous too, by its absence was the grandeur of such an occa-

Star - March 13. 1948

Why Not Exhibit The Rejections?

Sir,—Before the well intended discussion on the Spring Art showing is terminated, may I voice a remark made by one of the contributing artists who also had her hopes raised by receiving an invitation and was assured that such an honor meant that her humble efforts were being recognized. Alas this was not so and the finale of the session, which is really the reason for this letter, was the remark made by this person, to a caretaker, when reclaiming her work: "Now there should be an exhibition of all the rejected work!"

I say "why not". This group should get together and do something about the situation themselves. Best of luck to them. L.F.

sion. One missed the speeches by the Governor General, and other distinguished guests, also the beautifully dressed women who lend befitting charm to the surroundings. Instead it gave way to long haired, carelessly dressed youths, looking very unhappy and out of place. So let's rally together for fine art, and may the Art Gallery of Montreal be the Proverbial "Eye of the Needle", through which only we can attain a higher standard.

S. Dickinson

"Three Cheers For Art Gallery Direction"

Sir, — Three cheers for Mr. Robert Tyler Davis, Director of the Montreal Art Gallery and Museum. If the Montreal Art Association honors anyone with M.S.M. (Meritorious Service Medal), I, for one, sponsor him for it.

When did we see so much interest displayed in the Annual Spring Exhibition of the Montreal Art Gallery as this year? The letters to the press already published, those wanted to be written by the timid, and the discussions among actual, potential and would-be artists and lovers of or interested in art, in the culturally rapidly waking up during the past few years Metropolis of Canada, are the best proof that the shot Mr. Davis administered to those directly and indirectly concerned with the show was very salutary.

Like your correspondent, Mr. Josiah Carter, I do not recall in many years of annual attendance as attractive a Spring Exhibition as the present one. What we do need is education in art, and the 1948 show is a splendid beginning, which would be still more valuable, if the rejected paintings were also displayed (in the lower hall) and opportunity given to persons like myself to hear the explanations, general and technical, why they were rejected.

There are bound to be sore heads among the artists without or with three or four letters after their names because of this praiseworthy innovation. It is only those who try to please all who never accomplish anything. Those like myself, who are anxious to graduate in appreciation of art from the class of "he knows what he likes" into "he understands art", are looking forward to the Art Gallery and to Mr. Davis for an opportunity, belatedly, to do so.

Louis Kon

Star March 15,;948

Children's Doodles At the Art Gallery

Sir, — In connection with the present Art Exhibition, I would like to state my opinion on that matter.

The pictures exhibited looked as though they had been drawn by school children rather than by grown up fine artists. Even paintings done by prominent artists, have a lot wanting in colour and composition. After viewing the famous Dutch masterpieces, the Spring Exhibition looked like children's doodles in comparison.

If the Art Association wants to improve Canadian art, it cannot be done by encouraging everyone to be an artist regardless of talent. Instead, talented and unknown artists should be given more help to attain public recognition.

Bring Canadian art to a higher level.

Star.March 19/1948

21

Montréal-Matin - le 14 mars 1949

A la Galerie des arts de la rue Sherbrooke ouest, l'hon. Omer Côté, secrétaire provincial, a présidé, samedi dernier, le vernissage des oeuvres du cours de dessin libre donné à la Bibliothèque des enfants. La cérémonie a été particulièrement brillante et le ministre s'est montré fort intéressé à tous les travaux présentés. On reconnaît ici l'honorable M. Côté, alors qu'il admire le travail d'un exposant. Le secrétaire provincial est entouré de mesdames Stewart, Panet, P. Goyette, A. Boucher, Redmond Roche et M. Roche, député de Chambly, M. et Mme Antonio Garneau.

La Patrie - le 3 mars 1949

"Paysage Vert"

"PAYSAGE VERT", oeuvre de Louise Gadbois, qui expose actuellement au salon des peintres canadiens avec Philip Surrey à la Galerie des Arts, rue Sherbrooke.

Comment les enfants refont la réalité

Le musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, montre dans sa salle de conférences, jusqu'au 27 mars compris, les dessins et gouaches réunis par la Bibliothèque des Enfants, à ses filiales d'Hochelaga et de Rosemont.

Les jeunes artistes sont âgés de 5 à 15 ans. Mlles Irène Sénécal et Louise Barette, diplômées de l'Ecole des Beaux-Arts de la rue Saint-Urbain, les dirigent dans leurs efforts, mais ne peuvent leur donner de cours réguliers. Les petits abonnés ne vont pas aux bibliothèques à jour fixe; quelques-uns, outre leurs devoirs scolaires, doivent aider leur famille, par exemple en remplissant u nemploi aux heures de loisir.

L'exposition témoigne que malgré toutes ces difficultés, les enfants trouvent encore le loisir de laisser travailler leur imagination, non sans d'ailleurs retenir de nombreux éléments de leur vie ou des images qu'on leur propose. Rares sont ceux qui composent leurs petits tableaux de figures géométriques ou sans aucun rapport avec leur ambiance.

D'autre part ils ne s'astreignent à copier ni les formes ni les couleurs; quelques-uns, par exemple celui qui réussit à faire tenir toute l'histoire du petit Poucet dans un tableau, réussissent à ordonner un ensemble de détails assez complexe.

Quelques-uns s'efforcent de recréer à leur manière les scènes de l'Evangile qu'ils ont vues peintes à l'église; d'autres ne s'appuient que sur le décor, les habitudes de leur vie quotidienne. Les détails de quelques figures montrent que les dessinateurs ont du talent pour la caricature. Mais c'est dans la couleur que la fantaisie des enfants représentés ici semble se donner plus libre cours; ils simplifient les lignes de sobjets, plutôt que de les refaire en les compliquant.

Voici le programme des autres expositions du musée. Celle de la collection d'aquarelles Bacon se termine demain. Les tableaux de Mme Louise Gadbois et de M. Philip Surrey restent à la douzième salle du musée jusqu'au 17. A 9 h. vendredi soir, M. H. Lawrence Groves, consul général des Etats-Unis à Montréal, ouvrira une exposition de peinture américaine contemporaine. A 8 h. 30, lundi soir, 21 du mois à propos de cette exposition, M. James S. Plaut, directeur de l'Institut d'Art contemporain de Boston, fera une conférence.

François Gagnon.

La Presse - le 19 mars 1949

Tableau du village américain

Voici "Soir de novembre", par CHARLES BURCHFIELD, né à Salem, Ohio, en 1898. C'est un des artistes représentés à l'exposition de peinture américaine que l'on peut voir présentement au musée des Beaux-Arts de Montréal. Burchfield choisit ses sujets dans la campagne américaine, mais en les poétisant, en les entourant d'une atmosphère mystérieuse.—(photo Metropolitan Museum, New-York).

La Presse - le 19 mars 1949

La grande diversité de la peinture américaine

M. H. Lawrence Groves, consul général des Etats-Unis à Montréal, a ouvert hier soir au musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, l'exposition de la peinture américaine contemporaine. C'est M. James Plaut, directeur de l'Institute of Contemporary Art, de Boston, qui a réuni ces tableaux. Ils forment le sujet du livre intitulé "Milestones of American Painting in our Century", que M. Frederick S. Wight vient de publier à la Chanticleer Press de New-York.

Les visiteurs constateront que l'art américain de notre temps ne se laisse pas résumer en une formule. Les noms des peintres apprennent qu'ils ont les hérédités les plus diverses; les oeuvres témoignent qu'ils ont ajouté à cela des influences aussi différentes que leur personnalité domine d'ailleurs en les assimilant, en les transformant.

Le spectateur qui tient avant tout au caractère national examinera avec attention le fermier et la fermière dont Grant Wood trace le minutieux portrait dans "American Gothic". D'autres, qui préfèrent la vie des grandes villes même sous ses aspects prosaïques ou misérables regarderont une scène de tramway par Reginald Marsh, ou la maison de banlieue qu'Aaaron Bohrod situe près de Chicago.

"Les Ailes de l'Aube" de Henry Mattson nous remettent devant un grand spectacle de la nature, que composent les nuages, les vagues, les rochers. John Kane sait tirer des éléments d'une ville industrielle pour constituer un tableau poétique de la "Prospérité".

Eugene Berman exprime la désolation d'une solitude marécageuse dans "Paludes". Charles Demuth, Lyonel Feininger gardent ce que leur offre la réalité, du moins en partie, mais pour le ramener à des formes géométriques. Charles Sheeler reproduit le pont d'un paquebot avec une précision photographique.

George Grosz s'était fait connaître pour sa peinture satirique avant d'émigrer de l'Allemagne; son "Sans répit" montre quelqu'un qui erre sous un ciel d'orage. Peter Blume rassemble dans la même toile tous les objets qui peuvent symboliser le charbon, les aciéries de Pennsylvanie. Yasuo Kuniyoshi éclaire d'un bouquet de fleurs un modeste intérieur.

Ces quelques exemples ne donnent forcément qu'une idée incomplète de l'exposition. M. Plaut y a fait figurer des artistes de toutes les tendances, depuis un peintre sentimental comme George Luqs jusqu'à un surréaliste comme Hyman Bloom.

Le livre de M. Wight constitue non seulement un catalogue très détaillé de l'exposition, mais l'histoire de la peinture américaine depuis un demi-siècle. L'auteur y rappelle avec une grande loyauté toutes les influences étrangères qui se sont exercées sur les artistes de son pays. Il note aussi les efforts tentés par de nombreux Américains pour donner à leur art un caractère national, en le liant d'abord à la vie quotidienne du pays; il rappelle à ce propos que quelques peintres célèbres du pays ont commencé leur carrière dans le journalisme, à noter des faits divers.

Un artiste spécial est consacré à chaque artiste; l'oeuvre exposée est reproduite. L'ouvrage contient non seulement des vues générales, mais quantité de renseignements de fait qui supposent un patient travail de recherche. Le tout est d'ailleurs présenté sous une forme agréable et se lit sans fatigue.

A 8 h. 30 lundi soir, à l'Association des Beaux-Arts, M. James Plaut fera une conférence sur l'évolution de la peinture américaine depuis 1900.

François Gagnon.

La Patrie - le 8 mars 1949

La peinture

AQUARELLISTES BRITANNIQUES

(Par Maurice HUOT)

Il se tient actuellement à l'Art Association rue Sherbrooke une intéressante exposition d'aquarelles. C'est certes une des plus importantes expositions du genre jamasi tenue à Montréal. Il s'agit d'une partie de la collection de feu sir Hickman Bacon dont quelques cents sujets ont été expédiés en tournée américaine, car aujourd'hui, grâce aux facilités modernes de transport, on promène les tableaux comme les vedettes.

Les plus grands aquarellistes anglais sont représentés ici non pas par leurs oeuvres de jeunesse, comme c'est parfois le cas en de semblables expositions, mais par leurs meilleures oeuvres. L'influence du 18e siècle est ici prépondérante avec les dessins de Hearne et de Crome et par un paysage monochrome d'Alexander Cozens. Son fils John Robert est représenté par des scènes charmantes de l'Italie et du Tyrol.

La partie la plus importante de l'exposition est représentée par des oeuvres de Girtin, David Cox, Cotman et De Wint, et tous ces artistes sont aussi mis en lumière par des dessins.

De Girtin, il faut signaler Conway Castle; Guisborough Priory et cette scène de gros temps intitulée On the Wharfe.

De telles oeuvres enrichiraient n'importe quelle collection. Les 31 oeuvres de Cotman et les 35 oeuvres de De Wint donnent un aperçu de la carrière de ces deux grands artistes à diverses époques de leur vie, et parmi leurs meilleures.

David Cox aime à s'attarder à décrire de grands châteaux. Une scène marine, Morecambe Bay est dessinée en force. Cox y va aussi de plusieurs dessins monochromes représentant divers lieux d'Europe et des gens.

Il y a aussi une oeuvre de Turner du 18e siècle, une vue de Bath mais la plupart des 18 oeuvres que l'on expose de lui ont été signées plus tard.

Il y a encore des oeuvres de Rowlandson, Fransia, James Holland et William Muller.

Ces aquarelles et dessins ne seront en montre que jusqu'à dimanche prochain, le programme de tournée de ces oeuvres étant très chargé. Nous conseillons donc aux amateurs de faire diligence à la Galerie des Arts.

La Presse - le 14 mars 1949

LA PRESSE, MONTREAL

Une Canadienne d'autrefois

Ce portrait, peint par un anonyme du début du siècle dernier, est de ceux qui ornent les murs de la salle canadienne que l'ART ASSOCIATION vient d'aménager au sous-sol du musée, 1379 ouest, rue Sherbrooke. La salle contient des meubles, des argenteries, divers autres objets qui permettent de reconstituer à peu près le cadre où vivaient nos ancêtres. Le musée offre actuellement au public trois expositions, outre ses collections permanentes. — (cliché LA PRESSE, par Roger Saint-Jean).

La Presse - le 16 mars 1949

Programme de la soirée au musée des Beaux-Arts

Le comité féminin de l'Association des Beaux-Arts présentera ce soir un programme de cinéma à 8 h. 30. à la salle de conférences, 1379 ouest rue Sherbrooke. Comme d'habitude, le musée restera ouvert de 7 à 10 h. du soir.

Vendredi soir aura lieu le vernissage de l'exposition de peinture américaine contemporaine, sous la présidence du consul général des Etats-Unis, M. H. Lawrence Groves. Le public y sera admis le lendemain, jusqu'au 10 avril.

Samedi, dans la douzième salle du musée, s'ouvrira l'exposition des oeuvres de deux peintres canadiens, M. Franklin Arbuckle, et Mme Anna de Romer.

The Gazette- March 16, 1949

(29)

MUSEUM OF FINE ARTS

The Art Association of Montreal
1379 Sherbrooke Street West

Open This Evening—7.00 to 10 p.m.—Admission Free

Special Programme of Motion Pictures

COMING SATURDAY FOR THREE WEEKS:
"AMERICAN PAINTING IN OUR CENTURY"

A collection of representative art by outstanding contemporary United States Artists

(30)

La Presse - 16 mars 1949

Programme de la soirée au musée des Beaux-Arts

Le comité [illegible] de l'Association des Beaux-Arts présentera ce soir un programme de cinéma, à 8 h. 30, à la salle de conférences, 1379 ouest rue Sherbrooke. Comme d'habitude, le musée restera ouvert de 7 à 10 h. du soir.

Vendredi soir aura lieu le vernissage de l'exposition de peinture américaine contemporaine, sous la présidence du consul général des Etats-Unis, M. H. Lawrence Groves. Le public y sera admis le lendemain, jusqu'au 10 avril.

Samedi, dans la douzième salle du musée, s'ouvrira l'exposition des oeuvres de deux peintres canadiens, M. Franklin Arbuckle, et Mme Anna de Romer.

(31)

La Presse - le 16 mars 1949

MUSÉE DES BEAUX-ARTS

Association des Beaux-Arts de Montréal
1379 ouest, rue Sherbrooke

OUVERT CE SOIR — 7 h. à 10 h. — ENTRÉE LIBRE

Programme spécial de vues animées

COMMENÇANT SAMEDI POUR TROIS SEMAINES:

"La peinture américaine de notre temps"

Une collection de tableaux par les plus grands artistes contemporains des Etats-Unis.

Le Canada - le 16 mars 1949

Au Musée des beaux-arts aujourd'hui

Le Musée des Beaux Arts, rue Sherbrooke ouest, continue cette semaine son programme d'activité intense avec plusieurs événements intéressants. D'abord, ce soir, comme tous les mercredis soir, le Musée sera ouvert de 7 h. à 10 h., et le Comité féminin présentera un autre de ses programmes de cinéma.

A partir de samedi prochain, le Musée exposera une collection d'oeuvres des derniers cinquante ans, d'artistes américains célèbres. Montréal sera la seule ville canadienne à mettre en montre cette exposition.

The Star - March 16, 1949

33

Painting Exhibition To Open Saturday

Starting Saturday, the Montreal Museum of Fine Arts will show the American Painting in our Century exhibition, a collection by famous American artists of the past 40 years. Montreal is the only Canadian city where this exhibit will be shown.

It includes works by Luks, Sloan, Bellows, Kuhn, Burchfield, Benton, Grant Wood, John Steuart Curry, Gropper, George Grosz, Aaron Bohrod and Frank Watkins, and will be shown for about four weeks. A special preview for members will be held Friday evening and the exhibition will be officially opened by H. Lawrence Groves, United States Consul-General.

Another joint exhibit by Canadian artists will also open Saturday, featuring works by Franklin Arbuckle and Mrs. Anna de Romer.

The Star - March 5, 1949

English Art In Montreal

A collection of British water colours, one of the finest of its kind in the world, is on view at the Art Association of Montreal from today till the evening of Sunday, March 13th. This consists of about two hundred drawings from the collection made by the late Sir Hickman Bacon, the most important gathering of English water colours outside of the national collections in London.

Twenty-five artists, all the principal painters in water colour, from Hearne and Rowlandson to Ruskin, are represented, and by very good examples of their work. There are eighteen drawings by Turner, thirty-five by De Wint and thirty-nine by Cotman; while Crome, Girtin, David Cox and the two Cozens are all well represented. This is a great opportunity of seeing a branch of British art of which there are very few examples in Montreal.

La Patrie - le 23 mars 1949

Cinéma ce soir au musée des Beaux Arts

Il y aura ce soir au musée des Beaux-Arts une séance de cinéma organisée par le Comité des dames. Les films à l'affiche sont "Un cadeau de verdure", "Les quatre saisons" et "Une petite fantaisie". L'entrée à ces séances est gratuite. L'entrée est libre les mercredis.

(36)

La Presse - le 29 mars 1949

Au Musée des Beaux-Arts

M. Jean Mouton, conseiller culturel auprès de l'ambassade de France à Ottawa, donnera une conférence illustrée sur Charlevoix, mercredi soir, à 8 h. 30, au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke. Le public et les membres sont invités.

Le Canada - le 22 mars 1949

Aux Amis de l'Art

(Par Rolland Boulanger)

C'est Mme Roméo Boucher, la présidente du comité féminin du Musée des Beaux-Arts, qui avait accepté de présenter hier aux représentants de la presse les quatre nouveaux exposants aux bureaux des Amis de l'Art: Mme Marguerite Fainmel, M'le Henriette Fauteux, le R. F. Gédéon, F.E.C., et M. Adrien Hébert.

"Grâce à ces expositions, disait-elle en débutant, l'art deviendra peu à peu une nécessité vitale dans la cité. Quant aux peintres qui apportent leur gracieuse collaboration, ils comprennent les responsabilités qui leur incombent. Etre un artiste, ce n'est pas une faveur donnée à tous, c'est un privilège magnifique, une grâce qui doit illuminer le monde et enchanter la vie. Nous ne ferons jamais assez pour l'art. Il nous donne plus que nous ne pourrons jamais lui rendre. Chacun est cent fois payé de retour selon l'acuité de son intelligence, la sensibilité de son coeur, son esprit d'analyse ou de critique, son degré de réceptivité en face de l'expression picturale."

En résumé et de façon très succincte, on peut dire de l'exposition prise dans son ensemble qu'elle en vaut bien d'autres dont on est généralement porté à parler davantage. Par la qualité des artistes, tout d'abord, par la qualité de leurs toiles.

Il n'est d'ailleurs pas du tout prouvé que les tentatives les plus avancées en apparence ici témoignent d'une qualité qui transcende celle, honnête sans plus il est vrai, des variations picturales exploitées hier et avant hier. Les génies, nous les attendons toujours, il n'en existe encore aucun à date dans toute la très courte histoire de notre évolution artistique. Mais une chose est certaine: si l'éteignoir n'avait pas été inventé, plusieurs chez-nous y seraient parvenus.

Marguerite Fainmel nous offre un portrait dont l'atmosphère et la sensibilité n'ont pas rencontré beaucoup de rivales ici. Un petit intérieur, un paysage de St-Donat ajoutent un caractère singulièrement personnel de son art où l'on rejoint peut-être un coin du monde de Degas. Henriette Fauteux est toute différente.

Un travail solide, un peu dur cependant, rarement des rêveries. On sent que c'est une main de femme qui a peint ces toiles, mais une femme dont le métier fait penser aux qualités d'un mâle artisan. Adrien Hébert a atteint depuis longtemps son degré de relative perfection. On souhaiterait qu'il puisse se renouveler davantage, encore que sa peinture soit des plus saines. C'est un peintre qui donne sincèrement tout ce qu'il a, sans trucs et sans sortir ds normes assurées d'un bon sens qui n'est pas de mauvais aloi. Il faudrait être sot pour y voir de l'académisme, il faudrait ne pas l'être moins pour y chercher la manifestation idéale d'un génie profondément créateur. Quant au Frère Gédéon, il faut être honnête et dire que son talent de peintre n'a pas encore trouvé son assiette.

La Patrie - le 18 mars 1949

38

Musée des Beaux-Arts

Une exposition des peintures de Mme Anna de Romer et de F. Franklin Arbuckle se tiendra au Musée des Beaux-Arts, du 19 mars au 7 avril.

Montréal-Matin - le 21 mars 1949

39

Intéressante exposition à la Galerie des Beaux-Arts

L'une des plus belles expositions d'art contemporain, "La peinture américaine de notre temps", a été inaugurée vendredi soir au musée des Beaux-Arts de Montréal par le consul général des Etats-Unis à Montréal, M. H. Lawrence Groves, lors d'un vernissage spécial pour les membres de l'Art Association de Montréal.

La collection, réunie par M. James Plaut, directeur de l'Institute of Contemporary Art de Boston, consiste en tableaux peints par des artistes américains de renom depuis le début du siècle. Ils arrivent à Montréal tout droit de Boston, et notre ville est la seule au Canada où sera montré cette exposition, du 19 mars au 10 avril. Elle doit ensuite être présentée à Colorado Springs, San Francisco, Cleveland et Los Angeles, les seules villes américaines, avec Boston, où elle aura lieu.

Dans cette collection, on peut voir des classiques tels que "American Gothic", de Grant Wood, "Stag at Sharkey's" de George Bellows, "The Spielers" de George Luks, "November Evening" de Charles Burchfield, "Cattle Loading, West Texas" de Thomas Benton, "Baptism in Kansas" de John Steuart Curry, "The Isolationist" de William Gropper, "Landscape near Chicago" d'Aaron Bohrod et nombre d'autres intéressantes peintures par des modernes américaines.

Ce soir

Lundi soir, à 8 h. 30, M. James Plaut donnera une conférence illustrée sur la peinture américaine de notre siècle. M. Plaut soulignera les divers aspects du mouvement artistique aux Etats-Unis depuis l'année 1900, son réalisme romantique et sa vigueur, ainsi que la tendance grandissante des artistes américains à exprimer l'ancien sous une forme nouvelle qui rend leurs peintures très captivantes.

Une belle brochure sur l'exposition américaine sera offerte au pupitre à l'entrée du musée pendant la durée de l'exposition.

En plus de la collection américaine le musée présentera les travaux de deux artistes remarquables, une Polonaise et un Canadien, Madame Anne de Romer et Franklin Arbuckle, R.C.A., O.S.A.

Madame de Romer est une aquarelliste très adroite. La technique achevée de son exécution donne à

(Suite à la page 24)

Intéressante...,

(suite de la page 16)

ses aquarelles un cachet qui les fait ressembler à des peintures à l'huile, chose d'autant plus remarquable qu'elle n'a jamais pris de leçons. Elle se distingue surtout dans le portrait, mais un groupe de paysages et d'autres peintures représentant des fleurs fait foi de l'universalité de son art. Ses oeuvres ont été exposées dans plusieurs centres Européens.

Il n'est pas besoin de présenter Arbuckle au public artistique du Canada. C'est l'un des meilleurs peintres canadiens et ses tableaux se trouvent dans maintes collections publiques et privées non seulement au Canada, mais aux Etats-Unis et en Europe. Son talent divers est attesté par les nombreux prix qu'ont remportés ses oeuvres d'art publicitaire. Arbuckle a interprété tous les aspects du Canada, du Pacifique à Terreneuve, et du 49e parallèle à l'Arctique.

La Patrie - le 4 mars 1949

La peinture

LOUISE GADBOIS, PHILIP SURREY

(par Maurice HUOT)

Dans la salle récemment destinée à l'exposition d'oeuvres canadiennes, l'Art Association présente ces jours-ci les huiles de Louise Gadbois et de Philip Surrey.

Louise Gadbois se signale par la douceur, le charme séduisant de son coloris. Elle présente une série de portraits, pour la plupart des femmes minces, élancées, à la mine pensive et grave. Parmi les paysages, nous avons préféré : "Paysage de Charlevoix" où l'artiste se laisse aller à un lyrisme vraiment prenant.

Parmi les portraits, celui de M. Victor Barbeau semble le mieux réussi, mais peut-être est-ce dû ici au fait que nous connaissons le modèle. Cependant nous croyons que l'artiste a sous-estimé ici la luminosité du regard qui nous semble essentielle chez le sujet.

Il reste que Louise Gadbois est une artiste intéressante, qui, si elle ne peint pas en force, peint toutefois avec beaucoup de goût et de sérénité.

PHILIP SURREY

Philip Surrey, lui, affectionne les tons plats, ce qui ne l'empêche pas de faire rutiler la lumière quand bon lui semble. "La lettre" est un tableau charmant par l'attitude du personnage, le mouvement. Une atmosphère de quiétude estivale se dégage de cette oeuvre au coloris délicat et à la composition bien équilibrée.

Dans ses personnages que l'on voit rarement de face, Surrey excelle par la précision du geste, la netteté du contour. Surrey y va aussi de plusieurs dessins humoristiques où il se plaît à moquer un peu la gent féminine.

Dans une huile, Surrey a aussi réussi à poétiser une taverne dans "Les Buveurs".

En somme deux peintres agréables quoique assez différents par la technique et l'imagination. La comparaison qui s'offre d'elle-même ne constitue pas le moindre attrait de ce salon.

C'est une excellente idée qu'a eue l'Art Association de présenter ainsi simultanément deux peintres canadiens. Cela devient une coutume excellente.

(41)

La Presse - le 5 mars 1949

Atmosphère de Turner, monuments historiques

Le musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, expose jusqu'à dimanche 13 du mois une belle collection d'aquarelles, qu'avaient réunies sir Hickman Bacon et son frère, M. T. W. Bacon, qui recherchaient particulièrement les oeuvres anglaises de la fin du dix-huitième siècle, du début du dix-neuvième.

La collection comprend peu de scènes de genre; notons pourtant celles de Thomas Rowlandson (1756-1827), connu pour ses caricatures, dont aucune ne figure ici. Le goût des frères Bacon les dirigeait plutôt vers les paysages d'une composition régulière, qui semblent ordonnés autour d'un édifice imposant; ils aimaient la sobriété de lignes, les nuances.

Ce goût sévère n'a pourtant pas détourné nos deux collectionneurs des aquarelles de Turner (1775-1851), qui dégagent une atmosphère si originale, par exemple lorsque le peintre s'inspire de la lutte des éléments déchaînés, ou d'un lac entrevu à travers la brume.

Le reste de l'exposition, d'une imagination moins prestigieuse, retient quand même l'attention par la conscience du métier. Richard Parkes Bonington (1801-1828) note de menus détails de la campagne, d'un trait vif et concis. Thomas Shotter Boys (1803-1874) décrit une scène de labour en France, de couleurs assez gaies. John Sell Cotman (1782-1842) évoque des châteaux, des abbayes, des églises, bref tous les monuments du passé, dans de larges horizons; il s'arrête un instant pour exprimer les aspects de la civilisation industrielle ("Bedlam Furnace, Shropshire").

David Cox (1783-1859) se plaît aux mêmes sujets; sa manière aussi est assez large, les atmosphères sont peut-être moins diverses que celles de Cotman. John Robert Cozens (1752-1799) montre sa prédilection pour les sites impressionnants d'Italie et du Tyrol. Peter de Wint (1784-1849) nous ramène aux plaines d'Angleterre. Le "Chêne foudroyé" de John Crome (1768-1821) est d'un dessin animé, mouvementé, qui ressort au milieu du calme que dégagent la plupart des oeuvres exposées. James Holland (1800-1870) s'intéresse au détail d'architectures vénitiennes, comme Thomas Girtin (1775-1802) étudie Paris.

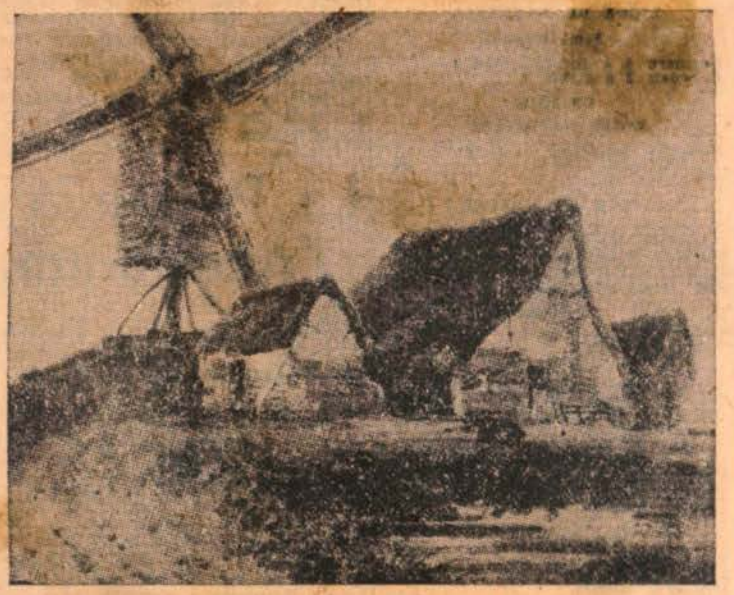
Le comité féminin de l'Association des Beaux-Arts donnera une représentation cinématographique mercredi soir prochain, alors que le musée reste ouvert de 7 à 10 h.

François Gagnon

42

La Presse - le 5 mars 1949

Au temps des moulins à vent



"Le moulin à vent de Stanstead" est une aquarelle de THOMAS GIRTIN (1775-1802) qui figure à l'exposition de la collection SIR HICKMAN BACON, au musée des Beaux-Arts. Cette collection comprend de belles oeuvres d'artistes plus célèbres: Bonington, Turner, Constable. — (photo extraite du catalogue).

Montréal-Matin - le 5 mars 1949

Très belle collection à la Galerie des Arts

Le public de Montréal aura la chance de voir une très belle collection d'aquarelles exposée à la Galerie des Arts, rue Sherbrooke ouest, du samedi 5 mars au dimanche, 13 mars inclusivement. C'est la collection Bacon qui comprend près de deux cents tableaux des plus illustres aquarellistes tels que Bonnington, Constable, Cotman, Cox, Peter De Wint, Girtin et Turner.

Cette collection réunie par feu Sir Hickman Bacon est montrée dans tout l'univers par la gracieuseté de son neveu Sir Edmund Bacon. Les amateurs de belles aquarelles pourront y voir les plus jolis exemples des oeuvres de l'école britannique qui s'est illustrée dans ce genre. C'est une exposition qui vaut la peine d'être vue; les tableaux sont très gais et très vivants.

La Galerie est ouverte de 10 à 6 h. le samedi; de 2 à 5h. le dimanche, et lundi, de [illegible] à [illegible] h. les autres jours de la semaine et le mercredi soir, de 7 à 10h. L'admission est libre le samedi, dimanche et mercredi. Mercredi soir, le comité des dames présentera, un autre de ses programmes cinématographiques, séances qui connaissent une vogue grandissante.

(44)

Le Devoir - le 5 mars 1949

Exposition d'aquarelles

A la Galerie des Arts

Le public de Montréal aura la chance de voir une très belle collection d'aquarelles exposée à la Galerie des Arts, rue Sherbrooke ouest, du samedi 5 mars au dimanche 13 mars inclusivement. C'est la collection Bacon qui comprend près de deux cents tableaux des plus illustres aquarellistes tels que Bonnington, Constable, Cotman, Cox, Peter De Wint, Girtin et Turner.

Cette collection réunie par feu sir Hickman Bacon est montrée dans tout l'univers par la gracieuseté de son neveu sir Edmund Bacon. Les amateurs de belles aquarelles pourront y voir les plus jolis exemples des oeuvres de l'école britannique qui s'est illustrée dans ce genre. C'est une exposition qui vaut la peine d'être vue; les tableaux sont très gais et très vivants.

La galerie est ouverte de 10 h. à 5 h., le samedi; de 2 h. à 5 h. le dimanche et le lundi, de midi à 5 h. les autres jours de la semaine, et le mercredi soir, de 7 h. à 10 h. L'admission est libre le samedi le dimanche et le mercredi. Mercredi soir, le comité des dames présentera un autre de ses programmes cinématographiques, séances qui connaissent une vogue grandissante.

(45)

La Patrie - le 5 mars 1949

Une exposition d'aquarellistes

Le public de Montréal aura la chance de voir une très belle collection d'aquarelles exposée à la Gallerie des Arts, rue Sherbrooke ouest, du samedi 5 mars au dimanche, 13 mars inclusivement. C'est la collection Bacon qui comprend près de deux cents tableaux des plus illustres aquerellistes tels que Bonnington, Constable, Coiman, Cox, Peter De Wint, Girtin et Turner.

Cette collection réunie par feu sir Hickman Bacon est montrée dans tout l'univers par la gracieuseté de son neveu sir Edmund Bacon. Les amateurs de belles aquarelles pourront y voir les plus jolis exemples des oeuvres de l'école britannique qui s'est illustrée dans ce genre. C'est une exposition qui vaut la peine d'être vue; les tableaux sont très gais et très vivants.

La galerie est ouverte de 10 à 5 h. le samedi; de 2 à 5 h. le dimanche et lundi; de midi à 5 h. les autres jours de la semaine, et le mercredi soir, de 7 à 10 h. L'admission est libre le samedi, dimanche et mercredi. Mercredi soir, le comité des dames présentera un autre de ses programmes cinématographiques, séances qui connaissent une vogue grandissante.

Montréal-Matin - le 25 mars 1949

46

Exposition de peinture en cours dans la métropole

Quatre excellentes expositions de peinture sollicitent actuellement une visite du connaisseur ou de l'amateur et il nous fait plaisir de les recommander pour leur intérêt l'originalité et la qualité des oeuvres exposées.

Ouverte au public en général les samedi et dimanche aux Amis de l'Art rue Callxa, [illegible] une exposition des oeuvres [illegible] Hébert du Rév. Frère [illegible], d'Henriette [illegible] et de Marguerite Fainmel.

Au Musée des Arts, 1379 Sherbrooke Ouest exposition des oeuvres de deux peintres contemporains d'une belle réputation: Madame Anna de Romer et M. Franklin Arbuckle R.C.A. O.S.A. Ces tableaux sont exposés à la Galerie XII. jusqu'au 7 avril. Rappelons que le Musée des Arts ouvre maintenant ses portes au public le mercredi soir et tous les jours de la semaine jusqu'à six heures.

Hélène Clark expose à la Librairie Tranquille 67 ouest Ste-Catherine. Elle présente une belle collection de peintures fusains, gravures monotypes. Le public est invité de neuf heures du matin à neuf heures du soir jusqu'au 3 avril.

Du 25 mars au 22 avril le Cercle d'Art présente avec la collaboration du Cercle Universitaire 515 est rue Sherbrooke les dessins les encres et les fusains de Claude Bernard Trudeau. Le public est invité tous les jours de 10 heures à midi, de trois heures à six heures de 9 heures à 11 heures p.m.

Montréal - Matin - le 12 mars 1949

47

Exposition à la Galerie des Arts

L'une des plus remarquables collections de peinture américaine contemporaine, qu'a réunie l'Institut des Arts Contemporains de Boston sera exposée au Museum of Fine Arts, 1379 ouest, rue Sherbrooke, du 19 mars au 10 avril. Montréal est la seule ville du Canada ou cette exposition aura lieu. Le vernissage de l'exposition, auquel sont conviés les membres de l'Art Association of Montréal, se tiendra le 18 mars. Le Consul général des Etats-Unis à Montréal, M. H. Lawrence Groves, officiera à l'inauguration officielle.-

Lorsque la collection fut montrée pour la première fois à Boston, la presse américaine manifesta un intérêt considérable et de grandes revues comme, par exemple: "Life", en reproduisirent plusieurs oeuvres.

On a annoncé aussi qu'une exposition spéciale se tiendra au Musée du 12 au 27 mars, où seront montrés quelque 150 dessins d'enfants qui suivent des cours sous les auspices de la Bibliothèque des Enfants.

L'exposition des oeuvres de Louise Gadbois et Philip Surrey qui se tient actuellement, se prolongera jusqu'au 17 mars.

(48)

La Patrie - le 18 mars 1949

A la Galerie des Arts

"L'Isolationiste", un tableau humoristique de William Gropper, que l'on verra à compter de demain au salon de "La peinture américaine de notre temps" à la Galerie des arts. Ce salon se tiendra jusqu'au 10 avril.

Star - March 21, 1949

(49)

Two Painters At Art Museum

The room reserved for local artists at the Museum of Fine Arts on Sherbrooke street is now shared by Madame Anna de Romer and Franklin Arbuckle.

Madame de Romer's works are water colors which are unusual in quality as well as in size. Most of them are portraits, of about life size, which are admirable as pictures and remarkable as examples of the use of water color. Three portraits of the painter's daughters and one of a Tyrolean girl are outstanding, but there are also very good pictures of Chief Justice Tyndale and of Mr. Henry Joseph. Some flower pictures are equally notable as water colors and in their feeling for the form and quality of the flowers.

Mr. Arbuckle shows landscapes of all parts of Canada, east, west and middle, and they are distinguished by his way of seeing something new in familiar scenes as well as making good pictures of them. Among the bigger pictures one of a boatman at St. John, N.B., and several views, with delightfully simple treatment, near Baie St. Paul are very successful. There are also a number of smaller sketches of the Rocky Mountains, with remarkable truth of lighting and color, sea and harbor pictures of the Pacific coast, and studies in the Laurentians and on the St. Lawrence, which are well worth seeing.

H.P.B.

7

MRS. ANSON McKIM, co-president with Mrs. Romeo Boucher, of the Ladies' Committee of the Montreal Museum of Fine Arts, which is holding the opening of an exhibition "Art from Montreal Collections" and the preview of the newly installed French Canadian Rooms on Wednesday evening at nine o'clock, at the galleries, Sherbrooke street west.

(Annette and Basil Zarov Photo.)

La Presse - le 5 février 1949

(8)

Les richesses de collections privées

L'Art Association de Montréal annonce pour mercredi soir, 9 du mois, l'ouverture d'une importante exposition de tableaux tirés de collections particulières de Montréal, de trois pièces et d'une galerie consacrées à l'ancien artisanat du Canada français.

C'est le comité féminin du musée qui a réuni cinquante tableaux de collections privées. Le public sera admis à l'exposition du 10 au 27 du mois. Presque toutes les grandes écoles de peinture y sont représentées. Le musée a spécialement préparé deux salles pour recevoir cet ensemble si riche, où l'on remarque un Breughel, des oeuvres de Canaletto, Rembrandt, Ruysdael, Constable, Reynolds, Raeburn, Monticelli, Monet, Boudin, Daumier, Fantin-Latour, Cézanne, Modigliani, Gauguin, Léger, Lahmbruch. Ainsi le public, grâce à l'amabilité de quelques collectionneurs, pourra voir un ensemble très riche et varié.

Le musée a résolu de consacrer trois pièces au mobilier et à la décoration du Canada français. Même les lambris des chambres proviennent de maisons anciennes. On a reconstitué une chambre de demeure seigneuriale, une chambre de marchand, une chambre d'habitant, en s'efforçant de retrouver autant que possible le cadre de la vie d'autrefois. En outre le musée a réuni de nombreux objets d'arts canadiens dans une galerie spéciale.

Enfin le musée expose quelques objets d'art indigène d'Amérique du Sud, de Polynésie et d'Afrique.

The Gazette - Saturday, February 5, 1949

Loan Exhibition Set For Fine Arts Museum

Works from Private Collections in Montreal on View Feb. 10 to 27

Arranged and sponsored by the newly established Auxiliary Board and Ladies Committee of the Art Association of Montreal the show designated Art From Montreal Collections will open with an invitation preview for members on Wednesday night, the exhibition lasting until Feb. 27. The works will occupy two galleries, the names of the painters recalling to mind the important loan exhibitions held in these premises in the past when Montreal boasted of several major private collections. The paintings will represent the Dutch, French, Italian and English Schools, the list including such names as Canaletto, Rembrandt, Ruisdael, Constable, Reynolds, Raeburn, Monticelli, Monet, Boudin, Daumier, de la Tour, Breughel, Cezanne, Modigliani, Gauguin, Dix, Leger, D. Y. Cameron and Lehmbruch.

Among those who have loaned works are Mrs. Forbes Angus, W. F. Angus, Arthur Browning, Mr. and Mrs. M. Chipman, Dr. W. W. Chipman, Mrs. Graham Drinkwater, Huntly R. Drummond, Francois Dupre, Oscar Federer, E. Greenshields, G. W. S. Henderson, Miss Olive Hosmer, Mrs. F. N. G. Johnson, Dr. and Mrs. Charles F. Martin, Mrs. Edward Maxwell, Mrs. J. Cecil McDougall, Mrs. W. R. Millar, F. Cleveland Morgan, G. A. Morris, Mr. and Mrs. P. F. Osler, Mrs. R. McD. Paterson, Mr. and Mrs. L. V. Randall, Mrs. R. Wilson Reford, Wing Commander and Mrs. George Roy, Mr. and Mrs. Hugo Simons, Mr. and Mrs. Murray Vaughan and R. Van Der Walde.

La Presse - le 5 février 1949

Au Musée des Beaux-Arts

Le président, le conseil et le comité féminin du Musée des Beaux-Arts de Montréal recevront le mercredi soir 2 février, à neuf heures, à l'occasion de l'exposition de tableaux provenant de collections privées et de pièces canadiennes. Cette réception aura lieu au Musée des Beaux Arts, rue Sherbrooke ouest.

The Star - Saturday, February 5, 1949

MRS. WILLIAM VAN HORNE, one of the vice-presidents of the newly formed ladies' committee of the Montreal Museum of Fine Arts.

La Presse - le 16 février 1949

Trois documentaires sur les beaux-arts

Le comité des dames de l'association des beaux-arts a organisé pour 8 h. 30, ce soir, une représentation cinématographique qui se déroulera en la salle des conférences de l'association, 1379, rue Sherbrooke ouest. Les films au programme sont trois documentaires: "Au Musée de Fontainebleau"; "Papageno", court métrage de silhouettes animées; "la Troisième Dimension", sur les sculpteurs canadiens et leurs oeuvres.

Les galeries du musée sont désormais ouvertes au public de 7 à 10 h. du soir.

La Presse - le 16 février 1949

MERCREDI 16 FEVRIER 1949

Le village au grand soleil

Voici "le Mur rose" d'ANDRE DERAIN, peintre français contemporain. Prêté par M. Murray Chipman, ce tableau figure à l'exposition des collections particulières, à l'Art Association. D'autres oeuvres y représentent les écoles anciennes, en remontant jusqu'au quinzième siècle. — (cliché LA PRESSE, par Roger Saint-Jean).

La Presse - le 16 février 1949

A la Galerie des arts

M. Stephen Bourgeois, critique d'art de New-York, donnera une conférence aujourd'hui, à 5 h. p.m., à la Galerie des arts de la rue Sherbrooke ouest. Il y parlera, en anglais, d'El Greco. Jeudi soir, le 17 février, à 8 h. 30 p.m., il prononcera une causerie en français sur la transformation de l'imagination moderne dans l'art.

M. Bourgeois fut l'un des premiers à exposer à New-York Cézanne, Van Gogh et autres modernes. Il vient de terminer un livre sur El Greco, après dix années d'études approfondies sur les travaux et la personnalité du grand artiste espagnol.

A partir de demain, le 15 février, la Galerie des arts ouvrira ses portes de 12 h. à 5 h. p.m. les mardis, mercredis, jeudis et vendredis, et de 7 h. à 10 h., le mercredi soir. Les samedis, dimanches et lundis, les heures restent les mêmes, soit de 10 h. a.m. à 5 h. p.m. le samedi, et de 2 h. à 5 h. p.m. le dimanche et le lundi. L'entrée est libre tous les mercredis, samedis et dimanches.

La Galerie des arts présente ce mois-ci une exposition des plus belles toiles appartenant à des collections locales privées. De plus, les visiteurs peuvent y admirer ses collections permanentes de peintures et objets d'art.

La Patrie - le 16 février 1949

A la Galerie des Arts

L'Association des Beaux-Arts de Montréal annonce qu'à partir de demain, 15 février, les heures d'ouverture de la galerie des arts, rue Sherbrooke ouest, seront les suivantes: les mardis, mercredis, jeudis et vendredis, de 12 hrs à 5 hrs, et les mercredis soir de 7 hrs à 10 hrs. Pour ce qui est des samedis, dimanches et lundis, les heures restent les mêmes, soit de 10 hrs à 5 hrs samedi, et de 2 hrs à 5 hrs dimanche et lundi.

L'entrée est libre tous les mercredis, samedis et dimanches. Les autres jours de la semaine le prix d'admission est de 25 cents. La galerie des arts invite cordialement les Montréalais à venir admirer nos collections permanentes de peintures et autres objets d'art. De plus, la galerie présente ce mois-ci une exposition des plus belles toiles appartenant à des collections locales privées.

The Star - February 16, 1949

N.Y. Art Critic To Speak Here

S. Bourgeois to Discuss Life of El Greco

Stephan Bourgeois, well-known New York art critic, lecturer and counsel, will speak on El Greco at 5 p.m. tomorrow at the Art Gallery. His talk will be in English, and at 8.30 p.m. Thursday he will speak in French on the transformation of modern imagination in art. Mr. Bourgeois has just written a book on El Greco after 10 years of study on the work, character and personality of the great Spanish artist.

The Art Association of Montreal also announces that effective tomorrow the hours for the gallery will be as follows: from 12 noon until 5 p.m. on Tuesdays, Wednesday, Thursdays and Fridays; from 7 to 10 p.m. on Wednesday evening. There will be no changes for Sunday and Monday when the gallery is open from 2 to 5 p.m., and Saturday from 10 a.m. to 5 p.m.

Admission to the Art Gallery is free on Wednesdays, Saturdays and Sundays, while on other days price of admission to the general public is 25 cents. Montrealers are invited to visit the gallery at all times to see its permanent collection of paintings and other fine arts. Featured this month is an exhibition of paintings from private Montreal collections.

16

La Presse - le 16 octobre 1949

A la Galerie des arts

M. Stephen Bourgeois, critique d'art de New-York, donnera une conférence aujourd'hui, à 5 h. p.m. à la Galerie des arts de la rue Sherbrooke ouest. Il y parlera en anglais, d'El Greco. Jeudi soir, le 17 février, à 8 h. 30 p.m., il prononcera une causerie en français sur la transformation de l'imagination moderne dans l'art.

M. Bourgeois fut l'un des premiers à exposer à New-York Cézanne, Van Gogh et autres modernes. Il vient de terminer un livre sur El Greco, après dix années d'études approfondies sur les travaux et la personnalité du grand artiste espagnol.

A partir de demain, le 15 février, la Galerie des arts ouvrira ses portes de 12 h. à 5 h. p.m. les mardis, mercredis, jeudis et vendredis, et de 7 h. à 10 h., le mercredi soir. Les samedis, dimanches et lundis, les heures restent les mêmes, soit de 10 h. a.m. à 5 h. p.m. le samedi, et de 2 h. à 5 h. p.m. le dimanche et le lundi. L'entrée est libre tous les mercredis, samedis et dimanches.

La Galerie des arts présente ce mois-ci une exposition des plus belles toiles appartenant à des collections locales privées. De plus, les visiteurs peuvent y admirer ses collections permanentes de peintures et objets d'art.

The Gazette - February 16, 1949

Rich Variety in Show At Art Association

Examples in Art from Montreal Collections Exhibition Span Long Period

There is plenty to interest the picture-lover in the Art From Montreal Collections exhibition on view in two of the galleries of the Art Association of Montreal. Scanning many of the paintings not shown in years is a cheering experience and recalls the day when Montreal boasted several large and important private collections whose possessors were generous in contributing their works to Loan Exhibitions. There will be with some visitors the inevitable comparing of their past and present impressions, not an unfruitful occupation, and if their taste in painting calls for something a bit more lively than the performances of the older men they will find plenty to their liking in the western room. It is a well balanced show and diverse inclinations should be satisfied.

Brueghel is here with a snowy landscape, building and figures, called "Brawl at the Inn", and the dignity and precision of Canaletto are present in "The Grand Canal with the Rialto Bridge" and "The Church of SS. Giovanni e Paolo". Fine in lighting and high in finish is "Mother and Child" by Georges de La Tour, while like precision in handling is evident in "Portrait of a Student", by Matsys, and "Portrait of a Lady", with its marvellous painting of lace, by Terborch. "Portrait of a Young Woman" by Rembrandt reveals the master and "Christening" by Matthew Maris is another treasure. Portraiture, too, is nobly represented — Murillo's "A Spanish Nobleman", proud and handsome; "Sir Thomas Mills, K.B." by Reynolds; "Duke of Portsmouth" by Romney; "Portrait of Antonio Canova," by Sir Thomas Lawrence, and portraits of Mr. D. and Mrs. D. by Raeburn, a handsome pair; and "Portrait of Pitt" by William Owen. A comely girl looking up from her book is from the brush of Sir John Watson Gordon.

By Richard Wilson is "View in North Wales", with angler in the foreground, swans, sailing boat, bridge and mountains. Old buildings in Normandy represent Bonington, and "View of Salisbury Cathedral", with its towering spire, noble trees, shaded walk, glimpse of water and feeding cattle is the example by Constable. There is a broadly handled landscape by Dupre and the poetic "Shadows of Chor" and the finely arranged "Stirling Castle" are good examples by Sir D. Y. Cameron. There are three examples by Corot—a farmyard with figures; and two figure paintings, "She Waits at the Fountain" and "The Inquisitive Little Girl", satisfying and simple in treatment. By Boudin is "Beach at Trouville", with a crowd of figures on the sands and shipping off shore, and "Le Plage", a work of larger scale with notes of more vivid color. There is a still life by Gauguin, painting of fruit by Courbet, and a bunch of autumn flowers and also peonies in a glass vase by Fantin-Latour. Daumier is represented by "The Critics", a watercolor showing a group of figures before a painting on an easel in a studio, effectively lighted and rich in character. "Moonlit Landscape"—a ship in a stream, trees and windmills is by Jongkind, and "Auteuil", with river, shipping, quay and buildings represents Luigi Loir. By Lhermitte is a pastel showing two men in a boat near a shadowed shore with trees in autumn leaf on the opposite bank. "Summer Day Idyl" by Monticelli shows this painter's poetic fancy and good color. By Pissarro is "Le Pont Royale, with bare trees edging the Seine, pedestrians and horses and cabs approaching the bridge, and "Ferme a Eragny: Matin" showing a girl beneath fruit trees with houses in the background. There are three works by Monet—"Cliffs of Etretat", the rocks flushed with sunlight and waves breaking in foam under a blue sky with thin clouds; "Normandy Coast near Villerville", showing a house in the foreground and sailing boats in a foamy sea, and "Garden of Giverny", with two children descending steps bordered by banks of sunflowers. "Auvers sur Oise"—field, trees and group of buildings, represents Cezanne. "Jeune Fille" and "Portrait of a Young Woman" are by Modigliani, and Derain is effective in "Head of a Girl". There is rich color in "Negress", by Matthew Smith, and Vlaminck, Leger, Klee, Dufy and Dix are among others represented.

To assure Montreal of an adequate Art Gallery the capital funds of the Art Association must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to the Art Association of Montreal the sum of———— dollars."

The Gazette - February 8, 1949

MRS. J. O. ASSELIN, M.B.E., one of the vice-presidents of the Ladies' Committee of the Museum of Fine Arts which is holding the opening of an exhibition "Art from Montreal Collections" and a preview of the French Canadian Rooms tomorrow evening at the galleries of the Art Association, Sherbrooke street west.

The Gazette - February 9, 1949

MRS. DUNCAN STEWART and MRS. PETER M. LAING, members of the executive of the newly formed Ladies Committee of the Montreal Museum of Fine Arts which is holding the opening of an exhibition "Art from Montreal Collections" and a preview of the newly installed French Canadian Rooms this evening, at the galleries of the Art Association of Montreal, 1379 Sherbrooke street west.

(Photo of Mrs. Stewart from a portrait by Lilias Torrance Newton)
(Photo of Mrs. Laing by Rice)

Notre Temps - le 26 février 49

On en a parlé passablement jusqu'ici et plusieurs en profitent pour répéter que ce que femme veut... surtout lorsque plusieurs femmes veulent ensemble une même chose... En un mot,

Cette rétrospective, même si elle n'offre pas dans tous les cas l'opportunité de reconnaître la personnalité entière des artistes dont on nous fait voir en ce moment certaines oeuvres, aura cependant pour heureux effet de permettre à plusieurs de saisir sur le vif l'une ou l'autre facette de leur génie ou de leur tempérament.

Tous ces peintres d'ailleurs ne sont pas à mettre sur un pied d'égalité. Les oeuvres qu'on a choisi de nous faire admirer commandent des réserves pour la plupart, ou enfin ne sont pas toutes également représentatives. Une toile de Vlaminck par exemple semblera à plusieurs plus proche par son coloris d'ensemble du Cézanne le mieux connu que sa propre toile intitulée: "Auvers sur Oise", laquelle n'est pas très révélatrice en "modulations" du "motif". Il faut toutefois féliciter et remercier le comité féminin d'avoir, comme point de départ, réalisé pareil coup de maître; ensemble d'autant plus intéressant qu'il nous est donné trop rarement l'occasion de visiter les originaux d'une telle pléiade de maîtres anciens et modernes.

Puisque à date dans tous les journaux à peu près on a fait l'énumération de ces oeuvres, inutile d'y revenir. Parlons plutôt des toiles qui méritaient le plus d'attention. Plusieurs ont parlé de Georges de La Tour dont M. Jean Mouton, dans une conférence toute fraîche encore dans la mémoire de ses auditeurs, célébrait l'importance dans l'histoire de la peinture française. Si avant aujourd'hui Georges de La Tour n'était pas aussi familier à plusieurs d'entre nous, il n'était que de voir sa "*Mère et l'enfant*" pour se rendre compte jusqu'à quel point M. Jean Mouton pouvait avoir raison et que Larousse lui-même aurait dû ne pas l'ignorer... Je suis convaincu en tous cas que ce n'était pas sans avoir découvert par soi-même les qualités inhérentes à ce tableau qu'on en a si bien parlé dans le peu de colonnes consacrées à l'art dans nos journaux. Omettre de parler de Georges de La Tour reviendrait, toute proportion gardée, à négliger un petit Giotto dans l'histoire de l'art italien.

Dans l'oeuvre d'art, vérité ou fantaisie, sujet littéraire ou absence de sujet, peu importe aussi longtemps qu'on y retrouve toute chaude de vie une émotion d'homme complet. Et c'est bien aussi ce qu'on retrouve dans le tableau touchant de Georges de La Tour. Ses couleurs, qui sont fort belles, ne sont pas plus privées d'âme que ne le sont de vie ses formes. Mais de La Tour est de cette catégorie de peintres qui ne durent pas attendre la venue de Corot pour savoir qu'il faut interpréter autant avec son coeur qu'avec son oeil. Sa tête d'enfant endormi est bien émouvante et la ronde-bosse naïve, primitive même, de son modelé, fait songer aux hardiesses, pour son temps, d'Angiolotto di Bondone. Ses gaucheries anatomiques, gaucheries toutes naturelles et sans calcul, la flamme absurde d'une bougie, le regard perdu d'une mère qui, techniquement, ne parvient pas à regarder son enfant qui sommeille, alors qu'elle le voudrait tant; tout cela ajoute au charme de ce tableau que ne parvient pas à contre-balancer le raffinement du métier des deux superbes portraits de Raeburn. Sans être médiocre, Raeburn cherche trop ici à compenser par la technique l'absence du génie, encore qu'il y ait d'autres Raeburn où la fougue est plus péremptoire.

Ceux qui entendirent beaucoup parler des efforts désespérés des impressionnistes, soit divisionnistes, "virgulistes" ou pointillistes, pour rivaliser dans leur peinture avec l'atmosphère saturée de lumière sortiront déçus de leur entrevue avec Pissarro; sa "Ferme à Eragny" donne plutôt le coup de grâce aux pigments, qui n'ont pas su tenir le coup devant la luminosité corpusculaire.

Un excellent Terborch, un Murillo des plus personnels, bien que le peintre, par souci de technique, se soit crû obligé de briser une feuille en deux sur le pan droit du tableau pour permettre à son personnage de s'enlever tout du long sur une bande lumineuse de ciel... un Reynolds assez piteux, un Ruysdael, secondaire il est vrai, mais merveilleusement composé en "S" écrasé et renversé, facturé dans les gris argentés qui lui sont chers, avec un premier plan astucieusement conventionnel pour le besoin de la cause.

Si Brueghel nous révèle à peu près tout son talent dans un panneau qu'on n'a pas su protéger contre les abus du temps, un Quentin Metsys, au contraire en parfait état de conservation, ne rend pas au mieux la force du maître, dans son portrait d'étudiant. Mais on découvre chez plusieurs de ces peintres anciens la trace évidente des secrets d'un métier qui s'est perdu, comme l'emploi savant des couleurs dont la fraîcheur s'est conservée après des siècles et dont la surface est à peine fendillées. Il y a des Metsys dont le coloris est plus saturant, plus intense et non moins subtil. Puis il y a Rembrandt... mais n'en parler que d'une ligne serait lui faire injure. Ici le silence est d'or.

Dufy, "Champs de course". C'est l'illustration de la position extrême qui fait qu'un artiste ait encore un pied dans la tradition et l'autre dans l'au delà. Visant moins vaste que Matisse, il est plus enclin à la formule méthodique. Tous deux ont en commun ceci qu'au lieu de chercher l'unité du tableau en établissant un lien de continuité entre ses divers éléments, ils se contentent de les équilibrer, laissant à chacun son maximum d'indépendance et d'intensité. De part et d'autre, renonciation à la synthèse de l'arabesque, juxtaposition de "sigles" abréviatifs, intenses et discontinus. Dufy dispose sur un fond bien marié de teintes et de tons un sujet peint calligraphiquement au trait sombre et qui peut se comparer à ce que serait au mot de lettres enchaînées les signes sténographiques correspondants. Raoul Dufy ne se concevrait pas picturalement si nous allions oublier qu'il fut tour à tour et parfois tout ensemble dessinateur de tissus, graveur sur bois, sur pierre et sur cuivre, décorateur et céramiste: d'où un graphisme pictural très particulier, absent de tout relief, de toute perspective et du modelé traditionnel. Son univers à lui, son espace à lui, d'une richesse émouvante à force d'être capricieuse, paraissent encore habitables.

"Les plongeuses" de Fernand Léger montrent simplement que tenté de temps à autre par les abstractions il revient sans cesse aux figurations concrètes. Sa peinture en est une que l'intelligence (ou plus encore la raison) domine). Mais il faut être initié à l'oeuvre picturale de Fernand Léger pour le reconnaître sans crainte d'erreur dans cette aquarelle, certes pas l'une des plus représentatives du peintre, type achevé de l'école française du cubisme méthodique.

IX-A

IX a

LE PETIT JOURNAL

30 janvier 1949

RECEIVED
JAN 31 1949
ARCHIVES

Not to be xrowed.

The Star - January 28, 1949

Art Association Welcomes Ladies Committee

The program of the Ladies' Committee formed to work in co-operation with the Museum of Fine Arts had a promising start at its inauguration yesterday afternoon, when interest and enthusiasm were manifested by members present. In the photograph are, left to right, **ROBERT TYLER DAVIS**, Director of the Museum of Fine Arts, who outlined the new plans; **MRS. ROMEO BOUCHER**, French president of the committee; **MRS. ANSON McKIM**, English president, and **F. CLEVELAND MORGAN**, president of the Museum, who spoke of the inter-cultural characteristics as an asset of the Ladies' Committee.

Ladies' Committee Will Work With Art Association

A NEW step was taken towards increasing interest in the activities of the Art Association yesterday afternoon when a Ladies Committee was inaugurated under the co-presidency of Mrs. Anson McKim and Mrs. Romeo Bouchard. On behalf of the officers and council, the president, F. Cleveland Morgan, welcomed the gathering in the art galleries, and stressed the stimulus it would give in its co-operation in plans already made and suggested which will be of great interest to present members and in attracting new members.

Mr. Morgan noted that the "Art from Montreal's Collections" Exhibition, which opens with a reception for members on Wednesday evening, February 9, is a first step in the program. The opening of the Art Gallery on subsequent Wednesday evenings each week with a program of lectures or movies under the direction of the Ladies' Committee is another step towards making the Gallery more available to the public.

"Your Art Gallery, or Museum of Fine Arts as we now prefer to call it, possesses a great number of treasures of high merit," Mr. Morgan said. "It is no secret that the Art Association is inadequately endowed and in need of public support. We believe that support will come increasingly as we provide a program of greater interest to everyone. Your co-operation in winning new members in support of the new program, therefore, has a large measure of practicality in the interests of the Museum as well as its value to the new members themselves."

In conclusion he mentioned another important asset represented by the Committee, its inter-cultural characteristics. "We meet to launch the new program of the Art Association on the common ground of the Arts for which, as Canadians all, we share a mutual appreciation."

Murray Chipman, co-chairman with Paul Vaillancourt of the new Auxiliary Advisory Board, presided.

The executive committee is composed of: Mrs. Romeo Boucher and Mrs. Anson McKim, presidents; Mrs. J. O. Asselin, Mrs. Alton Goldbloom, Mrs. H. Stirling Maxwell, Mme. E. de B. Panet, Mrs. W. Van Horne, vice-presidents; Mrs. Robert Choquette, Mrs. A. T. Galt Durnford, Mrs. W. J. S. Evans, Mme. Louis P. Gelinas, Mrs. D. M. Hodgson, Mrs. Maurice Hudon, Mrs. Sydney Isaacs, Mrs. Peter Laing, Miss Gabrielle Leduc, Mrs. Roger Ouimet, Mrs. Lucette Robert, Mrs. Benjamin Robinson, Mrs. John Redmond Roche, Mrs. Duncan Stewart, Mrs. H. M. Wallis.

Robert Tyler Davis, director of the Museum of Fine Arts, spoke both in English and French, outlining the new plans.

Mrs. McKim and Mrs. Boucher outlined the important part the Ladies Committee would play in the new program, especially in gaining new members at this time.

La Presse - le 28 janvier 1949

Les femmes et les arts

Le Musée des Beaux-Arts fait appel à leurs talents de propagandistes.

La sensibilité des femmes, leur aptitude à saisir avec le coeur les choses de l'esprit, les désignent de fait pour mettre en lumière la beauté sous toutes ses formes et les arts en particulier. Il n'est donc pas étonnant qu'on ait recours à elles pour éveiller l'intérêt vers tout ce qui parle à l'âme.

La formation d'un comité féminin du Musée des Beaux-Arts de Montréal, n'a donc rien de surprenant. Constitué hier, il se consacrera d'abord au recrutement de nouveaux membres. La réunion à cette fin tenue hier au musée, rue Sherbrooke ouest, a placé ce comité sous la présidence conjointe de Mmes Roméo Boucher et Anson McKim.

A l'appui

Il a été décidé, qu'un comité consultatif de formation récente collaborerait avec le conseil exécutif du Musée des Beaux-Arts et les divers comités chargés de la mise à exécution d'un nouveau programme. Ce comité consultatif est présidé par MM. Paul Vaillancourt et Murray Chipman; il se compose en outre de MM. Pierre Béique, Allan Bronfman et James Muir.

A la réunion d'hier, M. F.-Cleveland Morgan, président de la Société des Arts de Montréal, a insisté sur l'importance de recruter des membres en plus grand nombre, et il a précisé le rôle que jouerait en cela le comité féminin.

Nous nous préparons, a-t-il ajouté, à la réalisation cette année, d'un programme varié et susceptible d'intéresser un vaste public. Notre première manifestation aura lieu le 9 février, alors que les membres seront conviés à l'ouverture d'une exposition de peintures puisées dans les collections privées de Montréal, et à l'inauguration de pièces meublées de magnifiques spécimens d'art ancien du Canada français. D'autres expositions et d'intéressantes conférences auront lieu au cours de l'année.

M. Morgan a mis en relief ce fait que le comité féminin représente les trois grandes traditions raciales dont s'enrichit la vie culturelle à Montréal, et que le nouveau programme d'action du Musée tient compte de leur appréciation respective des arts.

Mmes McKim et Boucher dirent aussi quelques mots, de même que M. Robert Tyler Davis, conservateur du Musée, qui, en français et en anglais, fit resosrtir les points saillants du nouveau programme d'action.

Le comité

Mmes Roméo Boucher et Anson McKim, présidentes conjointes, sont secondées par Mmes J.-O. Asselin, Alton Goldbloom, H. Stirling Maxwell, E. de B. Panet, Wm Van Horne, comme vice-présidentes. Les conseillères sont: Mmes Robert Choquette, A.-T. Galt Durnford, W.-J.-S. Evans, Louis-P. Gélinas, D.-M. Hodgson, Maurice Hudon, Sydney Isaacs, Peter Laing, Mlle Gabrielle Leduc, Mmes Roger Ouimet, Lucette Robert, Benjamin Robinson, John-Redmond Roche, Duncan Stewart, H.-M. Wallis.

Les chefs d'équipes sont: Mmes David Ballon, Oscar Baudouin, Hugh Bethune, François Bisaillon, Roland Bock, Gordon Brown, Jacques Bruneau, Henri Charbonneau, M.-J. Dunbar, Raymond Eudes, R.-M. Fowler, Eugène Garceau, Jean-Marie Gauvreau, Jean Gratton, C.-H.-B. Hands, Jacques Hébert, F.-M.-G. Johnson, Sidney Lithwick, Paul LaRoque, Malcolm MacDougall, J.-P.-S. MacKenzie, Mlle Gwyneth McConkey, Mmes Purvis McDougall, Alfred Paradis, Mlle Germaine Parizeau, Mmes Alex Paterson, P.-B. Pitcher, L.-V. Randall, Arthur Tétrault, William Tremblay, J.-Alvin Walker, Montagu Yates.

Au comité féminin du Musée des Beaux-Arts

Le Musée des Beaux-Arts s'est assuré le concours des femmes afin de travailler au recrutement de membres nouveaux et appuyer un programme plus étendu dans le domaine des arts. Au cours de la réunion tenue hier en fin d'après-midi, un comité a été formé sous la présidence conjointe de Mmes Roméo Boucher (à droite) et Anson McKim. Aux côtés de ces dames, on remarque, à gauche, M. Paul Vaillancourt, à droite, M. Murray Chipman, présidents-conjoints du comité consultatif, à l'appui du comité féminin. — (photo Dwight-E. Dolan).

(4)

Le Devoir - le 28 janvier 1949

Campagne de recrutement au musée des Beaux-Arts

Une prochaine exposition

La formation d'un nouveau comité féminin du Musée des Beaux-Arts de Montréal, qui se consacrera particulièrement au recrutement de nouveaux membres, a été marquée par une brillante réunion tenue aujourd'hui au musée, rue Sherbrooke ouest. Le comité est sous la présidence conjointe de Mmes Roméo Boucher et Anson McKim.

On a aussi signalé à la réunion, qu'un comité consultatif de formation récente collaborera avec le conseil exécutif du Musée des Beaux-Arts et les divers comités qui seront chargés de la mise à exécution du nouveau programme d'action du musée. Ce comité consultatif est présidé par MM. Paul Vaillancourt et Murray Chipman, et se compose de MM. Pierre Béique, Allan Bronfman et James Muir.

A la réunion d'aujourd'hui, M. F. Cleveland Morgan, président de la Société des Arts de Montréal, a souligné l'importance pour le Musée de recruter des membres en plus grand nombre, et a insisté sur le rôle que jouera le comité féminin à cette fin.

Nous nous préparons, a-t-il ajouté, à la réalisation cette année, d'un programme plus varié et susceptible d'intéresser un plus vaste public. Notre première manifestation aura lieu le 9 février, alors que les membres seront conviés à l'ouverture d'uune exposition de peintures puisées dans les collections privées de Montréal, et à l'inauguration de pièces meublées de magnifiques exemples d'art ancien du Canada français. D'autres expositions et d'intéressantes conférences auront lieu au cours de l'année.

M. Morgan a mis en relief ce fait que le comité féminin représente les trois grandes traditions raciales dont s'enrichit la vie culturelle à Montréal, et que le nouveau programme d'action du Musée tient compte de leur appréciation respective des arts.

Mmes McKim et Boucher dirent aussi quelques mots, de même que M. Robert Tyler Davis, directeur du Musée, qui souligna, en français et en anglais, les points saillants du nouveau programme d'action.

The Gazette - January 28, 1949

Ladies Committee of Art Association Formed

The organization of a Ladies Committee at the Museum of Fine Arts under the co-presidency of Mrs. Anson McKim and Mrs. Romeo Boucher means a tremendous stimulus to the plans for increasing interest in the activities of the Art Association, F. Cleveland Morgan, president of the Art Association of Montreal, yesterday told the inaugural meeting of the committee held at the Museum.

"The Art Gallery, or Museum of Fine Arts, as we now prefer to call it, possesses a great number of treasures of high merit but is inadequately endowed and in need of public support," he said. By the provision of a program of greater interest to everyone in the community, it was hoped that greater support would be given the Museum and in taking part in the new program and in gaining new members the Ladies Committee would be of great value, Mr. Morgan pointed out.

Noting that the "Art from Montreal's Collections" exhibit, opening Wednesday evening, February 9 was the first step in the new program, he said that the program of lectures and movies to be held each subsequent Wednesday evening—another step in making the Museum more available to the public—would be under the direction of the Ladies Committee.

In closing he mentioned another asset of the Ladies Committee—its inter-cultural characteristics "representing the three major racial traditions which are the heritage of this great city."

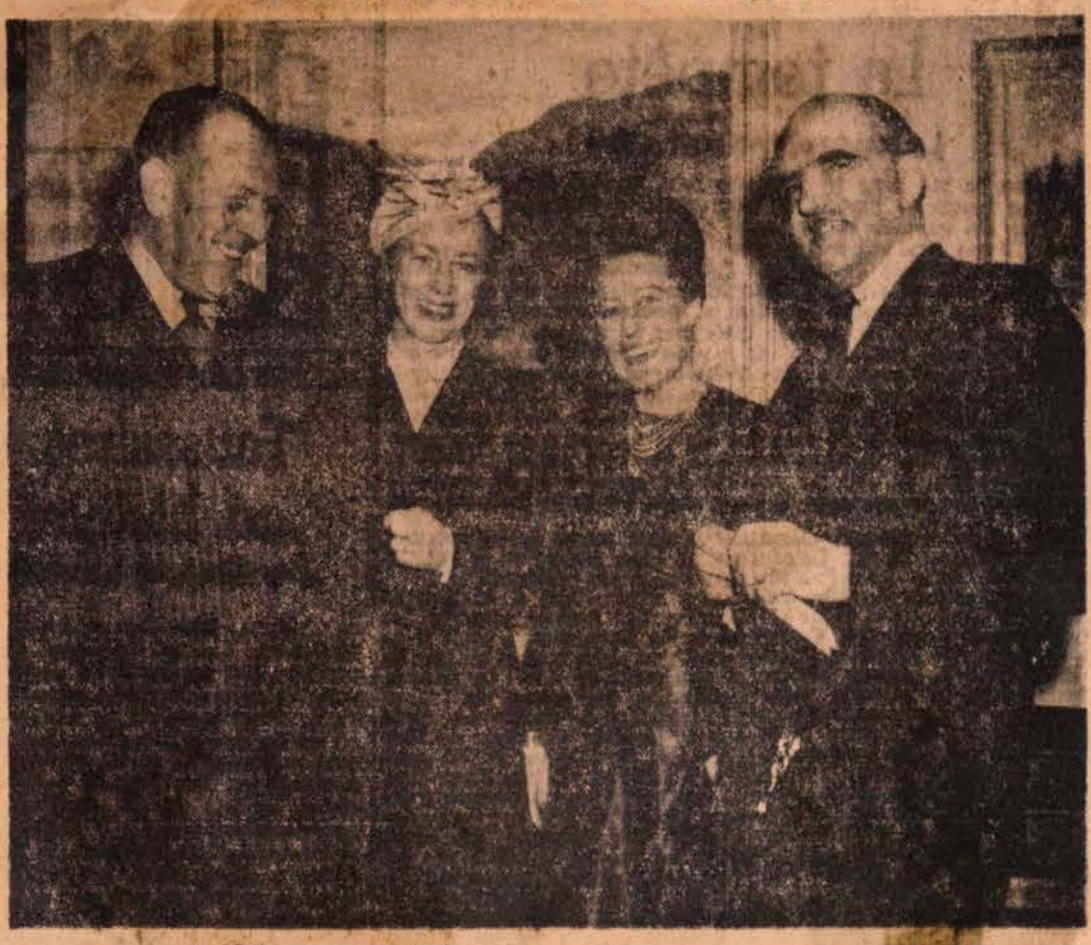
Robert Tyler Davis, director of the Museum, also spoke, outlining the new plans.

Mrs. McKim and Mrs. Boucher then outlined the important role the Ladies Committee would play in the new program, especially in gaining new members.

Mrs. Joseph Asselin, Mrs. Alton Goldbloom, Mrs. Stirling Maxwell, Mrs. E. de B. Panet and Mrs. William Van Horne were elected vice-presidents.

Named to the executive were: Mrs. Robert Choquette, Mrs. A. Galt Durnford, Mrs. W. J. S. Evans, Mrs. Louis P. Gelinas, Mrs. Duncan Hodgson, Mrs. Maurice Hudon, Mrs. Sydney Isaacs, Mrs. Peter Laing, Miss Gabrielle Leduc, Mrs. Roger Ouimet, Mrs. Lucette C. Robert, Mrs. Benjamin Robinson, Mrs. John Redmond Roche, Mrs. Duncan Stewart and Mrs. Hugh M. Wallis.

Comité féminin au Musée des Beaux-Arts



A l'occasion de la formation d'un comité féminin qui s'adjoindra au comité régulier du Musée d'Art, Mmes Roméo Boucher, (à droite), et Anson McKim, ont été élues présidentes conjointes. On remarque à gauche, M. Paul Vaillancourt, à droite M. Murray Chipman, présidents conjoints du comité consultatif qui appuiera le comité féminin.

* * *

Le Comité féminin du Musée des Beaux-Arts

Une brillante réunion tenue au Musée des Beaux-Arts marquait jeudi soir la première activité du Comité féminin de cette association

Les femmes marquent toujours de bons points quand il s'agit d'organisation sociale, artistique ou charitable. Leur dévouement, leur esprit d'initiative, leur adresse, les ont placées depuis longtemps, sur la liste des bonnes volontés auxquelles on doit avoir recours, dans les moments difficiles.

Le comité des Concerts Symphoniques s'est adjoint, le printemps dernier un comité auxiliaire féminin qui a fait des merveilles. Le comité du Musée des Beaux Arts suit cette exemple, avec la collaboration du premier comité, si l'on peut dire, puisque nous retrouvons plusieurs des mêmes noms sur les deux listes. L'art n'a pas de frontière, les manifestations artistiques se touchent toutes de près, et leurs émules travaillent dans un grand esprit de fraternité.

Le nouveau comité féminin du Comité du Musée des Beaux Arts est sous la présidence conjointe de Mmes Roméo Boucher et Anson McKim. On a également annoncé, à l'occasion de la première réunion, qu'un comité consultatif de formation récente, collaborera avec le conseil exécutif du Musée des Beaux Arts, et les divers comités qui seront chargés de la mise à exécution du nouveau programme d'action du Musée. Ce comité consultatif est présidée par MM. Paul Vaillancourt et Murray Chipman et se compose de MM. Pierre Bélique, Allan Bronfman et James Muir.

M. C. Cleveland Morgan, président de la Société des Arts de Montréal a adressé la parole pour délimiter les tâches et encourager les membres du nouveau comité à recruter des membres en très grand nombre. M. Davies, directeur du Musée a dit quelques mots en français et en anglais; il a fait remarquer que l'art n'a pas de nationalité et qu'au contraire, la diversité des traditions est une source de richesse.

Mme McKim a ensuite fait part de son programme aux auditrices de langue anglaise, pendant que Mme Roméo Boucher, présentée par M. Paul Vaillancourt, a fait un petit historique de nos Musées d'Art. Montréal a possédé le premier musée d'art canadien en 1826 ; il y a eu ensuite, la "Montreal Society of Artists", la Canadian Academy of Arts, les Galeries du Carré Philipps, enfin notre Musée d'art de la rue Sherbrooke. Mme Boucher a fait un appel pour qu'à notre Musée d'Art, l'atmosphère soit plus intense, le climat plus dynamique et pour qu'on tente d'accélérer le rythme vital de nos mouvements artistiques.

La première manifestation du nouveau comité aura lieu le 9 février, alors que les membres seront conviés à l'ouverture d'une exposition de peintures, puisées dans les collections privées de Montréal, et à l'inauguration de pièces meublées de magnifiques exemples d'art ancien du Canada français. Il y aura plus tard une présentation peu banale de toile du 20e siècle; en mars, une exposition d'aquarelles anglaise du XVIIIe et du commencement du XIXe siècle; fin mars, on exposera une soixantaine de peintures américaines modernes, provenant de l'Institut de l'Art Contemporain de Boston ; puis ce sera la 66e exposition de printemps, et fin de mai, une série de toiles des maîtres français de Manet à Matisse.

Nouveau comité

Le nouveau comité féminin du Musée des Arts se compose comme suit: Mmes Roméo Boucher et Anson McKim, présidentes conjointes, sont secondées par Mmes J.-O. Asselin, Alton Goldbloom, H. Stirling Maxwell, E. de B. Panet, Wm Van Horne comme vice-présidentes. Les conseillères sont: Mmes Robert Choquette, A.-T. Galt Durnford, W.-J.-S. Evans, Louis-P. Gélinas, D.-M. Hodgson ,Maurice Hudon, Sydney Isaacs, Peter Laing, Mlle Gabrielle Leduc, Mmes Roger Ouimet, Lucette Robert, Benjamin Robinson, John-Redmond Roche, Duncan Stewart, H.-M. Wallis.

Les chefs d'équipes sont: Mmes David Ballon, Oscar Beaudoin, Hugh Bethume, François Bisaillon, Roland Bock, Gordon Brown, Jacques Bruneau, Henri Charbonneau, M.-J. Dunbar, Raymond Eudes, R.-M. Fowler, Eugène Garceau, Jean-C.-H.-B. Hands, Jacques Hébert, F.-M.-G. Johnson Sidney Lithwick, Paul LaRoque, Malcolm MacDougall, J.-P.-S. MacKenzie, Mlle Gwyneth McConkey, Mmes Purvis McDougall, Alfred Paradis, Mlle Germaine Parizeau, Mmes Alex Paterson, P.-B. Pitcher, L.-V. Randall, Arthur Tétrault, William Tremblay, J.-Alvin Walker, Montagu Yates.

M. T.

Montréal-Matin - le 10 mars 1949

50

A la Galerie des arts

Mme Suzanne Goyette qui, avec Mme E.-R. Stavett, Mme E. de B. Panet et Mme Roméo Boucher, recevra, samedi après-midi, l'hon. Omer Côté et Mme Côté, Son Honneur le maire de Montréal, M. Camillien Houde et Mme Houde, lors du vernissage de l'exposition des oeuvres de la Bibliothèque des enfants, à la Galerie des arts.

La Patrie - le 12 mars 1949

Au Musée des Arts

M. James S. Paul, directeur de l'Institut d'Art Contemporain de Boston, et organisateur de l'exposition fera une conférence illustrée sur "La peinture américaine de notre temps," le lundi soir, 21 mars à 8 h. 30, dans la salle de conférence de l'Art Association.

AU MUSEE DES BEAUX-ARTS

Le nouveau comité féminin du musée des Beaux-Arts de Montréal, dont Mmes Roméo Boucher et Anson McKim (ci-haut) sont les présidentes conjointes, se consacrera particulièrement au recrutement. Il contribuera ainsi au succès du programme extraordinaire que les directeurs du musée ont préparé pour 1949. La première manifestation, le 9 février, consistera en une exposition de peintures empruntées aux collections particulières de Montréal et en l'inauguration de pièces meublées d'objets d'art ancien du Canada français.

The Star - March 15, 1949

American Art For Forty Years

The exhibition of "American Painting in our Century" which was opened on Friday night by the United States Consul General, H. Lawrence Groves, at the Art Association of Montreal, is a representative display of recent work by American artists. It has been gathered together by James Plaut, director of the Institute of Contemporary Art in Boston, and contains pictures by painters of the highest reputation since the first decade of this century.

The collection contains several works which have already attained fame, among them George Bellows' "Stag at Sharkey's" Grant Wood's "American Gothic", Thomas Benton's 'Cattle loading, West Texas," with others by George Luke, Charles Burchfield, John Steuart Curry, William Gropper and others. It displays the great diversity of styles and ideals which have prevailed in American Painting in the past forty years.

* * *

An exhibition of water colours by Madame de Romer and oil pictures by Franklin Arbuckle is also open to the public from today.

* * *

Mr. Plaut is to give a lecture on American painting of this century, with illustrations, at the Art Gallery next Monday evening at 8.30.

La Patrie - le 19 mars 1949

Les Princesses Yolande et Diane de Croy, une oeuvre gracieuse du peintre Anne de Romer que l'on pourra voir ces jours-ci à la Galerie des Arts avec des tableaux du peintre canadien Franklin Arbuckle, R.C.A., O.S.A.

Le Devoir - le 1 avril 1949

AU MUSEE DES BEAUX-ARTS

Verve naturaliste, luminosité symboliste de l'art américain

Si nous n'avons pas pu présenter plus tôt ces quelques commentaires sur l'exposition de peintures américaines qui se terminera avec la présente semaine au Musée des Beaux-Arts, la faute en est pour le moins en partie aux artistes locaux ou étrangers qui ont exposé avec une telle abondance depuis une couple de semaines à Montréal. Le chroniqueur artistique de ce journal, déjà débordé ailleurs, n'a pas toujours pu y suffire et se console en pensant, à propos de l'exposition américaine, que ce n'est après tout que partie remise partiellement. Plusieurs des peintres qui exposent cette fois ensemble auront probablement en effet l'occasion d'exhibitions séparées plus tard, au même endroit ou ailleurs en notre ville.

Il est vrai que l'impression d'ensemble ne sera plus la même. Ce qui frappait en celle-ci, c'est par exemple la maturité générale des exposants qui amène l'emploi d'une grande simplicité de moyens. C'est encore un goût d'ironie, de caricature, visible en plus d'un peintre, puisque chaque artiste américain contemporain n'est représenté ici que par une seule toile. Une autre impression commune aussi nette à la vue de ces tableaux est celle d'une vie intense, grouillante, un peu sombre et brutale comme celle de la masse populaire américaine.

Cette vie, Edward Hopper arrive à nous la rendre même dans un passage désert de gare, "Dawn in Pennsylvania". Mais elle triomphe vraiment dans "Why not use the "L"?", de Reginald Marsh, dont la gravité douloureuse et accablée est bien traduite par des notes rouges accusées environnées de masses grises, brunes et noires. Nous gardons — et ne nous en cachons pas — une certaine partialité pour Grant Wood, surtout à cause de son "American Gothic", dont on a justement dit qu'il faisait songer à la manière des primitifs italiens et surtout allemands. La finesse de touche, surtout dans le portrait féminin de gauche, ne peut s'y observer à l'aise que de fort près. Tant pis si nous répétons ce que de nombreux autres amateurs et critiques ont déjà dit: c'est là un "classique" de l'art américain.

Même observation naturaliste dans "The Shopper", de Kenneth Hays Miller, un agréable sens de la couleur dans "Girl at the window", d'Aaron Spohr. Le "Blue Clown", de Walt Kuhn, est saisissant de fixité; et "Boy", de Bernard Karfiol, représente un bel effort de composition. La brutalité poussée à son paroxysme dans la célèbre scène de boxe de George Bellows, "Stag at Sharkey's", trouva sa compensation dans le rêve suggéré par "The spielers", de George Luks, le clair obscur de "McSorley's Bar", de George Sloan et la douce lumière de fin du jour de "Farewell to Union Square", de Morris Cantor. La note romantique, discernable déjà en plus d'un autre tableau exposé ici, se fait nettement valoir dans "String Quartette", où les oppositions de blanc, de noir et de deux nuances de rouge servent à souligner la vigueur de l'observation. "Paludes", d'Eugène Berman, mêle les procédés, avec un arrière-plan flou, aux tons ocres, et un avant-plan à la couleur aussi précise que les lignes. "April Showers", d'Abraham Rattner, est une tentative d'impressionnisme rajeunie par l'imitation du procédé photographique de "ralenti".

Toute une série suivante d'oeuvres fait plein contraste avec celles-ci, par leur traitement inspiré du cubisme. Si cette tendance ne paraissait qu'à peine dans "Old Quarter of Quebec," de Preston Dickinson, elle règne sans conteste dans "Glorius Victory of the Sloop Maria", de Lyonel Feininger, qui traduit ses émotions par l'usage du mauve, du jaune et du vert, dans "My Egypt", de Charles Demuth, dont les tons bleu acier sont presque translucides. Ce que nous avons peut-être le mieux aimé est une très grande toile de Peter Blum, "South of Scranton". Il s'agit nettement d'un élève de l'école symboliste de Dali. Lui aussi, et ce n'est pas sans raison, préfère les couleurs primaires. Son dessin est aussi poussé que celui du maître espagnol en ses oeuvres de la dernière décade. La peinture trouve décidément ici sa voie naturelle — et, devons-nous dire, sa... vengeance sur un surréalisme et un automatisme en train de la dessécher. Ce que nous attendrons impatiemment maintenant, c'est une exposition plus complète des peintres cubistes et symbolistes américains, pour pouvoir mieux en discerner les similitudes et les contrastes avec leurs inspirateurs européens.

Adrien ROBITAILLE

Le Devoir - April 2, 1949

Le Musée des Beaux-Arts

Le nouveau nom de Musée des Beaux-Arts de Montréal est le résultat d'un changement officiellement effectué par un bill approuvé par l'Assemblée législative le mois dernier sur la demande du Conseil de l'Art Association.

L'Art Association, fondée en 1860, a, pour la génération précédente qui l'a passionnément et généreusement supportée, plusieurs connexions qui la lient intimement au développement culturel de la ville et, plus particulièrement, à sa vie artistique. Ces implications demeurent, quel que soit le nom de l'institution, et il importe que la nouvelle génération et que les Montréalais de date récente, prennent conscience du rôle que l'Art Association a joué ici pendant 89 années.

Mais le Conseil a pensé que de nos jours un nom plus spécifique, qui renseignerait immédiatement le visiteur ou le nouveau membre sur les fonctions de l'institution, serait plus juste et plus simple. Pour le profane le nom d'Art Association peut laisser croire à quelque institution composée de groupes d'artistes, ou même à quelques entreprises commerciales dans le domaine des arts. L'esprit contemporain s'accorde mieux aux mots "musée des beaux-arts"; en particulier lorsqu'il s'agit de solliciter de nouveaux membres, que d'explications ne nous épargnera-t-il pas!

Donc, tout en conservant la valeur, le sens et l'idéal de l'ancienne Association, le Conseil présente "The Museum of Fine Arts", avec l'espoir que sous son nom nouveau il maintiendra les traditions et poursuivra les buts et le travail de l'ancien en les élargissant pour la plus grande utilité et le plus grand bien des membres dont le nombre croîtra sans cesse parmi les Montréalais.

Un nouveau prospectus indiquant en détail les diverses activités et les projets de l'institution vient d'être rédigé. Destiné d'abord à renseigner le public en général, il fournira cependant aux membres un bref exposé des faits. Tous les membres de Musée recevront bientôt par courrier leurs copies de ce dépliant.

Le comité féminin nouvellement formé a déjà plusieurs activités et succès à son crédit et les dames qui voudraient s'y inscrire sont les très bienvenues.

1379, rue Sherbrooke ouest, à Montréal. Téléphone Plateau 8706.

(56)

La Presse - le 26 mars 1949

Les dernières neiges

C'est un paysage de la BAIE SAINT-PAUL, que M. FRANKLIN ARBUCKLE expose parmi beaucoup d'autres oeuvres à la douzième salle du musée des Beaux-Arts, 1379 ouest, rue Sherbrooke. L'exposition renferme aussi des portraits soigneusement dessinés de Mme ANNA DE ROMER. Le musée présente aussi un choix de tableaux contemporains des Etats-Unis, et une exposition de dessins d'enfants.

(57)

FRANKLIN ARBUCKLE

par Rolland BOULANGER

SUPPOSONS pour une fois que j'arrive au Musée des Beaux-Arts en compagnie d'une personne qui fait honneur au beau sexe par plus d'un côté à la fois: une personne à tous les points de vue charmante, aussi intelligente et équilibrée que mesurée dans ses jugements. Nous ne partageons pas nécessairement peut-être à l'endroit du tableau en général le même point de vue exactement. Ce n'en sera que plus intéressant.

Nous allons gravir les degrés du grand escalier intérieur du Musée, espérant trouver dans les salles de l'étage supérieur ce que le pain quotidien ne parvient pas à remplacer: la nourriture de l'esprit qui est à la fois, dans le cas, celle du coeur; le coeur et l'esprit, tout l'être en contemplation, l'art seul est capable ici-bas d'un tel rassasiement.

Au même moment, un ami excellent, ami de toujours, le peintre Maurice Le Bel, qui en sort, me glisse par derrière un furtif bonjour: je ne l'avais pas aperçu dans l'ombre plutôt épaisse de l'un des couloirs qui mènent à la salle où exposent en ce moment des enfants, dont certains sont doués. Comme toujours en pareille circonstance, les noms, même de mes familiers, s'envolent de ma mémoire comme les oiseaux devant l'épouvantail. Après avoir bredouillé un simulacre de présentation, je demande à Maurice Le Bel s'il arrive ou s'il repart: "Tu verras de petits bijoux parmi les Arbuckle qui se trouvent là-haut", me dit-il en traduisant par un geste approprié qui est bien de lui tout le riche plaisir qu'il vient d'y goûter. Je savais depuis longtemps que Maurice Le Bel affectionnait cet artiste dont la renommée n'est pas surfaite, mais qui n'est pas de ceux qui se communiquent le plus au public montréalais depuis quelque temps.

Une amicale poignée de main au plus ancien de mes maîtres dans l'art d'apprécier les beaux galbes et de les interpréter par de belles lignes, et nous montons une à une les marches blanches qui nous conduisent, elle et moi, au petit salon où le dispute trop à l'ombre la claire beauté des oeuvres d'Arbuckle, d'un côté, et de l'autre les alanguissantes mièvreries de Mme de Romer. . .

La région tant de fois exploitée par la brosse de nos peintres qu'est la Baie-St-Paul et ses environs immédiats; voilà ce qu'à nouveau nous présente Arbuckle. Mais à la différence de plusieurs, ses paysages ne manquent pas de style. J'ai vu cette région bien des fois, je la reconnais du premier coup d'oeil en regardant les toiles du peintre. Mais, ici ou là, je me demande toujours si, de tel point donné, nos yeux ont aperçu le même décor, tant pour la forme que, parfois pour l'éclatant coloris.

Il serait difficile de disputer les qualités du métier chez Arbuckle. On dirait qu'il sait tout. Mais il sait aussi autre chose, et c'est ce qui communique à ses tableaux autant de force expressive, expressive peut-être par accident chez le peintre, expressive simplement quant à la nature interprétée.

Peinture qui est un chant d'aède ancien sur un continent nouveau: Arbuckle n'est vraiment pas le frère "légitime" des autres peintres qui ont tenté, mais en vain, d'épuiser ces vastes pans montagneux. Mais son art a ce pouvoir de légitimer parfaitement sa palette parmi la famille des peintres canadiens du meilleur cru.

La Nouvelle-Ecosse et Terre-Neuve l'ont aussi fasciné. Ce qu'il nous en aporte, parfois de toutes petites merveilles, ne nous révèle pas du tout, sinon le même homme, du moins le même peintre; il y a de quoi! Rien n'est plus différent comme source d'inspiration que l'Atlantique et Charlevoix. Mais les deux sont capables de donner des ailes à deux variétés bien distinctes de peintres; Arbuckle réunit partiellement les capacités propres à chacune de ces variétés d'artistes.

S'il n'y avait que le côté naturaliste de l'interprétation du sujet dans la peinture d'Arbuckle, on pourrait peut-être lui lésiner l'admiration. Mais, sans pouvoir toujours dire pourquoi, ça se sent le sentiment artistique chez un peintre, n'allons pas en douter, et on le sent bien chez lui, comme on se sent approcher des régions maritimes, quand les yeux n'ont même pas encore aperçu la mer. C'est la seule raison (qui dépasse la raison elle-même) que j'aurais pu donner sur-le-champ à la personne qui m'accompagnait et qui trouvait amusant que j'aie trouvé deux paysages particulièrement beaux quand, les aimant elle-même, elle était portée à croire qu'ils ne l'étaient que parce qu'elle se croyait un peu trop "conservatrice". Allez, conservez le plus possible tout ce qui est véritablement humain!

(58)

La Presse - le 19 mars 1949

Portraits soignés, paysages canadiens

Le musée des BeauxArts expose à sa douzième salle les aquarelles de Mme Anne de Romer, les peintures de M. Franklin Arbuckle, de l'Académie royale du Canada, jusqu'au 10 avril.

Mme de Romer est une artiste habile et appliquée, qui recherche un coloris plus vif que la plupart des aquarellistes. Elle orne certains portraits de fleurs qu'elle dispose comme des broderies autour du costume des personnages. D'autres sont plus sévères; le peintre n'y détourne l'attention du modèle par aucun ornement. Mme de Romer préfère les sujets au visage régulier, au xtraits assez délicats.

M. Franklin Arbuckle est connu depuis longtemps. L'exposition actuelle réunit de nombreux paysages d'hiver. M. Arbuckle se différencie d'autres peintres qui affectionnent les mêmes sujets par un coloris plus clair, des horizons plus larges.

F. G.

59

American Paintings Include Noted Items

Wood, Curry, Sloan, Bellows, Benton Works at Museum of Fine Arts

American Painting of Our Century, which was opened last night with a private view in the galleries of the Montreal Museum of Fine Arts by H. Lawrence Groves, the United States Consul General in Montreal, should prove of wide interest. It is many years since a substantial exhibition of works by American painters has been held here, and the collection gathered by James Plaut, director of the Institute of Contemporary Art of Boston, who will give an illustrated lecture to members on Monday evening at 8.30 o'clock, points to a job well done. It is a gathering of noted works, in the main well known through reproduction in art books, catalogues of the art sections of World's Fairs and through the medium of art sections in magazines, and those viewing the show will find some of their favorites there. Seeing the originals is a rare occasion, but the followers of painting who know that these men did many other good things, may have hoped that some characteristic but lesser known works would be shown. However, the picture-lover has plenty of good fare—the uncompromising grimness of Grant Wood's "American Gothic," the heat and atmosphere of Benton's "Cattle Loading, West Texas," Curry's "Baptism in Kansas," the subtle values of Sloan's "McSorley's Bar," the dismal realism of Marsh's "Why not use the 'L'," the force and vim of Bellow's "Stag at Sharkey's," the unaffected grace and simplicity of "The Spielers" by Luks, Hopper's deserted railroad platform in "Dawn in Philadelphia," Burchfield's "November Evening," the essence of gloom but true; the sound modelling of Karfiol's "Boy," the breadth and lively color of Jack Levine's "String Quartette," the fresh air of Marsden Hartley's "Fox Island, Maine," the photographic "Upper Deck" of Sheeler, and "My Egypt" by Demuth, and the weight and movement of Matteson's "Wings of the Morning," to mention a few. The Primitive and the Abstract angles of painting have not been ignored, and among others represented are Walter Kuhn, Siporin, M. Kantor, Grosz, Elishemius, Kenneth Hayes Miller, Preston Dickinson, Lyonel Feininger, John Marin, Arthur Dove, Max Webber, Karl Knaths, Le Brun, M. Hirschfield, Joseph Hirsch, Kuniyoshi, Watkins, Berman, John Kane, Tchelitchew, Steumphig, Aaron Bohrod, Hyman Bloom and Karl Zerbe.

To assure Montreal of an adequate Art Gallery the capital funds of The Montreal Museum of Fine Arts must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to The Montreal Museum of Fine Arts the sum of _____ dollars."

Notre Temps - 12 mars 49

Les dernières neiges, paysage de la Baie Saint-Paul, l'une des oeuvres que **Franklin Arbuckle** expose présentement au Musée des Beaux-Arts.

La Presse - le 18 mars 1949

Les peintres américains affranchis

Ils échappent de plus en plus à l'influence européenne, dit M. James Plant.

par Alfred Ayotte

Les artistes américains s'affranchissent de plus en plus de la tutelle artistique européenne, selon M. James Plaut, directeur de l'Institute of Contemporary Art, de Boston, présentement à Montréal pour organiser l'exposition de peinture américaine des cinquante dernières années, qui s'ouvre ce soir pour les membres de l'Art Association, au musée des beaux-arts, rue Sherbrooke ouest, et demain soir pour le grand public.

—Les artistes américains, reprend M. Plaut, interviouvé brièvement, ce matin, au musée même, manifestent plus de maturité intellectuelle et plus de génie inventif. Les architectes, en particulier, ont créé un art dont plusieurs autres pays s'inspirent, y compris les pays européens. Les peintres font de plus en plus preuve, de leur côté, d'autonomie artistique.

Vers le réalisme, le romantisme et le narratif

"Dans la peinture réaliste, par exemple, ils s'affirment nettement américains plutôt qu'européens. Ainsi la marine de Marsden Hartley, intitulée "Fox Island, Maine", que vous voyez là, est une création typiquement américaine. De même, la toile de Lyonel Feininger, "Glorious Victory of the Sloop Maria", est d'un genre abstrait de caractère vraiment américain. Il y a de plus en plus de différence et de distance entre la peinture américaine et la peinture européenne".

—Que prévoyez-vous de la tendance future de la peinture américaine? demandons-nous à M. Plaut.

—Il est difficile de prédire. Il semble qu'il existe néanmoins un courant de fond vers le réalisme, le romantisme et le narratif.

—Les peintres européens, réfugiés aux Etats-Unis pendant la guerre, ont-ils influencé les peintres américains?

—Les Européens n'ont apparemment pas influencé leurs confrères américains, mais eux ont subi l'influence, non des peintres américains, mais de la vie américaine, du comportement des citoyens américains.

Montréal, seule ville où se tient au Canada cette exposition

M. Plaut nous explique ensuite que l'Institute of Contemporary

Les peintres américains . . .

SUITE DE LA PAGE 3

Art portait précédemment le nom de "Modern" Art, mais que ce dernier mot a été remplacé par "Contemporary" parce qu'il est plus souple et englobe mieux, dans l'esprit des gens, tous les genres de peinture contemporaine.

—Nous n'excluons aucun genre, dit-il. Au contraire, nous incluons tout ce qui a de la valeur artistique et tout ce qui représente une réelle création de l'esprit.

Montréal est la seule ville du Canada où seront exposées les toiles du Contemporary Art de Boston. Les autres villes où l'exposition passera sont toutes américaines: Boston, Cleveland, San-Francisco, Los-Angeles et Colorado Springs.

DEBASING ART

(12)

Sir,—I was glad to see the letter in your column, "Modern Art Debasing," signed K.A. Personally, after a visit to the Spring Exhibition I was quite in accord with the remark I heard a lady make on coming out—that such hideous distortions had hurt her soul.

This is in line with what your correspondent says, "The soul is being crushed out."

Now who is responsible for this? The builders of the Art Gallery took pains to design a building of beauty; surely a contradiction to what masquerades as art inside. Put try to get a picture accepted for its beauty of subject or combination or delicacy of color, and you will see what I mean when I say that the fault is not so much with the artists as it is with those, whoever they are, who decide what pictures are to be hung. With the exception of the artists who have already made a name for themselves, an artist has very little chance on beauty alone to have his picture hung.

And I am saying, for the encouragement of some of those whose pictures were not accepted, that I went to the Art Gallery to hear one of the lectures purposely to try to find the reason for such a display. There I learned from the lecturer's own lips that pictures are chosen, not solely on merit, but because they happen to have the kind of frame or a certain predominating color that goes to build up the wall; which is, I consider, very unfortunate for those who have taken pains to do a good piece of work. And what, after all, does the build-up of a wall count for? The public who go to see an exhibition of paintings do not expect it. They look at each picture as an individual piece of work and not as they would at a wall, say, in their own home. It is quite different; and such a way of deciding for or against an artist's work is very unfair.

Also at the same lecture the lecturer claimed that to be an artist one should not be a normal person. Well, Winston Churchill is an artist and, thank God, a normal man. Hitler paints, too, but I have heard it said that he is not a normal man. Well, take your choice, Mr. Lecturer. You said it.

A PLEADER FOR ART.

p. 2

La Patrie - le 23 mai, 1949

Exposition de Manet à Matisse

"Le Moulin de la Galette d'après Renoir" de Raoul Dufy, oeuvre que l'on verra au Musée des Beau-Arts à compter du 27 mai lors d'une exposition de la peinture française de Manet à Matisse.

Le Canada - le 28 mai 1949

"Le sentier grimpant", paysage rempli de fraîcheur de Camille Pissaro, une des nombreuses oeuvres actuellement en montre au Musée des Beaux-arts de Montréal, rue Sherbrooke ouest, dans la grande exposition "de Manet à Matisse" qui a été organisée par la direction du Musée. Cette exposition sera ouverte jusqu'au 26 juin.

La

65

La Presse - le 28 mai 1949

"De Manet à Matisse" en passant par Dufy

Ce Dufy plein de couleur et de gaîté est "Le Moulin de la Galette", inspiré par la célèbre peinture de Renoir. C'est une des nombreuses oeuvres actuellement en montre au Musée des beaux-arts de Montréal, rue Sherbrooke ouest, dans la grande exposition "de Manet à Matisse" qui a été organisée par la direction du Musée. Cette exposition sera ouverte jusqu'au 26 juin.

La Patrie - le 16 mai 1949

Exposition de peinture

Une exposition de peinture française, de Manet à Matisse, se tiendra au Montreal Museum of Fine Arts, du 27 mai au 26 juin prochain.

The Herald - May 5, 1949

★ C. G. MacDonald...

(1) WITH APOLOGIES

My apologies to the vampire bat. Since childhood I have regarded this creature with timid disapproval. Accepting the prevalent canard that it emulates some rooming-houses keepers by subsisting on the blood of tourists, I have avoided tropical jungles.

I may even have applied its name to ladies of my acquaintance whose ethics I now find disqualified them for mention in the same breath with the estimable winged mammal. . . .

I owe my enlightment to a "filler" recently appearing in the press. Newspaper readers on occasion resent the humble filler — that paragraph anent the price of eggs in Palestine, or the housekeeping habits of ancient Babylonians, that is tacked on at the end of a murder story, or bewilderingly tags the latest Atlantic Pact revelation.

But it has justified itself by righting an ancient wrong. To wit — (I was about to add "to woo" but realized the danger of introducing owls into an already extended discussion. Owls are horses of a different feather)— as follows:

"The tongue of the vampire bat is used to obtain insects in hiding in the recesses of flowers, and not for sucking blood, as is widely believed."

Insects, clearly, have no cause to love the vampire bat, but we humans owe her long-delayed recognition of her good points, even if they are largely negative. . .

And mention of negative points brings me back to the Spring Show of the Art Association. Because the qualities of many of the paintings hung this year appear to me negative.

Negative qualities may be adequate for vampire bats, but not for paintings. And it seems to me too few paintings in this spring's crop display outstanding positive qualities — of conception design, draftsmanship, color. . . .

There are some. But surely there could have been more. An exhibition consisting dominantly of student work requires a strong leaven of distinctive material to give it more personal interest.

Admittedly, it is a difficult task to make such a show as this representative. Painters who have acquired letters after their names are perhaps inclined to contribute insipid samples of their work.

The student production could be balanced by productions of experienced craftsmen who are not necessarily academicians. Yet submissions by several such were this year rejected. . . .

I am glad those in charge again had the courage to sharply restrict acceptances.

This year's catalogue lists 178 entries. It is obviously easier to derive pleasure from 178 "works of art," some of them mediocre, than from contact with several hundred including outright atrocities. . . .

Incidentally, the powers that be at the Gallery — pardon me, "Museum"—are to be congratulated upon the excellent selection of outside exhibitions arranged there in recent months. The collection of locally-owned "old masters;" the British water colors show and the exhibition of contemporary American paintings high-lighted a bright gallery season. And we are to have a "Monet to Matisse" collection next month, preluded by a series of lectures on French painting by Robert Tyler Davis, Director of the Museum.

A program of this calibre outweighs all Spring Show deficiencies. . . .

67-3

"Portrait, 1948"

Malgré une ressemblance superficielle avec Picasso, cette toile de de Tonnancour est l'une des plus remarquée à l'exposition qu'il tient conjointement avec le peintre Dumouchel, et que le Musée des Arts a décidé de prolonger jusqu'au 8 juin inclusivement.

67-2

Dumouchel-de Tonnancour au Musée des Beaux-Arts

La direction du Musée des Beaux-Arts de Montréal, anciennement connu sous le nom de Art Association of Montréal, annonce que l'exposition Dumouchel-de Tonnancour, dont le vernissage eut lieu le 18 juin, et qui devait se terminer cette semaine ,a été prolongée jusqu'au 8 juin inclusivement.

Les amateurs qui, par hasard, auraient été empêchés d'aller visiter cette exposition, auront ainsi l'occasion, pendant une semaine de plus, d'aller regarder les quelques toiles qui la forment.

On lit ici et là, on entend ailleurs, que de Tonnancour s'inspire trop directement de Picasso et qu'il est temps de perdre espoir puisque ce jeune peintre s'obstine à camoufler sa personnalité sous une forme qui n'est pas la sienne.

Trop souvent, ainsi, on voit de ces gens qui, plutôt que de regarder spontanément un tableau, en ne cherchant qu'à savoir si oui ou non ça leur plaît, s'amusent à y retracer telle et telle influence, de sorte que visiter une exposition devient une espèce de jeu de salon dont l'intérêt est de faire démonstration de ses connaissances historiques.

Voyons les choses plus objectivement. Comparons de Tonnancour à certains jeunes et plus jeunes autres peintres qui ont récemment exposé leur oeuvres. Vaut-il mieux être personnel à tout prix, que de peindre simplement, comme on travaille un métier, sans s'inquiéter si l'on est plus ou moins influencé par ses maîtres? — Est-il de bonne politique de s'acharner à ne faire que ce qui n'a jamais été fait, lorsqu'il faut pour cela sacrifier la simple beauté?

On voit trop souvent de ces jeunes artistes qui s'imaginent qu'à 20 ans, le temps est venu de se lancer à corps perdu dans une débauche de nouveau, et qui souvent n'atteignent qu'un peu d'étrangeté. L'enthousiasme, s'il est nécessaire à l'éclosion de toute oeuvre, n'en est pas pour cela la seule condition. Le talent non plus. Le travail et le courage doivent s'y ajouter.

Or, en regardant l'ensemble des tableaux de de Tonnancour, on se rend facilement compte qu'ils sont le fruit d'un labeur patient. Si certaines toiles choquent par leur manque d'originalité, elles demeurent toutefois de belles oeuvres, des constructions fortes, et c'est déjà beaucoup.

De plus, la personnalité de l'auteur est très fortement imprimée dans des paysages tels que "Rio", ou "Côte-des-Neiges", ou encore dans "Le pablum renversé", tableau où la poésie joue un rôle prépondérant.

Cette exposition est donc amplement satisfaisante. On a dit à son sujet que plusieurs de ces tableaux avaient déjà été montrés au public, ou qu'on s'attendait à ce que de Tonnancour se fut enfin dépouillé de ses influences. Ceci est la conséquence d'une erreur qui se répète sans cesse en notre pays, celle de vouloir aller trop vite. Ici, lorsqu'on dit: jeune peintre, on entend un étudiant de 20 ans. Et l'on se décourage lorsqu'en l'espace de 10 ans, il n'a accompli que le progrès nécessaire à une maturité logique et sûre.

De Tonnancour peint comme il doit le faire avec l'expérience qu'il possède, et s'il ne se hâte pas à se débarrasser de ses tendances picassiennes ou autres, c'est qu'il a un souci d'honnêteté et de travail bien fait qu'on trouve rarement.

Quant à Dumouchel, ses peintures ont une certaine force de séduction. Il peint souvent avec l'aide du hasard, mais aussi avec une main habile. Lui aussi laisse voir dans ses toiles de quel maître il s'inspire. Certaines oeuvres comme l'"Aquarium" ressemblent vraiment trop aux études graphiques d'un Klee. Ses titres, aussi, feraient de très jolis débuts de poème, mais ils affichent trop souvent une prétention déplaisante et un manque d'à-propos.

Mais par contre, "J'enverrai contre vous les bêtes des champs" est une trouvaille. On remarquera aussi "Les portes qui regardent l'orient" où une technique de magicien a réussi à créer une ambiance intéressante.

En somme, on est en présence d'une exposition complète et réconfortante. En plus de trouver plusieurs pièces de réelle valeur, l'amateur aura la satisfaction de voir que deux jeunes peintres ont compris la nécessité d'un travail conciencieux, lorsqu'on est aux prises avec un art si dangereux.

Le Salon du Printemps perd chaque année de son intérêt

Depuis que les "Modernes" y ont été admis — L'Art Vivant et l'Art tout court — Au néant d'où ils sortent.

Par JACQUES DELISLE

"Je crois que le culte de l'Universel exalte en "nous les richesses particulières — et fonde le "seul ordre véritable, lequel est celui de la vie. "Un arbre est en ordre, malgré ses racines qui "diffèrent des branches."

"Je crois que le culte du particulier n'entraine "que la mort — car il fonde l'ordre sur la ressem- "blance."

Antoine de SAINT-EXUPERY.

L'Art Vivant, du titre paradoxal dont il s'est affublé, s'est voué à la mort certaine, le jour où il voulut "imposer" au monde artistique contemporain, une pensée particulière; lorsqu'il décida d'"imposer" à l'homme une liberté sans limite. Cet attachement au particulier lui donne selon le cas l'apparence d'un champ stérile, d'un arbre desséché, libres si l'on veut, mais d'une liberté de mare stagnante que personne n'agite, ou de citoyen de St-Jean de Dieu que personne ne contredit.

L'Art vivant n'est plus aujourd'hui que le fait de certaines chapelles qui battent tambour autour des tableaux de leurs adhérents. Le grand public n'est plus intéressé à ces confréries. Le monde a rompu depuis longtemps d'avec la sorcellerie. De nombreux intellectuels qui s'étaient un instant laissé duper par la surprise du nouveau, ou endormir par des discours incantatoires, reviennent vite de leur éblouissement passager. Les oreilles maintenant vides de ce tintamarre, les yeux reposés de ces éclairs, ils sont maintenant plus avisés.

C'est que l'Art moderne est une mode; encore que dans certaines modes on trouve des traces indiscutables de l'intelligence humaine. Pour sa part, l'Art vivant ne peut se payer le luxe d'autant d'intelligence puisqu'il la nie sans plus. S'il faut toutefois considérer l'aspect "contagieux" de la mode, l'Art moderne est de "la dernière mode".

Voilà quelques-unes des réflexions que nous nous sommes faites ces jours derniers en visitant quelques expositions de peinture actuellement en cours dans la métropole. Ces pensées nous ont surtout frappé au "Salon du Printemps" qui chaque année constituait au Musée des Beaux-Arts, l'un des événements artistiques les plus marquants de notre métropole. Aujourd'hui, les modernes rétrogrades, d'une intransigeance notoire, ont réussi à chasser les véritables artistes de ces Salons annuels. La liberté qu'ils chantent à qui mieux mieux, est leur bien exclusif. Eux qui "en principe" (c'est vraiment trop dire), rejettent toute objectivité dans leurs toiles, ils les "exposent" maintenant. Eux qui renient le bien fondé de tout jury comme négateur d'art subjectif dans les concours de peinture, ils en organisent de ces petits concours et nomment des premiers prix.

On se souvient encore du jour où "les jeunes peintres" raillaient les peintres "bourgeois", parce que ceux-ci tenaient des salons saisonniers et distribuaient des premiers prix.

Voilà maintenant qu'ils les imitent.

Rares

Le nombre des véritables oeuvres d'art a grandement diminué depuis qu'on a permis aux "modernes" d'exposer aux salons du Printemps, à l'ancienne Galerie des Arts de la rue Sherbrooke. Beaucoup d'artistes ne prisant point le voisinage de ces derniers, ont préféré gardé leurs oeuvres au studio, ou tenir des expositions personnelles. D'autres, parce qu'affichant des tendances soit-disant trop traditionnelles, ont été éliminés, sans plus.

Qui donc nous restaurera la liberté dont jouissaient les artistes-peintres vraiment dignes de ce nom, il y a à peine 5 ans? Les vrais artistes-peintres sont encore plus nombreux aujourd'hui que ceux qui en usurpent le titre malhonnêtement. Que ne s'organisent-ils pas pour remettre l'art à sa véritable place, au lieu des contrefaçons, une fois celles-ci reléguées au néant d'où elles sortent.

La Presse - le 28 mai 1949

Un siècle de peinture au Musée des Beaux-Arts

Les cent dernières années, en peinture, ont été sans contredit les plus fécondes dans toute l'histoire de cet art. C'est pendant celles-ci, on le sait, que se sont accomplies les plus grandes mutations artistiques, changements qui eurent une influence sur tous les autres arts.

Cette rupture avec le pur académisme, ce rejet de la simple perception de la vie et de la nature comme seuls objets d'inspiration, cette pénétration dans le domaine de l'art du libre jeu de l'imagination et de l'interprétation intuitive qui devint la base des écoles et des mouvements de ces dernières années, cet immense agrandissement du champ d'action de l'artiste qui devait, par étapes successives et logiques, amener l'éclosion d'une si grande diversité de chefs-d'oeuvre, tout ceci est illustré, ou mieux, expliqué, par une exposition tenue pour la première fois à Montréal, au Musée des Beaux-Arts, et qui est présentée ainsi: De Manet à Matisse.

Cette exposition retrace le développement du mouvement contemporain depuis Manet jusqu'à Matisse en s'arrêtant d'abord aux impressionnistes, puis aux néo-impressionnistes, aux fauvistes, aux cubistes, pour illustrer enfin les variations de l'expression individuelle issue de ces racines.

Une telle exposition était depuis longtemps attendue. En effet c'est la première fois qu'une collection met en lumière la continuité qui semble souvent, aux yeux des profanes, absente de la peinture moderne.

La plupart des peintures exposées n'ont jamais été montrées au Canada. Plusieurs d'entre elles se distinguent surtout par leur valeur documentaire. Par exemple, le tableau de Van Gogh intitulé "Paysage au moulin à eau", où l'on voit clairement la révolution qui s'opérait chez ce peintre à la date où il a été exécuté. L'époque où Van Gogh peignait en couleurs sombres des compositions pessimistes achève, mais la grande découverte de la lumière et de ses miracles ne s'est pas encore opérée. Pourtant déjà, dans ce tableau, on devine les tentatives inconscientes de l'auteur vers un nouveau moyen d'expression.

On remarquera aussi un Dufy imité de Renoir. C'est une copie interprétée d'une façon extrêmement personnelle du "Moulin de la Galette". Les amateurs de rareté trouveront, de Soutine, outre deux portraits de grande valeur, un paysage ancien qui saura les surprendre.

C'est ainsi qu'en plus d'illustrer les transformations de la peinture en général, cette exposition montre l'évolution personnelle de plusieurs grands peintres. Ainsi, Picasso est représenté par plusieurs tableaux peints à des époques bien distinctes, qui permettent de distinguer d'un coup d'oeil les bonds gigantesques que son art n'a cessé de faire.

Deux toiles de Braque sont aussi à remarquer, et l'une d'entre elles, une nature morte sur une boîte renversée possède à la fois toute les qualités de ce grand peintre.

En un mot, cette exposition n'est pas constituée uniquement de chefs-d'oeuvre; certains amateurs seront choqués de trouver des Bonnard de valeur moyenne ou un Braque déconcevant; mais celui qui cherche à connaître et à comprendre sera séduit par la valeur documentaire du choix des tableaux.

Cette exposition qui fut inaugurée le vendredi 24, se continuera jusqu'au 26 juin.

Sarnault.

(70)

La Patrie - le 27 mai, 1949

Grande exposition de la peinture française

La deuxième plus grande ville française du monde, notre métropole, s'intéressera particulièrement à la magnifique exposition qui commence aujourd'hui au musée des Beaux arts de la rue Sherbrooke ouest, près de Gûy. Le public pourra y admirer plus de 50 toiles de la peinture française, soit de Manet à Matisse. Cette exposition couvre tout un siècle, puisque Manet naquit en 1832, et que Matisse vit encore.

Le comité exécutif des beaux arts du musée de la rue Sherbrooke a réussi à réunir dans deux vastes salles les peintures les plus significatives des grands maîtres français. Le public n'a pas à s'effrayer. Toutes ces peintures prennent aujourd'hui une forme tellement classique que l'on s'étonne par exemple qu'un Manet ait pu provoquer chez ses contemporains une telle colère et un tel mépris. Même le Picasso et le Braque qui sont des peintures déjà, vieilles commencent à prendre un petit air de musée. On rêve à l'an deux mille où les amateurs de peinture nous croiront fou de n'avoir rien compris à Picasso.

RICHES COLLECTIONS

Cette exposition de peintures a été organisée par les directeurs de l'Art Association de Montréal avec le précieux concours des propriétaires de ces magnifiques peintures.

Parmi ceux qui ont consenti à prêter leurs toiles dont quelques-unes sont évaluées à un prix inestimable, signalons les directeurs du Metropolitan Museum de New-York, le Musée de Boston, le Musée de Brooklyn, la Galerie Durand-Ruel, M. Jack Rosenberg, etc., etc.

PEINTURE MODERNE

Cette exposition prouvera au public que l'histoire de la peinture moderne est celle de la peinture française. Depuis 1850, depuis Manet jusqu'à Matisse, il n'est pas un maître contemporain qui ne soit pas français, à l'exception de Picasso, espagnol, mais comme Van Goh, hollandais, naturalisé français par l'art français. Tout Montréal pourra donc voir sans qu'il soit choqué par des conceptions esthétiques trop modernes ou trop abstraites l'histoire vivante de la peinture française.

PAUL T.

(71)

Montreal Daily Star - May 27th

Eighty Years Of French Art

Parisian Painting At the Art Museum

THE most complete review of the modern movement in French painting that has been seen here is now being shown at the Museum of Fine Arts on Sherbrooke street. It was formally opened on Thursday evening and is open to the public from today till the last Sunday in June.

The collection is called "Manet to Matisse" and it begins with Manet's striking "Torero" from the Metropolitan Museum; but there are a number of pictures which are later in date and style than the "Women at a window" which is the latest of those by Matisse.

* * *

IN a collection of just under fifty pictures by twenty-three painters it is of course impossible to represent all the changes of ideas and methods which some of them went through, nor all the "-isms" which have arisen in Paris in the eighty years covered by the exhibition. By Van Gogh there are an early picture of a Dutch village and a late self portrait, with the face swathed in bandages and a strange black wig or cap. Two pictures by Gauguin, one of Brittany and one of the South Seas, are typical but not important. Renoir is represented by three charming landscapes, full of a characteristic warm glow, but no figure picture. There are two good examples of Monet, notably a large one of a lunch table in a garden, which is a fine piece of extreme impressionism, like scene-painter's work, and brilliantly effective.

Cezanne is well represented by a scene of deep woods and a dreamy landscape; and typical landscapes are by Pissarro and Sisley. By Degas there is a study of ballet girls, and by Toulouse-Lautrec a little group of old women, both quite characteristic of their painters. A trifling landscape hardly represents Seurat.

* * *

ONE of the most remarkable exhibits is Dufy's brilliant picture of a Parisian crowd, which is a translation, not a copy of a Renoir's "Moulin de la Galette;" and opposite to it is the most recent work in the collection, de Segonzac's very simple but very true picture of the Seine in Paris. Nearby are two of Utrillo's white houses, one of them a chateau among trees.

The childlike vision of Henri Rousseau is well shown in two pictures; there are some very abstract suggestions of women by Picasso; and newer and more emancipated ways of painting are illustrated by the works Derain, Braque, Rouault, Bonnard, Vlaminck and Soutine.

A very simple and well modelled torso by Maillol is the only piece of sculpture in the collection.

H.P.B.

Notre Temps - le 18 juin 1949

PORTRAIT, 1948, l'une des toiles de de Tonnancour, qui a été le plus remarquée lors de la récente exposition d'oeuvres de ce peintre au Musée des Beaux-Arts.

Le Devoir - le 27 mai, 1949

LES EXPOSITIONS

Les affres d'une visite au Musée des Horreurs

Albert Dumouchel et Jacques de Tonnancour au Musée des Beaux-Arts — Gérard Tremblay à la Librairie Tranquille

Nous laisserons décidément à Paul-Emile Borduas le premier rang chez les auteurs locaux de barbouillages prétentieusement baptisés "surréalistes" mais quelques-uns des peintres dont nous sommes allé ces jours-ci voir les expositions méritent, comme Albert Dumouchel et Gérard Tremblay, de se classer tout de suite après lui et en bonne place auprès de tous les Daudelin et Archambault et autres amateurs du "laid en art". Dumouchel présente ses oeuvres au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, dans la même salle que celles de Jacques de Tonnancour, dont nous parlerons tantôt avec un peu plus d'aménité, tandis que Tremblay exhibe les siennes à la librairie Tranquille, 256 ouest, rue Ste-Catherine. Tandis que De Tonnancour utilise surtout l'huile, les deux autres artistes (doit-on leur donner ce nom?...) recourent exclusivement à l'aquarelle; et c'est grand dommage. L'aquarelle est en effet un genre délicat par sa technique même et la texture de son subjectile, généralement du vélin. Il s'accommode mal de la brutalité de touche et ne supporte pas l'absence de composition.

Gérard Tremblay

Que Gérard Tremblay tienne à se moquer du public en donnant dans le genre "surrationnel", c'est déjà un crime assez grave contre l'Art; mais pourquoi tient-il à se rendre absolument ridicule même auprès de gens qui seraient portés à beaucoup lui pardonner par ailleurs? Nous doutons en effet que quiconque le justifie d'intituler telles de ses oeuvres "Nuit sur fond rouge" quand l'arrière-plan y présente rien de rouge, ou encore "Ligne bleue du mur" lorsqu'il n'y trouve pas une seule note de cette couleur. MM. les surréalistes nous soutiennent qu'il ne faut pas établir de corrélation forcée et automatique entre la toile et son titre au catalogue; pourquoi alors prendre la peine de les baptiser, ces toiles, et pourquoi mentionner des couleurs qui ne s'y trouvent pas? Si ces messieurs ne veulent pas d'un rapport entre la forme du sujet, sa ligne et le nom de l'oeuvre, au moins devront-ils en admettre un avec la couleur, à moins d'être daltoniste et de baptiser une teinte du nom d'une autre!...

Que dire par ailleurs de Tremblay, sinon que de jolis roses, de jolis bleus égarés par instants ici et là ne feront jamais oublier l'absence de sujet. Il est beaucoup plus facile avec l'aquarelle qu'avec l'huile de réussir une jolie teinte et l'artiste ne peut en prendre tout le mérite à son compte. Ce genre doit donc être relevé à tout prix par l'effort de composition. Or chez l'exposant comme chez tous ses semblables, il ne s'en trouve pas, sauf peut-être dans "Le tableau mis à nu", à condition de pouvoir le rebaptiser "ruines d'un château" ou quelque chose de semblable. Mais il y aurait fort à faire dans cette besogne de changer les noms des aquarelles de Tremblay pour de moins abracadabrants, quand on se trouve aux prises avec des titres tels que "l'union possible des pôles", "le petit moulin des mères", "il faut éclater éclatant" (sic), "les vers fumés", "il faut être caméléon" ou "entre miels, machine arrière"... Le peintre le désigne bien par le nom même d'une de ses oeuvres: "L'antimaître"...

Albert Dumouchel

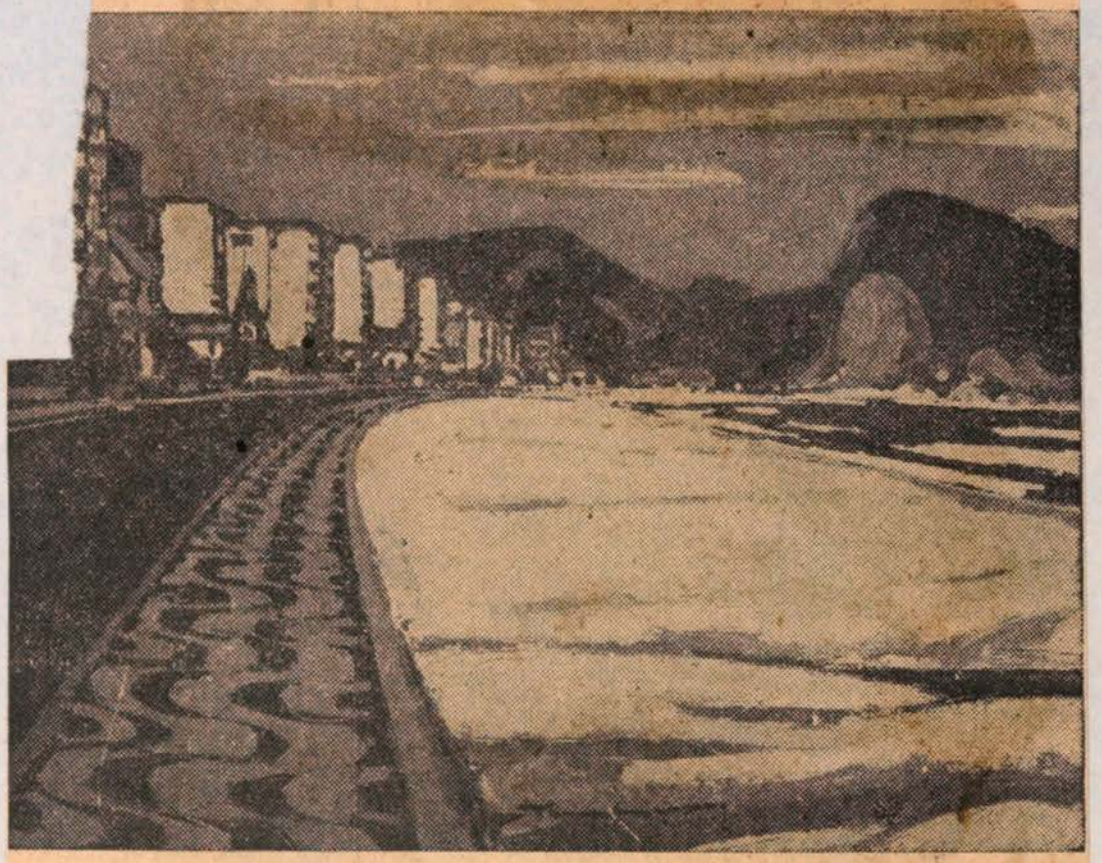
Avez-vous déjà essayé, dans votre enfance, de ce passe-temps, employé par l'armée américaine comme test psychologique, qui consiste à jeter un peu d'encre sur un papier, à le plier à l'endroit même de la tache et à observer ensuite le curieux dédoublement de formes qui se présente quand vous dépliez le papier et que l'encre y a séché? Alors, vous avez une idée du style d'Albert Dumouchel... Cette exposition est malgré tout moins déplaisante que celle de Tremblay. Au moins, on n'y torture pas les contours des corps et des visages. L'artiste semble aussi manifester un plus grand esprit de recherche. Parmi ses oeuvres, dont les titres demeurent naturellement aussi loufoques que ceux des oeuvres de son congénère en aquarelle surréaliste, nous avons noté "les lits des eaux seront remplis de toi" pour ses essais de mêler les rouges, les gris et les verts par un emploi constant du pointillé. "Feu à la muraille" est peut-être son meilleur tableau avec "il étend les cieux comme un pavillon"; le peintre aurait dû s'en tenir là.

Jacques Tonnancour

Le credo moderniste en peinture veut qu'on schématise, qu'on stylise à outrance. Mais c'est courir le risque que, le sujet étant déformé, la toile ne puisse plus se sauver que par un recours accentué à la couleur, recours outrancier lui aussi plus souvent qu'à son tour. De Tonnancour a tort de se laisser entraîner par ce courant; et sa présente exposition le prouve bien. On dirait qu'elle se réduit à trois motifs seulement: des vues de la baie de Rio-de-Janeiro, au Brésil, où l'artiste a vécu ces dernières années; des natures mortes, avec toujours les mêmes objets (couteau, fruits, vase) présentés dans le même ordre; et des têtes de femme, au modèle toujours le même encore et répété une demi-douzaine de fois avec une note chaque fois plus caricaturale. Mises à part ses vues de Rio, qui ne dépareraient aucun salon, que retenir du reste, malgré d'assez agréables harmonies de couleur? La brutalité voulue de ses portraits et de ses natures mortes n'est qu'une naïveté aussi fausse, aussi peu sincère que celle de tous les modernistes qui veulent ainsi cacher leur manque d'inspiration...

La Presse - le 21 mai, 1949

A la Galerie des Arts



La Galerie des Arts de Montréal présente, ces jours-ci, une exposition de peinture de deux de nos meilleurs jeunes artistes. Il s'agit de Dumouchel et de Tonnancour, qui, s'ils diffèrent totalement l'un de l'autre par leur style, se rejoignent par leur audace et leur franchise. La vignette montre une vue de Rio, conçue par de Tonnancour. L'exposition a été inaugurée mercredi et se continuera jusqu'au 2 juin, à la Galerie des Arts, 1379, rue Sherbrooke ouest.

The ~~Gazette~~ Star - May 17, 1949

75

Modern Ideals At Art Museum

The room at the Museum of Fine Acts which is used for showing the work of contemporary Canadian painters is now occupied by paintings by Jacques de Tonnancour and Albert Dumouchel. These are two young, but fairly experienced Canadians, who have freed themselves from the conventions and formulae of older painters.

Mr. de Tonnancour has got rid of old rules by replacing them by new ones. He has succeeded in arriving at a quite detached and innocent way of seeing things and paints them as simply as a child would paint them. His pictures in this exhibition are two views of Rio de Janeiro, some still life studies, drawn with the inverted perspective which is in the modern fashion, and some portrait studies, primitively treated; one of these seems to be derived, at considerable distance, from Holbein.

Mr. Dumouchel has liberated himself from old ways even more completely, and has got entirely away from the representation of anything in nature. In this he also is following the examples of other painters. His distribution of lines and surfaces, mostly in black, expresses, no doubt, some sensations of the painter, and is, perhaps, not intended to convey any definite idea to any one else. **H.P.B.**

A
B

	Page
Artis of French Canada Exhibition 1630-1870	2.
Art Association School Ex.	7.
Art Students Awards	7.
Annual Meeting April 30, 1947	7A
Davis, Robert Tyler	10.
Art Museum Heads arrive for Meeting in Montreal	9.
Archer Squares - Ex	[illegible]
Annual Meeting - Feb. 26th 1948 -	15
Art School Prizes -	18
Art Contest - Archambault $1,000 Prize	18
Auxilary Committee of Art Assoc. ~~25A. 26. 2~~	25A. 26.
Annual Meeting (1948) feb. 10th 1949.	28
adds - Wednesday nights. 31. 3	31. 32.
Arbuckels, Franklin R.C.A. O.S.A.	32
Art Association, new name	32
Art Association 66th. Annual Exh.	33
" " Art School Awards	32A
" " Lecture. Mrs. Elwell (Photography)	32A
" " American Art Exhibition	32A
Armstrong, William Walton	44-44a
Aronson, Marion	60a, 61.
Ayre, Robert,	62a. 63, 71a, 78.
American Museums Association - Northeast Conference	71a, 78a.
Advertising + Editorial Art - 2nd Annual Exhibition	78. 78a.
↳ Art Directors Club (Montreal and Toronto)	" "
Annual Meeting (M.M.F.A.)	81a

B

Barbeau, Marius 3
Bell Telephone - Photography Ex. 10
Barland, Mrs Helene - Lectures 16A.
British Drawings Exh. 44A
Brandtner, Fritz - 55, 55a.
Bellefleur, Léon - 55, 55a
Beaver, Bert - 61, 62, 62a.

Contemporary Fends Art Exhibition. 8. 6A - 8.
Coronation Painting, by Salesbury, Frank. O. 6A
Cameron, D.Y. loan Ex. 10A
Canadian Artists' Group - 13A. 14.
Chinese works of Art - Opening of Room 11. 19A. 20
Canadian Design for Living Exhibition 20A. 21.
Canadian Group of Painters 23A
Contemporary Art Exh. in U.S.A., France, Great Britain 45, 45a
Children's Art Exhibit 55.
Cleghorn, Edward 56, 56a,
Collyer, Nora F.E. 56, 56a, 57.
Caiserman, Ghitta 60a, 61.
Canadian Museums Association 71a, 78a.
Ceramic National 71a.
Corinth, Lovis 80, 80a.
Canadian Group of Painters 83a.

C
D

D

Dow, Jessie Prizes 6.
Davis, Robert Tyler 9A - 10. 11. 24.
Dyonnet, Edmund - (resigns) 11.
Dutch Art - Loaded Dutch Exhibition 17, 17A.
Drummond, Huntly - 23
Davis, Robert Tyler at Art Museum Meeting 33 A - 36A - 40A - 41A
Dumouchel, Albert - Modern Ideals at Art Museum 33 A
Dumouchel, Albert - New Fashion in Painting at 2-man Show 34
Dumouchel, Albert - Two "One-man" Shows 34-36A
Duquet, Suzanne - 44
Davis, Robert Tyler 50a, 80a.

Eastborn, Edward 56, 66a, 67.
Colliyer, Mrs F.E. 60a, 61.
Caisserman, Ghitta 77a, 78a.
Canadian Museums Association 77a.
Ceramic National 80, 80a.
Corinth, Lovis 83a.
Canadian Group of Painters

~~Four Artist Exhibition (A. Webster (Mrs Donald), Anne Sanders, Astrid Anything, Julius Griffith~~ 7

Eastern Group 45a, 46, 46a, 47.

Eighteenth Century Art of France and England - 63a - 77. 94a.

England - 18th Century Art of France and England - 63a - 77. "

E

F

E

France - Eighteenth Century Art of France and England - 63a - 77.

F.

French Canada in Arts & Crafts: 2A 2A

Four Artists Exhibition - (G. Webster; Anne Sanders; Astrid Angström; Julius Griffith) 7

French Contemporary Art 8. 8A

Fisher, Sarah Concert 12A

French Painting - A hundred years of French art 33

French Painting - Discussion held on painting 33

French Painters Analysed in Address 34

French Art - (Great Display of) (Manet - Matisse Exhibition) 33A - 34 - 34A - 35 - 35A 36 - 36A - 37 - 37A - 38 - 38A

Films 43a, 45, 45a, 46, 47.

France - Eighteenth Century Art of France and England - 63a - 77.

Page

Graphic + Applied Arts of Contemporary France Exhibition 2.
Gielson, A.H.S. F.C.A. National Head 6A
Governor General Paintings 6A
Graphic Art of Sweden 17A
Gielson, Dean Law Prof. 18A
Goldberg, Eric Ex. 23
German Paintings Ex 3.
Greco (recent acquisition) 54. 54a.
Group of Seven 62.
Grousset, René 18a. 19.
Grants (City Council) 19a.

over

G
H

H.

Haekenbrach, Yvonne - Lecture 11.
Heward, Prudence Exhibition 18A. 20
"How To Appreciate a Work of Art" 41 · 41A
Hébert, Adrien 42.
Hampson, Beatrice - 56, 56a, 57.
Hutchison, F.W. - 57.
Harris, Lawren - 60a. 61, 61a, 62.

I

Imperial Oil Exhibition — 20

Group of Seven 63.
Gouzeet, René 18a, 19.
Grants (City Council) 19a.

Hugh G. Jones - deceased 2A .1
Jones, Hugh G. Memorial Exhibition 13. 11
Jongers, Alphonse " " 13.
Jongers, " (Court Ruling accident Damages) 14A
James, Philip B. 82a.

J
K

Lismer, A. Gallery Talk. 1.
Looted Dutch Pictures by Germans from Holland 17.
Letters re Spring Exhibition 98. 99
Letters to Gallery - (Morgan) 95.
Letters re - O.A.A. - 99 - 95
Lecture "Meaning of Contemporary Art. 23A - 24
Loan Exhibition - 26A. 27. 28.
Ladies Committee 25A. 26.
Lismer (Exhibition in Toronto) 49a
Lockerby, Mabel 56. 56a, 57.
Ladies Committee 59a, 60, 78a, 80.
Lismer, Arthur 60a. 61. 61a, 62. 80.

L
M

M

	Page
Massey Exhibition - 1. 2.	1. 2
Montreal International Salon Photography	7A
MacDougall, Gordon W., K. C.	10
Museum Association Meeting - Montreal	9
McDonald. T.R. appointment - Hamilton	11
MacLaimmoir, Gate Theatre	13A
Martin, D. C.f.	19A. 20A
Muhlstock, Louis Ex.	24. 23.
Manet - Matisse Exhibition – Painting by Matisse	34
Manet - Matisse Show Paintings are Listed	34
Manet à Matisse (L'exposition Manet à Matisse ouvrira vendredi)	34A
Manet à Matisse (Exposition) ~~(Ex~~	34
Manet - Matisse Exhibition	34A - 35 - 35A - 36 - 36A 37 - 37A - 38 - 38A - 39A - 39 - 40
Michel, Jean - Henri	1A
Montreal Museum of Fine Arts	39A
"Masterpieces from National Galerie"	40A, 41, 48a-49.
Montreal Museum of Fine Arts	52a.
Matisse (recent acquisition)	54.
Morris, Kathleen M.	56. 56a. 57. 57a.
Morgan, F.C. - 61a, 62, 81a.	

Page

Lockerby, Mabel
Ladies Committee
Lismer, Arthur

Harry Horton, Esq. (deceased) 23A
Nash, Paul 44a
Nicol (Peg: Nicol MacLeod) 50a-51
Neumann (Ernst) 79a 79 50a-51

M.
N

۲۲۰۲۲۰

Photography Ex. 5. 6. 7a
Photography International Salon 7A
Paintings Auctioned - Feb. 27th. 14A
Plaut, James. P. Lecture 32
Photographic Salon 33 A
Photographers at Art Museum 33 A
Picture-of-the-Month 36 A
Pilot, Robert 42
Photography (Int. Salon of) 50, 50a, 51a, 53a,
Pinsky, Alfred - 60a, 61.
Pfeiffer, Harold - 61a,
Polish Artists Exhibition - 80, 80a
Paris - New Painters (Exhibition) - 80, 80a, 81, 81a, 82,
" - Nouveaux Peintres 82a, 83a.

O
P

Pinsky, Alfred - 603, 61.
Pfeiffer, Harold - 61a,
Pub. Artists Exhibition - 80, 80a
Paris - New Painters (Exhibition) - 80, 80a, 81, 81a, 82,
" - Nouveaux Peintres 82a, 83a.

Queen Mary's Carpet 56a, 57a, 58, 58a, 59, 59a.

Royal Canadian Engineers Book of the Dead - 63.

Q
R

R

Royal Canadian Academy 68th Exh. 1947 10 · 10A. 11. 11A. 12. 12A.
" " - Annual meeting - election of Officers 1948. 11.
" " " " " " for " 1948. 22.
Rouviere, Anna de Ex. 32.
R.C.A. 70th Annual Exhibition - 40A - 42 - 42A - 43 - 43A - 44 - 47a -
Randall, L.V. 41 - 41A
Rouault, Etchings - 47.
Royal Canadian Engineers Book of the Dead - 63.

Spring Exhibition 64th. 3.4 - 5. 6.
Spring Exhibition 65th 13 A - 14. 14 A. 16 A
" " Jury 13 A - 14 A. ~~16 A~~
Scott, Marian Scott 24.
Spring Exhibition (Entries) 32.
Spring Pictures at the Arts Club 33 A
Sears, Mrs Robert A. 36 - 36 A - 78a.
Spring Exhibition - 67th. Annual - 51, 51a, 52, 52a, 53, 54.
Students Exhibition - 54a,
Seath, Ethel - 56, 56a, 57.
Savage, Ann - 56, 56a, 57.
Sutherland, Betty - 60a, 61.
Smilowitz, Estelle - 61, 62, 62a.
Suggestions - 62a, 94a.
Schneider, Mrs Ida - 62a.
"So this is Paris" Exhibition - 78, 78a, 79, 79a, 80, ~~80a~~, ~~81~~, 82a.
Schjerfbeck, Helene - 80, 80a, 81.

S
T

T.

	Page
Tonnancour, Jacques de – Modern Ideals at Art Museum	33A
Tonnancour, Jacques de – New Fashion in Painting at 2-man Show	34
Tonnancour, Jacques de – Two "One-man" Shows	34-36A
Tinning, Campbell	44-44a

"Voici Paris" Exposition · 79a, 80, ~~81~~, ~~82~~, ~~83~~.
Wolfgang Collection Exhibition · 83, 84a, 85.

U
V

V.

Vetrans studying art · 2.
"Voici Paris' Exposition · 79a, 80, ~~81~~, ~~81a~~, ~~82~~,
Vollard Collection Exhibition · 82, ~~82a~~, 83,

.55.

Young Painters of Montreal Exhibition - 55a

Women's Art Society 2A

Wright, Frank Lloyd - Exh. Houses. 13A

Women's Art Society 14A.

Wedgwood Exhibition 21A. 22. 22A-23. 24A

Webber, Gordon 24.

Witt, Sir Robert - Collection of British Drawings 44A

Water Color (Exh. of Canadian Society of Painters in) 50.

Woman's Group Exhibition - 55a, 56.

W

Y

Young Painters of Montreal Exhibition - 60a

Art Association Welcomes Ladies Committee

The program of the Ladies' Committee formed to work in co-operation with the Museum of Fine Arts had a promising start at its inauguration yesterday afternoon, when interest and enthusiasm were manifested by members present. In the photograph are, left to right, **ROBERT TYLER DAVIS**, Director of the Museum of Fine Arts, who outlined the new plans; **MRS. ROMEO BOUCHER**, French president of the committee; **MRS. ANSON McKIM**, English president, and **F. CLEVELAND MORGAN**, president of the Museum, who spoke of the inter-cultural characteristics as an asset of the Ladies' Committee.

Ladies' Committee Will Work With Art Association

A NEW step was taken towards increasing interest in the activities of the Art Association yesterday afternoon when a Ladies Committee was inaugurated under the co-presidency of Mrs. Anson McKim and Mrs. Romeo Bouchard. On behalf of the officers and council, the president, F. Cleveland Morgan, welcomed the gathering in the art galleries, and stressed the stimulus it would give in its co-operation in plans already made and suggested which will be of great interest to present members and in attracting new members.

Mr. Morgan noted that the "Art from Montreal's Collections" Exhibition, which opens with a reception for members on Wednesday evening, February 9, is a first step in the program. The opening of the Art Gallery on subsequent Wednesday evenings each week with a program of lectures or movies under the direction of the Ladies' Committee is another step towards making the Gallery more available to the public.

"Your Art Gallery, or Museum of Fine Arts as we now prefer to call it, possesses a great number of treasures of high merit," Mr. Morgan said. "It is no secret that the Art Association is inadequately endowed and in need of public support. We believe that support will come increasingly as we provide a program of greater interest to everyone. Your co-operation in winning new members in support of the new program, therefore, has a large measure of practicality in the interests of the Museum as well as its value to the new members themselves."

In conclusion he mentioned another important asset represented by the Committee, its inter-cultural characteristics. "We meet to launch the new program of the Art Association on the common ground of the Arts for which, as Canadians all, we share a mutual appreciation."

Murray Chipman, co-chairman with Paul Vaillancourt of the new Auxiliary Advisory Board, presided.

The executive committee is composed of: Mrs. Romeo Boucher and Mrs. Anson McKim, presidents; Mrs. J. O. Asselin, Mrs. Alton Goldbloom, Mrs. H. Stirling Maxwell, Mme. E. de B. Panet, Mrs. W. Van Horne, vice-presidents; Mrs. Robert Choquette, Mrs. A. T. Galt Durnford, Mrs. W. J. S. Evans, Mme. Louis P. Gelinas, Mrs. D. M. Hodgson, Mrs. Maurice Hudon, Mrs. Sydney Isaacs, Mrs. Peter Laing, Miss Gabrielle Leduc, Mrs. Roger Ouimet, Mrs. Lucette Robert, Mrs. Benjamin Robinson, Mrs. John Redmond Roche, Mrs. Duncan Stewart, Mrs. H. M. Wallis.

Robert Tyler Davis, director of the Museum of Fine Arts, spoke both in English and French, outlining the new plans.

Mrs. McKim and Mrs. Boucher outlined the important part the Ladies Committee would play in the new program, especially in gaining new members at this time.

Reception Held

The president and the council, together with the ladies committee of the Montreal Museum of Fine Arts, entertained at a reception last evening in the Galleries of the Art Association in Montreal when the opening of the "Art from Montreal Collections" exhibition and a preview of the newly installed French-Canadian rooms was held.

Mr. F. Cleveland Morgan, president of the Museum of Fine Arts of Montreal, and Mrs. Morgan, Mr. R. P. Jellett, vice-president and honorary treasurer and Mrs. Jellett, Major-General E. de B. Panet, vice-president, and Mrs. Panet. Mrs. Anson McKim and Mrs. Romeo Boucher, co-presidents of the newly formed ladies committee, received.

The exhibition has been arranged by the newly formed ladies' committee of the Art Association of Montreal with Mrs. Ansom McKim and Mrs. Romeo Boucher as joint presidents, and Mrs. J. O. Asselin, M.B.E., Mrs. Alton Goldbloom, Mrs. Stirling Maxwell, Mrs. E. de B. Panet, and Mrs. William C. Van Horne as vice-presidents, and the following executive committee: Mrs. Robert Choquette, Mrs. A. T. Galt Durnford, Mrs. W. J. S. Evans, Mrs. Duncan Hodgson, Mrs. Maurice Hudon, Mrs. Sydney Isaacs, Mrs. Peter Laing, Mrs. Roger Ouimet, Mrs. Lucette Robert, Mrs. Benjamin Robinson, Mrs. John Redmond Roche, Mrs. Duncan Stewart, Mrs. Hugh M. Wallis and Miss Gabrielle Leduc.

Olivier's Hamlet Target Of Criticism by Scholar

Gazette ~~Nov. 10th. 1948~~

Except for one isolated case, there are great pitfalls in the path of a director who attempts to present the plays of Shakespeare through the cinema, Prof. George I. Duthie, of McGill University, yesterday told a meeting of the Women's Art Society in the Art Association of Montreal.

In Prof. Duthie's opinion, Henry V was the one play which was suited to film treatment since it, unlike the others, was an epic rather than a drama.

"There is no fundamental conflict in the mind of the leading character, Henry V," he said. "He is presented as a warrior king. A full portrayal, therefore, must necessarily entail seeing him perform warlike and heroic feats."

The speaker explained that the stage was too limited a medium for the portrayal of such scenes as the English fleet sailing for France or the Battle of Agincourt, but that the screen was admirably suited to this.

Camera Often Detracts

He believed on the other hand, that in such dramas as Hamlet, where "what counts is the psychological troubles of the hero, "the movement of the camera around the precincts of Elsinore Castle substantially detracted from and weakened what should be the main point of interest."

The greater scope allowed by the cinema in setting and movement was, he believed, not altogether an advantage for it led the audience to expect a greater degree of versimilitude as well as detracting from the paramount importance of the spoken word.

In Shakespeare's time, he explained, audiences were content with less realism than today—the plays were presented in a partially open air theatre in the broad light of afternoon—and the words spoken, setting the scene as well as forwarding the plot, were therefore of greater importance.

Speaking of the film version of the balcony scene in Romeo and Juliet, he pointed out that this was written not as "an accurate slice of life but a dramatic lyrical poem" but in the film the policy was scarcely in keeping with the realism of the setting.

Prof. Duthie pointed also to the discrepancies in the realistic settings allowed by a film version of Shakespeare's plays through the use of artifices such as the soliloquy used by the playwright to heighten the dramatic effect of his presentation to a 16th century audience. Olivier, he noted, in his film version of Hamlet, made the soliloquies more realistic by recording them, so the words appeared to be the actual thoughts of the hero.

Mrs. A. W. Schell, the president, acted as chairman.

THE MONTREAL DAILY STAR, FRIDAY, FEBRUARY 11, 1949

Re-elected

F. Cleveland Morgan

Group Urges More Support

Art Body Re-elects F. Cleveland Morgan

F. Cleveland Morgan was re-elected president of the Art Association of Montreal yesterday at the annual meeting. He reported that $85,000 had been collected or promised for the Martin Endowment Fund during the past 12 months.

Extensive re-decoration to the Montreal Museum of Fine Arts was reported, along with the fact that the City of Montreal and the Provincial Government had been petitioned for more ample support.

Other officers elected at the meeting included honorary president, Dr. C. F. Martin; honorary vice president, Arthur Browning; vice-presidents, R. P. Jellet, Major-Gen. E. de B. Panet; honorary treasurer, R. P. Jellet; assistant honorary treasurer, Mostyn Lewis. Raymond Dupuis was added to the council.

Art Association Is Trying to Get Pictures

Sir,—For the information of a number of letter writers who have been suggesting through your columns that the paintings from the Berlin Museums now touring the United States should be brought to Canada, I would like to state that every effort was made on behalf of the Art Association to bring this exhibition to Montreal. Since the paintings are in the custody of the United States Army and political and diplomatic considerations are involved, it is not possible for our organization to arrange such a showing.

Perhaps, as your first correspondent suggests, a Canadian tour might be negotiated if this were undertaken on the highest government level.

Robert Tyler Davis,
Director,
Art Association of Montreal.

Social and

The president and council, together with the Ladies' Committee, of the Montreal Museum of Fine Arts are holding the opening of an exhibition "Art from Montreal Collections" and the preview of the newly installed French Canadian Rooms this evening, at nine o'clock, in the galleries of the Art Association, 1379 Sherbrooke street west.

THE GAZETTE, SATURDAY, FEBRUARY 5, 1949

Art Treasures Of Montreal

Loan Exhibition Opens At the Art Association

THE public has from time to time had glimpses of the fine pictures which are owned by citizens of Montreal, but the generosity of their owners has enabled the Art Association to bring together an exhibition which brings a good idea of the number and variety of good things which are in local art collections. The exhibition, which was formally opened on Wednesday evening, is to remain open till the end of the month.

The majority of these fifty-eight pictures are either modern French or British of the eighteenth and early nineteenth centuries, but other countries and periods are also represented. The oldest pictures here are a fine portrait by Matsys, lent by Dr. and Mrs. C. F. Martin, and another work of a rare Flemish painter, a scene of peasant life by Pieter Brueghel, lent by Mrs. Edward Maxwell, Dr. Martin also lends a portrait by Terborch which, with Mrs. McD. Paterson's splendid Rembrandt and a good example of Ruysdael's work, lent by Mr. and Mrs. R. Van Der Walde, represents the older Dutch school. Of modern Dutch pictures there are the notable "Christening" of Matthew Maris, from the collection of Mr. Edward Greenshields and Mrs. Drinkwater, a water colour by Bosboom lent by Mrs. F. M. G. Johnson and Mrs. Dora Spotswood's Jongkind landscape.

For Italian painting there are two admirable Venetian scenes by Canaletto, lent by Mrs. Howard Pillow, which were among the first of his works to leave Italy and start the vogue of his pictures in England. The only Spanish picture is Mrs. William Van Horne's impressive portrait by Murillo, which formerly belonged to Napoleon's step-son, Eugene Beauharnais and his successors, the Dukes of Leuchtenberg.

* * *

THERE is one French picture of the 17th century; a striking candle-light picture of a mother and child by the little known Georges de la Tour, belonging to Mrs. Murray Vaughan. French painting of the 19th century is, however, well represented. Mrs. Howard Pillow lends two of Boudin's brilliant groups of seaside promenaders; a remarkable Monticelli is lent by the Angus famly, one of Daumier's watercolour satires is lent by Mrs. W. R. Miller, and two of Corot's delightful figure studies by Mrs. Van Horne and Dr. W. W. Chipman.

Another Corot, a charming little landscape comes from Mrs. Cecil McDougall's collection; there are three very fine examples of Monet's work, lent by Mrs. Van Horne, Mr. Oskar Federer and Mr. and Mrs. P. F. Osler; a small work of Jules Dupre comes from the painter's grandson; a characteristic Cezanne from Mr. and Mrs. M. Chipman, a river scene by Luigi Loir from Mr. Arthur Browning; two typical pictures by Pissarro from Mr. Huntly Drummond and Mr. and Mrs. H. E. Rawlings, and a fine pastel landscape by Lhermitte from Wing-Commander and Mrs. George Roy. Two of Fantin-Latour's flower pictures belong to Mr. and Mrs. M. Chipman and Miss Hosmer, and a little still life study by Courbet has a special interest, apart from its quality, in having been painted while Courbet was in prison after the troubles of the Paris Commune. This is lent by Mrs. Van Horne.

Still newer types of French paintings are to be seen in works of Derain owned by Mr. and Mrs. M. Chipman and Dr. and Mrs. McCall, who also lend a typical work of Dufy, one of Vlaminck's landscapes lent by Miss Nancy Sebag-Montefiore, and two characteristic portraits of women by Modigliani, who was more Parisian than Italian; these are owned by Mr. and Mrs. L. Chipman and Mr. Huntly Drummond. Dr. Jules Brahy and Mr. L. J. Barcelo lend drawings by Fernand Leger; a still life study by Gaugin is lent by Mr. Oskar Federer and one by his British imitator, Matthew Smith, by Dr. and Mrs. McCall. Striking caricature portraits by the German, Otto Dix, belong to Mr. and Mrs. Hugo Simons, and an extremely modernistic drawing by the Swiss, Paul Klee, is lent by Mr. and Mrs. L. V. Randall.

* * *

A REMARKABLY fine pair of portraits of a man and his wife, by Raeburn are lent by Dr. W. W. Chipman, and an excellent group of British portraits includes a general in uniform by Reynolds, belonging to Mr. G. W. S. Henderson, a dignified Romney portrait from Mrs. Cecil McDougall, Lawrence's portrait of the sculptor Canova, lent by Mrs. F. M. G. Johnson and a portrait of Pitt by William Owen belonging to Mrs. Wilson Redford, who also lends a most interesting portrait study by Watson Gordon. Of British landscapes there are a fine Wilson owned by Mr. and Mrs. F. C. Morgan, and Dr. and Mrs. Martin's Constable of Salisbury, which has been shown in this gallery. Two very good Bonington pictures of old houses are lent by Mrs. McDougall and Mr. and Mrs. P. F. Osler. The only recent British pictures are two capital examples of D. Y. Cameron's Scotch landscapes, belonging to Mr. W. F. Angus and Mr. and Mrs. G. A. Morris.

Only one piece of sculpture, a figure by Wilhelm Lehmbruck, is lent by Mr. and Mrs. Simons.

H.P.B.

Loan Exhibition Set For Fine Arts Museum

Works from Private Collections in Montreal on View Feb. 10 to 27

Arranged and sponsored by the newly established Auxiliary Board and Ladies Committee of the Art Association of Montreal the show designated Art From Montreal Collections will open with an invitation preview for members on Wednesday night, the exhibition lasting until Feb. 27. The works will occupy two galleries, the names of the painters recalling to mind the important loan exhibitions held in these premises in the past when Montreal boasted of several major private collections. The paintings will represent the Dutch, French, Italian and English Schools, the list including such names as Canaletto, Rembrandt, Ruisdael, Constable, Reynolds, Raeburn, Monticelli, Monet, Boudin, Daumier, de la Tour, Breughel, Cezanne, Modigliani, Gauguin, Dix, Leger, D. Y. Cameron and Lehmbruch.

Among those who have loaned works are Mrs. Forbes Angus, W. F. Angus, Arthur Browning, Mr. and Mrs. M. Chipman, Dr. W. W. Chipman, Mrs. Graham Drinkwater, Huntly R. Drummond, Francois Dupre, Oscar Federer, E. Greenshields, G. W. S. Henderson, Miss Olive Hosmer, Mrs. F. N. G. Johnson, Dr. and Mrs. Charles F. Martin, Mrs. Edward Maxwell, Mrs. J. Cecil McDougall, Mrs. W. R. Millar, F. Cleveland Morgan, G. A. Morris, Mr. and Mrs. P. F. Osler, Mrs. R. McD. Paterson, Mr. and Mrs. L. V. Randall, Mrs. R. Wilson Reford, Wing Commander and Mrs. George Roy, Mr. and Mrs. Hugo Simons, Mr. and Mrs. Murray Vaughan and R. Van Der Walde.

A GOOD YEAR AT "THE GALLERY"

THE Art Association of Montreal, like almost all other similar organizations, never has had all the money it wanted and needed to increase its collections and expand all the programs through which it has for years contributed to the cultural life of Montreal. But what the Association has sometimes lacked in funds it has always possessed in the loyalty and devotion with which it has been served, ever since its foundation, by many of Montreal's public-spirited citizens. They have given generously, both money and hard work in many directions.

The annual meeting, held this week, is the best proof that the good work is going vigorously ahead. F. Cleveland Morgan, re-elected president, had good news of continued activity and the substantial growth in the last year of the Martin Endowment Fund, which will be of such importance to the Association in the future. The request for more ample support from both the city and the province to which Mr. Morgan referred, is surely deserving of favorable consideration and action by both. The Art Gallery on Sherbrooke street, home of the Association, is an increasingly important centre in the artistic life, not only of Montreal but of Quebec and of Canada. It and what it represents deserves every support from governments and private individuals alike.

Reception Marks Opening

Hundreds of Guests At Art Gallery Event

SEVEN hundred and fifty guests, prominent in the social, professional and industrial life of the city, attended the reception held in the galleries of the Art Association, Sherbrooke street west, last night, on the occasion of the opening of the exhibition, "Art from Montreal Collections", which was arranged by the president and the council, together with the ladies' committee, of the Montreal Museum of Fine Arts.

The receiving line stood at the head of the stairway, against a background formed by a priceless Sixteenth Century Gothic tapestry in front of which was placed a huge low bowl of calla lilies, snapdragons and carnations.

Those who received were: Mr. F. Cleveland Morgan, president of the Museum of Fine Arts of Montreal, and Mrs. Morgan, gowned in gold lame; Mr. R. P. Jellett, vice-president and honorary treasurer, and Mrs. Jellett, wearing a gown of eggplant purple crepe with neckline trimmed with silver beads; Major-General E. de B. Panet, vice-president, and Mrs. Panet, wearing a gown of black satin, Mrs. Romeo Boucher and Mrs. Anson McKim, co-presidents of the ladies' committee, the former gowned in sapphire blue satin and the latter in black crepe ornamented with gold military braid.

The exhibition has been arranged by the newly formed ladies' committee of the Art Association of Montreal with Mrs. Ansom McKim and Mrs. Romeo Boucher as joint presidents, and Mrs. J. O. Asselin, M.B.E., Mrs. Alton Goldbloom, Mrs. Stirling Maxwell, Mrs. E. de B. Panet, and Mrs. William C. Van Horne as vice-presidents, and the following executive committee: Mrs. Robert Choquette, Mrs. A. T. Galt Durnford, Mrs. W. J. S. Evans, Mrs. Duncan Hodgson, Mrs. Maurice Hudon, Mrs. Sydney Isaacs, Mrs. Peter Laing, Mrs. Roger Ouimet, Mrs. Lucette Robert, Mrs. Benjamin Robinson, Mrs. John Redmond Roche, Mrs. Duncan Stewart, Mrs. Hugh M. Wallis and Miss Gabrielle Leduc.

LOAN COLLECTION OPENING: Receiving guests at last night's preview of Art from Montreal Collections held in the Montreal Museum of Fine Arts are, left to right: **Mrs. Romeo Boucher, Mrs. Anson McKim, Mrs. E. de B. Panet, Maj.-Gen. Panet, Mrs. F. Cleveland Morgan** and **Mr. Morgan,** president of the Art Association of Montreal. Mr. Morgan, who officiated at the ceremony, commented on the fine quality of the works shown and expressed the hope that a series of similar exhibitions will follow. The exhibition was arranged by the newly-formed Ladies' Committee.

THE GAZETTE, THURSDAY, FEBRUARY 10, 1949

THE MONTREAL DAILY STAR, FRIDAY, FEBRUARY 11, 1949

THE MONTREAL DAILY STAR, THURSDAY, FEBRUARY 20, 1969

THE MONTREAL DAILY STAR, THURSDAY, FEBRUARY 10, 1949

Interior of Hicks Oriental Rug Show Room, 1370 St. Catherine St. West.

Oriental Romance Woven Into Rugs

NATIVE craftsmen of the Orient weave stories of romance and mysticism into the rich rugs which connoisseurs inspect with much pleasure in the opulent show rooms of Hicks Oriental Rugs Ltd.

There is much of religion in the painstaking knot tying of the meticulous rugmakers of the East. The influence of Buddha, Israel and Mohamn.ed are plainly to be seen in the delicate and intricate designs of the true Oriental rug masterpieces, religious symbols and religious stories quite unfamiliar to our Occidental minds.

Then there are patterns and designs based on romance and mythology. A crude image of a bird upon the carnation bloom, for instance, has a definite peotic appeal. The bird, or cock as it is known in the East, represents Hope, and the carnation is the national emblem of Persia. The implication is that the humble weaver is expressing his hope for a bright dawn and future prosperity for his native land

The eight-pointed star represents the female aspect of the Sun God, a favourite design which has been handed down through the ages from generation to generation. The design is particularly noted in the rugs which come to us from the Caucasus.

Also traditional in the Eastern practice of rugmaking are the age-old symbols of the wineglass tarantula, Solomon's Seal, and also the crab, the tortoise, and the mystical Tree of Hope in all its various local forms and interpretations.

The language of rugs appeals most deeply both to the collector and the connoisseur of such fine art. They appreciate not only the spirit of the creation but the fine workmanship and great care that go into the weaving.

The price of fine Oriental rugs depends upon the finish and also upon the number of tiny stitches woven into each square inch, as well as on the quality of the wools and the toughness of the warp cords. Rugs woven in the same localities are very much alike and can be recognized by certain localisms, such as characteristics of warp cords and edges. For instance, Hamadans and Mousouls are overcast with wool, Kabistans will have four warp cords overcast in a zigzag manner, also the Kazacks.

Hicks Oriental Rugs Ltd. has imported fine rugs for generations of Montrealers, and has acquired a reputation for reliability on the high qualities of merchandise offered. They have acquired magnificent specimens of such well-known weaves as Kashan, Kirman, Sarouks, Boukharas, Hamadans, Bakhtiaries, Mousouls and others, as well as antique rugs rarely found on the open markets but found in family homes and museums.

Of late years, China and India have both figured prominently in the international rug marts, producing both good and indifferent qualities. Of late there has been quite a demand for plain broadlooms and broadlooms figured with "cut work", a demand accelerated by the Second War, when it was impossible to get any other product from other countries, and when labour and time entered largely into available stocks. Hand-woven rugs were too slow in weaving and we had to fall back on machine production. Some of the domestic weave is excellent in quality and will give first-class wear. A modern improvement, however, is the reduction of the seams in plain broadloom from five or six seams to only one seam in a room. Most modern plain broadlooms are made in widths of 9-0, 12-0 and 15-0.

Hooked rugs and Catalogne rugs are the best-known rugs woven in the Province of Quebec, and some of them are very skilful and artistic products indeed, and look particularly well in farm houses and country homes, for that is what they were designed and made for.

The firm of Hicks Oriental Rugs Limited was founded here in 1913, and the president is Mr. Lawrence D. Hicks. The vice-president is Mr. T. B. Thomas, a Welshman reared in the rug and carpet business of England. Mr. S. Montpetit, long experienced in the business, is a director. Mr. M. A. Rainville has recently taken charge of the Broadloom Department and M. E. Brooks is secretary-treasurer.

Oct 1948
Montreal

Of Social Interest

In the receiving line at the reception held in the galleries of the Art Association, Sherbrooke street, west, last night, on the occasion of the opening of the exhibition, "Art From Montreal Collections," which was arranged by the president and the council, together with the ladies' committee of the Montreal Museum of Fine Arts. From left to right are: **MRS. ROMEO BOUCHER, MRS. ANSON McKIM,** co-presidents of the ladies committee; **MRS. E. de B. PANET; MAJOR-GENERAL E. de B. PANET,** vice-president of the Museum of Fine Arts of Montreal; **MRS. F. CLEVELAND MORGAN** and **MR. F. CLEVELAND MORGAN,** president of the Museum of Fine Arts of Montreal. The committee is welcoming **MR.** and **MRS. HONORE BOUCHER.**

HE MONTREAL DAILY STAR, THURSDAY, FEBRUARY 10, 1949