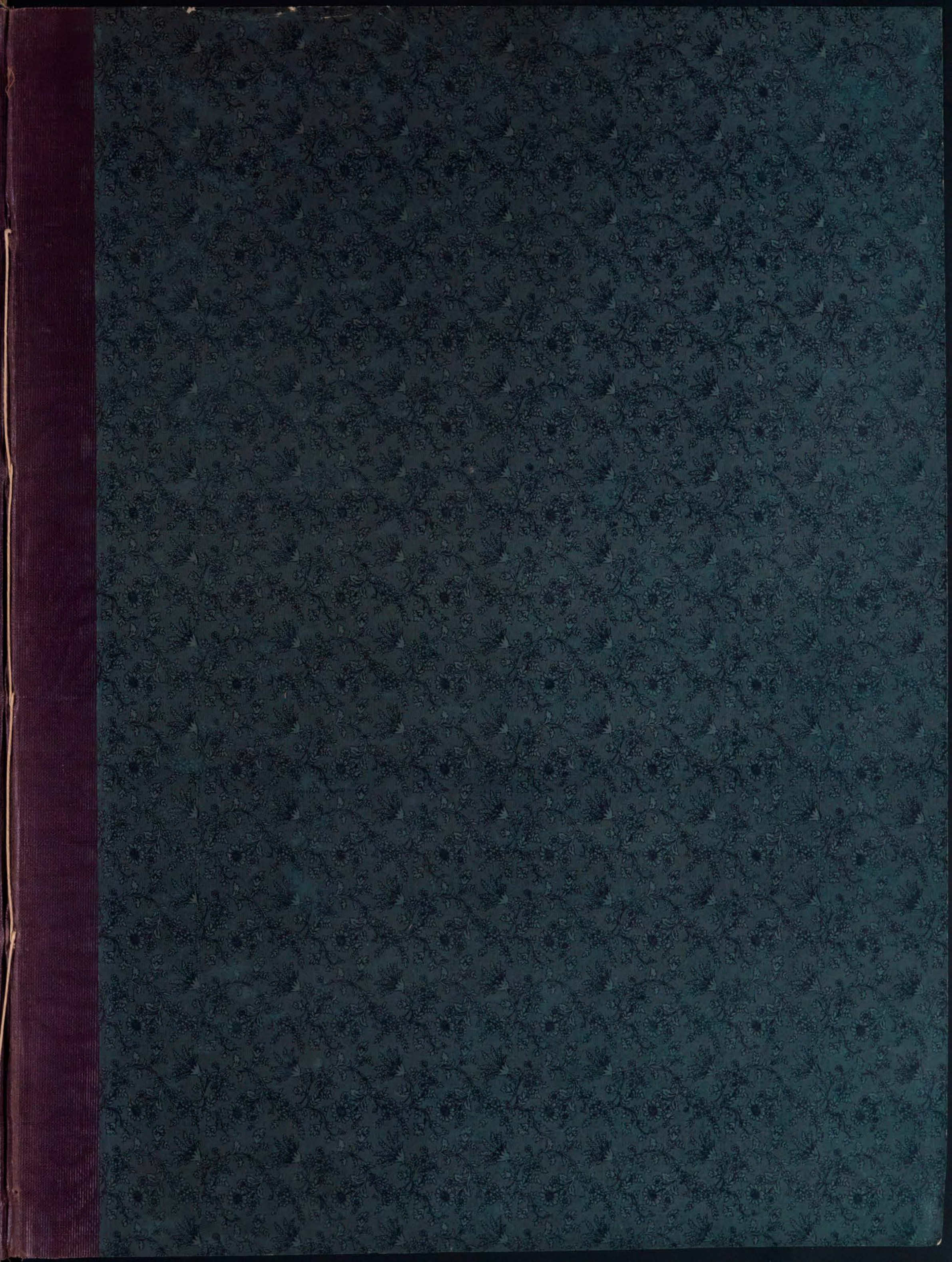


M M F A - Scrap-book

Jan. 1951 - May 1954





La Presse
3 janvier 1951

Au Musée des Arts

L'exposition du Canadian Group of Painters, qui réunit plus d'une centaine de toiles d'artistes de toutes les provinces, débute aujourd'hui au Musée des Beaux-Arts, 1379, rue Sherbrooke.
A 4 h., cet après-midi, M. Arthur Lismer, 1er vice-président de ce groupement, prononcera une causerie sur les oeuvres exposées. Les membres de la Montreal Art Association sont invités.
Le Musée sera ouvert au public, ce soir, de 7 h. 30 à 10 h. Cette exposition du Canadian Group of Painters constituera la principale attraction qui sera offerte aux visiteurs. L'entrée est libre.

La Presse
5 janvier 1951

Le calendrier des événements pour janvier

Voici les principaux événements qui se dérouleront au Musée des Beaux-Arts, 1379, rue Sherbrooke:

Du 3 au 31 janvier:
Exposition: Canadian Group of Painters: tableaux de peintres canadiens faisant partie de cette société nationale qui groupe des artistes canadiens des dix provinces. Cette exposition vient de remporter un grand succès à Toronto. Quelques artistes montrealais seront représentés par des travaux récents.

Du 13 au 31 janvier:
Exposition: Dora Towers et Leo Velleman, photographes de Montréal, exposeront des portraits de 9 peintres préparés par ces artistes; ainsi que des essais photographiques sur ces peintures. Dans la galerie XII.

Vers la fin de janvier:
Exposition: Une exposition de délicats tissus chinois et de meubles lacqués de différentes périodes, de la collection A. W. Bahr, sera inaugurée vers la fin du mois de janvier. La date en sera annoncée plus tard.

Au début du mois de février:
Exposition: Gravures sur bois et lithographies de Ernest Barlach. Des gravures originales de ce grand sculpteur et graveur allemand seront exposées dans la salle des gravures, le 3 février. L'exposition de ces estampes, de la collection du Dr. Naomi Jackson, coïncidera avec le cours que le Dr. Jackson donnera à l'Université McGill sur l'art allemand depuis 1900.

Programmes du mercredi soir:
10 janv. à 8 heures précises: Film en couleur: Berlin Masterpieces. Commentaires de Thomas Craven, lus par Basil Rathbone. Les tableaux des grands maîtres sont étudiés en détail — Dürer, Vermeer, Hals, Botticelli, Titian etc. — Aussi, film sur le sculpteur danois, Thorvaldsen.

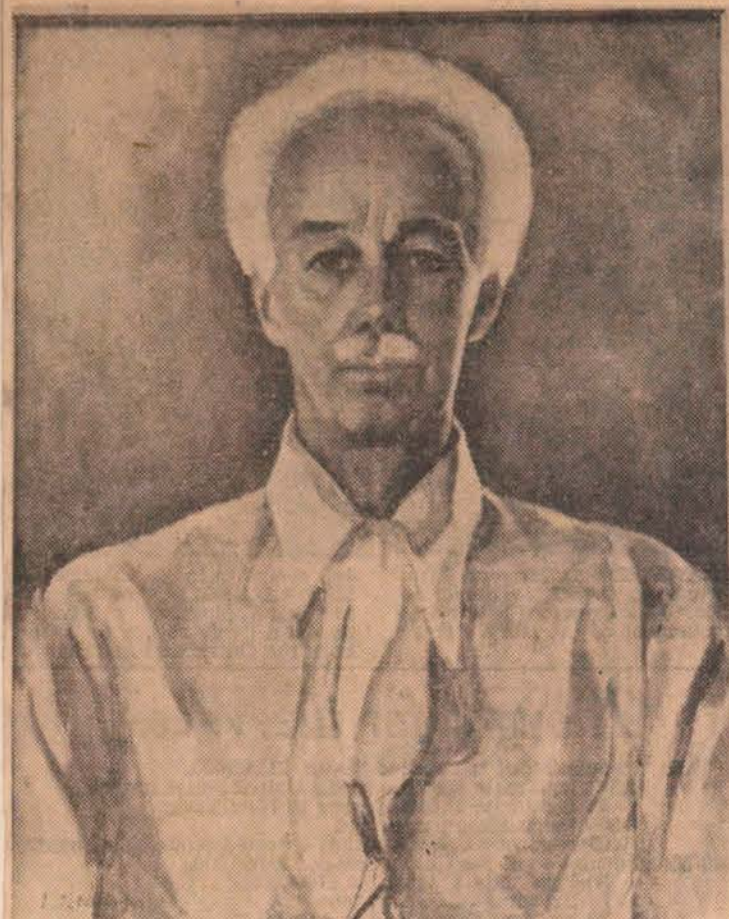
17 janvier à 8: Deux films français: Le Tonnellier, dirigé par Georges Rénier, musique de Sanguet. Ce film décrit la vie d'un artisan français et de son village. Aussi, film en couleur sur les tapisseries d'Aubusson.

24 janvier à 8: Une deuxième représentation du film tourné par la compagnie des ballets Sadlers Wells, "Steps of the Ballet". Cette représentation coïncidera avec leur venue à Montréal. Aussi, de France, un film à court métrage, "Ballets des Saisons".

31 janvier à 8: Un programme de films français.

THE MONTREAL STAR, SATURDAY, JANUARY 6, 1951

Art Notes....



A portrait of the distinguished Canadian painter Lawren Harris, by Lillias Torrance Newton, in the Canadian Group of Painters' exhibition at the Montreal Museum of Fine Arts.

Canadian Group of Painters Stages a Better Exhibition

By Robert Ayre

"More of the same" was the first thought I had when I saw the Canadian Group of Painters exhibition at the Fine Arts Museum this week; the same people doing the same things in very much the same way, they keep coming round like the one camel in "Chu Chin Chow" (that dates me) which simply had a fresh spot painted on it every time it crossed the stage, to make it look like another camel. But, I had to ask myself, why not? Why should there be a sudden change? Maybe the fault is in you, that you're tired of the old familiar faces. Or maybe it's just that the country's too small.

As a matter of fact, there are new people in this show, who take it into new places and, with some of the older ones more strongly represented, I came away with the feeling that it was a better exhibition than the one of two years ago. I still feel that important elements in Canadian painting are missing, but that is not the Group's fault. The trouble seems to be a stubborn isolationism which suspects the Group of being too Toronto and won't be wooed. The Group may have started there, as a development of the old Seven, and some 20 of its 49 members may live in Toronto, but Vancouver, Winnipeg, Ottawa, Saint John and other cities are represented, and Montreal has about 15 members.

Once again the trend away from the landscape toward the abstract is demonstrated. The old excitement comes through in A. Y. Jackson's "The Great Lone Land," with its trees running like flames along the folds of the hills, and in Arthur Lismer's clean and bright "Two Rocks in a Pool, Georgian Bay" and "Bush Tangle." It is muted a little in Edwin Holgate's formalized and decorative "Three Tamaracks" and in the patterns of Mabel Lockerby's "October" and Anne Savage's "Sun Dance Canyon, Banff." We return to the bigness of the country, though not in high spirits, with Charles Comfort's "Aura Lee,"

it is a grim country he has carved out and varnished and fixed with a sort of surreal intensity. The same land is seen quite differently in Will Ogilvie's "Calm After Storm." It doesn't come at you all at once; you feel your way through subtleties, beyond the reeds in the foreground, beyond the rock which all but shuts them off, to the rocky islands and the open water beyond.

Apart from Lismer and Jackson, the only painter who paints the outdoors with simple joy, is Jack Bush and he doesn't go into the wilderness. In his "Summer Afternoon," he looks out from a verandah at a boat cheerfully passing. Take it all in all, while Ethel Seath has fun with shells, Peter Haworth with weeds, while Fritz Brandtner has a rousing good time with things on a camp table and B.C. Binning is light-hearted with his shorthand summaries of ships, there isn't much gaiety in this show.

It isn't that the painters are worried about the state of the world. A Canadian in Washington, writing about our big exhibition there, said: "One general impression received, most surprisingly, was that we have no satiric painter, and to anyone who has watched a current American trend, no one painting any real social commentary." Aba Bayefsky in "See the World," called in the catalogue "a recruiting poster," portrays a skeleton with a string of masks. George Pepper, in his "Mass in the Fleury Caves," remembers dramatically the last war. Henry W. Smith, without being too brutal about it, gives us "Death in the Street." That's about all there is by way of social commentary in the Group show.

There are signs, though, that Canadians are warming up to people. Leonard Brooks and R. York Wilson are concerned with formal values, but a funeral is part of the composition in "Sepelio, Mexico" and Wilson's "Mexican Pattern" is made by a woman carrying a burden through a narrow street. William Winter shows kids striding

on stilts and dancing in front of a pawnshop. Bettina Somers presents a square dance. Jean Paul Lemieux has a childlike delight in people. Jack Nichols shows a deep love for children in a large canvas with eight of them, solemn little creatures, a dog and a bird, clustered in a slum street.

People are implied, too, in the warmth of Louis Muhlschlag's doorways and the stark coldness of Ghitta Caiserman's "Back Yard." There are a few portraits — serious and competent heads of Andre Bieler and Lawren Harris by Lillias Torrance Newton; a winsome sketch of his daughter Nathalie by Mr. Bieler; a full length portrait of a woman in a drawing room painted with vigor and style by Paraskeva Clark.

Why Fred Varley took Dr. Hardolph Wasteneys outdoors in his professorial robes and put a framed picture in his hand, I don't know, but the opalescent rock and sky contrasted with the beautifully painted robe make it an interesting picture as well as a good portrait. Maybe that's why he did it.

One painter who has been developing a new style in recent years is Henri Masson, whose spontaneous bits of folk life — such as children on a corner rink — always a cut above the illustration but leaning toward the anecdote, are giving way to larger and more considered compositions. In the two canvases, "Monks Discussing" and "Church, Perkins, Que." he is surer of himself than he was two years ago. They show that in his search for form he has not forsaken his humanity and his good humor.

There is quite a diversity in the abstract section, from the dissolving color patches of Lionel Thomas (one of them, called "Forest Experiences" seemed to me, on the contrary, watery) to the linear "Heraldic Form" by Jack Shadbolt, rather handsome in its brown, gray and white, and suggesting Indian motifs, or could it be Maori? Carl Schaefer's "Drift Hole, Hollinger Mine" is as fastidious and as abstract as his "Composition", which appears to be a drawing of a piece of driftwood with a hole through it. I enjoyed Molly Bobak's "Staked Tomato Vines". Compared with Roloff Beny's esoteric "Retreat", wisps like autumn leaves on a rosy background, it is pleasantly domestic. There are others I might mention but I'll wind up with Edwy Cooke's "Cool Landscape with Red Sun", in the new English tradition, perhaps, but more imaginative than many of the other works in the Group show.

The Gazette
January 6, 1951

ART

Canadian Group Work At Fine Arts Museum

Variety in Offerings by Members and Painters Invited to Exhibit

There is much interesting work in the exhibition of the Canadian Group of Painters, being held in the Montreal Museum of Fine Arts, which is due to last until Jan. 31. The paintings, effectively displayed in two upper galleries, are mainly the work of members of the group, but there are items by invited contributors. A. Y. Jackson sends a free and broadly handled landscape of rolling country, trees in autumn leaf, and distant massive mountains under a cloudy sky, a work that well interprets its title "The Great Lone Land." Arthur Lismer, successfully captures the effect of sunlight in "Two Rocks in a Pool, Georgian Bay," in which reflections are convincingly handled. From the same region is a typical "Bush Tangle," while "Beach Flotsam" is a Cape Breton subject. "Three Tamaracks," by Edwin Holgate, is a true picture of hilly country in sunny weather, and Kathleen M. Morris contributes "March" and "A Village Street," both done in the season of snow. Louis Muhlschlag has works of character in "Three Doors on Leduc Lane," and "Open Door of 3rd House."

By Andre Bieler are "Nathalie," young girl against a background of church and houses, and is concerned with pattern in "Jean Talon Market." Jack H. Bush suggests heat in his painting of a man drinking from a bowl, and Stanley Cosgrove has a graceful nude, Paraskeva Clark is successful in her seated woman, entitled "Alice Sutton," and as a good effect of unsettled weather in "Before Cloudburst." Moine Fitzgerald has an interesting subject in "Geranium in Window" and Eric Goldberg shows subtle done at Gaspe and Petite Riviere. Bess Harris has a good offering in "Sun on the Glacier." Lawren Harris is abstract and decorative in "Formative II," and Mabel McLaughlin, besides a painting of plants, called "Autumn Bouquet," has not shied away from detail in "Nugget Dance Hall, Dawson, N.T." Ghitta Caiserman shows "Back Yard," a winter scene, and Alex Colville, in an attic setting, is precise in his painting of "Nude and Dummy." Leonard Brooks sends a painting of houses, church and figures, called "Sepelio, Mexico," and Charles F. Comfort employs some rich reds in "Split Rock Island." Kathleen Daly sends "Misty Indian Boy," and Maxwell succeeds with his houses and in tall grass, entitled "Outskirts of a Town." B. Cogill Haworth is decorative in the painting of pool, logs and roots, called "Northern Mist," and Peter Haworth has an attractive work in watercolor, entitled "Weed Fantasy." Pattern concerns Yvonne McKague Houser in "Still Life on the Beach, Jamaica," and Henri Masson is angular in "Monks Discussing," and "Church, Perkins, Que." Bruno Bobak, gives a good impression of altitude in "Indian Village," and Molly Bobak has a quaint interpretation in "Staked Tomato Vines."

Lillias Torrance Newton, has portraits of Lawren Harris, and Andre Bieler, both sound performances, and Frederick Horsman Varley, has a portrait of Dr. Hardolph Wasteneys, in academic gown, in an outdoor setting. Will Ogilvie is effective in his painting of rocks and grain, entitled "Calm after Storm," and George Pepper has a work of wartime flavor "Mass in the Fleury Caves," in which the lighting has been capably treated. Ethel Seath has good design in "Shell Rhythm," and William Winter is effective in children dancing outside a musical instrument shop, and in a painting of boys on stilts. Henry W. Smith is dramatic in "Death in the Street" and children at play interest Jack Nichols. There is action and good lighting in "Square Dance," by Bettina Somers, and L. A. C. Panton is direct and solid in "Study in Storm, Nova Scotia." "Mexican Pattern" is the offering of R. York Wilson, and Marion D. Scott sends "Composition." Anne Savage is represented by "Sun Dance Canyon, Banff."

Others exhibiting include Aba Bayefsky, Roloff Beny, B. C. Binning, F. Brandtner, Bertram Brook, J. E. Brusberg, Edwy Frances, Roddy Kenny Courtice, Pat G. Cowley Brown, E. J. Hughes, Humphrey, Jean Paul Leduc, Mabel Lockerby, Alexandra Le and J. W. G. Macdonald.

1a The Star
January 9, 1951

Fine Arts Film Planned

Showing Tomorrow
At Montreal Museum

The Montreal Museum of Fine Arts tomorrow night will show a film of the Berlin Masterpieces of Art which, during the past year, were exhibited in large American museums prior to their return to Germany.

Paintings by many great masters including Vermeer, Durer, Franz Hals, Botticelli and Titian, will be presented and discussed. The film is in color. The commentary was written by the noted art critic and author, Thomas Craven, and is spoken by Basil Rathbone.

Another short film on the Danish sculptor, Thorvaldsen, will be shown. The program will start at 8 p.m. and is open to the public.

In the galleries upstairs will be found the recently-opened exhibition of paintings by the Canadian Group of Painters.

The museum is free to the public from 7:30 to 10 p.m. Wednesdays.

The Herald
January 10, 1951

Art Film Showing Tonight at Museum

A film of the Berlin Masterpieces of Art will be shown at the Montreal Museum of Fine Arts, 1379 Sherbrooke st. w., tomorrow starting at 6 pm.

The film covers works presented and discussed by many great masters including Vermeer, Durer, Franz Hals, Botticelli and Titian. The film is in color and the commentary was written by Thomas Craven and is spoken by Basil Rathbone. In addition another short film on the Danish sculptor, Thorvaldsen, is on the program.

The showing is open to the public. In the galleries visitors may also see the recently opened exhibition of paintings by the Canadian Group of Painters.

The Gazette
January 10, 1951

Film on Art To Be Shown

This evening the Montreal Museum of Fine Arts will show a color film of the Berlin Masterpieces of Art which during the past year were exhibited in various American museums prior to their return to Germany. Among the works presented and discussed are paintings by Vermeer, Durer, Franz Hals, Botticelli and Titian. The commentary was written by the art critic and author Thomas Craven and is spoken by Basil Rathbone. A film on the Danish sculptor, Thorvaldsen, is also on the program. Showing will begin promptly at 8 and is open free to the public.

The Star
January 13, 1951

Society To Hear Michele Bonhomme

On Tuesday, Jan. 16, at 8.00 p.m., The Women's Art Society will hold a musicale in the Museum of Fine Arts.

Michele Bonhomme, soprano will be the invited artist who will provide a varied program of lieder and operatic selections.

The Gazette
January 12, 1951



MICHELE BONHOMME, soprano, will appear in a recital before the Women's Art Society on Tuesday, January 16, at 3 p.m. in the Museum of Fine Arts.

The Gazette
January 13, 1951

Photographers Hold Show

In Gallery XII of the Montreal Museum of Fine Arts is an exhibition of work by Dora Towers and Leo Velleman, Montreal photographers, who show self-portraits of nine painters, lent by the artists, together with groups of photographs of these artists. This show will close Jan. 31.

The Star
January 16, 1951

Art Films To Be Shown

Wednesday Program
Listed by Museum

The Montreal Museum of Fine Arts will present two colored films for its Wednesday evening program. The first "Le Tonnelier" (the Cooper) is a prize-winning French picture which shows the daily life of a French artisan and his village. Produced by George Renier, the film has also a musical score by Sanguet.

The second film is called "Tjurunga." Produced by the Australian Government, it shows the lives led by the most primitive race—the Australian aborigine. The program will begin promptly at 8 o'clock.

In Gallery XII upstairs will be found a new exhibition of self-portraits by 14 Montreal painters each accompanied by a number of photographs of the painter made by Dora Towers and Leo Velleman both of Montreal.

In another gallery there is also to be seen the current exhibition of the Canadian Group of Painters. The public is invited to the films and both exhibitions. The museum is open free on Wednesday night from 7.30 to 10 o'clock.

The Gazette
January 17, 1951

Art Museum Shows Films

Tonight the Montreal Museum of Fine Arts will show two films in color—"Le Tonnelier" (the Cooper) showing the daily life of a French artisan and his village, and "Tjurunga," produced by the Australian Government, dealing with the Australian aboriginal.

The Star - January 13, 1951



"The Great Lone Land," by A. Y. Jackson, C.M.G., LL.D., in the Canadian Group of Painters' Show at the Montreal Museum of Fine Arts.

La Presse The Star
17 janvier 1951 January 18, 1951

Au Musée des Arts

Les fervents de la soirée du mercredi auront l'occasion de voir, ce soir, au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, deux merveilleux films en couleurs. Le premier est une production primée de Georges Rouquier, intitulée "Le Tonnelier", et dont la musique est de Sanguet. Ce film nous parle de la vie et du travail de l'artisan français, de ce labeur consciencieux où apparaît sans cesse le souci du beau métier. Une deuxième bobine en couleurs sur les célèbres tapisseries d'Aubusson complètera le programme.

Deux représentations auront lieu, à 8 et 9 heures. Des fauteuils seront réservés aux membres de l'Association du Musée. L'entrée est libre. Les visiteurs pourront également voir les expositions de photographies de Dora Towers et de Leo Velleman, ainsi que celle du Canadian Group of Painters. Le Musée sera ouvert de 7 h. 30 à 10 heures.

Much In Modern Painting Repels

Sir.—It was my good fortune to attend the showing of a fine film at the Montreal Museum of Art with some friends a few evenings ago, with comments by Thomas Craven through the medium of Basil Rathbone's voice; we were shown some of the magnificent sculpture of Thorvaldsen of Denmark and some early examples of German painting. The sponsors of the event are to be congratulated, and judging by the attendance a demand exists for more of its kind. We also visited a couple of galleries displaying special exhibits. One half hour spent in viewing the modern paintings on exhibition proved to be a most depressing experience, only partly relieved by a couple of excellent portraits and some scenes whose inclusion in the exhibition seemed strangely out of place, indeed, they were intended to accentuate the mediocrity of all the other pictures.

Spectators were asking questions such as "Why do they do it? What does it all mean? Can they really draw or paint and, if so, why don't they?" If the pictures displayed are the struggling efforts of untutored children then, by all means, help the babes to develop; in the meantime let them remain in kindly obscurity until their genius emerges. Why clutter up our Art Museum with representations of nothing ever seen in earth, air or sea; abortions of every kind, unintelligent abstractions, meaningless jumbles of nondescript objects and dull pictures of dull subjects. Better leave the walls bare if nothing more worthy is available.

One does not demand or even expect always to see the obvious in art. Like the poet, the artist must be given full rein in his appeal to the emotions, running the gamut from joy to sorrow, or he may even point the way to ideals too often submerged in the daily struggle for existence. This all-absorbing pursuit of material needs makes all the more imperative man's quest for emotional or spiritual satisfaction if he is to develop as a complete man, and not merely as an animal. Art, in its various forms, is one source through which this need may be supplied, and painting may contribute a major share. This it has been doing down through the centuries; and even the out-moded expressions of some of the earlier painters continue to arouse wonder and bring delight to this generation. Their subjects and their representations of them were deemed worthy of preservation because they were beautiful or interesting or capable of inducing pleasure, reverie, awe or fear; but one outstanding characteristic, common to all paintings that time and the un-

dying appreciation of successive generations have bequeathed to this century, is purity. Purity of form, line, color, composition, in fact, all that the unjaundiced eye and the sensitive spirit respond to with a yearning for more.

Our self-styled moderns would throw all this into the discard and, like the blind leading the blind, grope along without sense of direction towards they know not what, in the hope of finding a better way, yet all the while wandering further from the safe guide of accumulated experience of the centuries. One does not suggest that the aspiring artist become a mere imitator or copyist of the work of dead painters any more than the young engineer should find satisfaction in rebuilding early types of locomotives or bridges without searching ways of improvement; but he cannot abandon the basic principles of motion and the interplay of forces in his quest. However, the advocates of the "new way", if it can be called a way, would have us believe that black is white, rotten is sound, evil is good. The mere mechanics of their work is repulsive to the normal senses; the drawing is deplorable, perspective distorted, balance ignored, depth lacking, utter contempt for composition or color harmony. All this, we are asked to believe, is done in search of a new and better mode of expression. As well attempt the invention of a new language without the use of words or a consistent grammatical system.

As an architect the writer takes issue with this negation of all the principles of artistic expression which have come down to us through the slow but sure evolutionary processes of time. It is time for all who think along lines similar to those expressed in this letter to make known their protest in every way possible, until this miasma in the art world has been dissipated.

D. C. Winter.



Cette toile de JEAN-PAUL LEMIEUX, intitulée "Pont-Lévis", est une parodie de la traversée de Québec à Lévis. Fantaisie amusante et gaie, cette oeuvre fait partie de l'exposition du Canadian Group of Painters qui se tient en ce moment au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke. La veine humoristique de Lemieux offre un frappant contraste à la tristesse et à certains aspects lugubres de la peinture moderne. (cliché LA PRESSE, par Rodolphe Carrière)

Jean Dénéchaud

En visitant l'exposition du Canadian Group of Painters

L'exposition du Canadian Group of Painters qui se poursuit jusqu'à la fin du mois, réunit au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, les peintres représentant aujourd'hui les tendances picturales des diverses provinces, à l'exception toutefois de celles de Québec, dont la participation canadienne-française est nettement insuffisante.

Sans se laisser entraîner à une comparaison trop tranchée entre les tendances réciproques des artistes, appartenant aux deux éléments ethniques du pays, on constate qu'il existe une différence entre la peinture du groupe anglais et celle du groupe français.

Les peintres canadiens-français subissent fortement, à l'heure actuelle, les influences de la peinture française, alors que la peinture anglaise est plutôt inspirée de l'atmosphère, de la vie et du tempérament britanniques.

Une vue d'ensemble de l'exposition nous apporte un éblouissement de coloris qui caractérise la peinture du groupe anglais. Quatre peintres français participent à l'événement. André Bieler présente deux toiles, dont l'une, "Nathalie", crée une atmosphère, toute de fraîcheur et de fantaisie autour d'un personnage.

Outre "Pont-Lévis", Jean-Paul Lemieux expose une seconde toile, également dans la veine humoristique, où il excelle. "La corneille" comporte une satire amusante du genre primitif de grand-maman Moses. Les déformations de la perspective, l'aspect du personnage constituent une charge amusante.

Une nature morte, représentant une étude de formes synthétisées, ainsi qu'un beau nu constituent l'apport délicat de l'art raffiné de Stanley Cosgrove. Henri Masson nous offre deux toiles de peinture de genre, dont "Discussion entre moines" est d'une composition remarquable. Sans prendre part à l'exposition, Jacques G. de Tonnancour, membre du Canadian Group of Painters, nous représentait sur le jury.

Un premier coup d'oeil sur l'ensemble des toiles exposées porte notre attention sur les effets de couleurs et de contrastes des études de Charles F. Comfort. Des funérailles mexicaines, intitulées "Sepelio", de Léonard Brooks, les deux portraits de Lilas Torrance Newton, et les paysages de Jackson et de Holgate, les études sur la vétusté, de Muhlstock, retiennent notre attention.

Le Plein-air nous offre quelques enchevêtrements de Lismar, les coquillages d'Ethel Seath et les filaments végétaux de Peter Haworth, ainsi qu'un paysage d'Ann Savage, constituant une extrême transposition de la nature. Un soleil d'Ewy Cooke paraît se baigner dans son sang. Bettina Somers et William Winter nous offrent les aspects amusants d'une danse paysanne et des études d'enfants, en face d'un magasin de bric-à-brac.

Les "Impressions de forêt" de Lionel Thomas et les toiles de préoccupations sociales, "La messe au front", de George Pepper, et "Mort dans la rue", de Henry Smith, sont des toiles qui rehaus-

sent la seconde salle de l'exposition.

The Gazette
January 20 1951

2 Photographic Series of Montreal Artists

Dora Towers and Leo Velleman, Montreal photographers, have an interesting exhibition of their work in Gallery XII of the Montreal Museum of Fine Arts. Montreal painters have been their subjects, and these have been portrayed in contemplative mood or employing characteristic gestures in the enthusiastic discussion of matters of personal interest. The artists themselves contribute self-portraits—Gordon Webber being represented by an abstract design; Albert Dumouchel by a weird drawing—"Portrait of an artist making a toy for his children"; Michael Forster by an abstract, that will take time to unravel, called "I the Wilderness"; Henry Eveleigh by a colorful pattern, entitled "Cerebral Disturbance". Goodridge Roberts paints himself seated before an easel, and Marian Scott presents herself in a free, flowing line. Fritz Brandtner takes no liberties with his effort, and the same applies to Jacques de Tonnancour. Portraits in color are contributed by John Lyman, Louis Muhlstock, Ernst Neumann and Eric Goldberg, and Anne Savage and Phillip Surrey supply normal representations.

Art Notes

Is the Lens Mightier Than The Brush?

By Robert Ayre

ON the whole, the camera has the best of it in the exhibition of painters' portraits in Gallery XII of the Museum of Fine Arts. The photographers Dora Towers and Leo Velleman had a good idea when they enticed fourteen of Montreal's artists to their studio, plied them with coffee and got them talking and caught them alive. Since they were painters, it was a good idea to get them to provide self-portraits to hang alongside the photographs, but it didn't work out in every case.

Just because a man is a painter is no reason for expecting that he can turn out a good portrait, even of himself; it may not be in his line at all. Several in this exhibition didn't even try. Henry Eveleigh offered one of his little whirlpools of color called "Cerebral Disturbance", Michael Forster supplied his large and gorgeous abstraction with the title "I the Wilderness", Albert Dumouchel represented himself as a blot in the shape of a complex machine walking on legs.

They would all probably say, "This is a true self-portrait because it is a picture of my state of mind. If you want my exterior—my beard, my eyebrows, the color of my hair and the shape of my fingers—look at the photographs. The painting is me: I am what I think and what I do, not what I look like."

It could be regarded as a valid enough argument, but I suspect it's begging the question. Following their line of reasoning, Anne Savage might have sent in a landscape. I don't think her pencil drawing is successful, but she was a good sport to tackle it. In speaking of the abstract painters, I should have mentioned Gordon Webber, who doesn't go into the subconscious but documents his life in such details as the date of his birth and various symbols, worked out in one of his checkerboard patterns.

It was the kind of self-portrait you would expect him to do. I looked for something different from Fritz Brandtner than the naturalistic drawing he gave us and felt he let himself down both as subject and craftsman. He might have abstracted his features and re-assembled them in one of his powerful designs.

Exaggeration, even to the point of caricature, would have helped Ernst Neumann. He treated himself too gingerly, as if he didn't realize he had a face. The photographs show he has. Goodridge Roberts is just a figure in a studio, unrecognizable; Eric Goldberg's portrait seems to have been painted a long time ago.

To me, it boils down to five satisfactory portraits—John Lyman, Louis Muhlstock, Phillip Surrey, Jacques de Tonnancour, and Marian Scott. The first three were painted some years ago, but they stand up. Mr. de Tonnancour's is a trifle, a pencil outline tossed off for the show, but a lively one. Marian Scott, on the other hand, goes deeper and suggests psychological insight in an extremely interesting drawing.

In this exhibition—I am not generalizing, and you can't quote me as saying that the lens is mightier than the brush—the camera has the advantage. It has five shots to one, and the five poses catch the artist alive and relaxed, not tensed up studying himself in the mirror; it catches him as he looks, today, to other people, puts down the details he wouldn't put down himself because he isn't aware of them—the quizzical glance, the pursing of a lip, the gesture of a hand laying down the law or indicating a rhythm.

It is an entertaining and enlightening show because the photographers have got hold of a group of highly interesting people and because they are top-notch photographers.

To coincide with the appearance of the company in Montreal, the film, "Steps of the Ballet," made by the Sadlers Wells dancers, will be screened again at the Fine Arts Museum, next Wednesday night at 8. A new French film, "Ballet des Santones" will also be shown.

2 Dance Films To Be Shown

Fine Arts Museum
Program Tomorrow

The Montreal Museum of Fine Arts will present two dance films on its program tomorrow night. The first is a repeat performance of "Steps of the Ballet," the picture made by the personnel and directors of the Sadlers Wells Company to show how a ballet comes into existence from the choreographic planning to the finished performance. The second film is a short, new one from France "Ballet des Santones." The performance begins at 8 p.m.

Some superb large photographs "Masterpieces of French Art in Photographs," lent by the "Service Français de Tourisme," will be in the lecture room where the films are shown.

In the upstairs galleries the Canadian Group of Painters annual show and an amusing presentation of 14 Montreal artists' self-portraits, each accompanied by 5 photographs made by Dora Towers and Leo Velleman, may be seen.

The public is invited to both the films and the exhibitions. The museum is open from 7:30 to 10 p.m. tomorrow.

La Presse

24 janvier 1951

5 Films sur la danse au Musée des Arts

Coincitant avec le passage à Montréal de la troupe de ballets Sadlers Wells, deux films sur la danse seront montrés, ce soir, au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke. Le premier, intitulé "Les pas du ballet", comprend une démonstration par les artistes et les directeurs de cette troupe réputée, du processus suivi pour la création d'un ballet, à partir de l'établissement de la chorégraphie à la dernière répétition de la troupe. Le deuxième film aura pour titre: "Le Ballet des Santones". Il y aura deux représentations, une à 8 heures et l'autre à 9. L'entrée est libre. Les visiteurs pourront voir également, au Musée, les expositions du Canadian Group of Painters et celles des photographies de Dora Towers et Leo Velleman.

On connaît le succès extraordinaire que remportent depuis le début de la saison qui a été inaugurée par la conférence de M. René Grousset, les manifestations artistiques, organisées chaque mercredi, au Musée des Beaux-Arts. C'est à Mme Cecile Caillé, présidente de la section française, et à Mme Duncan M. Hodgson qu'il faut attribuer tout le mérite d'une telle entreprise.

The Gazette

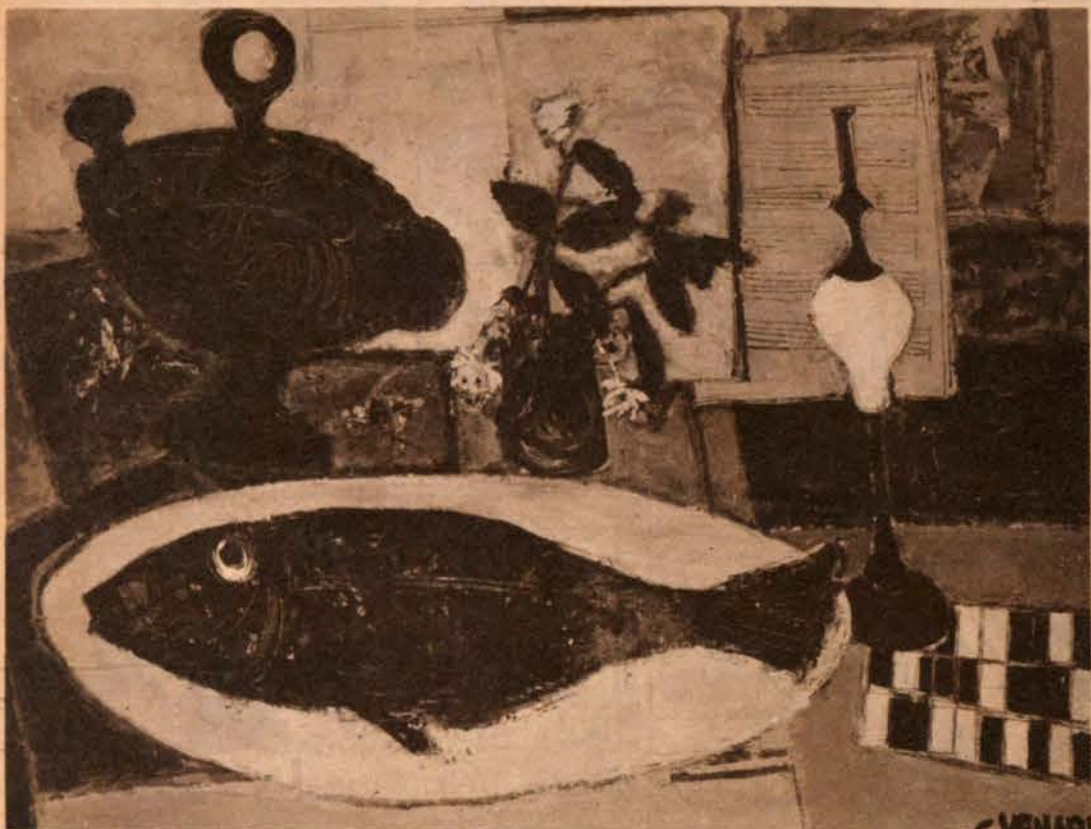
January 24 1951

6 Art Museum Shows Films

The Montreal Museum of Fine Arts this evening at 8 will present two dance films, — a repeat performance of "Steps of the Ballet," made by personnel and directors of the Sadlers Wells Company, and also a short new one from France, "Ballet des Santones". The public is invited.



Ci-contre, tableaux de jeunes peintres français arrivant à Dorval à bord d'un avion d'Air-France pour y être exposés dans quatre villes canadiennes, Montréal, Québec, Toronto et Ottawa. À droite de la photo M. Pierre Digeon, représentant d'Air France.



Au centre de la page, "Nature morte à la dorade", toile de Claude Vénard. L'exposition au Canada des oeuvres de dix peintres de Paris a été rendue possible grâce à la coopération de M. H.-S. Abramson, artiste montréalais récemment rentrée de Paris, les Services culturels du Gouvernement français, le Comité professionnel des Galeries d'art à Paris, et M. J. Mouriès, directeur d'Air-France au Canada.



MM. Jacques Mouriès, directeur d'Air-France au Canada, et Robert Tyler Davis, directeur du Musée des Beaux-Arts de Montréal, regardant de Bernard Buffet "Nature morte au réchaud."

The Star

January 24, 1951

Le Petit Journal

28 janvier 1951

2

Cannot Fool All the People All the Time

Sir,—It was good to read the interesting letter by Mr. D. C. Winter, in the editorial of a few days past, on some of the modern Art Exhibits at The Museum of Fine Arts. More people who attend art museums, concerts, lectures, etc., should express their personal views voicing their personal likes, dislikes and constructive criticism. An artist, before being able to express himself with facility in line, form, and colour, in an individual manner, like any craftsman has first to master the tools of his medium. He must study colour, harmony, perspective, anatomy, architecture, interior-decorating, and people in their environment. He should not overlook, but study the techniques of the great artists of the past and keep an alert observing eye on everything from day to day.

What is at present happening is that too many success-hungry art students aim to become a Picasso or a Cézanne without intensive study and thought. They wish to go places in a hurry. They think that by sketching or painting something that is entirely different it will gain them attention, and good form be overlooked.

The people cannot be fooled. Even one with an untrained eye can spot a picture quickly enough which pleases his eye and emotions to one that lacks proportion and colour harmony. The majority of the people are busy, hard-working people with little time to spare. When they visit an art museum, they want to forget their daily cares for a few hours and relax amid pictures that make them conscious of this big, wide, wonderful world of ours. Only the artist can fuse life and colour on paper or canvass. Through his creative, observant eye and vivid imagination, he composes for people to see everything in this life that is overlooked as life passes on.

Many of the modern unintelligible paintings displayed in The Museum of Fine Arts today serve their purpose by making us really see and appreciate what is good.

Zelda Silverman.

4

Peintures pour millionnaires

L'exposition du "Canadian Group of Painters", qui se terminera dans quelques jours au musée des Beaux-Arts, est un des documents les plus significatifs de la peinture canadienne. On n'y voit aucun génie, mais on y découvre les diverses tendances de nos peintres. Toutes les variantes de l'idéalisme et du réalisme. Plusieurs des toiles ne semblent que de vains exercices, une gymnastique qui a tout de même certains avantages dans les recherches plastiques. Le meilleur de l'exposition se trouve cependant dans les peintures réalistes, bien que plusieurs soient plus ou moins valables. Ce qui est moins drôle, c'est le prix de quelques tableaux. On dirait vraiment que certains artistes jouent à l'attrape-nigaud.

x x x

L'exposition des peintures de Claire Fauteux, au Cercle universitaire, se termine aujourd'hui, dimanche.

The Star

January 30, 1951

5 Fine Arts To Show Films

Museum Program At 8 p.m. Tomorrow

The Montreal Museum of Fine Arts will present its monthly French program at 8 p.m. tomorrow. It will consist of three films: "Montmartre et ses peintres" (The painters of Montmartre), "Image Médievale" dealing with medieval tapestries and "Cognac" a picture of the town and its industry.

In the galleries upstairs will be found the current exhibitions, self-portraits and photographs of Montreal painters and the Canadian Group of Painters, both closing Wednesday night. In addition, the 15th century painting of a crucifixion by Andrea del Castagno and a new acquisition, a superb 14th century ivory portable altar, are on view on the main floor.

The public is invited to the film program and to the exhibitions. The museum is open free from 7.30 to 10 p.m. Wednesday.

The Gazette

January 27, 1951

3 Cathedrals, Palaces of France Displayed

Masterpieces of French Art is the title of an exhibition of reproductions of cathedrals, churches, palaces and sculpture being shown in the Lecture Hall of the Montreal Museum of Fine Arts—a collection which justifies a leisurely and careful inspection. Of Paris there are views of the Chapelle des Invalides, the Palais du Louvre, Hotel de Soubise, also shown being the Chateau de Versailles, Chateau de Blois, Chateau de Chaumont, Chateau de Josselin. Cathedrals are generously represented — Bourges, Reims, Amiens, Albi Chartres, as are the churches, which include Notre Dame du Port, Clermont-Ferrand; St. Trophime, Arles; St. Etienne, Caen; Notre Dame la Grande, Poitiers. Le Pont du Gard, the cloister, Moissac; the Chateau des Papes, Avignon, St. Etienne du Mont, Paris, and Carcassonne are among other fine subjects.

The Gazette

January 30, 1951

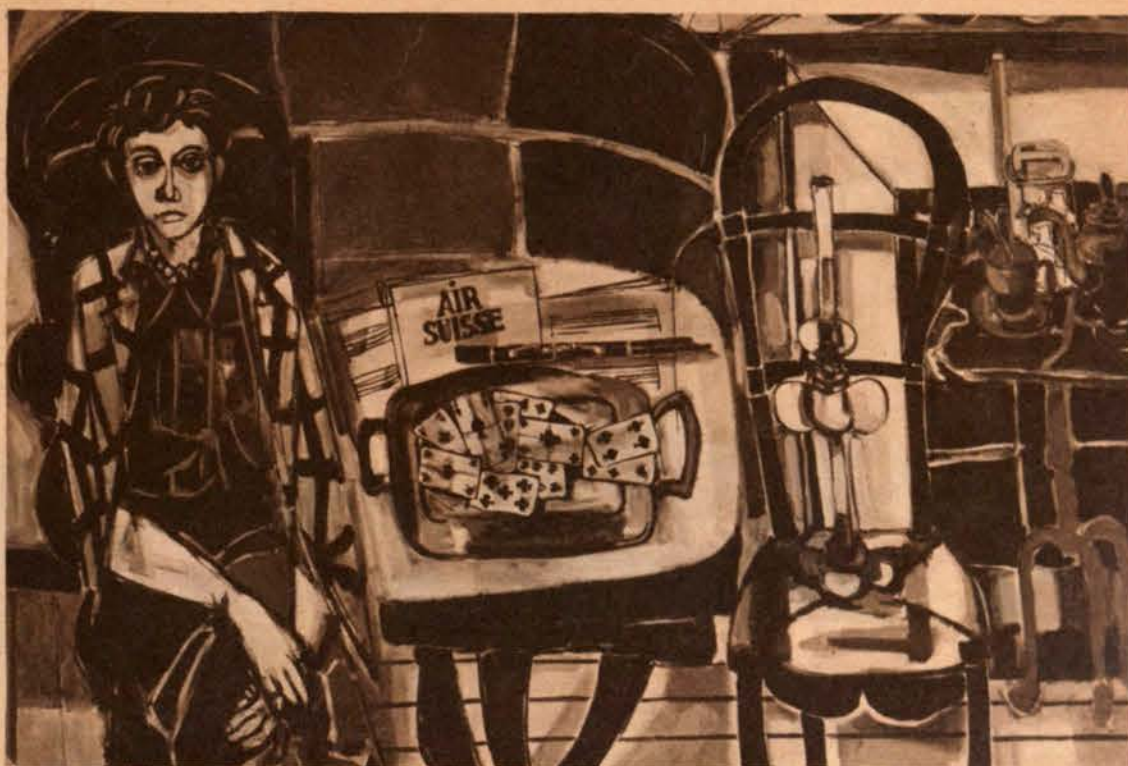
6 Three Films To Be Shown

Three films entitled, Montmartre and Its Painters, Cognac, and Image Médievale, will be presented at the Montreal Museum of Fine Arts at 8 p.m. today. The second film deals with the brandy-making, town and its industry while the third is a film on medieval tapestries.

LA PRESSE. 20 JANVIER 1951



En haut, à gauche, M. Jean Mouton, attaché culturel de l'Ambassade de France au Canada, inaugurant l'exposition des peintres nouveaux de Paris au Musée des Arts de Montréal.



"La tireuse de cartes", toile du jeune peintre français Claude Vénard. Ce tableau était parmi les 26 toiles qui furent transportées de Paris à Montréal par avion.



"Saint Pierre et le Coq", tableau d'Antoni Clavé admiré par M. H.-S. Abramso., peintre montréalais, à gauche, et M. Jacques de Tonnancourt, professeur au Musée des Beaux-Arts de Montréal.

Art Notes

15th Century Masterpiece At Museum

By Robert Ayre

IT WAS a curious conversation the three of us, the Polish colonel, the Italian professor and I, had in the hotel lobby. The lively little Italian spoke in German to the tall, pigmy-like Pole and he turned it into English for me, and put my English questions into German for the Italian. We were talking about a picture the latter had just brought over to Montreal from Switzerland, an Old Master that had been painted before Columbus sailed across the Atlantic.

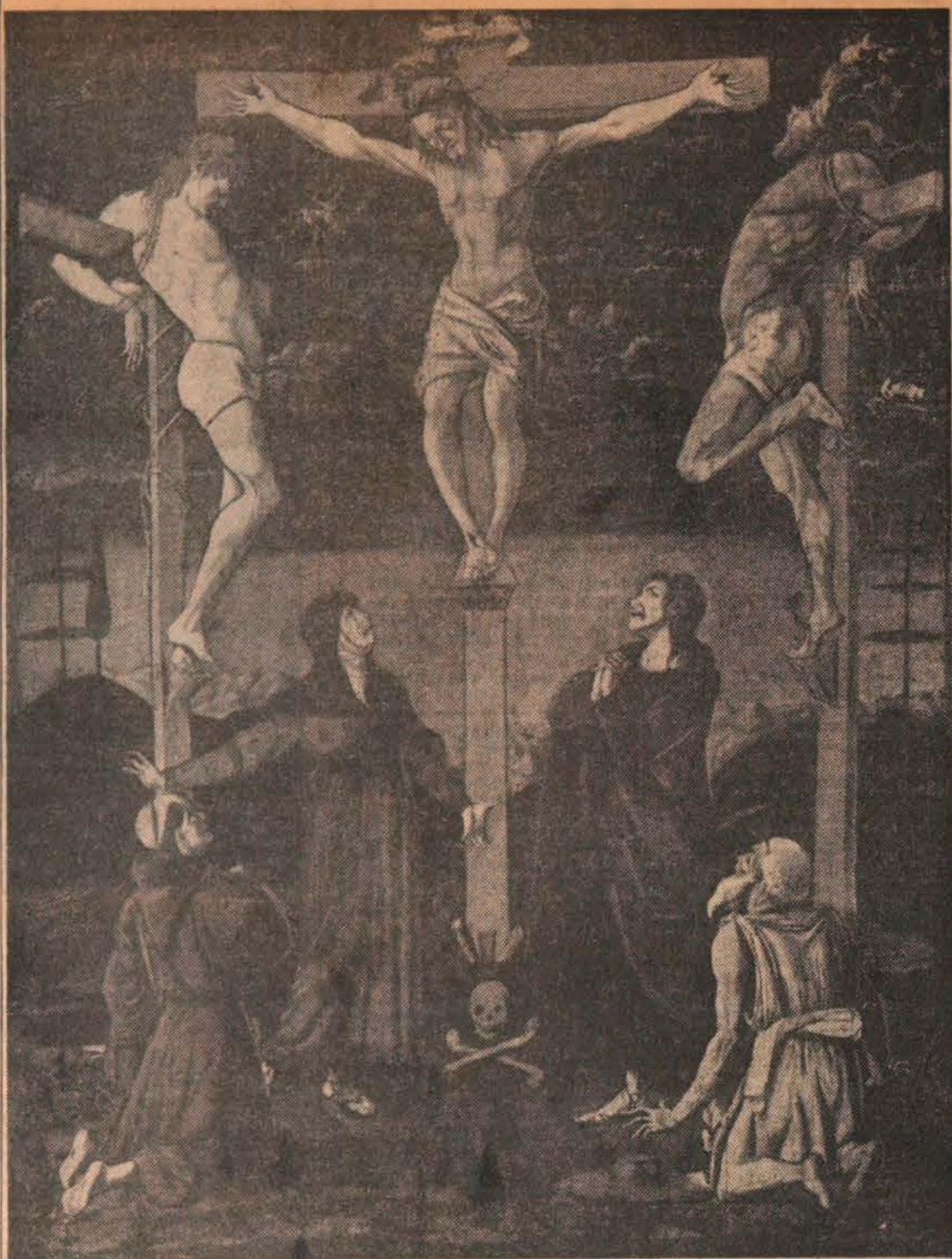
That this picture was in Montreal was sensational news, he said, for it was the work of Andrea del Castagno, and few of his works were to be found outside Italy; in fact, they were rare even there, in his own country. When the Metropolitan in New York bought his Sebastian recently for 200 million lire, or \$250,000, there was a scandal, he said: the Italian people were incensed that such a treasure should have been allowed to leave Italy.

And the picture in Montreal was much better. The Sebastian was a single figure, but this was a Crucifixion, with seven figures, and in every respect it was a finer picture than the one in the Metropolitan. It was big news, and that was why Colonel Rybickowski had telephoned me and arranged the meeting with Professor Caviggioli. The Colonel, as I understood it, represented the owners of the picture, a family of Polish war refugees now living in Montreal.

Professor Aure Caviggioli is a critic and an expert in Italian art of the great periods, attached to the fine arts museum of Milan. He is also a restorer. The Crucifixion had been brought to him in Switzerland for restoration and had been left until the appropriate time for bringing it to its owners in Canada. In our three-cornered conversation, in German and English, with splashes of French and Italian, it was not easy to get all the fine points, but I gathered that the picture had been in the Polish family's possession for generations (consequently Italy could have no claim on it) and that no one knew who had painted it.

The expert recognized it at once as having all the characteristics of a Castagno and his judgment was upheld, he says, by such authorities as Professor Flocco of the University of Padua, Professor Coletti of Venice and Professor Puddeco, of Berlin.

It isn't up to me to say whether the learned professors are right or wrong. When the picture was taken out of the bank vault so that I could look at it in the living room of a house in Notre Dame de Grace, I could not tell whether it was the work of Andrea del Castagno or



The Crucifixion, attributed to the 15th Century Florentine painter Andrea del Castagno, which is now on exhibition at the Montreal Museum of Fine Arts.

not. In these things the layman has to take the word of the specialist. I doubt if even Mr. Cleveland Morgan and Mr. Robert Tyler Davis knew for certain, when the picture was shown to them in the Museum of Fine Arts.

Does it matter? It matters a great deal to some people. Not so much to you and me, as we look at it in the Museum, where it is now installed in the lighted niche on the main floor, on loan for a fortnight. The picture is the thing, no matter who painted it. And yet you have to be pretty pedantic to separate a work of art from its context and try to experience it in a vacuum; it does seem to matter whether Bacon wrote Shakespeare or whether Shakespeare did it himself. People have to get their bearings, they must know where they are, they have to give a thing a name, even if the impulse often leads them into absurdities.

On the other hand, a great many people have never heard of Andrea del Castagno. What would be their reaction to the picture if they were told that he was a brute who did the proper thing when he painted himself as Judas Iscariot? Vasari heaps opprobrium upon him for his "villainous envy" and tells a gruesome story of Castagno playing up to Domenico Veneziano, until he had learned from this rival the secret of painting in oils, and then murdering him in the street.

How does this knowledge affect your appreciation of the picture of the Crucifixion? Some of the Victorians thought that a man couldn't be a good painter unless he was first a good husband and father. In the wicked 20th Century we don't look at things with such charming innocence, but we are still interested

in the personality of the artist; associations are part of the work of art; extrinsic values still count.

The danger is that they can become too important. The legend can falsify the work, either by detracting from it or enhancing it too much. And supposing the legend is in itself false? The flaw in Vasari's charge of murder is that the supposed victim, Veneziano, lived four years longer than Castagno.

The appreciation of a work of art can be both a simple and a complex experience. If you know that this Crucifixion was painted by Andrea del Castagno, a Florentine who lived between 1390 and 1457; if you can place it in the history of art and say that, following Masaccio, it was at the beginnings of naturalism; if you have such knowledge and put it in its proper place, your experience will probably be the richer.

You can get along without it. You can take the picture simply and directly, for its own sake, for the beauty of its forms, its composition, its color, for its expressiveness, its drama. It may not matter that the figure of the kneeling St. Jerome at the right is similar to the Jerome in the Castagno fresco in Florence. What matters is that the figure is most expressive and appealing. It seems to show wonder and incredulity that this tragedy should have come to pass. St. Mary and St. John are stricken with grief, but St. Bernard accepts with complete faith. In the color of his body, in the contortions of his limbs and his shouting mouth, the thief on the right shows himself defiant to the end. The different color and attitude, as well as the halo, show that the thief on the left has died sanctified and

at peace. The turbulent clouds are floating away and the sky is clearing above the mountains.

You may not have to know that Andrea del Castagno painted this beautiful and moving masterpiece, but there are other associations without which it could have no meaning. Even in the simplest acceptance of the picture as a picture, you have to be familiar with its subject. Context is important.

Dr. J. W. Bridges will give an illustrated lecture, "The Art of Old Peru," at a meeting of the Federation of Canadian Artists, Quebec Region, next Wednesday at 8.30 in the Art Centre, 3430 Ontario Avenue.

The Star
February 3, '51

3 Among the current exhibitions are—Sculpture by Sybil Kennedy, Anne Kahane and Louis Archambault, at the Museum of Fine Arts until the 21st; water colors by Brodie Shearer, at the Cercle Universitaire, beginning Monday; paintings by Peter Douet, at the Y.W.C.A., until the 21st; hooked rugs and patchwork quilts at the Handicrafts Guild, to the 17th.

La Presse
3 février 1951

4 L'ouverture de l'exposition conjointe des oeuvres des sculpteurs Archambault, Kennedy et Kahane, a lieu aujourd'hui, au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke. L'événement se poursuivra jusqu'au 21 février.

5 New Exhibitions Set At Fine Arts Museum

Two new exhibitions open today at the Montreal Museum of Fine Arts. In the Print Room there are woodcuts and lithographs by Ernst Barlach, from the collection of Dr. Naomi Jackson, of Montreal, and, in Gallery XII, sculpture by three Canadian artists — Anne Kahane, Sybil Kennedy and Louis Archambault, is the offering. Miss Kahane will also show drawings and Miss Kennedy monotypes.

Other attractions set for this month include: Feb. 7 — Contemporary Ceramics in the selected travelling exhibition of the Annual Ceramic National held each year by the Syracuse, N.Y., Museum of Fine Arts. The works will include pottery, ceramic sculpture and enamels. Feb. 10 is the opening date of the exhibition of Chinese Textiles and Lacquer Furniture from the collection of A. W. Bahr, in which various periods will be represented. Feb. 16 will open the Arts of Dining, sponsored and arranged by the Ladies Committee of the Museum, displaying dining furniture, table settings and table appurtenances of the Jacobean, Queen Anne, Georgian, Victorian and Modern periods. On the evening of Feb. 19 Miss Anna Olmsted, Director of the Syracuse, N.Y., Museum of Fine Arts, will give an illustrated lecture on "Modern Ceramics." Feb. 24 there will be an exhibition of drawings by 15 of the more avant garde Montreal artists.

The Star
February 6, 1951

6 Textile Design Is Art Topic

Special Demonstration Tomorrow at Museum

The special program for tomorrow evening at the Montreal Museum of Fine Arts will be the third demonstration in a series "Artists in Action." The educational department of the Museum, in co-operation with the ladies' committee, will present Armfeld Passano, M.S.I.A., of England, who will give a description and practical demonstration of the art of textile design. He will place emphasis on how to print individual designs for home decoration.

Mr. Passano, recently arrived in Montreal, is a distinguished designer and teacher. He is lecturer in design at the Central School of Arts and Crafts in London, as well as designer and producer of some of the decorations for the Festival of Britain, 1951, and the Drama Festival of Scotland.

The demonstration will take place in the Lecture Hall at 8 o'clock and is open to the public.

On the walls of the Lecture Hall will be found an exhibition of 100 superb photographs of masterpieces of French art—architecture, sculpture and painting from all parts of France — made available to the museum by courtesy of the Service Français de Tourisme. In the galleries upstairs will be found an exhibition of contemporary sculpture by three Montreal artists, Anne Kahane, Sybil Kennedy, and Louis Archambault, as well as a select exhibition of fine prints by the German sculptor, Ernst Barlach.

The museum is open free to the public Wednesday evenings from 7:30 to 10 o'clock.

The Gazette
February 6, 1951

7 Subject Is Textile Art

The special program for tomorrow evening at the Montreal Museum of Fine Arts will be the third demonstration in a series, "Artists in Action." The educational department of the museum, in co-operation with the ladies' committee, will present Armfeld Passano, M.S.I.A., of England, who will give a description and practical demonstration of the art of textile design. The demonstration will take place in the Lecture Hall at 8 p. m. and is open to the public.

The Star
February 2, '51

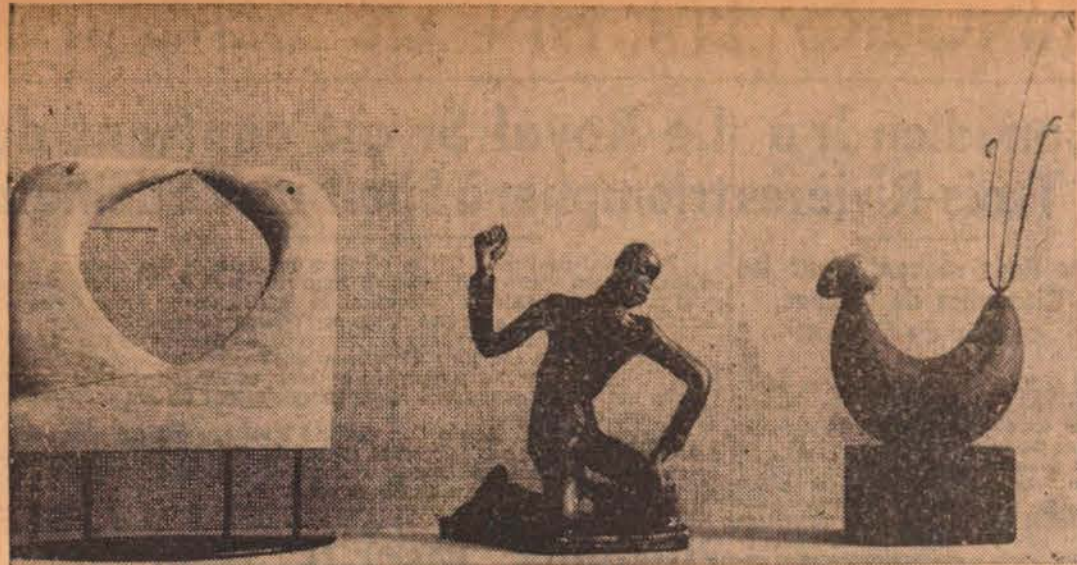
2 Exhibition

Private Opening For Members

A private opening for members of "The Arts of Dining," will be held at the Montreal Museum of Fine Arts, Sherbrooke Street West, on Thursday, February 15.

"The Arts of Dining" exhibition is sponsored and arranged by the Ladies' Committee of the Museum, and will present the art of dining in five important periods — Jacobean, Queen Anne, Georgian, Victorian and Modern; dining furniture, table settings, and table appurtenances. This exhibition will continue until March 4.

Miss Anna Olmsted, director of the Syracuse N.Y. Museum of Fine Arts, who has been responsible for the establishment and growing importance of the Ceramic National Exhibition during the last fourteen years will give an illustrated lecture on "Modern Ceramics" on Monday evening, February 19, at half-past eight o'clock.



On aperçoit dans la vignette ci-haut trois œuvres d'artistes qui exposent en ce moment au Musée des Beaux-Arts, rue Sherbrooke ouest: "Deux oiseaux", d'Ann Kahane; "Le joueur d'osselets", de Sybil Kennedy; et "L'Oiseau Lyre", de Louis Archambault. A part la statuette de Kennedy, les deux autres pièces reflètent une récente transformation, survenue dans la matérialité de la sculpture. En vue d'éviter les frais de moulage en bronze, le sculpteur contemporain aborde aujourd'hui des matériaux nouveaux comme la feuille de plomb, soudée ou martelée, l'aluminium, le fer forgé, la pierre ou le bois. (cliché LA PRESSE, par Roger Saint-Jean)

Jean Dénéchaud

L'exposition de sculpture de Kennedy, Archambault et Kahane

Trois sculpteurs exposent, au Musée des Beaux-Arts, quelques pièces qui manifestent les tendances de l'art sculptural contemporain. A cause de la dureté des temps et de l'énormité des frais de fonte grevant actuellement le budget du sculpteur, celui-ci semble s'orienter aujourd'hui dans une direction qu'il n'aurait peut-être pas prise il y a quelques vingt ans, celle de la statuette, moins coûteuse et d'un écoulement plus facile.

D'autre part, les nombreuses commandes qui sont accordées habituellement par les collectivités et les corps publics à des sculpteurs médiocres pour des statues

à gros mollet paraissent avoir passablement fermé la voie à l'artiste véritable. C'est pourquoi celui-ci s'efforce-t-il de plus en plus à remplacer le bronze par une matière moins coûteuse.

Deux des exposants, Louis Archambault et Ann Kahane, présentent quelques pièces qui soulignent ces récentes préoccupations de la sculpture moderne et relèvent des conceptions imaginatives et fantasmatiques de cet art.

Sybil Kennedy, de son côté, rassemble quelques-unes de ses œuvres conçues selon les normes communes de la sculpture traditionnelle. En marge des tendances pour ainsi dire architecturales de ses deux co-exposants, lesquels semblent s'adapter davantage aux édifices publics, surtout celles d'Archambault qui s'inspire d'une conception ornementale de la sculpture, Sybil Kennedy nous présente un art d'intérieur et d'intimité traduisant des états d'âme et de vie avec une synthèse de formes des plus expressives.

Ses figures allongées expriment sans cesse un reflet de pensée se rapprochant de l'art du Greco. Nous avons particulièrement admiré d'elle: "Les visiteuses", "Les Moines", "Le violoncelliste", et de nombreux monotypes exprimant des sentiments profonds.

Deux fois titulaire du Grand Prix de la province pour la sculpture et les arts décoratifs, Archambault expose une photo de la maquette de son "Oiseau de feu" qui a été choisi à titre de contribution canadienne à l'exposition de sculpture du prochain Festival de Londres. Nous avons fort apprécié ses sculptures fantaisistes: "L'Oiseau lune", et son masque, intitulé "Le jour et la nuit". L'artiste expose également "L'appel", qui lui a valu un prix de la province.

La sculpture sur bois d'Ann Kahane "Mère et enfant" est aussi expressive que ses flûtes métalliques sont originales. On établit quelquefois un rapprochement entre les œuvres de Kahane et d'Archambault. De beaucoup moins âgée, Ann Kahane ne semble pas posséder encore toute la maîtrise, la culture et la stylisation de son co-exposant.

Il semble qu'Ann Kahane, tout comme le sculpteur Roussil, brille surtout par sa spontanéité, et qu'elle s'inspire plus de la matière qu'Archambault.

En présence de tel bois ou de telle autre substance, Kahane se laissera plutôt guider dans l'élaboration de sa sculpture par l'inspiration que lui procure la matière elle-même que par des idées ou des pensées préconçues.

The Gazette,
February 10, 1951

ART

Sculpture and Lithos At Fine Arts Museum

Sybil Kennedy Has Effective Statuettes; Prints by Late Ernst Barlach

The serious approach to her subject by Sybil Kennedy is amply evident in the exhibition of her group of, in the main, small statuettes shown in Gallery XII of the Montreal Museum of Fine Arts. There is individuality in the treatment, deliberately planned distortions which attain their desired ends and a sense of simplicity in handling. Effective in pose is the cellist—a man making music, while there is a convincing action in "Bones", showing a kneeling Negro rolling dice. There is movement, too, in the rather lanky youth, called "Hockey Player". The distressed woman, entitled "Grief", is impressive, and two monks conversing is a work of sound qualities. She also shows some capably designed monotypes in color—including "Boy with Rooster"; "Woman in Blue"; "Two Nuns", and "Three Marys", with a cross in the background. Good decorative arrangement also marks "Tulips".

Shown in the same Gallery are examples of work by Louis Archambault and Ann Kahane, both sculptors developing the modernistic vein. By the former are "L'Oiseau Lyre", and "L'Oiseau Lune", in which the bodies of the birds seem inspired by cucumbers, while "Tête d'Acier" has a moose-like suggestion. Also shown is a photograph of "The Iron Bird", a metal creation ten feet high, which is announced as Canada's contribution to the London Battersea Park Sculpture Exhibition, Festival of Britain. Among the items by Ann Kahane, the figure playing a flute, and a child taking its first steps seem to have the most meaning.

In the Print Room are woodcuts and lithographs by Ernst Barlach, (1870-1938), the wood sculptor, dramatist and graphic artist. The lithos include a self-portrait; two illustrations for Goethe's poem "To The Moon", and "The Deserted", three lying figures, forms inspired by one of his carvings. Imagination and broad handling mark five woodcuts from the series "The Transformations of God", published in 1921, and the general atmosphere is tragic in the lithographs, which Barlach did in 1912 as a graphic accompaniment to his first major drama "The Dead Day". In some of these prints a woman is active with a large knife. Marked by less gloom is the group of lithos, made to accompany his drama "The Poor Relation". Cheerful and airy is a man on a hill above the sea, and there is good action in the man and woman climbing a hill. For the rest, the groups of figures in rooms are well arranged and varied in character.

The Star
February 10, 1951

Sculptors Give A Stimulating Display Here

By Robert Ayre

THE exhibitions are crowding each other so thick and fast these days that it is hard to keep up with them.

This week, when I went into the Museum of Fine Arts to look at three Montreal sculptors, the staff was busy unpacking the ceramics from Syracuse and practically rebuilding two big galleries to display them.

The photographs of masterpieces of French architecture sculpture and painting, shown by courtesy of the Service Français de Tourisme, are in the lecture hall (last day, tomorrow). In the print room, woodcuts and lithographs by Ernst Barlach, until the 25th, and in the Norton Gallery, Chinese textiles and lacquer furniture, from the A. W. Bahr collection.

Fortunately this will be here until the end of March.

The ceramics show is the selected travelling exhibition of the Annual Ceramic National held each year in the Syracuse, N. Y. Museum of Fine Arts. It will be here until the 25th. Miss Anna Olmstead, Director of the Syracuse Museum, who has been responsible for the Ceramic National, will give an illustrated lecture on modern ceramics at the Museum, Monday, February 19, at 8.30 p.m.

They are all on now. So are these—Frederick B. Taylor, at the Dominion; H. Heimlich at Agnes Lefort's gallery; Peter Douet at the Y.W.C.A.; Brodie Shearer at the Cercle Universitaire; D. Barrett and Alan Cole at the Librairie Tranquille; hooked rugs at the Canadian Handicrafts Guild.

Some of them we'll have to skip; others we can put off until things ease up a bit. Let's attend to the sculptors this week. They'll be seen only until the 21st. They are Sybil Kennedy, Ann Kahane and Louis Archambault, and their show is one of the most stimulating I have seen for a long time.

Sculpture seems to be a poor relation in the arts. Certainly in Canada, in spite of our fine tradition of wood-carving in Quebec and our West Coast totem poles, it has never had much of a show. It was typical of the Canadian attitude that sculptors were forgotten at the Kingston Conference ten years ago. When a sculptor who happened to be present protested, the chairman agreed: "To call it a conference of Canadian artists and then seem to hog it all for the painters, is not quite right."

Painting has so dominated the field in this country and we have had so little opportunity to see sculpture that we hardly know how to look at it, so we ought to be grateful to the Museum for arranging this little sculpture show and setting it out so well. Personally, I found these three-dimensional pieces a lot more exciting than many of the paintings I have been confronted with of late.

Miss Kahane and Mr. Archambault are experimenters with ideas and materials; carving, twisting, hammering and moulding wood and metals, clay and plaster into provocative abstract shapes. Miss Kennedy belongs to an older tradition. It is not so old, at that; it is still very much alive, so perhaps I should say she belongs to another branch of the contemporary tradition. She works much smaller, but her attenuated figures are cousins of the creations of the Germans Lehmbruck and Sinteris. Her "Conversation" has a suggestion of Henry Moore, but her long women are not anonymous shapes. Miss Kennedy does not wipe out the human qualities of her subjects: she accentuates them. A hockey player flies across the ice, a gangling colored youth is on his knees talking to the "bones," a cellist leans over his instrument; here are two nuns and there, two monks; a mother cradles an infant. Whether these little figures are in action or repose, they are full of human emotion.

Don't think that because Miss Kahane works in the abstract she is remote. What she communicates, on the contrary, is warmhearted sympathy and unaffected pleasure. Looking at her crow, which at first glance you may take for an ant-eater, but which you realize is essentially crow, at her two "Head Stands" and her "First Step," you may think her expression of pleasure is childlike.

The two wooden figures standing on their heads—one blue rubbed with green and the other gaudy orange—have no features and no hands or feet, but there is a wonderful lifelikeness in their abandon. "First Step" is like a large clothes pin with a bar across the top and a head—a block—very much off-centre. It is not sentimental, or pretty, but it puts the idea over with humor.

Children reduce people to essentials like this, but Miss Kahane achieves her simplicity and reveals her knowledge with art. There is nothing childlike in her accomplished bending of two sheets of copper into a pair of deer, in her twisting of metal tubing into a flute player, and she goes far beyond any suggestion of the child's vision in her other flute player, a plaster figure built on the hollow oblong, a pure abstraction that nevertheless conveys (if you are told) a man playing a flute, and in her "Mother and Child." This, a semi-abstraction of polished wood, is also a development of the hollow rectangle, as is "Two Birds," beak to beak.

Mr. Archambault will be represented in the Festival of British sculpture show by an iron bird of welded plates ten feet high. There is a photograph of it in this exhibition. Where Miss Kahane is personal and intimate, Mr. Archambault is like a primitive smith creating myths. Works like the tremendous mask "Jour et Nuit" hanging in its iron frame, the open mouth "Appel" which is the embodiment of the call, the little bird and the giant fish, and the moose's head of rusty iron, seem to have been left behind by some tribe lost in antiquity. The fish, standing on a tail of prongs, may remind you of Brancusi's birds, but it lacks Brancusi's perfection of polish

and poise, and wouldn't it be more fish-like if it were horizontal? "L'Oiseau Lune" started out with a good idea. The horn of its body is like the horn of the crescent moon, but I think the sculptor spoilt it with the feet at the bottom and the little round button on top. But maybe I'm taking it too seriously. Maybe he meant it to be amusing, like the lyre bird, with its vegetable body and wire tail. "L'Adolescent", made of cunningly arranged strips of metal, is one of his best pieces, though here the powerful artisan is working on a smaller scale.

La Presse
7 février 1951

2 Les expositions durant février

Voici les expositions qui seront tenues au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, au cours du mois de février:

Du 23 janvier au 11 février

Exposition: 100 photographes de chefs-d'œuvre de l'art français (architecture, sculpture et peinture) provenant de différentes parties de la France. Par courtoisie du Service Français du Tourisme. Dans la salle de conférences.

Du 3 au 25 février

Exposition: Gravures sur bois et lithographies de Ernst Barlach. Un choix de gravures originales de la collection du Dr. Naomi Jackson de Montréal. Dans la salle des gravures.

Du 3 au 21 février

Exposition: Sculptures de trois artistes canadiens, Ann Kahane, Sybil Kennedy et Louis Archambault. Chaque sculpteur exposera environ 10 œuvres. Mlle Kahane exposera aussi quelques dessins et Mlle Kennedy des monotypes. Galerie XII.

Du 7 au 28 février

Exposition: Céramique contemporaine. Cette exposition, montrée dans différents musées américains et canadiens, est un choix de l'exposition nationale de céramique tenue annuellement par le musée des beaux-arts de Syracuse, N.Y.

Du 10 février au 31 mars

Exposition: Tissus chinois et meubles laqués. Les plus belles pièces de la collection de A. W. Bahr, représentant différentes périodes importantes. Dans la galerie Norton.

15 février

Avant-première: Inauguration officielle, pour les membres, de l'exposition.

Du 16 février au 4 mars

Exposition: L'art de la table. Cette exposition préparée et offerte par le Comité féminin du Musée présentera l'art de la table au cours de cinq époques importantes — de l'époque de Jacques Ier, la reine que victorieuse et de l'époque moderne. Anne, du règne de Georges II, de l'époque mobilière de salle à manger, couverts et accessoires. Avant-première le 15 février.

Du 24 février au 14 mars

Exposition: Dessins de quinze artistes montréalais "d'avant garde" Galerie XII.

3 Au Musée des Arts

La réunion de ce soir au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, sera consacrée à la troisième démonstration de la série "Les Artistes à l'œuvre".

Cette démonstration comprendra une explication du dessin textile, par M. Armfeld Passano, M.S.I.A., dessinateur distingué et professeur au Central School of Arts and Crafts, de Londres. Celui-ci a été chargé de quelques projets de décoration pour le Festival de Grande Bretagne de 1951. La soirée sera consacrée à démontrer comment exécuter des dessins particuliers pour la décoration d'intérieur.

La réunion débutera à 8 heures. L'entrée est libre.

4 Ceramics Go On View

Open today in the Montreal Museum of Fine Arts will be the American Ceramics National. This exhibition, jointly sponsored by the Syracuse Museum of Fine Arts and the Onondaga Pottery Company, presents each year the most recent orthodox and experimental ceramics produced by pottery artists in the United States. A total of 220 pieces will be shown. Pottery, sculpture, and enamels will present a broad variation in points of view. In addition to ceramics the exhibition this year contains for the first time a selected group of dinnerware designs, submitted by well known American artists. In a new phase of the National which offered prizes for dinner ware designs.

The Gazette
February 7, 1951

Les artistes ne jeûnent pas !

Si les Montréalais s'ennuient ces jours-ci, ce ne sera sûrement pas la faute des peintres, des sculpteurs et des céramistes. On dirait que ces artistes se sont donné la main pour tenir le plus d'expositions possibles durant le carême. Si c'est leur façon à eux de jeûner, nombre de gens les envieront plus que jamais.

C'est au musée des Beaux-Arts, rue Sherbrooke ouest, que le menu est le plus complet. Le plat de résistance: l'exposition de céramique qui s'est ouverte le mercredi des cendres. Elle comprend des œuvres couronnées à l'exposition nationale de céramique, tenue annuellement au musée de Syracuse, N.-Y. Des œuvres parfois différentes comme le jour et la nuit, représentant à peu près toutes les tendances actuelles. Il y en a, en tout, plus de 200. Soit dit en passant, c'est la première fois que Montréal se trouve sur l'itinéraire de cette exposition, qui attire aux États-Unis et ailleurs des milliers de visiteurs.

Plusieurs autres expositions sont visibles au musée. On y voit: 1) 100 photographies de chefs-d'œuvre de l'art français; 2) des gravures sur bois et lithographies d'Ernst Barlach; 3) des sculptures de trois artistes canadiens: Anne Kahane, Sybil Kennedy et Louis Archambault; 4) des tissus chinois et des meubles laqués, de la collection A. W. Bahr.

The Star
February 12, 1951

Greatly In Fear Of Being Corrupted

Sir,—I read with great interest the letter of Mr. D. C. Winter in a recent issue under the heading "Much in Modern Art repels." I heartily agree with Mr. Winter, and I am sure there are many others who do, as it is not only in Montreal where modern painting is obtaining such publicity, but in many other places.

Whether the general public who make our art institutions possible like it or does not seem to bother the moderns, and as far as one knows the administrators, never seem to take the trouble to find out. If the public does not see what it likes interest is lost, and the power to appraise diminished. Mr. Winter makes a most important point in his statement where he takes issue with this negation of all the principles of artistic expression which have come down to us through the slow but sure evolutionary processes of time. This question is in the minds of many interested in painting, and a fear that the kind of painting the majority of people like will be replaced by the modernized expression seen in so many art galleries today.

No one I am sure desires that the present day painter should be just a copyist of work done in the past, and few would criticize artists endeavouring to push on to a higher level of attainment in the creation of beautiful works, but what is feared is the lowering of the high standard that had been reached, and a new kind of expression introduced in varying degrees of what must be called eccentricity, which may hide serious deterioration under the cloak of something new.

There is no law, at least not yet, why one should not paint as he, or she, pleases, but there is a great responsibility in endeavouring in an organized way to influence others, especially the young, with unproven ideas. The extreme modern painting especially that of the abstract kind, is really not painting as painting is commonly known, and it is questionable whether it requires the same skill. It more nearly comes under the heading of design, and as such it should take its proper place, and never be allowed to take the place of the painting that has come down to us from the past.

There are so many morbid things in the world today, wrong and ugly ideas, and anything to relieve this depressing state of affairs would without doubt be greatly welcomed, and here the artist has a great chance, to create beautiful paintings. What better relaxation for anyone than to visit such a beautiful structure, as our own Art Gallery is, and to see within corresponding beauty.

Ernest Bennett.



—Annette and Basil Zarov photo
MRS. ANSON C. McKIM, president of the Ladies' Committee sponsoring and arranging "The Arts of Dining", exhibition being held at the Montreal Museum of Fine Arts, Sherbrooke Street West. Mr. Jean Lallemand, at a private opening for members being held tomorrow night, will open the exhibition which will continue until March 4. Mr. Honore Parent, K.C., will introduce Mr. Lallemand.

The Star -
February 15, 1951

Art Museum Shows Films

Public Invited To Attend Exhibitions

The Montreal Museum of Fine Arts showed two films last night. "Hobbies Across the Sea," a black and white film, made by the Museum of Modern Art, surveys the work of three modern European painters—Rousseau, Chagall and Tanguay. The second, "We of West Riding" is a documentary depicting the people of Yorkshire at work and at play.

In the galleries upstairs the newly-opened exhibition of contemporary ceramics—the first time the large United States annual from the Syracuse Museum of Fine Arts has ever been seen in Canada.

There are also the exhibitions of recent sculpture by three Montreal artists—Anne Kahane, Louis Archambault and Sybil Kennedy and an unusually fine small show of original woodcuts and lithographs by the German author and artist Ernst Barlach.

The public is invited to the exhibitions.

The Gazette
February 15, 1951

5 Brigadier-General and Mrs. E. de B. Panet are entertaining informally this evening following the preview exhibition of The Arts of Dining, at the Museum of Fine Arts.

Preview of Exhibition of The Arts of Dining

The president and council of the Montreal Museum of Fine Arts is holding a preview of The Arts of Dining Exhibition, arranged and sponsored by the Ladies' Committee, this evening at nine o'clock.



(Photo of portrait by Robin Watt.)
MRS. GORDON REED, a member of the Ladies' Committee of the Museum of Fine Arts, which is sponsoring the exhibition of The Arts of Dining being officially opened this evening at nine o'clock, by Mr. Jean C. Lallemand.

The Gazette - February 16, 1951

Arts of Dining Exhibit Shows Vagaries of Taste

By JOAN BARBERIS

Appearing to ignore each other completely, the Victorian dining room and the modern presented an interesting contrast at The Arts of Dining exhibition which was opened last night at the Montreal Museum of Fine Arts by Jean C. Lallemand.

Standing off in its ornateness, the Victorian dinner table struck more of a difference against the modern than did the Georgian, Queen Anne, or Jacobean.

A lamp, bedecked with frills standing on pink netting, which in turn stood upon wide bands of blue ribbon extending to the edge of the table in the form of a cross was the centrepiece of the Victorian table and bowls with curly-headed cupids surrounded the lamp. Surrounding the cupids were small bowls with candles in them which only gave a faint glow when the glass shades were fitted into the bowls.

A far cry from romantic cupids were the handwoven grey place mats and the two Swedish Steuben glass fish of the modern dining table. Lalique goblets graced this table as did candelabra by Petersen of Montreal.

Ceramic dishes and furniture by Paul Frankel as well as curtains from Canadart with an abstract design, were other effective touches given the modern dining room.

The 18th century display stood out with magnificent crystal candelabra on a graceful Sheraton table. The Queen Anne section was in simple good taste with the accent on quality rather than upon the decorative elements.

Quite swashbuckling were the pewter tankards and solid furniture of the Jacobean scene. The walnut refectory draw-table (English 1620) was impressive and standing on this was a pair of pewter altar candlesticks (Flemish late 17th Century). Heavy pewter spoons were also displayed in this section of the exhibit.

Among the most noteworthy of the articles on display—which were all loaned by Montrealers—were the Chinese Lowestoft salt dishes which are said to be very difficult to obtain. Made in China for the European trade, they were called "Lowestoft" as this was the port of entry in England.

English porcelain was outstanding and a unique set of knives and three-pronged forks with white porcelain handles were shown. Design and crests showed that forks were at one time put on the table with prongs down rather than pointing up.

The 18th Century evidently saw an enormous variety of spoons and tableware for every imaginable use. A mote spoon with a long thin pointed handle was perforated to permit taking any foreign matter out of tea and the handle was designed to clear clogging tea leaves from the narrow spout of the teapot. Special toddy spoons were also in evidence.

Under the sponsorship of the Ladies' Committee of the Montreal Museum of Fine Arts, this exhibition of period dining room furniture, china, silver and linen from Montreal collections, will be open to the public until March 4.

The Gazette
February 17, '51

Ceramics Exhibited At Fine Arts Museum

To those interested in contemporary ceramics there is plenty to attract them in examples from the travelling exhibition of the Annual Ceramic National, held each year by the Syracuse N.Y. Museum of Fine Arts, now on view in the Montreal Museum of Fine Arts. Apart from bowls and vases, etc., the ceramic sculpture has an important place. Sven L. Kline shows St. Francis with birds; Henry Rox is effective in "Yearning", a reclining boy, and "St. Bernadette"; Henry Kreis, employs terra cotta for "Singing Girl", capably modelled; Davis P. Rossi, is broader in his work called "The Peasant", while a mildly modernistic note is sounded in Marjorie E. Goslee's "Ceramic Ram", Joan F. Meyer being a bit more advanced in "Sleeping Bird". There is a seal by Jean O. Dowling, and an owl by Betty Davenport Ford. "The Fish Story", by Mar Carter, shows a girl with a substantial capture. Elena Netherby has a porcelain bottle of gorgeous orange, and a blue vase by Helen Watson, and a blue bowl by Carl Walters are lovely in color. Beautiful hues are also present in some of the enamels.

Ceramics Exhibit At Art Museum

The Montreal Museum of Fine Arts will present Miss Anna W. Olmsted on Monday evening, in an illustrated lecture on "Are Ceramics Art?" Miss Olmsted, who is one of the very few women to have become museum directors, has headed the Syracuse Museum of Fine Arts since 1930. In 1932 she founded the Annual National Ceramics Exhibition, which has become the great American ceramics event of each year since that time, drawing entries from all over the United States. The 14th annual of this series is now on view at the Montreal Museum and it is in relation to that exhibition that Miss Olmsted was invited to lecture here.

The lecture will be given in the lecture hall of the museum at 8:30 o'clock, and Miss Olmsted will show many fine colored slides of ceramics.

The Star
February 17, 1951

5 Brigadier-General and Mrs. E. de B. Panet are entertaining informally this evening following the preview exhibition of The Arts of Dining, at the Museum of Fine Arts.

1 Ceramics Show Is Featured At Museum Here

By Robert Ayre

"NOT enough jugs," said the woman who went around the ceramics exhibition with me. "It looks as if they're sidestepping the problem of making something that will pour."

I took this to be a sound observation because it came, not from a strict utilitarian, but from a woman of perception, who loves a pot for its own sake, satisfied, if the pot is satisfactory in shape, color and surface, to find the proper place for it and stand it there for contemplation. For her, however, contemplation means more than looking at a thing: a pot is to be enjoyed as much by the hands as by the eyes.

She takes pleasure in house-keeping and likes to have beauty in the things she uses, however humble their function. Believing that, while it should be beautiful, pottery is primarily intended for use, she feels uneasy when it is nothing but ornamental; she abhors the modern equivalent of the whatnot and the plate rail.

To her, the exhibition of contemporary American ceramics, selected from the 14th Ceramic National at Syracuse and now on view at the Montreal Museum of Fine Arts, is out of balance. Too many ornaments and not enough things you can use; emphasis on purely aesthetic qualities at the expense of function.

There is a coffee set by Mary Scheier of Durham, New Hampshire, and a casserole by Glidden Parker of Alfred, New York, which shared the Richard B. Gump prize for the best designer pottery suitable for mass production but, with these exceptions, it is an exhibition of show pieces, each one designed, not as simply a pot or a plate, but as a work of art.

Is pottery getting too big for its breeches? Miss Anna W. Olmsted, director of the Syracuse Museum of Fine Arts, which founded the Ceramic National, will give an informal talk at our own Museum on Monday, when her subject will be "Are Ceramics Art?" The answer seems to be that they are, and the trouble with them is that they have found it out. Listen to Richard H. Pass, president of the Onondaga Pottery Company, solemnly saying in his foreword to the Catalogue: "In the short period of less than twenty years American ceramics as a medium of art has been elevated from the status of a minor and little known endeavor to that of a major branch of aesthetic expression, drawing in ever increasing measure on the creative skills of this country's artists, majoring in numerous fields."

Pottery has been elevated and the potter has become the ceramist. This is an exhibition of ceramists. You wouldn't expect a ceramist to care whether a jug pours or dribbles. Why make a jug? It might be used, and if it is used it might get broken. A work of art, a major aesthetic expression, is not expendable; it is unique and precious. Would you pass sandwiches on a Picasso plate?

My companion at the exhibition took issue with the ceramists for their pretensions. A plate, she claimed, is not a picture to be hung on the wall, and she thought the designers should have been as much concerned with weights and diameters—in other words, with usefulness—as they were with glaze and decoration. She did not find enough variety in the size and shape of pots and few of them were suitable for flowers.

Exhibition pieces are all very well and you may enjoy them for their own sake, but you soon reach the saturation point unless you are a museum. What you want are things you can enjoy using. They should be beautiful, but they shouldn't be too precious.

If you can forgive pottery for its abandonment of the domestic scene, you can get a great deal of pleasure out of this exhibition. There are more than 200 pieces in it, from all over the United States—and three from Canada: a handsome blue and brown glaze bowl hand-thrown by Nancy Dawes of Senneville; a lamp base with a cut-out fish design which I did not think was the Deichmanns at their best, and one of Dora Wechsler's humorous terracotta pieces, "At Daughter's Recital."

1a

2 Art of Dining Show Opened

Many Attend Exhibit
At Fine Arts Museum

"Kitchenette and counter meals" came off a poor second in the Montreal Museum of Fine Arts when an exhibition entitled "The Art of Dining" was opened by Jean C. Lallemant before many visitors.

The exhibition reproduces perfectly dining rooms representative of the Jacobean, Queen Anne, Georgian and Victorian periods. All four contrasted strongly. But, as Honore Parent, K.C., said in introducing Mr. Lallemant, they had in common the elegance and grace, the dignity and charm, of eras when sharing a meal with family and friends was "the delicate enjoyment of gastronomy"—not just eating.

All Had Charm

It would be hard to say which of the settings was the best, for all contained an undeniable charm symbolic of the periods they represented. The simplicity of Jacobean oak held its own in contrast to the elaborate formal Victorian ensemble, while the grace of the Queen Anne style was equalled by the slender elegance of Georgian days. In a class of its own, but by no means lacking in appeal was a modern dining room.

Mr. Lallemant, observing ruefully that the "kitchenette and counter" habit was only too typical of 1951, was optimistic that the world had not seen the last of the leisurely repast so easily imagined when looking at the exhibition.

"And when we see those days again," he declared, "perhaps the present period will be regarded as a vital link, joining those days to the past."

"I am sure that the people of today are missing a lot by failing to carry on the fine art of dining developed so beautifully by the generations of the past," added Mr. Lallemant. "Surely there is no greater joy than sharing food at table with family and friends in the manner of those days."

Curator Congratulated

Both Mr. Lallemant and Mr. Parent congratulated Mr. R. T. Davis, curator of the Museum, on his excellent taste in assembling the settings. The furniture, china, silver and crystal used came from collections of local people.

Mrs. W. W. Ogilvie was in charge of arrangements, with each period arrangement handled by a member of the ladies committee. These were: Jacobean, Mrs. Duncan W. Stewart; Queen Anne, Mrs. Galt Durnford; Georgian, Mrs. H. Stirling Maxwell and Mrs. Gordon Reed; Victorian, Mrs. Peter Laing and Miss Dorothy Blair; Modern, Mrs. W. W. Ogilvie and Mrs. John Redmond Roche. Victorian table settings had special assistance from Miss Estelle Holland.

The Herald -
February 20, 1951

3 Film Program Wednesday At Museum of Fine Arts

The Montreal Museum of Fine Arts will present a program of two motion pictures tomorrow evening in the Lecture Hall. The first, "Aalsmeer," is a color photograph documentary of bulb growing in Holland. The second, "Image Medievale," is a French picture, also in color, and presents the story of tapestries of the middle ages. The film showing will begin at 8 o'clock.

In the upstairs galleries will be found four excellent exhibitions. The sculpture show of work by three Canadian artists closes on Wednesday. Original prints by Ernst Barlach are in their last week. It is also the final week of

Some of the figure makers—ceramist is really a better word for them than potter—remain in the pottery tradition: Thelma Frazier Winter, for example, with her highly glazed and gorgeously colored playing card figures, but they have enormously outgrown the mantlepiece. Others—like Elden C. Tefft, in his semi-abstract human figure, "Spheroid," Louis B. Raynor, in his "Seated Woman," and Bruno Mankowski, whose "Pieta" has the impressiveness of carving in stone, have moved from pottery into sculpture.

1b

4 Ceramic Model Can Set Room's Color Scheme

SCULPTORS are gradually turning to a ceramic medium, according to Miss Anna W. Olmsted, director of the Syracuse Museum of Fine Arts, who is here for the exhibition of contemporary American ceramics, selected from the 14th Ceramic National at Syracuse, currently on view at the Montreal Museum of Fine Arts.

Sculptors are realizing there is a great future for terra cotta models in the well kept little gardens surrounding the small suburban home, in the opinion of Miss Olmsted, who last night gave an informal talk at the museum here. Instead of a painting, homemakers and interior decorators are basing the color scheme of rooms on a ceramic design.

Miss Olmsted, who founded the ceramic exhibit, thought, too, that the high cost of bronze, marble and stone was another reason for the trend to ceramic sculpture today.

The annual National Ceramic Exhibition, which is open to Canadian and American sculptors, was founded by Miss Olmsted in 1932 in memory of the late Adelaid Alsop Robineau, internationally known Syracuse ceramist. The exhibition was proven tremendously popular, and part of the exhibit has been circulated annually by the Syracuse Museum since.

It is sponsored jointly by the Syracuse Museum of Fine Arts and the Onondaga Pottery Company.

Improves Standards of Taste

The exhibit, while primarily for artist ceramists whose work is of very high calibre, works closely with the industries, Miss Olmsted explained. Together, they strive to improve standards of taste, criticism and judgment, both for the artists themselves and for the public which buys their work.

Some of the sculptors depart from former themes and techniques, Miss Olmsted continued, indicating that there is little danger of ceramists becoming "typed." Abstractions appear among the more convention works; and strong color is used in some sculptors' models, reversing a trend of former years.

Ceramic art, according to Miss Olmsted, is getting back to the status of old, when there was no division of fine art and the crafts. It is a medium of art that has been elevated in recent years from the status of a minor and little known endeavor to that of a Major Branch of aesthetic expression, drawing heavily on the creative skills of artists.

Canadians whose designs were shown in the exhibit are: Dora Wechsler of Toronto; Nancy Dawes of Senneville who exhibited a blue and brown glaze bowl and Kjeld and Erica Deichmann of Moss Glen, New Brunswick, who showed a lamp base with cut design.

Miss Olmsted is not a sculptor herself—"I just promote," she said. "I don't do that sort of thing because I haven't that kind of patience. It takes an infinite amount of patience and elaborate and precise training to make even the simplest things."

The Star
February 20, '51

5 Museum of Fine Arts To Show Two Films

The Montreal Museum of Fine Arts will present a program of two motion pictures at 8 p.m. tomorrow in the Lecture Hall. The first, "Aalsmeer," is a color photograph documentary of bulb growing in Holland. The second, "Image Medievale," is a French picture, also in color, and presents the story of tapestries of the middle ages.



(Adolphe Photo)

MRS. J. REDMOND ROCHE, a member of the Ladies Committee of the Montreal Museum of Fine Arts, which arranged the Exhibition of The Arts of Dining, at present being held in the Galleries of the Museum.

The Herald - February 20 1951



Herald Copyright (Arrens)

PROMOTES CERAMICS—Anna W. Olmsted, director of the Syracuse Museum of Fine Arts, shown with one of the ceramic exhibits now on view at the Montreal Museum of Fine Arts. No ceramist herself, Miss Olmsted admitted her interest is strictly in the promotion of the craft.

Colorful Ceramics May Set New Trends in Decorating

Interior decorators may soon turn to ceramics for inspiration, instead of water colors according to Miss Anna W. Olmsted, director of the Syracuse Museum of Fine Arts and founder and organizer of the annual exhibition of ceramics now being shown at the Montreal Museum of Fine Arts.

In Montreal to address members of the Museum, Miss Olmsted pointed out in an interview that many noted sculptors have turned to ceramics because clay is easier and cheaper to work with than bronze or marble. Most sculptured models in the exhibition are of terra cotta, and small enough to fit into the ordinary city apartment.

Colored enamel panels and plates could also be used to set the keynote for decorative scheme, she believes. Unlike terra cotta, which is pastel in tone, the enameled pieces have the vivid colors of a stained glass window.

All the ceramics on view are prize-winners from a larger exhibition held last fall. Young artists from all over the United States and Canada submit their work to this competition, which is sponsored annually by the Syracuse Museum of Fine Arts and the Onondaga Pottery Company.

This exhibition was first held in 1932, in memory of Adelaid Alsop Robineau of Syracuse, one of America's greatest ceramists. Miss Olmsted said. In 1937 the exhibition was invited to Copenhagen, Stockholm and other European cities.

Although the exhibitions were not held during the war, small specialized exhibit cases were designed for the Arts and Skills Section of the American Red Cross. These cases were sent to hospitals and camps to provide ideas for the wounded who were interested in ceramics as a hobby.

5a The Gazette
February 21, 1951

1 Woman Sparks Ceramics Show

One of the most famous ceramic exhibitions in the world was started by a woman and the idea sprang from the work of another woman, Adelaide Alsop Robineau, internationally-known Syracuse ceramist.

Miss Anna W. Olmsted, director of the Syracuse Museum of Fine Arts, originated the annual National Ceramic Exhibition in 1932 and visited Montreal this week in connection with the show of selections from the 14th Ceramic National being shown in the Montreal Museum of Fine Arts. She said she had been interested in Mrs. Robineau's work, partly because the ceramist was more or less self-taught and had begun working in this particular field quite late in life.

"Her husband brought back formulae from the celebrated porcelain works in Sevres, France, and she started to work with her own kiln, and produced, with a 'high fired' technique, work similar to that of the Chinese."

This couple also started a magazine, "Ceramic Studio," still in existence, she noted, but under the name, "Design."

Brings Out Talent

The belief that other talented ceramists must exist in America but without much chance of recognition, inspired Miss Olmsted to start an exhibition which mushroomed into an all year round job.

Open to all willing to pay the \$3 entry fee, this exhibition is sponsored by the Syracuse Museum of Fine Arts and the Onondaga Pottery Company and is held every October. Its popularity throughout the United States and Canada created a need for regional juries.

"We have two regional centres in Montreal and Toronto now," said Miss Olmsted.

The exhibition is not over when Syracuse has seen it. An extensive tour goes on all through the year, selections being shown in galleries and museums all over the country.

The first all-American ceramic exhibition ever invited abroad, it showed in Copenhagen, Stockholm, Gothenburg, Helsingfors and Stoke-on-Trent. This foreign exhibition circuit was financed by the Rockefeller Foundation in recognition of the international significance of these invitations.

Miss Olmsted emphasized that she would like to see more Canadian entries as she believed that in this country as in the United States, a certain "snobbery" was apt to be exercised, work from abroad being considered superior to home products. Imports were not necessarily better and the director advocated an interest in the skill at home which, in many cases, needed only to be brought to public attention to gain deserved recognition.

"Each year some unknown artist comes to the fore and careers have been made for them, through the exhibition," Mrs. Olmsted said.

La Presse
21 février 1951

2 Au Musée des Arts

Deux films seront montrés, ce soir, au Musée des Beaux-Arts, 1379 ouest Sherbrooke. Le premier est un documentaire sur la Hollande, et le second, intitulé "Image médiévale", est une bobine en français, racontant l'histoire de la fabrication des tapisseries, au Moyen-Age.

La représentation débutera à 8 heures. L'entrée est libre.

The Gazette
February 21, 1951

3 Art Museum Shows Films

This evening the Montreal Museum of Fine Arts will present two motion pictures in the Lecture Hall. "Aalsmeer," is a color photography documentary of bulb growing in Holland, and "Image Médiévale," a French picture in color, presents the story of tapestries of the Middle Ages. The films begin at 8 o'clock. Four exhibitions are on view in the upstairs galleries.

The Star - February 21, 1951



MRS. W. W. OGILVIE, a member of the Ladies' Committee of the Museum of Fine Arts, who are sponsoring the current exhibition of "The Arts of Dining", at the Montreal Museum of Fine Arts.

The Star -
February 22, '51

5 Some "Scenes" Have To Be Painted the Modern Way

Sir,—Recently, there appeared in this column two letters by Messrs. Winters and Bennett condemning modern art and also the fear of being corrupted by it. To explain the existence of modern art in society would fill several issues of The Star and require the writings of a score of authorities. However, a definition of modern art is intended for these writers.

Academy painting is representative vision or photographic vision whichever term one prefers, that is, the painter copies natural forms and colors as he sees them through his eyes, detail for detail. Pastoral scenes with groups of cows, flower and food arrangements, historical battle scenes, a cavalier playing a mandolin and "September Morn'" are some examples of Academic Art. It has served its purpose well and I enjoy looking at them from time to time.

Modern art as we know it today is the philosophy of vision. The modern painter combines forms and color, arranges or disarranges them to create an emotional value or experience by visual absorption. An abstraction is a form but not the formula of modern art. Most successful modern artists have had academy training and have produced academic paintings as a stepping stone. Picasso has many fine academic paintings and drawings to his credit. A modern artist looks backwards but moves always forward. Sometimes he finds inspiration in primitive cave drawings, archaic Egyptian and Indian art works or XII century religious paintings. He is restless and continues searching to express by his personal formula a mood of subject matter.

How would you paint say, the "loneliness" of being alone in a deep forest? Of the "taste" of rare vintage wine? The "kiss" of two people in love? The "birth" of a child? The "fear" of death? The "sensation of rain" on your face? A portrait of the "personality" of a person or subject? Many of our modern Canadian artists are painting these "scenes" successfully. Modern art is exciting and it is there for us, the onlooker, to discover and enjoy.

It is the privilege of everyone to like or dislike modern art but until Messrs. Bennett and Winters can discern between representative vision and the philosophy of vision, they are therefore, unqualified to disparage modern art.

Basil Zaroy

The Star -
February 23, '51

6 WOMEN'S ART SOCIETY, meeting on Feb. 27 at 11 a.m., will hear Robert Tyler Davis on "The Art of Painting and You." Mr. Davis came to the Montreal Museum of Fine Arts as director after eight years at the Museum of Fine Arts in Portland, Ore. Mr. Davis is also professor and head of the Department of Fine Arts at McGill University.

The Star -
February 24, '51

7 The ceramics exhibition at the Museum of Fine Arts continues through next Wednesday. "The Arts of Dining," arranged by the Ladies' Committee, remains on view through next week-end. Note the plural "arts." This is not a demonstration of the preparation and enjoyment of food, but an exhibition of dining room furniture and table appurtenances.

You are asked to vote on the period you like best. Five dining rooms are set up — heavy oak, pewter and iron Jacobean; graceful Queen Anne; even more elegant Georgian, with its Sheraton Chippendale and Hepplewhite; stuffy Victorian, with its heavy damask and lace drapes, its linen tablecloth, its blue glass fairy lights, its frilled pink glass finger bowls and its cornucopias and other knickknacks; and modern.

Somehow, I doubt if Modern will head the poll. I have an idea most people will prefer Georgian. It is graceful and clear without being cold, and while Modern has good individual elements, I did not feel that they were pulled together into a satisfactory whole.

The Star
February 26, '51

8 Reception at Fine Arts Museum

An informal reception will be held at the Montreal Museum of Fine Arts, Sherbrooke street west tomorrow afternoon at five o'clock in connection with the forthcoming Native Arts of the Pacific Northwest exhibition.

The Indians of the Pacific Northwest are wholly different in their origin, type of living and in their highly developed arts. This will be the most comprehensive presentation of this unique and most exclusive Canadian art ever held in Montreal.

La Presse
27 février 1951

9 Trois films d'art

Des films d'art d'un attrait vraiment féérique seront montrés en primeur à la représentation de demain soir prochain du Musée des Arts de Montréal. Il s'agit de "Versailles et ses fantômes", "Les fêtes galantes" et un documentaire d'une rare valeur sur "Les Jardins de Lenôtre". C'est là un spectacle de à l'excellent travail de Mme Caillé, directrice de la section féminine du Musée et qui devrait intéresser au plus haut point les amis de l'art et de la poésie. Il y aura deux représentations, l'une à 8 h. et l'autre à 9 h. L'entrée est libre.

The Star -
February 27, 1951

10 Let Us Not Disparage "Photographic" Painting

Sir,—The perennial discussion about Art again raises the question, what is the purpose of Art? I am old enough to plead guilty to a Victorian background and my memories are filled with Leighton, Watts, Holman Hunts, Rossetti, Pre-Raphaelites and so on. Of course we worshipped at the Shrines of Rembrandt, Velasquez, Hooch, and so on. We were not yet worried by the stigma "photographic" which is so freely used in disparagement of the traditional art of the past and still persisting amongst our Canadian artists.

What is the purpose of art—painting pictures here meant — what is the artist's objective? Leave art for the moment the obvious purpose to make something to sell and let us suppose an artist who is indifferent to the financial factor.

There is an inner urge to create. There is the beautiful scene such as we see from time to time when a familiar landscape is transformed by a silver-shine or a coating of soft fluffy snow, with the accompanying allure of mist — a breathtaking beauty that stirs us even though we are not contemplating making a picture. But we add one more treasured memory. And it is these treasured memories that form the background of our appreciation of pictures. It would seem that it is this faculty of memory that makes a picture acceptable. It provides the approval and we are pleased and startled when the artist by his selections has assembled features that in their associations make a picture.

And note that in making this picture he has created — for he has made something of lasting beauty out of crude and irrelevant materials — paper or canvas, crayons or paints.

It is not a rock or tree, it is a symbol. The urge to get behind the physical aspect and to find a soul, spirit, philosophic content, the true artist-urge is merely another aspect of the urge to find truth, beauty.

So, I am quite content to accept the spirit that moved the disparaged photographic artists as meeting the demand of the moderns. There can be nothing more abstract and elusive than this search for beauty.

I am confused and nonplussed in the presence of modern art and also of modern music. And I am sympathetic as one must be when the artist or the composer finds his creative faculties clouded by the shadow of the giants of the past. No arrogant dismissal of them will get us anywhere. Rather we need a humble spirit that wishes to learn. And we learn only by creating.

Geo. Mathews.

Waterloo, Que.

The Star
February 27, 1951

11 Art Museum Plans Films

French Program Set for Tomorrow

The Montreal Museum of Fine Arts will present a French program tomorrow night consisting of three films. The first, "Le notre," is about Versailles; "La Lanterne des Morts" concerns the south of France, and the third, "Fete Galante," deals with the great 18th century painter, Watteau. The showing will begin at 8 o'clock.

Also to be seen are two new exhibitions "Drawings by 12 Montreal Artists" in Gallery XII; and in the Norton Gallery a display of Chinese textiles, garments, and furniture from the collection of A. W. Bahr, recently of Montreal. The 14th Ceramic Annual is closing Wednesday evening and the exhibition "Arts of Dining" is in its last few days, closing Sunday.

The public is invited to the film program and to the exhibitions. The Museum is open free Wednesday evening from 7.30 to 10 o'clock.

The Gazette
February 28, '51

12 Art Museum Shows Films

This evening the Montreal Museum of Fine Arts will present a French program of three films—Le notre, about Versailles, La Lanterne des Morts which concerns the south of France, and Fete Galante dealing with the painter Watteau. Showing begins at eight o'clock. Drawings by 12 Montreal artists are shown in Gallery XII, and in the Norton Gallery is a display of Chinese textiles, garments and furniture from the collection of A. W. Bahr, recently of Montreal. The 14th Ceramic Annual closes this evening and the "Arts of Dining" show closes Sunday. The public is invited.

Le Canada
28 février 1951

13 Films au musée d'Arts

Des films d'art d'un attrait vraiment féérique seront montrés en primeur à la représentation de ce soir au musée d'Arts. "Versailles et ses fantômes", "Les Fêtes galantes de Watteau" et un documentaire sur les jardins de Lenôtre. L'entrée est libre.

La Presse
28 février 1951

14 Au Musée des Beaux-Arts

—Mme Paul Fontaine est en charge de la salle de thé, cet après-midi au Musée des Beaux-Arts où a lieu l'exposition de "L'Art de la table" offerte par le Comité féminin.

1 Evocation de chefs-d'oeuvre d'architecture

Intérêt d'une exposition de photos d'art des grands monuments français.

par Jean-Marc Léger

Une remarquable exposition de photographies d'art est en cours à la Galerie des Arts de Montréal, depuis le 23 janvier dernier. Cette heureuse entreprise, dont le mérite revient à "La Documentation française" (un service du secrétariat d'Etat à la Présidence du Conseil), est l'occasion tout ensemble d'un pèlerinage historique et de ce qu'à défaut d'un terme meilleur nous appellerons un régal artistique.

Certes, cette exposition modeste par ses dimensions ne peut prétendre épuiser, dans ses quelque 60 photos l'incomparable trésor architectural que les siècles ont réuni en terre française mieux que nulle part ailleurs. Monuments divers, témoins de la présence romaine, cathédrales médiévales, châteaux de la Renaissance et du Grand Siècle, c'est, depuis la cathédrale de Chartres jusqu'au Palais de Chaillot, en passant par la splendeur inégalée de Versailles, un itinéraire enchanteur. Une merveilleuse et envoi-ante aventure qui, à toutes les heures, témoigne assez haut de la qualité et de la permanence du génie artistique et spirituel français pour étouffer les voix qui parfois voudraient laisser planer des doutes sur la valeur de son message contemporain.

C'est André Gide qui écrivait dans une admirable introduction au théâtre de Goethe: "Il semble que l'oeuvre même de certains auteurs, que leur figure s'augmentent et s'enrichissent des commentaires qu'elles suscitent... Tout commentaire élargit la touffe qui buissonne et verdoie autour d'eux". Ne pourrait-on, transposant ces lignes sur le plan architectural, les appliquer à quelques monuments justement célèbres: les cathédrales de Reims, de Chartres, les châteaux de Blois, de Chenonceaux, Versailles et les Trianons, d'autres encore. La description la mieux sentie et la plus heureuse aussi bien que l'étude technique la plus poussée n'arrivent jamais à épuiser de semblables oeuvres où toujours quelque chose reste à mettre ou à remettre en lumière. Ou, surtout, une certaine qualité toute particulière et toute intime d'émotion n'a jamais fini de s'éveiller au coeur même du spectateur le plus "habitué" — ou qui se croit tel — à la vue de ces chefs-d'oeuvre. Occasion, aussi, d'éprouver un peu plus justement la signification profonde de la notion d'humanisme dont il faut bien reconnaître que l'Europe aura été le lieu de prédilection.

Hier après-midi, le directeur des Services français du tourisme, à Montréal, M. Jean Phisel, avait convoqué quelques personnes pour une brève cérémonie destinée à marquer le sens de cette exposition et à remercier la Galerie des Arts d'avoir mis gracieusement une de ses salles à la disposition de ses services. C'est le consul de France, M. Pierre Gabard, qui a dit la reconnaissance des services officiels de France à Montréal à l'endroit de la direction du Musée. Celle-ci, par la voix de Mme Cécile Caillé, a souligné le succès remporté par cette exposition, au point d'ailleurs qu'on la prolongera jusqu'au début du mois de mars. Ensuite, les habitants de diverses villes du Québec et de certaines localités importantes du pays auront l'occasion de la voir. M. Phisel a aussi signalé que cette exposition n'était pas sans relations avec le bi-millénaire de Paris célébré cette année et que l'on entend ne pas laisser passer inaperçu dans notre pays.

A l'exposition de photos d'art des grands monuments français



Photo prise à la Galerie des Arts, hier après-midi, lors de la visite du consul de France à l'exposition de photos d'art actuellement en cours. De gauche à droite, M. PIERRE GABARD, consul de France à Montréal, Mme ANNETTE LEDUC, publiciste du comité exécutif de la Galerie des Arts, Mme CECILE CAILLÉ, responsable des soirées de films et de conférences, qui représentait la direction du Musée et M. JEAN PHISEL, directeur des Services français du tourisme à Montréal et animateur de l'exposition. (cliché LA PRESSE).

The Gazette
February 28 '51

La Presse
28 février 1951

The Star
March 3rd '51

2 Indian Craft Exhibit To Open on March 13

An exhibition featuring the craft work of the Northwest Indian, who at one time had one of the most highly developed civilizations on the American continent, is slated to open March 13 at the Montreal Museum of Fine Arts. A preview of the display was held at a reception at the museum last night.

Most of the work to be exhibited has been obtained from the National Museum, Ottawa. R. T. Davis, museum director, explained. It will be the most complete presentation of this almost exclusively-Canadian art ever to be held in Montreal.

Wooden dishes with all four sides fashioned from one piece of wood, drums, masks, fishing implements, all elaborately carved and often painted, were shown at the reception. Mr. Davis said that most of these items were made during the past century, when the culture of the Indians received a temporary stimulus from trade with white men.

The Star
February 28, '51

3 Indian Art Show Planned

Display Will Open March 13 at Museum

Many items which have never been on display before will be included in the exhibition of Native Arts of the Pacific Northwest which will be open to the public at the Montreal Museum of Fine Arts March 13 to April 22, Robert Tyler Davis, director of the museum, announced yesterday.

Mr. Davis, who is an authority on the subject and the author of a book, explained that the objects to be exhibited will be on loan from such sources as the National Museum in Ottawa and McGill University, which have never had the space to display many of their treasures. The items will come out of storage for the show.

Other institutions which will loan exhibits include the Provincial Museum at Victoria, B.C., the State Museum of Washington and the Art Museum of Portland, Ore., of which Mr. Davis is a former director.

It is hoped to include a 33-foot totem pole in the exhibition which will depict the art of the Indians in the Northwest coast area. A model of a Haida house, in which the Indians used to live, will form part of the display.

4 Exposition de l'art indien

Une brillante manifestation d'une civilisation et de traditions disparues.

Une exposition sur "l'Art des Indiens de la côte nord-ouest du Pacifique" débutera le 13 mars prochain, au Musée des Beaux-Arts, rue Sherbrooke ouest, pour se terminer, le 22 avril.

L'événement groupera des centaines d'objets d'art indien qui seront exposés dans trois salles du Musée, dans lesquelles on aura installé des décors, restituant le caractère de la civilisation des premiers habitants de la côte du Pacifique.

Au cours d'une conférence de presse, tenue hier après-midi, M. Robert Tyler Davis, directeur du Musée des Beaux-Arts, a fait voir aux journalistes quelques-uns des objets qui seront exposés: de grands masques, garnis de barbe de filasse, des faces gigantesques de diverses couleurs, des objets usuels du culte, rappelant les mythes et les légendes des Indiens du Canada.

M. Davis qui était accompagné de M. Claude Melançon, lequel s'est vivement intéressé jusqu'à maintenant à l'histoire de l'art indien, a annoncé que, parmi les exhibits, on verra un mât totemique de 33 pieds de hauteur, ainsi que de nombreux accessoires artistiques qui servaient à l'exécution de drames chez les Indiens. MM. Davis et Melançon ont souligné l'habileté, le raffinement, le poli des procédés d'exécution des objets d'art indien.

On connaît jusqu'à maintenant les diverses civilisations indiennes, au point de vue ethnologique, mais non sous son jour artistique. C'est en vue de corriger cette anomalie que l'exposition a été organisée. Les exhibits proviendront en grande partie des musées de Victoria et de Washington et de la Galerie nationale, d'Ottawa.

The Star
March 1st 1951

5 Museum members are invited by the Montreal Camera Club to the 10th Montreal International Salon of Photography preview taking place on Friday night, March 9, at the Montreal Museum of Fine Arts, Sherbrooke Street West.

6 New exhibitions—at the Museum of Fine Arts, drawings by 12 Montreal artists, until March 12; Chinese textiles, costumes, rugs and furniture from the Bahr collection, until March 31; Tenth Montreal International Salon of Photography, March 10-23; paintings by Robin Watt and the late Alexandre Beregovitch, March 17-April 4; the Art of the Northwest Coast Indians, March 13-April 22.

Le Petit Journal
4 mars 1951

7 Art indien au musée

L'exposition sur l'art des Indiens de la côte nord-ouest sera un des principaux événements de la saison, au musée des Beaux-Arts de Montréal. On y verra des sculptures sur bois et sur os, empruntées de collections particulières et de musées canadiens et américains; des bâtons employés dans les danses, des vaisseaux pour la nourriture, des cuillères, masques, tambours, fétiches, couvertures, chapeaux, etc. L'exposition aura lieu du 13 mars au 22 avril.

Parmi les autres événements au programme du musée, il faut souligner: le 10e salon international de photographie de Montréal, sous les auspices du "Montreal Camera Club", du 10 au 28 mars; la démonstration sur l'art de peindre un portrait, par Klement Olsansky, le mercredi soir 7 mars, à 8 heures; ainsi que l'exposition de tableaux de Robin Watt et du regretté Alexandre Beregovitch, à la galerie XII, du 17 mars au 4 avril.

The Star
March 6, 1951

8 Preview

Fine Arts Museum Issues Invitations

THE president and council of The Montreal Museum of Fine Arts are issuing invitations to the preview and formal opening of the major exhibition of this season "Native Arts of the Pacific Northwest".

This will take place on Monday night, March 12, at nine o'clock.

The Standard
March 3rd 1951

9 Drawings Shown

At the Museum of Fine Arts, 1379 Sherbrooke street west, is an exhibition of drawings by Mary Filer, Eldon Grier, Alfred Pelland, Goodridge Roberts, Jeanne Rheaume, Gordon Webber, Ethel McNaughton, Lucien Morin, Pierre Garneau, Albert Dumouchel, Marian Scott and Michael Forster.

As you see from the names, these drawings come in a wide range, from figure studies to landscapes to abstract and non-figurative and the world of microscopic fantasy. All have it in common that they are competent works, and some rise to a proper authority over matter and medium. Not often is a show of drawings seen in Canada; I've heard it reasoned that drawing is too slight a medium to attract custom. More shows like this should dispel that idea; drawings are satisfying in their own right and should certainly appeal to anyone who wants to own good originals and not pay too much for them. In other days world-famous collections of drawings were accumulated and I can see no reason why they can't be today.

Pacific Northwest Art

On March 13, the Museum opens an important exhibition of Native Arts of the Pacific Northwest. This will be the most comprehensive show ever held in Montreal; exhibits, many of which have not been publicly shown before, will come from the National Museum at Ottawa, the Victoria, B.C. Museum, Washington State U. the Portland Art Museum and McGill University.

Since this is an Art, not an Ethnological, museum, the exhibition will aim to reproduce the atmosphere in which the objects were originally seen. A Haida house will hold in its shadowy, dramatic light the Indian drums, masks and ceremonial trappings, and in another gallery something of the daily life of the coastal dwellers will be shown on a stretch of sandy shore backed by forest evergreens. As an adjunct, a selection of white man's art, west coast paintings by such artists as Emily Carr, A. Y. Jackson and Lismer, will complement the show. It is hoped that the film The Loon's Necklace, which was made by the National Film Board and has won international prizes, will be available too.

This week at a preliminary briefing by Robert Tyler Davis and Claude Melançon, both authorities on the subject, a few of the exhibits were shown; among them, square drums made in the Indian fashion from one piece of wood bent and trimmed around the corners, a wonderfully carved halibut hook with a float in the shape of a bird that might have been designed by Henry Moore, an oil dish of carved and molded ram's horn, painted masks inlaid with abalone shell, and ceremonial dishes of wood joined by stitching.

The Museum presents a unique chance to see the work of original Canadians, a people who were ritual cannibals, who kept slaves, who lived closely with nature and developed a highly conscious sense of design. They were masters in the use of wood, and everything they used they decorated, usually by carving, sometimes embellished with color. Their designs always had symbolic meaning but these were so involved and abstracted that without a key it is impossible for them to be casually read. The Museum's display should provide some keys, not least of which will be insight.

6a The Star
March 6, 1951

The Star
March 8, 1951

The Gazette
March 9, 1951

The Star - March 10, 1951

Art Technique To Be Shown

Demonstration at Fine Arts Museum

The Montreal Museum of Fine Arts tomorrow night will present the fourth in the series "Artists in Action." This will be a demonstration of a technique in oil painting from a model, which will be given by Klement Olsansky, a portrait and figure painter who has come to Canada from Czechoslovakia. The program will begin at 8 o'clock.

In the galleries upstairs, in addition to the permanent collection, there are two exhibitions: Drawings by Twelve Montreal Artists in Gallery XII and a display of Chinese textiles, furniture and garments which include the charming kimonos made for gala and ordinary occasions for the imperial infant. These are from the collection of A. W. Bahr and are installed in the Norton Gallery. Three major galleries are being prepared for the next exhibition opening publicly next Tuesday: "Art of the North-West Coast Indians." It will be the first comprehensive display of Canada's great classic art.

The public is invited to the demonstration and the exhibitions. The Museum is open free to the public Wednesdays from 7.30 to 10 p.m.

The Gazette
March 7, 1951

Artist Paints from Model

This evening the Montreal Museum of Fine Arts will present the fourth in the series "Artists in Action," which will be a demonstration of a technique in oil painting from a model by Klement Olsansky, a portrait and figure painter from Czechoslovakia. The program begins at 8 o'clock. The public is invited.

The Gazette
March 7, 1951

The President and Council of The Montreal Museum of Fine Arts are issuing invitations to the preview and formal opening of the major exhibition of this season "Native Arts of the Pacific Northwest." This will take place on Monday evening, March 12, at nine o'clock.

La Presse
8 mars 1951

Au Musée des Beaux-Arts

—Des invitations ont été lancées par le président et le conseil du Musée des Beaux-Arts, de Montréal, pour une avant-première de l'exposition, "L'Art des Indiens de la Côte Nord-Ouest" qui sera ouverte par l'hon. Robert H. Winters, le lundi soir 12 mars, à neuf heures.

The Gazette
March 8, 1951

Native Art To Be Shown

Hon. Robert W. Winters, P.C., M.P., Minister of Resources and Development, will officially open the "Native Arts of the Pacific Northwest" exhibition at the preview to be held at the Montreal Museum of Fine Arts Monday at 9 p.m. Lenders include: The Art Gallery of Toronto; The Royal Ontario Museum of Archaeology; The Provincial Museum, Victoria; B.C. National Museum of Canada; Redpath Museum, Portland Art Museum, Portland, Ore.; University of Washington, Seattle. The exhibition will be open to the public from March 12 until April 22.

Art Museum Exhibit Set

Hon. R. H. Winters to Open Major Display

Hon. Robert W. Winters, Minister of Resources and Development, will open the year's major exhibition "Native Arts of the Pacific Northwest" at the preview at 9 p.m. Monday in the Montreal Museum of Fine Arts.

Loans from Canada's principal museums, as well as several in the United States, will make this the most important and charming presentation of Canada's great classic art ever to be held in this country. Lenders include: The Art Gallery of Toronto; The Royal Ontario Museum of Archaeology; The Provincial Museum, Victoria; National Museum of Canada; Redpath Museum, McGill University; Portland Art Museum, Portland; and University of Washington, Seattle.

A dramatic installation is planned and arrangements are being made for special tours for school children as well as adults. The exhibition will open to the public March 13 and will remain on view until April 22.

The Gazette
March 9, 1951

The Hon. Robert W. Winters, P.C., M.P., Minister of Resources and Development, has accepted the invitation of the Montreal Museum of Fine Arts to officially open the major exhibition of the year "Native Arts of the Pacific Northwest" at the preview to be held at the museum next Monday evening at nine o'clock.

The Star
March 9, 1951

"Photographic" Versus "What Is It?" School

Sir,—I am a novice painter who has not as yet succumbed to doing delicious scrawls and unintelligible daubs which are being produced by people who call themselves "modern" painters. Of course I have not "starved in a garret" so I believe that I can still be considered sane.

Many of the recent exhibitions in our Montreal Museum of Fine Arts, including some of French contemporary "painters" and others would lead one to question the soundness of mind of the directors or those responsible, in permitting many of these so-called paintings to be shown (I have no axe to grind as I have not entered any paintings for exhibition anywhere.) Some time ago, the retiring President of the London Academy expressed my opinion of most of the Modern Art, when he said "it was twaddle, cloak of incapacity, fantastic foolish fashions, and depraved form of art." Recent news item reported that the paintings of mental patients in several mental institutions compared very favourably with well known modern painters who were not considered "mental."

Recent letter to the Editor mentioned the "photographic paintings." I have argued with painters and a teacher of Art, from whom I took some lessons, and they all try to implant the idea that we should not try to reproduce a landscape, street scene, or even a portrait as it really looks "a camera can do that." Facts prove that the Old Master's photographic paintings still live hundreds of years after they were done. One hundred years from now, will today's screwy oil daubs still "live" as works of art, or will they wonder what type of people lived in our time?

If our modern painters have the real ability to paint and are not too lazy, let them show that they can turn out works of art that can at least be recognized for what they are supposed to portray, without our having to ask "what is it?"

Amateur Painter.

To Hear Yearly Reports

The annual meeting of the Montreal Council of Women will be held on Wednesday, March 21, at 2.30 p.m. in the Montreal Museum of Fine Arts, 1379 Sherbrooke street west, following the regular meeting scheduled for 2 p.m. The meeting will be open to members of federated societies. The Ladies' Committee of the Montreal Museum of Fine Arts will be tea hostesses.

The Star
March 10, 1951

Visitor Delighted With Montreal Art Museum

Sir,—I am just concluding a visit to Montreal and before leaving want to congratulate the city on one of the most unusual museums of art I have seen in many a day. An atmosphere of ease, charm and friendliness. And great taste, I must add.

During my tour of its galleries I had the pleasure of seeing not only the superb paintings and art objects of the regular collections—so little known—but a series of varied exhibitions. History of furniture, glass and silver in an amusing ensemble of dining-rooms; beautifully presented contemporary ceramics; an elegant presentation of Oriental fabrics; drawings by Canadian young artists (a most worthwhile way to use space) and, finally, a great place full of tea tables where museum guests, in the best of spirits, were finding repose and refreshment.

What a pleasure to see an art institution—a thing usually as dead as Tut's tomb—so lively and so well liked. Everyone I talked to was enjoying the place. And none of this hush and whisper, either! With a museum like that Montreal can well call herself the cultural capital of Canada. Again congratulations!

Simeon Reed.

La Presse
10 mars 1951

Le calendrier des événements

Voici les prix aux événements qui se dérouleront au Musée des Beaux-Arts, 1379 rue Sherbrooke, au cours du mois de mars:

12 MARS A 9 P.M.

Avant-première: Inauguration, pour les membres de la principale exposition de la saison, "L'Art des Indiens de la côte nord-ouest".

DU 13 MARS AU 22 AVRIL

Exposition: L'Art des Indiens de la côte nord-ouest. L'Art des Indiens de la côte ouest du Canada sera présenté d'une façon dramatique. Leur travail du bois, sculpture sur bois et sculpture sur os est un véritable art classique. De nombreuses pièces ont été empruntées des collections suivantes: Provincial Museum, Victoria, B.C.; National Museum, Ottawa; Redpath Museum, McGill University; Washington State Museum, University of Washington, Seattle; et le Portland Art Museum, Portland, Oregon. L'exposition présentera des sculptures sur bois de grandes dimensions, des bâtons employés dans les danses, des vases, des potes, des coques, des cuillères, masques, paniers, tambours, fûts, couvertures, chapeaux et des objets d'artisanat sculptés.

9 MARS

Avant-première: Les membres du Musée sont invités par le Musée Camera Club, à inaugurer du 10^e Salon International de Photographie de Montréal.

DU 10 AU 28 MARS

Exposition: 10^e Salon International de Photographie de Montréal, tenu sous les auspices du Musée Camera Club.

14 MARS

Exposition: Dessins de douze artistes montrealais choisis par Jacques de Tonnancour. Commencés le 24 février. Travaux d'Albert Dumouchel, Mary Filer, Michael Forster, Pierre Garneau, Eudene Grier, Ethel McNaughton, Lucien Morin, Alfred Pelland, Jeanne Rheume, Goodridge Roberts, Marion Scott et Gordon Webber.

DU 17 MARS AU 14 AVRIL

Exposition: Tableaux de Robin Watt et du regretté Alexander Bercovitch. Galerie XII.

31 MARS

Exposition: Tissus chinois, costumes, tapis et meubles de la collection de A. W. Bahr. Galerie Norio.

PROGRAMMES DU MERCREDI SOIR, A 8 P.M.

Le Comité féminin du Musée présente les programmes suivants: 7 mars: Démonstration: L'art de peindre un portrait, par Klement Olsansky. 14 mars: Albert Namatjira, squawriste aborigène de l'Australie: "The Windy Crater", film américain sur le travail pittoresque des travailleurs de fond de l'Empire State Building; "Summer Rhapsody", film documentaire australien. 21 mars: Projections en couleur par le Musée Camera Club. 28 mars: Programme français. Sera annoncé plus tard.

Art Notes...

Drawings By 12 Montrealers Show Wide Range of Expression

By Robert Ayre

COLOR is such an important factor in human experience that although we were thrilled by the wonders of photography when it first came we couldn't rest until we devised ways of getting it out of black and white; the technicolor of the movies has improved year by year, and today's television will soon be as out-of-date as the twitching shadow shows of the nickelodeon. By the same token, drawing will never be as popular as painting.

Lack of color, however, is not the only reason, although it is closely bound up with another, which is that drawing seems inconsequential. It can't be taken very seriously, because there isn't much work in it. It's just something dashed off, a note, maybe, or a preliminary sketch for the more important painting. Anyway, it doesn't give you the fullness of experience an oil painting does. Neither does a water color, which to a great many people, as the dealers will tell you, is little better than a drawing.

If you feel like that, you owe it to yourself to go up to Gallery XII in the Museum of Fine Arts—you have until next Wednesday—and see the exhibition of drawings by 12 Montreal artists chosen by Jacques de Tonnancour. You may be surprised at the range of expression possible to the artist when he puts pen or pencil to paper, or works with charcoal or crayon. Seeing how he transcends his limitations or, rather, uses them to his advantage, the way the poet rejoices in the discipline of the sonnet, you will probably say that there is more in drawing than you thought.

The exhibition may be sorted out into four groups. In the first you have Jeanne Rheume, Alfred Pelland, Goodridge Roberts and Eldon Grier. They all deal with the human figure, mostly in outline although Mr. Roberts does some modelling and Mr. Pelland shows some highly finished portrait heads. Each has a different line—Miss Rheume's, soft and light; Mr. Pelland's bold and heavy; Mr. Roberts' soft and thick; Mr. Grier's sharper, yet loose—but they all handle it with sureness.

In the next group I put Mary Filer and Ethel McNaughton, who work with pen and ink and who are not so devoted to the model as the others. They are fancy-free, enjoying the play of the pen over the paper just for the fun of it—as Miss Filer does in her burst of leaves—or to bring out some idiosyncrasy, as Miss McNaughton does in her kitchen interior with its curled stove.

It isn't the only thing they do, but their amused observation of the whimsical detail of people and their possessions is what makes them a group by themselves in the show. Marian Scott works from inside. Her wandering line sometimes indicates a face or a figure that might have been scratched on a cave wall thousands of years ago and she uses color that suggests the stone, but if she goes deep it is not into history but into herself. We have come now to the third group, the abstractionists, who are no doubt set off by something they have seen, but who put on paper what they imagine.

Albert Dumouchel's work, though without the color, is almost as full-bodied as painting. What is he showing you? Here it seems to be fish, there, a circus. The obscurity is tantalizing and intriguing. The same with Pierre Garneau, must have looked at Paul Klee. Lucien Morin, in his painstaking constructions in pencil will surely prove to you that there is more in drawing than a sketch dashed off, though I must say I prefer the more spontaneous things or the studied things that don't look studied. The drawings Gordon Webber shows were all done this year.

He is still dry and precise but instead of poring over his charts and graphs he is adventuring out into bigger shapes and the result—on tinted paper—is exhilarating.

Michael Forster stands by himself. His drawings are half remembered half imagined landscapes—trees and rocks—and one group of nudes—massively built. Their drawback, as drawings, is that you can't look at them closely; they are very black and smudgy. But if you treat them like paintings and stand off a bit, they reveal subtlety as well as force.

On the theory that, even if some people never find their way to an art gallery, everybody eats, and that the artist should try to meet them more than half way, Ernst Neumann has arranged a small exhibition of paintings at Lindy's restaurant. He has gathered together three or four canvases from each of five painters. Since there is nothing controversial, nothing to take away your appetite, and since the painters harmonize with each other, it is a pleasant little show. Marion Aronson, Herman Heimlich, Fanny and Rose Wiselberg are represented by Laurentian landscapes and views of Montreal, flowers and still lifes, most of them painted with a quiet and agreeable impressionism. By way of contrast, although he shows two views of Montreal harbor in subdued greys, Mr. Neumann has included several firmly modelled portraits and nudes.

Hon. Robert H. Winters, Minister of Resources and Development, will officially open the exhibition on "Native Arts of the Pacific Northwest" at the Museum on Monday night.

Jean-Maurice Lemelin is exhibiting at l'Ecole Cotnoir-Capanni, 2019 Guy Street.

Norman Laliberte, Montrealese who is now a student at the Institute of Design at Chicago, is exhibiting ten abstract paintings and line drawings in Chicago until the end of the month.

In the old landscape division of the annual exhibition of the Daytona Beach Art League, Florida, W. B. Turner of Montreal and Metis was awarded the first prize from the votes of the public jury and second by the jury of professional artists. Another Montrealese, A. C. Valentine, was awarded first prize and an honorable mention by the professional artist jury in the water color division, and the public also gave him first place.

At a special meeting of the Federation of Canadian Artists, Quebec Region, next Friday night, March 16 in Chancellor Day Hall of McGill University, Dr. Naomi Jackson will deliver an illustrated lecture on Ernst Barlach, the German sculptor, graphic artist, dramatist and novelist, who died in 1938.

Le Petit Journal
11 mars 1951

Expositions

Chez Tranquille: peintures & l'huile de Bernard Lauzé.

Au musée des Beaux-Arts: l'art des Indiens de la côte nord-ouest, à compter de mercredi, 13; 10^e salon international de photographie; dessins de douze artistes montrealais, choisis par de Tonnancour; Dumouchel, Filer, Forster, Garneau, Grier, McNaughton, Morin, Pelland, Rheume, Roberts, Scott et Webber.

ART

Salon Of Photography At Fine Arts Museum

Tenth Montreal International Contains 183 Prints Out Of 600 Received

Devotees of the camera will find plenty to interest them in the collection of prints from home and abroad forming the Tenth Montreal International Salon of Photography being held in the Lecture Hall of the Montreal Museum of Fine Arts. The jury, composed of Blossom Caron, A.R.P.S., A.P.S.A., J. W. T. Underell, F.R.P.S., and L. G. Rachelle, A.R.P.S., all of Montreal, faced a formidable task in judging the 600 prints from entrants in England, France, Sweden, Brazil, Mexico, Hawaii, India, Australia, Hong Kong, New Zealand, Portugal, the United States and Canada, the show finally being reduced to 183 prints. Among the successful entrants being seven members of the Montreal Camera Club, which sponsors the annual exhibition. The jury also accepted nine color prints to hang with the monochromes.

The usual high standard has been maintained, and while the subjects seem to follow the usual run of such shows — portraits, anecdotal subjects, still-lives, flowers, buildings, marines and landscapes, many probably have the finer points of techniques which will engage the attention of the experts in this line of pictorial endeavor. The Honor Print, "Lily Nectar"—a water lily and leaves, is the work of a Canadian, Harry L. Waddle, A.R.P.S., of Port Dover, Ont.

Many of the exhibitors are represented by more than one print, but lack of space permits only brief comment. John N. Galbraith, Toronto, in "Running for Cover", shows a tanker in a rough sea making for port. J. P. Galbraith, Toronto, in "October Morn" sets figures in an avenue of dark trees, and in "He Tolls by Night", shows a cleaner with mop working in a museum. H. W. Wagner, A.P.S.A., Worcester, Mass., captures fine values in "Citadel", masses of ice and icicles. Rex Frost, A.R.P.S., Toronto, in "Fading Glory", makes a good thing of wilted tulips, and shows nature in the raw in "Mood Over the Matterhorn". C. A. Yarrington, New York, has a good study in "The Impresario". Frank E. Fuller, A.R.P.S., A.P.S.A., shows a trio of white rabbits in "Three of a Kind", and Doris Martha Weber, A.P.S.A., dealing with industrial scenes, has a fine print in "A Steel Mill never Sleeps". J. Heller, A.R.P.S., Bartlesville, U.S.A., has "Frozen Niagara", and animal-lovers will be intrigued with "All Tired Out", two spaniel pups, by Jack Wright, F.R.P.S., F.P.S.A., of



TO LEEWARD, by A. M. Underwood, F.R.P.S., of Rochester, N.Y., on exhibit in the Tenth Montreal International Salon of Photography show in the Montreal Museum of Fine Arts.

San Jose, Calif. Fred C. Kahoun, Philadelphia, shows men pulling a boat ashore in "Before the Storm, Perce", and G. A. Driscoll, A.R.P.S., A.P.S.A., Quebec City, in "Fisherman at Perce", shows the distant famous "Rock", and a man seated on a keg near nets in the foreground. G. L. Weissenburger, Keokuk, Ia., besides "Playful Porpoises", shows "Manhattan Contrasts" — church spires and skyscrapers. S. Watson, Buffalo, in "Tugboat", turns to advantage the decorative pattern of the vessel's smoke in a harbor with grain elevators. Barns, distant bush and snow make a bleak study of his "Winter on the Farm". Formal, but effective, is "White Silence", a curving rutted road with evergreens laden with snow, by W. F. Small, A.R.P.S., Newburgh, N.Y. Among the Montreals, Raymond Caron, A.R.P.S., A.P.S.A., is well represented by a portrait of John W. Doscher, F.R.P.S., F.P.S.A., a still life of Italian wine bottles, and "The Silk Fan", partly screening the face of a comely girl. Walter P. Wood, has a graceful "Female Torso", a dignified "Emissary from

Caesar", and in "Yea, though I walk . . .", shows a padre, with steel helmet conducting a service.

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CECIL "MUSH" MOORE, a camera study by J. Wallace Galloway, A.R.P.S., of Edmonton, Alta., shown at the Tenth Montreal International Salon of Photography being held in the Montreal Museum of Fine Arts.

The Star
March 12, 1951

2 Mrs. Duncan Stewart is entertaining at dinner tonight prior to the preview and formal opening of the "Native Arts of the Pacific Northwest" by the Hon. Robert H. Winters, P.C., M.P., Minister of Resources and Development. This is the major exhibition this season at the Montreal Museum of Fine Arts.

The Star
March 12, 1951

3 Georgian Table Wins Poll at Museum Exhibit

THE Montreal Museum of Fine Arts took a public poll during its exhibition "The Arts of Dining." Each visitor was asked to indicate on a printed ballot, his first, second and third choice of the six period dining rooms and tables set up. In the final results three counts were given for each first, two for each second, and one for each third indicated.

The Georgian table, elegantly set up on a Aubusson rug, with all appurtenances, including a superb set of Lowestoft plates, won by an overwhelming majority, with 2,038 counts. (It had also the preponderance of direct first choice votes.)

Second place went to the Modern table, with 1504 counts, and a close third to the Victorian with 1304. The Jacobean was fourth (1226) and the Queen Anne fifth (1065).

Everything in the exhibition came from Montreal homes and collections, and the rooms were set up by the exhibition committee of the Ladies Committee of the Museum, whose chairman was Mrs. W. W. Ogilvie.

The Star
March 13, 1951

4 The Ancient Culture Of The Northwest

THE Indian tribes of the Pacific Northwest are among the most interesting of North American aborigines because of their development of a culture different in many respects from the tribes of the interior. Their art is now on exhibition at the Museum of Fine Arts. It will be there for more than a month and full advantage should be taken of seeing an excellent show.

Perhaps it was because the Coast Indians travelled widely in their sea-going canoes that their culture developed as it did. Their origins are obscure. The best theory is that they worked their way south along the coast from the Asiatic side of the Behring sea, voyaging as the ice cap receded scores of thousands of years ago. But there are other theories suggesting that their art stems from that of tribes known to have been long settled in Mexico and South America. There were war-like bands among these Indians—the aggressors of the day before yesterday—and war involved travel, and travel, so it is said, broadens the mind.

The results of their activities are, however, here for us to see, enriched too by excellent paintings by some of our best known artists who have gone to the Coast to study this native art for themselves. All in all, it is an exhibition well worth seeing.

Minister Opens Native Art Show



This "button blanket" has captured the attention of visitors to the exhibit of native arts of the Pacific Northwest, which opened at the Montreal Museum of Fine Arts last night, and will continue until April 22. An Indian craftsman has depicted, with the use of tiny pearl buttons of colored felt, a killer whale, trapped on a rock.

Shown left to right, are HON. ROBERT H. WINTERS, Minister of Resources and Development, who opened the exhibition; MRS. E. DE B. PANET; MRS. WINTERS; MAJ.-GEN. PANET, one of the Museum's vice-presidents, and DR. ROBERT TYLER DAVIS, Museum director.

Lesson to 'Modern' Artists
Noted in Carvings by Indians

By Virginia Russell

THE so-called "modern" artists might take a leaf from the book of the Indians of the Pacific Northwest.

According to Robert Tyler Davis, director of Montreal's Museum of Fine Arts, the intricate carving on totem poles, the fragile baskets and the earthy paintings now on display in a special exhibit "make us look awfully clumsy today."

And Canada's Minister of Resources and Development, Hon. Robert H. Winters, agrees with him.

Vision, Grandeur Displayed

Opening the exhibition of native art of the west coast Indians last night, Mr. Winters noted that the public was often surprised at the vision and grandeur of the paintings and woodcraft produced by a simple, humble people.

Their work, he said, was elaborate and sophisticated. It had both scientific and artistic importance. It was an "invaluable national heritage."

One of the most important developments in Canada, the Minister continued, was the upsurge of interest in aboriginal crafts.

"Our duty is clear—to preserve for our artists and students these priceless relics of a great art, now well on its way to extinction. We must make it a point to collect every specimen, every photograph which will further this end."

Museum Praised

Mr. Winters praised the Museum and its director for the lead taken in presenting this unique and "culturally important" display to the public.

Three galleries are filled with the huge cedar totem poles, weaving, woodcarvings and paintings that were fashioned against a natural background of mountain, forest and stream. There are varicolored blankets, delicately carved ivory ornaments, grotesque tribal masks, slate carvings, ceremonial figures and weapons.

Officials explained that contrary to popular belief, totem poles are not symbolic idols. They are the memorial bearings of great families. They served a functional purpose as well—they held up the roof of the lodge.

They are only religious, it was explained, in the sense that they depict mythical animals and spirits which figure in the legends of the family's history. These Indians believed that animals were superior to men and that spirits, good or evil, took animal shapes to make contact with man.

Some of the totem poles, 12 feet high and five feet wide, are carved from a single red cedar log.

The tribal masks, and the symbolic wood statuettes, are mainly portraits, grotesquely featured, decorated with hair or fur, and painted in wild or sombre colors.

More familiar are the displays of woven baskets, multi-colored cloaks, and blankets as well as headdresses for the chief and medicine man, or the cooking utensils that stand outside the wigwam.

Many of the items came from

Museum Schedules
Movie Program 2

THE Montreal Museum of Fine Arts will present a program of three films at 8 p.m. tomorrow, a presentation of the watercolorist Albert Namatjira, an Australian aboriginal; "Summer Rhapsodie," an Australian documentary; and "The Window Cleaner," an American film of this hazardous occupation being carried out on the Empire State Building.

The motion picture program is free but there is a small admission charge to the exhibition of the Indians of the Pacific Northwest. The rest of the Museum also is open free from 7.30 to 10 p.m. tomorrow.

the National Museum, Ottawa, from the Washington State Museum; Provincial Museum, Victoria; Portland Art Museum, Portland, Ore.; Redpath Museum, Montreal; and the Royal Ontario Museum of Archaeology.

Introducing Mr. Winters, Maj.-Gen. E. de B. Panet, a vice-president of the Museum, noted that this was the first time in Montreal the work of the northwest Indians had been presented as an art.

La Presse

14 mars 1951

3 Au Musée des arts

Trois films seront présentés, ce soir, au Musée des arts, 1379 ouest rue Sherbrooke. La représentation comprend un documentaire sur l'Australie, intitulé "Rhapsodie estivale"; une bobine sur l'oeuvre de l'aquarelliste australien Albert Namatjira; et une troisième film, intitulé "Le laveur de vitres", montrant les dangers que présente l'exercice d'un tel métier, à l'édifice Empire State, à New-York.

La représentation débutera à 8 heures précises. L'entrée est libre.

The Gazette
March 14, 1951

4 Art Museum Shows Films

This evening the Montreal Museum of Fine Arts will show three films—a presentation of the watercolorist Albert Namatjira, an Australian aboriginal; "Summer Rhapsodie," an Australian Documentary; and "The Window Cleaner," an American film of this hazardous occupation being carried out on the Empire State Building. The program begins at 8 o'clock and is open free to the public.

The Star
March 16, 1951

5 MUSEUM OF FINE ARTS

Dr. Erna Gunther, director of the Washington State Museum and chairman of the department of Anthropology at the University of Washington, will speak on "Patterns of Art and Society on the Northwest Coast" at a lecture for members of the Montreal Museum of Fine Arts at 8.30 p.m. Monday.

The Gazette
March 16 19516 Lecture to Be Held
For Fine Arts Members

DR. ERNA GUNTHER, director of the Washington State Museum and chairman of the Department of Anthropology, University of Washington, will speak at the Montreal Museum of Fine Arts lecture for members on Monday, March 19, at 8.30 p.m. The subject of Dr. Gunther's address will be "Patterns of Art and Society on the Northwest Coast." Members and their guests are invited to attend.

7 Preservation of Indian Art Relics
Seen a Duty by Hon. R. H. Winters

"Our duty is clear: To preserve for artists and students to come these priceless relics of great art, now well on its way to extinction," said Hon. Robert H. Winters, Minister of Resources and Development, in opening the exhibition of "Native Arts Of The Pacific Northwest" at the preview held in the Montreal Museum of Fine Arts, Sherbrooke street west, last night.

Mr. Winters, who was introduced to the large gathering by Maj.-Gen. E. de B. Panet, vice-president of the Museum, stated further: "To gather up every scrap of relevant information, to take every photograph, to note every fact, to collect every specimen, so that an art of such value, as to be quite beyond computation, shall not be lost to this world, it is our duty."

"We are fortunate, indeed, in having such men as Bob Davis (Robert Tyler Davis director of the museum) engaged in this important task. He is one who knows his subject, who appreciates fully the artistic values and importance of the material he is dealing with, and who has the skill to display these magnificent specimens in such a way as to reveal both their artistic beauty and their scientific importance. I am honored and immensely pleased that I have been privileged to be with you on this occasion which is of significant importance in encouraging the study, the appreciation and the preservation of an invaluable national heritage."

Three galleries of the Montreal Museum of Fine Arts are occupied by a collection of objects which reveal the skill of the Indian, this loan exhibition, entitled Native Arts of the Pacific Northwest, being regarded as the major offering of the season. Effectively arranged for viewing, in a setting which makes judicious use of fragrant balsams, the treasures which seem certain to excite wide interest between now and April 22, came from sources which include Washington State Museum, Seattle, Provincial Museum, Victoria, B.C., National Museum, Ottawa, Portland Art Museum, Portland Ore., Royal Ontario Museum of Archaeology, Toronto, and the Redpath Museum, Montreal. Among the exhibits are large wood carvings, dance staffs, food vessels, spoons, baskets, blankets, drums, charms, masks, hats and carved slate objects, there also being a group of appropriate paintings.

Those who like their native art large will be impressed with the totem of a bear, and with the massive totem in the upper hall, but there are many items of smaller scale which show exceptional taste and skill—wood and stone bird pipe bowls, rattles, both carved and painted, a slate carving of a canoe with warriors, miniature totem poles in black slate, a series of charms, the carved handles of paint brushes, carved cup of walrus ivory and wooden paddles. There are many masks, including a portrait mask decorated with fur, and there is a carved and painted wood model of a medicine man, with nose pin, holding charms. A white man in a peaked cap is the subject of a carved wood statuette. A chief's head-dress employs copper and abalone, pearl, feathers and ermine pelts.

There are a variety of woven baskets with marked skill shown in patterns, and characteristic symbols mark a blanket box and a box drum. Ceremonial cloaks have their place—one with the thunderbird motif cut out in red and appliqued on grey and another employing a killer whale motif worked in pearl buttons, on a black and red ground. White, black, yellow and blue is the color scheme of another cloak of killer whale pattern. There is a large Haida "Copper," engraved with beaver design, while items of general use include

fish clubs, halibut hooks of wood and bone, a bone and iron adze, a hat woven of spruce roots, blankets and leggings.

Shown, too, is a model of a Haida house, with entry through the base of the totem pole which has carvings of eagle, raven and frog.

The appropriate pictures hung include a group of portraits of chiefs in ceremonial dress, done in pastel and crayon by W. Langdon Kihn, who has long specialized in such subjects. "Owl Totems, Kispiox" is by Anne Savage; by A. Y. Jackson is "Skeena Crossing," in which totems figure, and "Indian House," in wild country; Edwin Holgate is represented by "Indian Graves," the works of Emily Carr lent by C. S. Band, being "Inside a Forest," the well known "Indian Church" and "Narvina." Also from her brush came "Kispiox Village," lent by the Art Gallery of Toronto; "Kilwacool Totems," loaned by Hart House, Toronto; "Heina (Xoina)," from the National Gallery of Canada, Ottawa, which also loaned "Totem Poles, Gitsegukla," by Edwin Holgate and "Totem Poles, Kitwanga," by George D. Pepper. From the Royal Ontario Museum, Toronto, are four paintings by Paul Kane—"Return of a War Party," "Medicine Mask Dance," "Babbine Chief," and "Clahum Women Weaving a Blanket."

The Gazette
March 17, 19518 Robin Watt Portraits
At Fine Art Museum

Montreal Artist Has Group
Of Comely Sitters and
Flower Paintings

Portraits form the bulk of the items in the exhibition of paintings by Robin Watt in Gallery XII of the Montreal Museum of Fine Arts, in which gallery will be displayed works by the late Alexander Bercovitch.

Robin Watt, who held an exhibition last year, is worthily represented by characteristic examples, the portraits as ever being deft in handling, engaging in color and generally vivacious in spirit. Arrangement of his subjects is effective, the drawing is sound and sure, and his feminine sitters uniformly attractive. His subjects include Miss Pamela Stewart, Mrs. W. H. Brainerd, Miss Katie Molson, Miss Andrea Bell, Mrs. D. C. Brainerd, Miss Sheila Mappin, Mrs. H. C. Flood, Miss Lucinda Vaughan, Mrs. Gordon Reed and Mrs. Robert W. Pilot. There is also an effective painting of a girl seated at a table, with tree tops and buildings seen through the window.

His male portraits include a solidly painted portrait of Field Marshal Viscount Wavell, lent by the Black Watch, a strongly handled profile of Charles Vaughan Johnston, and a portrait of R. E. Chadwick. He is equally successful in his paintings of boys, as is evident in Philip, son of L. Stewart Webster, and George, son of Mrs. R. O. Johnson. Shown, too, is a work entitled "Mother and Child."

Evidence of his versatility is revealed in his studies of flowers, among them being a large painting of gladioli of bright and harmonious hues; cineraria; cyclamen, effective in arrangement; white and scarlet carnations, and a pot of glloxinia. He also shows a still-life of boots, cups and other objects, while another arrangement of a gold figurine of a child and a book introduces a drawing of a head which suggests Augustus John as the source.

Une représentation de l'"Oiseau-tonnerre"



Cet appareil théâtral utilisé dans les représentations du rituel des Indiens de la côte du nord-ouest, est l'un des nombreux exhibits exposés présentement, au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, à la grande exposition des collections d'art primitif des divers musées du pays. (cliché LA PRESSE)

Une exposition d'art indien

L'ouverture officielle a été présidée, hier soir, par l'hon. R. H. Winters.

Un intérêt grandissant se manifeste depuis quelques années à l'endroit de l'art indien. Les sculptures et multiples objets d'art artisanal, exécutés selon des procédés d'une grande perfection par les premiers habitants du pays, n'éveillent plus aujourd'hui que l'intérêt des spécialistes, mais celui de tout le public. C'est ce qu'on pouvait constater, hier soir, au Musée des Beaux-Arts, à l'ouverture de la grande exposition de "L'art des Indiens de la côte nord-ouest" laquelle était présidée par l'hon. Robert H. Winters, ministre canadien des ressources naturelles.

Le ministre s'est déclaré incapable de déterminer la cause de ce nouvel attrait qu'on porte à l'art indien. Il en a toutefois constaté la réalité. La plupart des exhibits qui font partie de l'exposition dor-

maient, pour ainsi dire, dans les voûtes de la Galerie nationale, Ottawa, et des autres musées du pays, d'où ils ont été tirés de l'empasse poussiéreuse qui les recouvrait.

Travaux de vulgarisation

C'est en effet, selon l'hon. M. Winters, en 1845, qu'on a commencé à collectionner ici les premiers objets d'art indien. Le ministre rappelle que c'est vers cette époque qu'ont paru les premiers ouvrages sur la matière, lesquels ont été complétés par les travaux de MM. Harlan-I. Smith et Marius Barbeau, tous deux de la Galerie nationale d'Ottawa, et par celui de Robert Tyler Davis, directeur du Musée des Beaux-Arts, de Montréal.

Un grand nombre de nos artistes, comme Emily Carr, Jackson, Holgate se sont efforcés à reproduire par leurs œuvres l'atmosphère de ces civilisations disparues. Ces œuvres ont attiré l'attention du monde artistique sur l'esthétique des peuples primitifs, à un tel point que des expositions d'art indien ont été organisées à Londres et à Paris. Les collectionneurs se sont mis à rechercher les masques totémiques, les tapis indiens et les autres objets de fabrication primitive. Ces objets ont joui d'une vogue sans cesse grandissante et qui explique l'intérêt que suscite la présente exposition.

A SUIVRE SUR LA PAGE 17

Une exposition d'art ...

SUITE DE LA PAGE 16

Le général E. de B. Panet, vice-président du Musée des Beaux-Arts, a présenté le ministre à l'assistance.

Les collections

Les exhibits sont installés dans trois salles du Musée au milieu de décors rappelant l'atmosphère, où vivaient les Indiens qui ont habité la côte nord-ouest. Une salle tente de reproduire l'environnement dans lequel avaient lieu les spectacles, prescrits par les divers rituels. On y voit des machines théâtrales, dont on faisait usage à l'époque, ainsi que les masques dont on se servait dans les diverses représentations.

Les croyances religieuses des premiers Indiens de la côte nord-ouest étaient imprégnées de mythologie. Elles cherchaient à interpréter les

phénomènes naturels, à raconter le passé et à prévoir l'avenir.

Dans la deuxième salle, on y aperçoit des totems, des grands masques, garnis de filasse. Ces sculptures reproduisent des personnages à gros yeux, à nez volumineux, recourbés comme ceux des corbeaux. Ces statues représentent des dieux: dieu de la chasse, de la pêche, de l'amour.

La troisième salle renferme des objets d'un poli manifestant de merveilleux procédés d'exécution. En définitive, l'exposition est une des plus complètes du genre.

Art Notes...

An Astonishing Originality Marks Show of Indian Creations

By Robert Ayre

KLAHOWYAH!

Over at the Museum of Fine Arts they're having a minor potlatch and everybody invited to borrow the phrase "minor potlatch" from Tom Colt, director of the Portland (Oregon) Art Museum, who used it in describing his exhibition of the Rasmussen Collection of Northwest Coast Indian materials. The potlatch, now under the ban of the government, was an exciting event and the best English word for it is probably "blowout". What made it different from other parties was that the host not only served refreshments but gave away all his worldly wealth; the more he could give away, the bigger the chief he was.

The great thing about the potlatch on Sherbrooke Street is that nobody is the poorer for it. The Montreal Museum of Fine Arts, the National Museum of Canada, the McGill museums, the Royal Ontario Museum, the Provincial Museum of British Columbia, the museums of Washington State, the city of Portland and the University of Washington have all contributed generously, but after April 22 they will get their wealth back and in the meantime thousands of Montrealers will have enjoyed it.

This is the Show of the Year. It is in startling contrast to the 1950 Show of the Year which, you will remember, was devoted to the urbanity of the 18th Century in France and England. From the drawing rooms of London and Paris and Versailles, with their graceful furniture, their elaborately wrought silver and their dainty china, you step into the forest primeval of the Pacific Coast and pass through a Totem pole into a wooden house, dark and stifling with the reek of smoke and fish. The only 18th Century Europeans ever to see these wooden houses were adventurers like the great Captain Cook and the man who served under him and left his name behind on that shore, Captain Vancouver.

There is a world of difference between the two shows but to those who know Robert Tyler Davis, Director of the Museum, the potlatch comes as no surprise. Apart from the fact that, as an alert museum director who is aware of the growing interest in native arts, Mr. Davis has a specific knowledge of the native arts of the Northwest Coast and an enthusiasm for them. Before coming to Montreal, he was director of the Portland Museum and he wrote the text for the handsome book on the Rasmussen collection recently published by Stanford University.

In this exhibition—like the man in Denver referred to in an Atlantic Monthly article by Mitchell A. Wilder—Mr. Davis "has pulled the Indian out of his anthropological pigeonhole and presented him to us as a creative human being."

He has gathered together works of astonishing originality and power and has presented them as dramatically as if he were staging a play. In the first

gallery you enter, after you have gazed at the Haida bear totem in the hall, the subdued light invites you to think not only of the windowless houses but of the dim cedar forest depths and of the mysteries of the Indian's religion and the ritual of his secret societies. From a black framework, hang masks and, on a nearby stand, great beaked heads thrust out from the huddled folds of chilkat blankets. A red flannel thunderbird is proclaimed from the wall.

The display is all the more effective because it isn't crowded, and the same is true of the two larger galleries. There is plenty to be seen, but if you are overwhelmed it is not by quantity but by the vitality of the West Coast Indians as designers, and as craftsmen in the handling of their few materials—wood, wool, a little metal, a little bone and horn. From the tallest totem poles and house posts and the big cedar chests, to the goat-horn spoons, the fish hooks, the straw hats and the shamans' rattles and "soul-catchers," they speak in what Emily Carr called "strong talk."

Half of one of the galleries is given over to an exhibition of relevant paintings, beginning with Paul Kane's of a hundred years ago, more interesting as records than as pictures. Later painters, A. Y. Jackson, Edwin Holgate, George Pepper, Anne Savage and Langdon Kihn catch something of the character of the West Coast and its people, but none of them felt it as thrillingly as Emily Carr. Five of her best works from Toronto collections and one from the National Gallery are here.

The potlatch is on. Don't miss it. I hope the Museum is making arrangements to welcome groups of school children who should know more about the original Canadians than they can get from Caughnawaga.

Monday night at 8.30, Dr. Erna Gunther, Director of the Washington State Museum and Chairman of the Department of Anthropology, University of Washington, will lecture at the Museum on "Patterns of Art and Society on the Northwest Coast."

26

Arts Museum Head to Speak

Robert T. Davis' Talk At 8.30 p.m. Tomorrow

The director of the Montreal Museum of Fine Arts, Robert Tyler Davis, will give a gallery talk at 8.30 p.m. tomorrow in the halls of the new exhibition "Native Arts of the Pacific Northwest." Any one visiting the exhibition is invited to the lecture.

In the lecture hall downstairs the Montreal Camera Club will show the most recent color slides, beginning at 8 p.m.

Exhibitions on view include a newly-opened one in Gallery XII of paintings by Robin Watt and the late Alexander Bercovitch; the great exhibition of the wood carvings, masks, copper work, slate work and other arts that flourished among the Indians of the Pacific Coast during the 19th century; and an exhibition of Chinese textiles and lacquer furniture.

The museum is open free to the public from 7.30 to 10 p.m. Wednesdays. All demonstrations and exhibitions are free, except for a nominal charge of 25 cents for adults and 10 cents for children to the major exhibition to help defray costs.

The Star
March 20, 1951

5 Tea Meeting

The Ladies' Committee of the Montreal Museum of Fine Arts will be hostesses to the Montreal Council of Women for the annual meeting of the council taking place on Wednesday, March 21, in the museum, 1379 Sherbrooke street west. Mrs. W. Van Horne and Mrs. Paul Fontaine will pour tea during the social half-hour following the meeting.

The Gazette
March 20, 1951

6 Mrs. William Van Horne and Mrs. Paul Fontaine of the Ladies' Committee of the Montreal Museum of Fine Arts will preside at the tea table at the annual meeting of the

Montreal Council of Women taking place tomorrow afternoon at half-past two o'clock, in the Museum, 1379 Sherbrooke street west.

The Gazette
March 21, 1951

7 Museum Director Speaks

This evening at the Montreal Museum of Fine Arts, Robert Tyler Davis, the director, will give a gallery talk at 8.30 p.m. in the halls of the "Native Arts of the Pacific Northwest" Exhibition. Any one visiting the exhibition is invited to the lecture.

In the Lecture Hall the Montreal Camera Club will show color slides, beginning at 8 o'clock.

The Gazette
March 22, 1951

8 Art Museum Hours

The hours of the Montreal Museum of Fine Arts will be as follows during Easter week-end: Good Friday, closed all day; Saturday, open from 10 a.m. to 5 p.m.; Easter Sunday, open from 2 to 5 p.m.; Easter Monday, open from 2 to 5 p.m.

CHEFS-D'OEUVRE D'ART PRIMITIF

par Claude Lelanc

Il se tient actuellement à Montréal et jusqu'au 22 avril une exposition d'art d'autant plus remarquable qu'elle est unique en son genre.

A l'aide d'emprunts faits aux musées de Montréal, Ottawa et Portland, Orégon, M. Tyler Davis, conservateur du Musée des Beaux-Arts, rue Sherbrooke ouest, a composé ce qu'on pourrait appeler une retrospective de l'art des Amérindiens de la côte canadienne du Pacifique.

Nous sommes loin ici des documents ethnographiques ordinaires: pointes de flèches, boîtes en écorce de bouleau, épis de maïs, pignons de bois, etc. Toutes les pièces réunies par M. Davis ont été choisies, non pas pour leur caractère pittoresque, mais pour leur valeur artistique intrinsèque. Il n'est pas exagéré de dire que la plupart sont de véritables chefs-d'œuvre d'art primitif auxquels peuvent seuls être comparés les chefs-d'œuvre de l'art Maya et Aztèque, sinon ceux de l'art égyptien. Ces pièces font partie du trésor artistique du Canada, le plus précieux trésor artistique indigène que nous possédions et de ce fait elles méritent plus qu'une attention passagère. Exposées à Paris ou dans une autre grande ville européenne elles feraient courir les foules.

LES MATS TOTÉMIQUES

L'exposition en renferme quelques-uns d'assez belle venue, mais de même qu'ils ne jouaient pas dans la vie des Amérindiens de la côte le rôle prépondérant qu'on leur prête, ils ne figurent ici que comme spécimens de l'art sculptural qui a été poussé si loin par les Tsimshians, Haïda, Tlingit et quelques-unes des autres tribus de Colombie-Britannique. On sait que ces mâts totémiques, qui atteignaient parfois une hauteur de 75 pieds, comme celui qui se dresse à côté de la gare de Jasper, dans le Parc National du même nom, n'étaient pas des idoles, ni même des monuments religieux à proprement parler, mais représentaient soit les armes d'une famille noble de la côte, soit une légende mythologique. Ils étaient érigés à l'occasion de l'une des nombreuses fêtes

que les Amérindiens de l'Ouest aimaient donner et anciennement, chez certaines tribus, on les plantait parfois à travers le corps de belles esclaves.

METAMORPHOSES

Les figures conventionnelles qui les ornent représentent ou des monstres fabuleux qui étaient supposés avoir joué un rôle dans l'histoire des familles nobles, ou des animaux contemporains tels l'ours, le loup, le castor, l'aigle, l'épaulard, etc. Ces derniers ont souvent des traits presque humains, parce que les Amérindiens de la

côte croyaient que toutes les bêtes, y compris les animaux marins, avaient la faculté de prendre figure humaine à volonté et que leur corps était le "canot" dans lequel

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Masque de lion de montagne, en bois sculpté, qui servait aux représentations théâtrales données en hiver sur la côte canadienne du Pacifique.

reposait sur deux bases qui étaient la richesse et le prestige. Les nobles, qui étaient chefs de grandes familles, composées d'hommes libres et d'esclaves acquéraient l'un à l'aide de l'autre. Pour être considérés il leur fallait être généreux c'est-à-dire distribuer largement les biens qu'ils accumulaient à l'aide de leurs parents et subordonnés en exploitant des territoires de chasse et de pêche dont ils avaient l'exclusivité. Ces distributions se faisaient au cours de "potlaches", cérémonies qui tirent leur nom d'un mot Chinook qui veut dire "donner". Mais elles n'étaient pas essentiellement altruistiques. Les bénéficiaires devaient remettre au chef ou à ses héritiers, avec un fort intérêt, ce qu'ils avaient reçu. Le "potlache" était donc à la fois un geste de grand seigneur et une police d'assurance.

PAYS DE COCAGNE

Ce genre de civilisation n'a pu se développer que sur la côte du

Pacifique parce que nos Amérindiens y trouvaient, plus que partout ailleurs, une abondance de poissons et de gibiers. La facilité qu'ils avaient à se nourrir, à se vêtir, et à se loger explique qu'ils aient eu tant de loisirs à consacrer à l'art et à l'animisme qui leur tenait lieu de religion. D'où la multiplicité des belles choses qui figurent aujourd'hui dans les musées et la richesse d'un légendaire qui, avec les sculptures sur bois, corne et pierre compose le trésor artistique et poétique dont le Canada a le droit de s'enorgueillir.

CHEFS-D'OEUVRE...

(Suite de la page 102)

canots creusés dans le tronc d'un cèdre géant, des pagaies et des coffres à vêtements, ils sculptaient leurs cuillères dans des cornes de mouflons et même leurs hameçons à flétan étaient ornés de dessins symboliques.

On voit aussi à l'exposition de la rue Sherbrooke des amulettes en ivoire d'un travail très fin, des volants de fuseaux sculptés, des tuyaux en ivoire dont se servaient les shamans ou prêtres-sorciers pour aspirer la maladie du corps d'un malade, des labrets dont les femmes ornaient leur lèvre inférieure et bien d'autres articles aussi remarquables par la sûreté d'exécution que par la finesse déployée par l'artiste. Nous sommes ici en présence de ce que les artistes modernes appellent un "art fonctionnel", mais un art fonctionnel enrichi par l'imagination d'un peuple profondément imbu d'une mystique primitive.

TISSAGE ETANCHE

L'exposition renferme aussi des paniers tressés avec des lanières d'écorce ou de radicelles d'arbre, d'un tissage si serré qu'ils peuvent contenir de l'eau. On remarquera encore des boîtes sculptées dont les quatre côtés sont faits d'une seule planche. Les Amérindiens de la côte avaient l'art de plier le bois presque à volonté et n'ayant pas de clou ils "cousaient" les deux extrémités d'une planche de façon à rendre le joint presque invisible.

Ceux qui visiteront l'exposition ne manqueront pas non plus d'admirer un oiseau de pierre qui ferait belle figure au Musée d'art moderne de New-York, un aigle aux ailes à demi dépliées sculpté dans un seul morceau de bois, des figurines en argilite, des costumes de danse et un plat cérémonial de six pieds de long.

CIVILISATION DE LA RICHESSE

Pour comprendre cet art assez ésotérique il n'est pas inutile de savoir que la civilisation des Amérindiens de la côte du Pacifique



Boîte en bois sculptée, ornée de morceaux d'halliotide (abalone) dont les côtés sont faits d'une seule planche, cousue avec des racines aux deux extrémités. Les Amérindiens de la côte canadienne du Pacifique possédaient le secret de plier le bois à volonté. Les dessins qui ornent la boîte représentent des animaux fabuleux et symboliques.

* * *

CHEFS-D'OEUVRE...

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Ils voyageaient de leurs villages lointains et mystérieux. Ainsi pour eux, les saumons composaient un peuple nombreux qui habitaient comme eux dans des maisons en bois sculptées et ne prenaient la forme de poisson que par amitié pour les hommes. D'où les multiples tabous qui s'attachaient à leur capture.

LES MASQUES

Longtemps avant la venue des Blancs la côte canadienne du Pacifique avait son théâtre. Les légendes représentées quelquefois sur les mâts totémiques et propriétés exclusives de familles nobles étaient jouées en certaines occasions par des acteurs qui personnifiaient les divers personnages à l'aide de costumes et surtout de masques en bois sculpté dont les différentes parties étaient souvent mobiles. Ces "pièces" se jouaient dans une sorte de pénombre ce qui facilitait l'illusion, car les masques et autres machines qui servaient aux représentations étaient actionnés par des ficelles qui devaient rester invisibles. La collection de masques réunis au Musée de la rue Sherbrooke et présentés aussi sous un jour atténué donne une bonne idée du soin que les Amérindiens de la côte apportaient à dessiner leurs costumes de théâtre.

COUVERTURES CHILKAT

Les tribus canadiennes proches de l'Alaska, d'une culture plus avancée que celle des tribus plus au sud (le contraire est généralement vrai) avaient accoutumé de tisser des couvertures avec la laine des chèvres sauvages. Ces couvertures, ornées de dessins symboliques, se comparent par leur qualités artistiques au célèbres couvertures navajos, encore qu'elles soient tout à fait différentes et d'un art beaucoup plus compliqué. Celles exposées présentement rue Sherbrooke sont de magnifiques spécimens de l'art des tisserands et tisserandes Chilkat. Comme d'habitude elles représentent une figure d'animal symbolique aplatie de façon à montrer les deux côtés de sa face. Des parties anatomiques stylisées de ce même animal composent le dessin de chaque côté de la figure centrale.

De même que les Amérindiens

*

de la côte Pacifique aimaient habiter de grandes maisons en bois ornées de poteaux d'angles sculptés et de façades peintes, ils poussaient le souci du beau jusqu'à sculpter et peindre presque tous leurs ustensiles, engins de pêche et armes. Sans parler des grands

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(Photos du "Petit Journal", par Gérard Laferrrière)
A gauche, un poteau totémique représentant un ours grizzli, qui servait à supporter les poutres d'une maison communale. A droite, des masques symbolisant des dieux.

Au musée des Beaux-Arts

Une réserve indienne qui fait peur aux visiteurs

Un des endroits le plus "distingués" de Montréal, le musée des Beaux-Arts, vient de se transformer en réserve indienne pour quelques semaines. Si on n'y voit aucun sauvage poussant des cris de guerre et aucune sauvagesse portant son petit sur son dos, les étranges objets exposés dans ce village artificiel en disent cependant plus long sur les Indiens de la côte du nord-ouest canadien que la plupart des gros bouquins écrits à leur sujet.

L'exposition est, en effet, consacrée à l'art des Indiens du Nord-Ouest, dont les tribus se nommaient Haida, Tlingit, Kwakiutl, etc. Il faut d'abord souligner l'imagination de ceux qui ont aménagé les trois salles du 1er étage où se trouvent les oeuvres provenant de musées et de collections du Québec et d'autres provinces. Devant l'entrée, des parties de mâts totémiques, en bois, situent tout de suite le visiteur dans le milieu indien. Jusqu'ici, tout va bien. Mais, une fois l'entrée franchie, on découvre un étalage de masques effrayants et grossiers,

dans un éclairage plutôt sombre. C'en est assez pour donner la frousse aux peureux! Oui, des masques énormes, représentant des personnages à la chevelure échelonnée, ou en brosse, aux yeux creux et aux joues caves, dans un maquillage de mascarade. C'est que ces déguisements symbolisaient, dans les cérémonies rituelles, les différents dieux des Indiens. Des dieux! C'est-à-dire des êtres et des choses qu'on prenait pour des réceptacles d'esprits. Chacun son goût...

Après cette chambre de cauchemars, on pénètre dans une grande salle décorée de conifères. Elle contient d'autres masques; des couvertures en flanelle, ornées de boutons en forme d'épaulard (gros poisson); des tuniques de danseurs, faites de couvertures de laine de la baie d'Hudson; un "grand cuivre", qui servait de bouclier et indiquait en même temps la fortune du chef de tribu; des sculptures totémiques, dont une dépasse de beaucoup, en dimensions, la fameuse statue de Roussil et représente un ours grizzli, etc. Dans la dernière salle, on remarque une maison communale, en miniature; la porte d'entrée n'est qu'un trou pratiqué dans un mât totémique illustrant les armes du chef. Aucune fenêtre dans cette habitation, où chaque famille n'avait qu'une

chambre... pour régler ses affaires. Seul un ventilateur, au milieu du toit, assurait l'aération, mais il ne suffisait certes pas à chasser toutes les odeurs... Parmi les autres objets: des paniers fabriqués avec des écorces; de la vaisselle en bois d'aulne, ne donnant aucune saveur détestable aux mets; des ustensiles en corne de chèvre de montagne; des engins de pêche de fabrication domestique, etc. Enfin, des peintures sur la vie indienne, oeuvres d'artistes canadiens de haute réputation.

L'exposition se poursuivra jusqu'au 24 avril. C'est la plus importante de la saison au musée, et le directeur de cette institution, Robert Tyler Davis, en est l'instigateur. Voilà une autre initiative qui réconciliera, une fois de plus, le grand public avec une institution qui passait autrefois pour être un cimetière d'oeuvres d'art.

The Star
March 24, 1951

The Gazette
March 24, 1951

3 Late A. Bercovitch Paintings On View

Oils, pastels and drawings by Alexander Bercovitch, who died early this year, are being shown in Gallery XII of the Montreal Museum of Fine Arts, the selection of material revealing his versatility. A painter of breadth and vigor, these qualities are particularly evident in his interpretations of the sea, as in "Winter Gale" and "Atlantic Storm", while a quieter mood invests "Falaise". Quebec supplied two good subjects in "Old Music School", with its ancient building under snow, and "La Rue Fabrique", both winter scenes, while of the same season is a landscape with spruces. Done farther afield is a building in Bokhara, Turkistan. Examples of portraiture include Cantor Geller, Moïshe Shaeffer, poet, and a family group of mother, child and two daughters, while in pastel is "Ninel". This medium has been effectively employed in "Canal Scene", "Lake Scene", a wood interior, and "Old Quebec", the last-named being a work of fine values.

The Gazette
March 24, 1951

4 Museum Spring Show Entries in March 31

The Montreal Museum of Fine Arts announces that the 68th Annual Spring Exhibition will be held May 2 to May 30, and that works must be delivered at the Museum not later than March 31. No entries will be accepted after that date. There will be two juries, composed of the following: Jury No. 1, Harold Beament, R.C.A., Adrien Hebert, R.C.A., Frederick B. Taylor, A.R.C.A., and Jury No. 2, Albert Dumouchel, Michael Forster, Anne D. Savage. Each artist may submit a total of not more than three works, and not more than two entries from any one artist will be accepted. Maximum size acceptable is approximately 15 square feet (3' x 5', or some similar proportion totalling 15 sq. feet). All submitted work must have been done within the past three years and must not have been previously shown in a major exhibition in Montreal.

Four prizes are being offered: Two of \$150 each for the best oil paintings and two of \$100 each for the best water colors submitted to each jury. Dr. J. W. A. Hickson is giving two of the prizes in memory of the late Miss Jessie Dow and the other two will be provided by the Museum. Portraits are not eligible for prizes.

Le Petit Journal
25 mars 1951

5 Expositions à Montréal

A la galerie Agnès Lefort: jusqu'au 27 mars, peintures et croquis d'E. H. Underhill; du 29 mars au 12 avril, huiles d'André Jasmin.

Au musée des Beaux-Arts: jusqu'au 22 avril, l'art des Indiens de la côte du Pacifique; jusqu'au 28 mars, 10e salon international de photographie, de Montréal, sous les auspices du "Montreal Camera Club"; jusqu'au 4 avril, tableaux de Robin Watt et du regretté Alexander Bercovitch; jusqu'au 31 mars, tissus chinois, costumes, tapis et meubles de la collection d'A. W. Bahr.

A la librairie Tranquille: peintures de Bernard Lauzé.

à Montréal — Page litté.

Au cercle Universitaire: peintures de Gérard Perreault.

A la Dominion Gallery: jusqu'au 5 avril, peintures de Jeanne Rhéaume.

Au musée des Beaux-Arts, les heures d'ouverture, pour la fin de semaine de Pâques, seront les suivantes: samedi, de 10 heures du matin à 5 heures de l'après-midi; dimanche et lundi, de 2 à 5 heures de l'après-midi.

The Star
March 27, 1951

6 Art Museum Talk Arranged

R. T. Davis to Speak
On Northwest Works

For its Wednesday evening program the Montreal Museum of Fine Arts will present a gallery talk on "Birds and Beasts" in the art of the Northwest coast. The speaker, Robert Tyler Davis, director of the museum, will begin at 8:30 p.m. in the large gallery of the current major exhibition upstairs where the installation of fir trees and sanded platforms represents the Pacific seacoast. This will give visitors an opportunity to see the dark entrance gallery, in which a dance group and dance masks lit by firelight indicate the interior of the house, before the talk commences in the open, on the seashore.

Besides the dramatic exhibition of this classic Canadian art from the west coast, there are also to be seen an exhibition of paintings by Robin Watt and the late Alexander Bercovitch, the 10th Montreal International Salon of Photography (closing Wednesday night), and a display of Chinese textiles, garments and furniture.

There will be no motion picture program this week. The museum is open free to the public on Wednesday evening from 7.30 to 10 o'clock. All exhibitions are free except for a small admission charge of 25 cents for adults and 10 cents for children to the galleries in which the cream of Canada's northwest coast art has been collected for this large special showing in Montreal.

WHAT I had to say about color a fortnight ago was borne out by the experience of Dr. Erna Gunther as she related it in the Museum last Monday night in her talk on the West Coast Indians. Dr. Gunther, who is director of the Washington State Museum and Chairman of the Department of Anthropology, University of Washington, was horrified, when she went to Alaska, to see how Ketchikan had "restored" its totem poles. When she protested at the gaudy colors, she was told that the tourists, with their color films, couldn't be disappointed.

As you can see for yourself in the exhibition, the Indians had better taste.

"Faces and Flowers" might be the title of Robin Watt's exhibition at the Museum. Mr. Watt has the air of a fashionable portrait painter, a virtuoso who can be counted on to do the right thing by pretty women and children and handsome men. The emphasis is always on the face, with the background no more than a flourish to point it up in vignette, and much of the canvas left bare. There is fuller treatment in an official portrait like that of Field Marshal Viscount Wavell in the Black Watch collection, and in the still lifes, "Lares and Penates" and "White Elephants". Mr. Watt is not an inventor or improviser. In his portraits, his still lifes and his flowers—painted with grace and spirit—he is an observer and a faithful, skilled portrayer of what he sees.

In the neighboring gallery there is a small exhibition of works by the late Aleksandre Bercovitch. More selective than the Y.M.H.A. show, it still lacks some of his best things, but it gives his range, from street scenes touched with sentiment, and pretty landscapes, to austere rocky shores and stormy seas, portraits, and his late essays at the non-objective. Cantor Moïshe Geller has no body under his shawl, but that may even be symbolical; his face beneath the fez, with its prominent nose and ears and its eyes, almost fanatic in their intentness, dominates the room.

Montreal Council of Women Defends Many Causes For Own Sex



The annual meeting of the Montreal Council of Women being held yesterday at the Museum of Fine Arts, Sherbrooke street west, members of the organization were served tea by the Ladies' Committee of the Museum, under the direction of the Committee president, **MRS. ANSON McKIM**, who is shown at the extreme right of the picture above. The serving of tea in the Museum every Wednesday afternoon was instituted in January, although the Committee itself has been in operation the past two years. With Mrs. McKim, seated at the table about to have tea, are (left to right), **MRS. W. J. HYDE**, vice-president; **MRS. NORMAN MUIR**, vice-president;



MISS ESTHER KERRY, retiring president; **MRS. R. G. GILBRIDE**, newly-elected president; **MRS. MOSTYN LEWIS**, vice-president; and **MRS. G. F. W. KUHRING**, vice-president. Other members of the newly-elected executive of the Montreal Council of Women, as installed at the annual meeting yesterday, are shown, left to right: **MRS. R. B. STRONACH**, recording secretary; **MRS. G. E. RILEY**, corresponding secretary; **MRS. W. H. SPARROW**, membership secretary; and **MRS. VICTOR MICHAELS**, honorary treasurer.

Housing, Migration, International Relations Included In Work Of Active Feminists

MONTREAL Council of Women has installed its new slate, headed by **Mrs. R. G. Gilbride**, as president, as follows: Immediate past president, **Miss Esther Kerry**; vice-presidents, **Mrs. Mostyn Lewis**, **Mrs. H. S. Morton**, **Miss F. M. Richards**, **Mrs. W. J. Hyde**, **Mrs. G. F. W. Kuhring**, **Mrs. N. B. Muir**; councillors, **Mrs. John Crawford**, **Mrs. T. B. Heney**, **Mrs. P. N. Jacobson**; recording secretary, **Mrs. R. B. Stronach**; assistant recording secretary, **Mrs. James T. Turner**; corresponding secretary, **Mrs. G. E. Riley**; assistant corresponding secretary, **Mrs. Alex Watt**; membership secretary, **Mrs. W. H. Sparrow**; assistant membership secretary, **Mrs. W. J. L. Freeman**; treasurer, **Mrs. Victor Michaels**; and assistant treasurer, **Mrs. Homer Marion**.

Chairmen of committees: citizenship, **Mrs. Clarence R. Gross**; economics, **Mrs. C. K. Lally**; housing and community planning, **Mrs. F. H. Hunt**; legislation, **Mrs. E. I. Holmes**, B.C.L.; migration, **Mrs. Saul Hayes**; trades, business and professions for women, **Miss Ruth Low**; child welfare, **Mrs. T. C. Stuart**; penal reform, **Mrs. H. F. Reusing**; public health, **Mrs. Stuart Townsend**; recreation, **Mrs. John S. Corbett**; education, **Mrs. R. C. Dickinson**; international relations, **Mrs. H. G. Hatcher**; press and

radio, **Mrs. A. P. Blackburn**; publications, **Mrs. Anthony M. Reid**; and hospitality, **Mrs. A. M. Bain**.

At the annual meeting, which took place in the Museum of Fine Arts yesterday afternoon, **Miss Esther Kerry**, retiring president, told members that National Council of Women would be meeting here the week of September 24. She also mentioned that she, herself, and the immediate past president, **Mrs. A. Turner Bone**, had been nominated, among seven women, for the office of national president. **Mrs. Edward B. Savage**, she said, would be among the Canadian delegates at the International Council

of Women conference in Athens later this spring, and **Mrs. Thain MacDowell** had been commended for the fine quality of her work as chairman of the national migration committee.

Widely Representative

Miss Kerry pointed out that the Council had grown more widely representative in the past three years. **Mrs. Roswell Thomson**, president of Quebec Women's Institutes, had been appointed an honorary councillor, signifying the new relationship into which women of urban and rural areas had entered. **Mme. L. de G. Beaubien**, as an honorary councillor, had also fostered co-operation between French and English-speaking women. Greater participation of provision business and professional women in Council had been marked by provision for a sixth vice-president to be chosen from among their numbers.

"We are seeing more clearly, too, the goal to which the very nature of Council work has always directed us, fuller participation in the work and decisions of governments. The questions of the day, civil defence, use of man and woman power, economics and our standard of living are, and will come more and more before the Council. In working through them women should, as in other times of crisis, find new places in community, in civic and in national life," **Miss Kerry** told her listeners. **Mrs. A. Turner Bone** was chairman of the nominating committee.

Compiled History

Corresponding secretary **Mrs. H. S. Morton**, and her assistant, **Mrs. A. Watt**, submitted a report in which **Miss Kerry** was praised for her untiring work in compiling a history of the organization.

Mrs. R. C. Dickinson, education chairman, said a Bill proposing changes in the manner of appointments to the Montreal Protestant Board of School Commissioners, now before the Quebec Legislature, was being closely watched, in order that three women, whose names had been submitted to the Montreal executive committee of the Board, could be supported at the strategic moment.

Miss Jessie N. Norris, film committee chairman, told Council that the number of films borrowed this year from the Montreal Public Library had increased to 18,749, and audiences had numbered 1,049,182. Her committee was still urging the representation of women and the English-speaking Protestant minority on the Provincial Film Censorship Board, she said.

Immigration, chairman **Mrs. Saul Hayes** said, had been helped by recent removal of restrictions on entry requirements. Consensus also was that citizenship ceremonies were being conducted with due dignity and meaning so as to impress upon the new citizen the importance in value of the acquisition of Canadian citizenship.

Formed Delegations

Mrs. M. W. Holmes, B.C.L., chairman of the legislation committee, summarized activities as follows: (a) The continuation of requests for amendments to the Quebec Succession Duties Act in order to raise the exemption for the widow and children. (b) Specific and intensive work to bring about the enactment of legislation for the reciprocal enforcement of Maintenance Orders between Quebec and the other provinces. (c) Study of the legislation setting up the new Social Welfare

Course. (d) A translation and summary of the Methot Report on the Legal Status of Women in the Province of Quebec. (e) Discussion and study of the methods and means by which the appointment of women to Boards and Commissions can be facilitated. (f) Through Hansard and the Quebec Official Gazette, Federal and Provincial legislation on matters affecting women, children and social welfare in general has been followed. (g) The Committee has also acted jointly with the Committee on Economics in an expression of opinion on Old Age Pensions.

Completes Study

Miss F. M. Richards noted the committee on trades, business and professions for women had nearly completed its study of the problem of the older woman worker, to which purpose a questionnaire had been circulated to a number of Montreal firms employing plant, sales and clerical employees.

Recreation convener **K. Nadine Corbett** reported much work had been done with the Montreal Girls' Association; with discussion of polluted bathing beaches, and opportunities for youth hostellers.

Mrs. C. K. Lally, chairman of the economics committee, said that the following recommendations, after the history of the Combines Investigation Act, and the findings of the Report of the Royal Commission on Prices had been studied, had been sent to the Special Committee: (1) That the power of the Combines' Commissioner should not be lessened by amendments to the Act. (2) That reports must continue to be published within fifteen days of receipt. (3) That agreements to restrict or eliminate price competition be denied legal sanction. (4) That resale price maintenance be controlled. (5) That fixed percentage mark-ups be discouraged.

The committee on housing and community planning has continued to keep in touch with developments in respect to housing conditions and has obtained information from various sources on community planning, said chairman **Mrs. Gretta Andrews**.

Mrs. A. M. Reid reported on

behalf of the penal reform committee, members of which are **Mrs. Cicely Sampson**, **Miss Grace Newman** and **Mrs. Helena F. Reusing**. **Mrs. A. M. Bain** thanked member societies for their work on behalf of the hospitality committee.

Mrs. H. G. Hatcher, of the committee on international relations, mentioned that members had delved into Oriental philosophy, had met with the Consul General of Israel, with **Liaquat Ali Khan**, Prime Minister of Pakistan, and exchange students from the United States, and reviewed several important books on the trend in international affairs.

Mrs. S. R. Townsend, of the public health committee, said representatives had attended meetings of the Junior Red Cross Provincial Committee, the Children's Dental Committee, and the Canadian Cancer Society.

For the citizenship committee, **Mrs. Clarence Gross**, chairman, reported a series of four lectures had been sponsored entitled "Four Aspects of Canadian Democracy".

La Presse - 28 mars 1951

Au Musée des Arts

A l'occasion de l'exposition d'art indien qui se tient actuellement au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, M. Robert Tyler Davis, directeur du Musée et auteur d'un volume fort documenté sur les arts et industries des Indiens du pays, prononcera demain soir, à 8 h. 30, à cet endroit une causerie sur la représentation des oi-

seaux et des bêtes dans l'art de la Côte du Nord-Ouest.

Outre l'exposition d'art indien, les visiteurs pourront également voir les peintures de Robin Watt et de Alexandre Bercovitch qui sont exposées en ce moment au Musée, ainsi que le 10e salon de photographie.

Camera Club Holds Exhibition



ANDREE FRUITER examines some of the portrait studies that play a big part in the Montreal Camera Club's International Salon of Photography, now being presented at the Mont-

real Museum of Fine Arts. Represented are photographers from many parts of the world, including several Canadians.

La Presse
29 mars 1951

The Star
March 31, 1951

Distant Lands
Represented

FROM as far away as Brazil and Bombay, photographers submitted their pictures to an all-Canadian jury for hanging in the Montreal Camera Club's International Salon of Photography, now on exhibit at the Montreal Museum of Fine Arts. It will continue, during Museum hours, until next Wednesday.

The collection includes still-life, portrait and animal studies. Many Montrealers are represented in the Salon, which has been said to represent "the best available in contemporary pictorial photography throughout the world."

Running currently with the Salon, is the first Montreal international color slide exhibition. The Salon's jury included Mrs. Blossom Caron, Louis Rachiele and J. W. J. Underell. For the slides, the jury comprised J. W. Campbell, George Hayes and Sam Bogan.

L'activité accrue au
Musée des Beaux-Arts

Le rapport annuel de l'association du Musée des Beaux-Arts, 1379, ouest rue Sherbrooke, accuse une augmentation appréciable dans le nombre des membres de cette association qui de 1496 qu'il était, en 1945, a été porté, en 1950, à 2050. Une augmentation s'est également produite dans l'assistance et la participation aux événements, organisés par le Musée. De 63,192, en 1945, cette assistance a été portée à 104,320, en 1950.

A la suite d'un changement apporté dans la fixation de l'exercice fiscal qui est maintenant de septembre à septembre, le rapport couvre une période de 18 mois, et rend compte des nombreuses expositions, venues au Musée, dont les principales: celles de l'art du 18^e siècle, et de la peinture française "De Manet à Matisse"; celle des collectionneurs montréalais ainsi que le "Salon du printemps", ont remporté un vif succès.

Le rapport mentionne également les nombreux dons d'objets d'art, faits au Musée, ainsi que les œuvres artistiques qui ont été acquises, au nombre desquelles on compte quelques sculptures de Maillol et Lehmbruck, des peintures de Greco, Matisse, Matthew Smith et R. W. Pilot; des aquarelles de Bawden, David, Cox, Peter de Wint et James Baker Pyne.

Indian Exhibition At
Museum Fascinating

Sir, — I had occasion the other day to take my family to see the exhibition of Northwest Coast Indian art, currently being shown at the Montreal Museum of Fine Arts.

If the delighted response of my own youngsters will aid other parents to attend the show with their children during the Easter vacation, I hope you will afford me the opportunity to tell the public at large how thoroughly fascinating the exhibition proved to be. The totem poles, the masks, the gay ceremonial robes, the wonderfully woven baskets—all of them opened up a new world of enchantment to children who are thousands of miles away from the kind of Indian handicrafts which can be seen only in the Northwest.

I have visited many museums in the United States, as well as in Europe, and although I am fully aware of the extent to which a city the size of Montreal could improve its facilities, credit should nonetheless be given to the Museum Council and to its Director for providing this excellent educational facility for the young people of our city.

On behalf of our children, my wife and I extend our appreciation and thanks to all concerned.

E. M. ROSENZWEIG.

The Gazette - March 30, '51

Commends Northwest Coast Indian Art Exhibit

Sir,—I had occasion the other day to take my family to see the exhibition of Northwest Coast Indian art, currently being shown at the Montreal Museum of Fine Arts.

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E. M. ROSENZWEIG.

Montreal, March 28.

Art Museum
Membership
Increases

Annual Report Shows
Attendance Was
104,320 in 1950

THE Montreal Museum of Fine Arts has just issued its annual report for 1949-1950 which shows that membership increased from 1,496 in 1945 to 2,050 in 1950. Attendance, which totaled 63,192 in 1945, rose to 104,320 in 1950.

The report covers 18 months' activities and donations since the fiscal year was changed to run from September to September as of 1949. The exhibition scheduled was full and varied. Four major exhibitions were specially assembled for exclusive showing in Montreal: Art from Montreal Collections; Manet to Matisse; 18th Century Art of France and England; and the Annual Spring Exhibition.

In addition a great number of other important exhibitions organized by other museums were shown. The series of exhibitions of contemporary Canadians presented 30 artists, in two-man or group shows, and comprehensive exhibitions of the work of Arthur Lismer and Lawren Harris.

Requests of Art Listed

Requests of works of art came from Mrs. R. MacD. Paterson, Mrs. W. W. Chipman, Miss Leila Hosmer Perry, and Mrs. G. R. Caverhill. Gifts of paintings, sculpture, prints and drawings were made by Mrs. D. Forbes Angus, Dr. C. F. Martin, R. G. Matthews, Mrs. A. H. Rolland, Frederick E. Dougall, family of the artist Prudence Heward; Mrs. F. M. G. Johnson, Mrs. Lionel M. Lindsay, A. Jacob Livingston (in memory of his parents, Mr. and Mrs. Israel Livingston), and Mrs. L. K. Porritt, Miss Frances Heaton and John C. Heaton (in memory of Mr. and Mrs. Frank R. Heaton).

A number of important and substantial gifts of art objects, furniture, wood carvings, fabrics and laces, and ceramics were also received.

Purchases were works of sculpture by Maillol and Lehmbruck; oil paintings by El Greco, Matisse, Matthew Smith and R. W. Pilot; water colors by Bawden, David Cox, Peter de Wint and James Baker Pyne.

60 Subscriptions

Membership subscriptions were made by 60 corporations and corporate bodies. Contributions to the Sustentation Fund, the fund by which the museum operates, were made by the following: the late W. A. Black, Arthur Browning, Arthur H. Campbell, George A. Campbell, Miss Mabel Hickson, Dr. J. W. A. Hickson, Lt.-Col. St. Clair Holland, Miss Olive Hosmer, R. P. Jellett, Mrs. Charles F. Martin, Dr. C. F. Martin, Mrs. F. Cleveland Morgan, Miss I. C. McLennan, Keith C. Notman, Miss Alice H. Ogilvie, Mrs. H. Gurth Pretty, Mrs. A. G. Rosamond, F. S. Symons, Mrs. Charles R. Trenholme, James A. Wilson, Asbestos Corp. Ltd., Thomas Bonar Ltd., Canadian Wallpaper Mfg. Ltd. (Watson Foster Division) and Fry-Cadbury Limited.

The Charles F. Martin Endowment Fund, income of which will also be available for operating expenditure, now stands at \$79,710. The total endowment funds of the Museum, including this, are \$232,940.

A number of substantial gifts to general capital were made by A. Sidney Dawes, Norman J. Dawes, Dr. C. F. Martin, Miss Mabel Molson, Mrs. H. Molson, Mrs. F. Cleveland Morgan, F. Cleveland Morgan, J. Bartlett Morgan, Dr. J. Douglas Morgan, Henry Morgan and Company, Ltd., Mrs. T. T. McG. Stoker, and G. Horsley Townsend. Requests to capital funds came from the estates of David W. Parker, Harry A. Norton, and E. Cholette.

Art Notes

Federation
Organizing
Invitation Show

By Robert Ayre

SINCE the tenth anniversary of the Kingston Conference occurs this year, I must do some looking back and summing up, but that little historical chore will have to wait until there aren't so many exhibitions clamoring for attention.

I might, however, just say a word in passing about the Federation of Canadian Artists, one of the fruits of the Conference. Much of the work it initiated has been taken over by the larger and more representative Canadian Arts Council (of which it is a member) and it seems to function regionally rather than as a national body, except in the interprovincial exhibitions it has organized.

The Federation did not, originally, see itself as an exhibiting body, but the role was thrust upon it in the West, where it brought into being an "art circuit" for the benefit of artists and communities not too well served by existing agencies. The idea expanded and the Federation sent paintings from the Prairies and British Columbia to the Maritimes and from the Maritimes to the West.

Shows of Montreal art were sent over the western circuit. So far, there has been one thing lacking in the scheme: nothing has been brought here to show Montreal what is going on in the West and in the East. The exhibitions of the Canadian Group, the Academy and the other societies are not enough. We look to the Federation to fill the gap.

* * *

Meanwhile, the Quebec Region, though it had to give up its studio and consequently some of its activities and is not as militant as perhaps it should be, is making its own contribution to the community. Of late, this has been mostly in the form of symposiums and lectures. The meetings with the psychologists and the critics were exasperating but that made them lively and, who knows? they may have started something.

A good many people who went to hear Dr. Naomi Jackson's lecture on Barlach much have come away with something they didn't have before. Some artists may feel that the Federation isn't doing enough for the artist, but they would be shortsighted if they did not see the value of its liaison between the artist and the public.

Its latest enterprise is to organize an exhibition of contemporary Canadian painting (mostly Montreal) which will open in Gallery XII of the Museum of Fine Arts next Saturday, April 7. It is an invitation show and the painters each represented by two works, one not previously shown, and offered for sale, and one borrowed from a private collection, are: Andre Bieler, Paul-Emile Bordes, Fritz Brandtner, Stanley Cosgrove, Henry Eveleigh, Marguerite Faimel, Mary Filer, Eric Goldberg, Edwin Holgate, Louis Muhlstok, Lilius Newton,

Maurice Raymond, Jeanne Rheume, Goodridge Roberts, Anne Savage, Marian Scott, Philip Surrey, Campbell Tinning and Gordon Webber. They are not necessarily Federation members.

Expositions

Au musée des Beaux-Arts: l'art des Indiens de la côte nord-ouest, jusqu'au 22 avril; tableaux de Robin Watt et de feu Alexander Bercovitch, jusqu'au 4 avril.

Au Musée des Arts

"La sculpture sur bois, pierre et ardoise" sera le titre d'une causerie qui sera donnée, ce soir, aux habitués des soirées du mercredi, au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke. On pourra voir également l'exposition d'art indien, tenue actuellement dans l'édifice, ainsi qu'un ensemble des toiles du peintre Alexandre Bercovitch, décédé récemment.

School of Art and Design To Open Show Saturday

The annual exhibition of the School of Art and Design will open Saturday and remain on view until April 15 at the Montreal Museum of Fine Arts, Arthur Lismer, principal, announced today. The awards and scholarships will be presented by R. P. Jellett, vice-president of the Museum, at 3.30 p.m. this Saturday.

Artists, Collectors Show Opening Today

Quebec Region of F.C.A. Arranges Exhibition at Fine Arts Museum

This afternoon in Gallery XII of the Montreal Museum of Fine Arts the Contemporary Artists and Collectors exhibition, arranged by the Quebec Region of the Federation of Canadian Artists, will be opened by Prof. Andre Bieler, A.R.C.A., of Queen's University, Kingston, who was responsible for the conference of Canadian artists held at the university 10 years ago, when he became first national president of the Federation which was the result of the meetings. Dr. J. W. Bridges is chairman of the Quebec Region.

Nineteen artists have taken part, each being represented by one painting owned by a collector and one from the artist's studio—this order being observed in the following comments.

Anne Hays has a solidly painted "Metis Beach", with hut, logs, drying nets and a beached boat, her other offering being a tree-edged stream and hills painted at Piedmont. By Edwin Holgate is a portrait of Gerald W. Birks, with cliffs, glimpse of curving bay and seagulls for a background, while a sterner mood marks his painting of a chain of lakes in grim, forbidding country, entitled "Looking Northward". Eric Goldberg shows "Women Carrying Fish", well arranged and light in key, and "Landscape at Ste. Irene", with group of houses, river and distant hills, marked by lower tones. A still-life, "Bouteille et Citron", in which a red cloth catches the eye, is from the brush of Maurice Raymond who is less modernistic in his painting of a comely girl against a background of drapes, a work of effective color harmonies.

Stanley Cosgrove deals in quiet tones in "Woman with Hand Raised", and is individual in his work called "The Annunciation". Jeanne Rheume shows objects on a table, with house, tree and distant bush seen through the window, and in "Nature Morte" arranges a pink cup and saucer and vase of tulips and narcissi on a rumpled green cloth. "The Sandpit", with bush and evergreens under a strong light, is a good landscape by Goodridge Roberts, his other work being "Model in the Studio". Philip Surrey is represented by "Bank Girls", six young women in clinging summer dresses in a street, and by "Five O'Clock", which shows men seated at tables in a tavern.

Lillias Torrance Newton, R.C.A., is worthily represented by two portraits—"Redhead", a free and confident painting of the head of a comely girl, and by "Girl's Head", a striking sitter with dark hair, against a dark background. "Portrait", with a woman set against a background of rough sea, is by Marguerite Fainmel, who also shows "Composition". By Fritz Brandtner is his spirited painting of two lusty hockey players, called "Breaking Away", and also "Town by the River", with reds, blues and yellows being employed in the buildings. "Street Corner, Montreal", with houses and noble trees in sunlight is by Louis Muhlstok, who also exhibits "Third House, Grubert Lane", showing open door and flight of stairs. Two watercolors are the offering of Campbell Tinning—"Beaver Hall Square", with the Engineers Club, and a bit of the building where the late

Maurice Cullen used to have his studio, seen through the trees, and "Dusk at Baie St. Paul", a deftly brushed in work of delicate tone showing buildings, tree and distant church. Mary H. Filer has "Starfish and Shells", resting on white sand, her other watercolor being "Winter Storm Outside", with fruit on the windowsill and trees seen through the window—a work that gives a good suggestion of swirling snow outside. By Andre Bieler, A.R.C.A., is a watercolor called "Bonsecours Market", with sellers, customers and piled baskets, and an oil entitled "Easter Lilies", with three figures and red buildings. "Vacation", showing a woman lying in a landscape, is by Henry Eveleigh, who also contributes an item less representational in theme. The modern note is strong in the offerings by Paul-Emile Borduas—"Les Lampadaires du Matin", and "L'Attente", the latter suggesting strife between fish. Gordon Webber has "Design No. 13, Vermont"—lines and squares, and "Design No. 2, Montreal", which is a speckled arrangement of colors. "Cell and Fossil", in which a nude woman is seen through odd shapes, is by Marian Scott, who also contributes "Painting", in which a face emerges from a rather muddled background.

'Oiseau de Fer' Shown Outside Arts Museum

Creation by Louis Archambault Leaves Soon for Exhibition in London

In place outside the Montreal Museum of Fine Arts is Louis Archambault's metal creation "Oiseau de Fer", which is shortly to go overseas as an item in the sculpture display planned for Battersea Park, London, in connection with the Festival of Britain. This and other works by Archambault came under the eye of Philip James, director of the Arts Council of Great Britain, during a visit to Montreal in December, and in January Howard Roberts, secretary of the London County Council, notified the artist that "Oiseau de Fer" had been chosen for exhibition. Hon. Omer Cote, Provincial Secretary, well-known for his interest in arts in Quebec, authorized the construction of this piece at the expense of the provincial government, on the understanding that it would become the property of the Quebec Provincial Museum.

Louis Archambault, who was born in Montreal, April 4, 1915, ended three years' study at the Ecole des Beaux-Arts, Montreal, in 1939, when his special interest was ceramics. He was named professor of sculpture at this institution in 1947, and a professor in 1948. He is a member of the Sculptors Society of Canada, and his work has been shown at a number of exhibitions.

Le Canada - 2 avril 1951

The Star
April 6, 1951

La F.C.A. lance une exposition

La Federation of Canadian Artists, dont M. Louis Muhlstok, artiste canadien bien connu, fait partie à titre de membre du conseil exécutif régional, organise, sous la direction de celui-ci, une exposition d'oeuvres d'artistes canadiens contemporains, desquelles oeuvres plusieurs sont en la possession de collectionneurs de la région. La dite exposition, porte en effet pour titre: "Contemporary Artists and Collectors Exhibition".

Les exposants

M. Muhlstok, responsable du choix des exposants, nous en faisait parvenir hier la liste: André Bieler, Paul-Emile Borduas, Fritz Brandtner, Stanley Cosgrove, Henry Eveleigh, Marguerite Fainmel, Mary Filer, Eric Goldberg, Edwin Holgate, Louis Muhlstok, Lillias Newton, Maurice Raymond, Jeanne Rheume, Goodridge Roberts, Anne Savage, Marion Scott, Philip Surrey, Tinning et Gordon Webber.

Pellon, qui avait été invité à exposer, a dû décliner ses toiles étant encore empaquetées à Ste-Rose et l'exposition débutant le 5 avril. Quant à de Tonnancour, ses toiles partent pour Toronto. Gauthier n'a pas donné signe de vie.

Activités du Musée des B.-A.

Le Musée des Beaux-Arts de Montréal vient de publier son rapport annuel; on y précise que le nombre de ses membres est passé de 1946 à 2,050, de 1945 à l'an dernier. Le nombre de ceux qui le visitaient en 1945 atteignait alors 63,192; cette année, pas moins de 104,320 l'ont fréquenté à l'occasion d'une multitude d'expositions de plus en plus importantes.

Le récent rapport couvre 18 mois d'activités et de revenus, l'année fiscale ayant été modifiée pour couvrir de septembre à septembre, à compter de 1949.

Dans le domaine des expositions, on remarquera un progrès sensible en parcourant ce rapport. Quatre expositions d'un caractère exceptionnel et dont Montréal eut la primeur, sont dignes d'une mention à part: celle des collections de la Métropole; celle de Manet à Matisse; celle du XVIIIe siècle en France et en Angleterre et le Salon du Printemps. Et combien d'autres dont plusieurs musées étrangers prirent l'initiative et dont le nôtre fit par la suite bénéficier la population de la Cité. La série des expositions d'artistes canadiens du temps présent mit en évidence une trentaine de peintres et de sculpteurs de chez nous, sans compter les deux rétrospectives des oeuvres d'Arthur Lismer et de Lawren Harris.

Artists' Federation To Hold Exhibition

Prof. Andre Bieler of Queen's University, Kingston, formerly of Montreal, will open the exhibition arranged by the Federation of Canadian Artists, Quebec Region, in the Montreal Museum of Fine Arts, tomorrow afternoon. Organizer of the conference of Canadian artists which was held in Kingston 10 years ago this summer, Professor Bieler became the first national president of the Federation which grew out of it. The chairman of the Quebec Region is Dr. J. W. Bridges. Nineteen artists are represented in the exhibition, each by one painting from his studio and one from a Montreal collection.

La Presse
6 avril 1951

"Oiseau de fer" d'Archambault au Musée des Arts

L'oeuvre est exposée à l'extérieur de l'édifice de la rue Sherbrooke.

"L'Oiseau de Fer", oeuvre de M. Louis Archambault, professeur à l'Ecole des Beaux-Arts de Montréal et membre de la Sculptors Society of Canada, est actuellement exposé à l'extérieur du Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, avant d'être expédié en Angleterre, où il prendra place à l'Exposition internationale de sculpture, qui s'ouvrira le 9 mai prochain, au parc Battersea de Londres, comme partie intégrante du Festival de la Grande-Bretagne qui a lieu cette année.

A l'occasion d'une visite au Musée des Beaux-Arts de Montréal, au début de décembre dernier, M. Philip James, directeur du "Arts Council of Great Britain", exprima le désir de voir les oeuvres de M. Archambault. On lui soumit quelques photos et sculptures. Quelques jours plus tard, M. Robert Tyler Davis transmettait à M. Archambault l'invitation de M. James à soumettre des projets au Comité sélectif de l'Exposition internationale de sculpture. Le 17 janvier, M. Howard Roberts, secrétaire du "London County Council" informait M. Archambault que son "Oiseau de Fer" avait été choisi parmi ses projets.

Le secrétaire de la province, l'hon. Omer Côté, autorisera la construction de la pièce aux frais du gouvernement de la province, avec l'entente que "L'Oiseau de Fer" deviendra la propriété du Musée provincial. C'est l'oeuvre qui est présentement exposée quelques jours au Musée des Beaux-Arts.

M. Archambault a le grand honneur d'être le seul sculpteur canadien à prendre part à l'Exposition internationale de Londres.

Son "Oiseau de Fer" est fait de plaques d'acier découpées et soudées. Il mesure 10 pieds de hauteur, sur 3 de largeur et 4 de profondeur. Son poids est d'environ 600 livres. Sa construction a nécessité l'emploi d'une main-d'oeuvre spécialisée et de machineries appropriées.

L'exposition d'art indien



Cette statue en bois peint, qui fait partie de la collection d'art amérindien actuellement exposée au Musée des Beaux-Arts, rue Sherbrooke, représente un homme du clan des Hiboux. Assommé par un arbre qu'il était en train d'abattre, ses parents sculptèrent sa figure dans une partie du tronc et placèrent sa statue sur un corbeau qui avait aidé à repérer son corps. Les cheveux humains qui couronnent la statue sont ceux de la victime.

Preservation of Indian Art Relics Seen a Duty by Hon. R. H. Winters

"Our duty is clear: To preserve for artists and students to come these priceless relics of great art, now well on its way to extinction," said Hon. Robert H. Winters, Minister of Resources and Development, in opening the exhibition of "Native Arts Of The Pacific Northwest" at the preview held in the Montreal Museum of Fine Arts, Sherbrooke street west, last night.

Mr. Winters, who was introduced to the large gathering by Maj-Gen. E. de B. Panet, vice-president of the Museum, stated further: "To gather up every scrap of relevant information, to take every photograph, to note every fact, to collect every specimen, so that an art of such value, as to be quite beyond computation, shall not be lost to this world, it is our duty.

"We are fortunate, indeed, in having such men as Bob Davis (Robert Tyler Davis director of the museum) engaged in this important task. He is one who knows his subject, who appreciates fully the artistic values and importance of the material he is dealing with, and who has the skill to display these magnificent specimens in such a way as to reveal both their artistic beauty and their scientific importance. I am honored and immensely pleased that I have been privileged to be with you on this occasion which is of significant importance in encouraging the study, the appreciation and the preservation of an invaluable national heritage."

Three galleries of the Montreal Museum of Fine Arts are occupied by a collection of objects which reveal the skill of the Indian, this loan exhibition, entitled Native Arts of the Pacific Northwest, being regarded as the major offering of the season. Effectively arranged for viewing, in a setting which makes judicious use of fragrant balsams, the treasures which seem certain to excite wide interest between now and April 22, came from sources which include Washington State Museum, Seattle, Provincial Museum, Victoria, B.C., National Museum, Ottawa, Portland Art Museum, Portland Ore., Royal Ontario Museum of Archaeology, Toronto, and the Redpath Museum, Montreal. Among the exhibits are large wood carvings, dance staffs, food vessels, spoons, masks, blankets, drums, charms, baskets, hats and carved slate objects, there also being a group of appropriate paintings.

Those who like their native art large will be impressed with the totem of a bear, and with the massive totem in the upper hall, but there are many items of smaller scale which show exceptional taste and skill—wood and stone bird pipe bowls, rattles, both carved and painted, a slate carving of a canoe with warriors, miniature totem poles in black slate, a series of charms, the carved handles of paint brushes, carved cup of walrus ivory and wooden paddles. There are many masks, including a portrait mask decorated with fur, and there is a carved and painted wood model of a medicine man, with nose pin, holding charms. A white man in a peaked cap is the subject of a carved wood statuette. A chief's head-dress employs copper and abalone pearl, feathers and ermine pelts.

There are a variety of woven baskets with marked skill shown in patterns, and characteristic symbols mark a blanket box and a box drum. Ceremonial cloaks have their place—one with the thunderbird motif cut out in red and appliqued on grey and another employing a killer whale motif worked in pearl buttons, on a black and red ground. White, black, yellow and blue is the color scheme of another cloak of killer whale pattern. There is a large Haida "Copper," engraved with beaver design, while items of general use include

fish clubs, halibut hooks of wood and bone, a bone and iron adze, a hat woven of spruce roots, blankets and leggings.

Shown, too is a model of a Haida house, with entry through the base of the totem pole which has carvings of eagle, raven and frog.

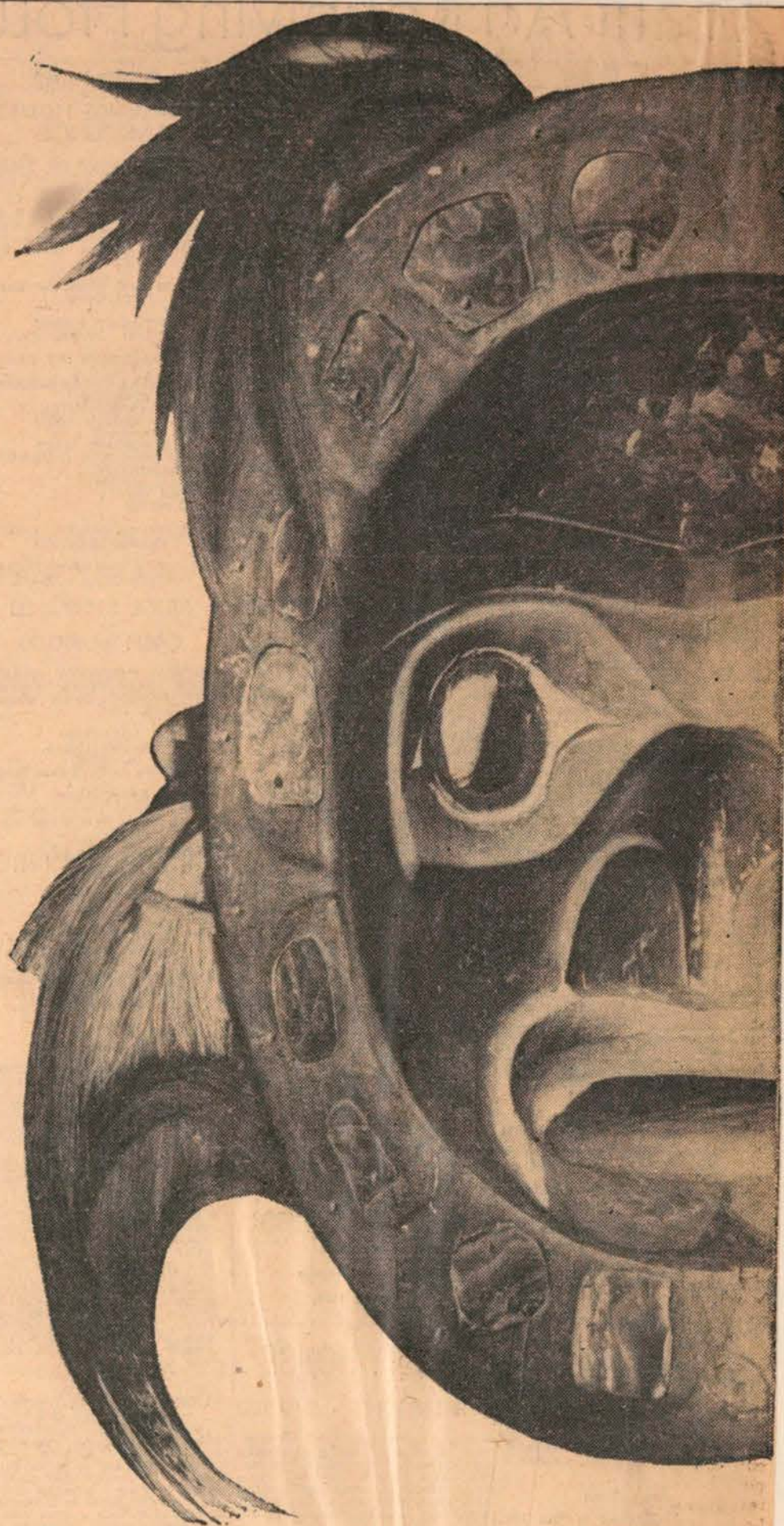
The appropriate pictures hung include a group of portraits of chiefs in ceremonial dress, done in pastel and crayon by W. Langdon Kihn, who has long specialized in such subjects. "Owl Totems, Kispiax" is by Anne Savage; by A. Y. Jackson is "Skeena Crossing," in which totems figure, and "Indian House," in wild country; Edwin Holgate is represented by "Indian Graves," the works of Emily Carr lent by C. S. Band, being "Inside a Forest," the well known "Indian Church" and "Narvina." Also from her brush came "Kispiax Village," lent by the Art Gallery of Toronto; "Kilwacool Totems," loaned by Hart House, Toronto; "Heina (Xoina)," from the National Gallery of Canada, Ottawa, which also loaned "Totem Poles, Gitsegiukla," by Edwin Holgate and "Totem Poles, Kitwauga," by George D. Pepper. From the Royal Ontario Museum, Toronto, are four paintings by Paul Kane—"Return of a War Party," "Medicine Mask Dance," "Babbine Chief," and "Clahum Women Weaving a Blanket."

The Star - April 1, 1951

this week in
The Standard

Indian art

Long before the coming of white men, Indian tribes of the Pacific northwest had created a civilization in which art played an important role. This week The Standard takes you to the Montreal Museum of Fine Arts where an exhibition of early native talent is currently attracting thousands. A strikingly illustrated Photonews feature you can't afford to miss!



1a

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The Standard

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MONTREAL
April 7, 1951



West Coast Indian Art

FACE MASK of painted wood from the Sisiuti tribe rests upon a woolen Chilkat blanket of Tlingit make. See photostory inside.

Color Photos by Bert Beaver



CEREMONIAL rattle carved and painted to depict a human face, with hands beneath the chin. It was used during ritual dramas and celebrations by the medicine man or shaman.



HAIDA HOUSE is made of cedar logs and split slabs. Model shows entrance through totem pole, figure denotes comparative human scale.

West Coast Indian Art

Natives' Skill Is Shown at Montreal Fine Arts Museum

Story by Michael Forster—Photos by Bert Beaver

TRADERS who reached the Pacific northwest in the early 19th century found a prospering civilization from Vancouver to Alaska, whose history was lost in myths and legends. The tribes lived along the sea coasts which provided all their necessities. They travelled by water and avoided the forests that for them were full of mysterious evil. The world of the Indians was inhabited by many spirits, the human merging into animal without any difficulty.

Artistic talent found full use within their culture. Everything the Indians owned, whether for everyday or special use, they decorated. They developed a wide range of expression, from dramatic strength to delicacy tempered with delightful humor. All their art had symbolic significance, though its meaning was known only to the maker, and once lost could not be guessed at again.

Trade with the white man greatly stimulated production, yet one hundred years later, with the opening of the mines and canneries, the civilization came to a rapid end.

Here, while it flourished, was a completely Canadian art which is today recognized as one of the most stimulating in the world. With items borrowed from many sources, the Montreal Museum of Fine Arts is currently holding an important exhibition of this exciting work.



DISH is moulded and carved from ram's horn by a member of the Haida tribe. It was used on ceremonial occasions to contain grease or oil.

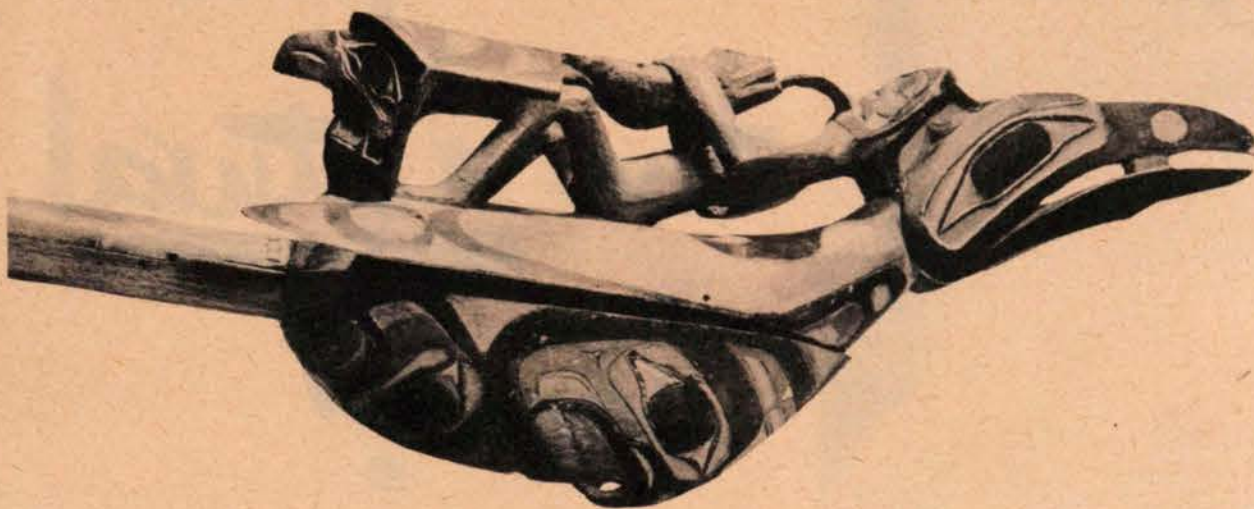


STORAGE CHEST has separate lid, is carved and painted in red and black. Tsimshian tribe. Large head represents a beaver, adze marks

decorate the lid. Interior of the chest is lined with newspapers dated 1873. Exhibits shown here are from the National Museum, Ottawa.



SOUL CATCHERS like this were used by a shaman to cure sickness. One end was placed upon the patient's hurt, which was sucked into the tube.



WOODEN RATTLE was common. Painted carving shows a raven bearing a man and frog above a hawk mask. Loaned by McGill University.



ART STUDENTS Hazel Ramage and Diana Mellanby model a moon mask and a Kwakiutl mask inlaid with abalone shell and edged with horse-

hair. The background shows a Chilkat blanket, a Tsimshian face mask and a black Kwakiutl face mask with bear fur on head and brows.



HALIBUT HOOK is carved in wood to symbolize a frog and a raven. The float is in the shape of a sea bird and the bone barb is lashed on.



SHAMAN'S wooden rattles were shaken together as a pair of birds. Bodies are painted green and black, throats scarlet, with red beaks.



STUDENT Hazel Ramage models a chief's hat of painted wood decorated with copper, carved to represent a raven on the back of a sculpin.

Art Notes

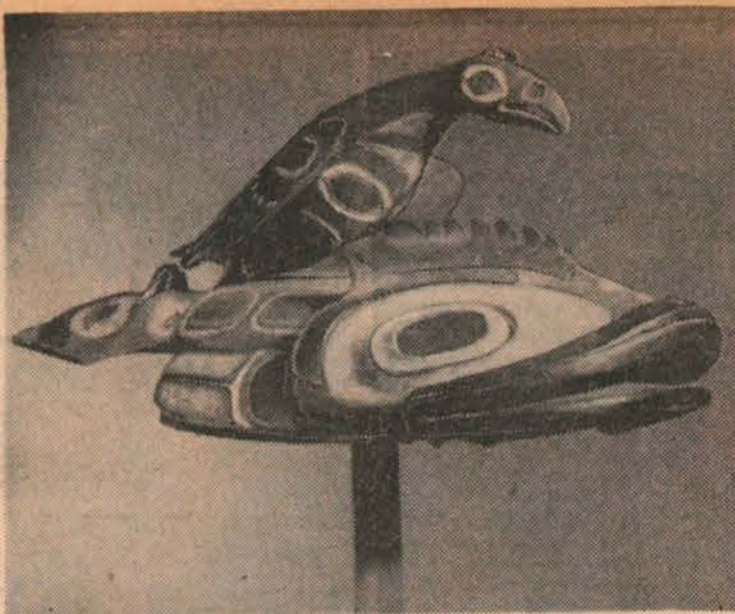
Vigorous Works By Montrealers On Exhibition

By Robert Ayre

SINCE this column is usually written on Thursday night, I didn't have to choose between the formal opening of the Spring Exhibition of Les Amis de l'Art and the lecture in the Museum of Fine Arts on "Potlatch and Totem Poles" by Dr. Douglas Leachman, anthropologist of the National Museum at Ottawa. And to see the "Contemporary Artists and Collectors Exhibition," sponsored by the Federation of Canadian Artists, I had to crouch on the floor, because the show was not due to open until this afternoon—Saturday—and the pictures had only been laid out ready for hanging. It isn't the most comfortable way to look at a show, but it didn't prevent me from realizing that it was a good one.

There are 19 painters, each represented by two works, one from his studio and the other lent by its owner—which proves that Montreal people do buy the work of Montreal artists. With every familiar picture—for most of those from the collections have been seen by gallery visitors at one time or another—comes a fresh one, sometimes showing development, sometimes just another facet of the artist's experience.

The pictures have been so well chosen that I was tempted, when I began to write, to mention them all, but I could never see much point in cataloguing. Besides, I couldn't do it without repeating myself since I have commented already on many of them. I have written so recently about Jeanne Rheume that I'll just point out that one of her canvases in this show won the July 2 prize for oils in last year's Spring Exhibition. Nor can I say anything new about Fritz Brandtner's famous hockey players, "Breaking Away," or his brilliant city patterns, about Eric Goldberg's lower St. Lawrence pictures and Philip Surrey's street and tavern scenes, Louis Muhlstock's summer-saturated Montreal street corner, Andre Bieler's Bonsecours Market gouaches and Campbell Tinning's water colors of Beaver Hall Square and Bale St. Paul, or Mary Filer's rainy window and



A carved and painted wooden head dress representing a raven alighting on the back of a sculpin. From the collection of the Montreal Museum of Fine Arts and included in the current exhibition "Native Arts of the Pacific Northwest." Right, an Indian girl, carved in black slate (argillite) lent by the Royal Ontario Museum of Archaeology for the exhibition.

starfish. But if a picture is worth seeing at all, it is worth looking at again and again and all of these deserve more than a passing acquaintance.

One of the most striking of the new works is Goodridge Roberts' vigorously painted and appealingly youthful nude in the studio, and I thought "Sandpit," the dark greens invaded by the sand and set off by a milky sky, a satisfying example of his landscape. The dark rich blossoms of Borduas' "L'Attente" had more to say to me than the assembly of flakes called "Les Lampadaires du Matin", but that is probably personal taste, as it is in my preference for Marian Scott's "Painting" to her "Cell and Fossil." As I observed the other week, Gordon Webber has burgeoned; compare the thin ruled lines and the carefully balanced squares of "Design No. 13, Vermont" with the new "Design No. 2", which reminded me of a phrase in a tourist advertisement in The New Yorker a while back—"sunny attractive spots before the eyes."

Marguerite Faimel exhibits too seldom, as I think you will agree, looking at her monumental young woman against a seething background and her still life composition in blue and grey. Another infrequent exhibitor is Henry Eveleigh, who contrasts an eddy of color labeled "Orgone Matter"—should it have been "Organic"?—with a solid composition, an abstract

tion of a figure in a landscape called "Vacation". I liked Maurice Raymond's unusual arrangement of a bottle and two lemons in sharp colors.

As an admirer of Stanley Cosgrove's work, I confess I was disappointed in his "Annunciation". It is seriously painted, fine in color and modelling, but to me it was two figures, not necessarily related, and did not have the emotional impact its title suggests. Perhaps he should have called it simply "Two Figures". His other entry, a portrait of a woman with a raised hand, may seem more satisfactory because it does not imply anything else. I had not seen Edwin Holgate's portrait in vivid colors of Gerald Birks outdoors and had never seen him reveal such a broad outlook as in his panorama "Looking Northward".

Anne Savage and Lillias Newton are well represented, the first with a stylized and yet poetic Laurentian landscape and a composition of the boats, rocks and nets of Metis Beach, and the second by a vignette portrait sketch, "Redhead" and a much more substantially painted girl's head.

A man who is proud of the Museum was distressed when Louis Archambault's 10-foot-tall iron bird was planted on the front steps. "The most beautiful building on Sherbrooke street," he complained to me, "desecrated with a thing like that!" I could not agree with him, though I do believe he might have felt better



if the bird had been made of stainless steel or painted. In spite of the rust, it has a dignity that almost amounts to majesty.

The "Native Arts of the Pacific Northwest" has two weeks to run and there will be two more lectures to help fill in the background of this important exhibition. Next Thursday, Dr. Marius Barbeau will lecture in French on "L'art de la cote nord-ouest," and on the following Tuesday, Prof. T. F. McIlwraith of Toronto will speak on "Masks and Ceremonies."

The annual exhibition of the School of Art and Design of the Museum will open this afternoon, when awards and scholarships will be presented by R. P. Jellett, vice president of the Museum. The children's annual exhibition will open on April 20.

ART, DESIGN SCHOOL AWARDS ARE GIVEN

Vice-President of Montreal
Museum Distributes
Honors

Prizes, awards and scholarships were distributed to students of the Montreal Museum School of Art and Design by R. P. Jellett, vice-president of the museum, Saturday afternoon. The students were presented for their awards by the principal, Arthur Lismer, R.C.A., and a brief address was made by Prof. John Hughes, Macdonald Professor of Education, McGill University.

Stanley Lewis, top student in the diploma year, was presented the honor diploma with a scholarship and book prize. Lewis led the third year class of six students.

Other third year scholarship and honor diploma winners were: Henri Telfer for painting and sculpture; Owen Chicoine, painting; and Patrick Landsley, fresco and techniques. Telfer was awarded the Lauterman cash prize for modelling. Third year diplomas were received by Joseph Maliff and Gentile Tondino.

For highest standing in second year, C. R. Crowley was awarded scholarship and prize, Edward Lillipold scholarships and book prizes were presented to James Jones and Pierre Clerk of second year for drawing from life and modelling respectively.

Also in second year the Lauterman scholarship and book prize was awarded to Jean Ostiguy, a scholarship to Esme Underhill and honors were won by Brenda Long, Claude Tousignant, Barbara Miller, Sylvia Tait and Marion Goldberg.

Evening Division

In the evening division, diplomas and prizes were won by Francoise Rousseau, elementary drawing; Alena Gaputytte and Sylvia Leftovitz, drawing from life, Fernand Pauze, design; Jacques Patenaude, lettering; and Thomas Freeman and Estelle Halpern, modelling. Honors were awarded to Leonard Stachenko, Mrs. J. Greenberg, Vera Leskevich, Rose Levine, Dorothy Robertson and Ruth Schofield.

In the first year day course, diplomas and prizes were won by Maro Scarvelis, top student, who received a scholarship and the principal's prize; Andree Beauregard, drawing; Gerard DeNiverville, design; Maro Scarvelis, illustration; Marilyn Kyle, commercial art; Claude Gerin-Lajoie, painting; and Maro Scarvelis, modelling.

Honors were awarded Larry May, Gilbert Godbout, Marion Gulnick, Joan Maher and Evelyn Panneton and scholarships were presented to Andree Beauregard, Marilyn Kyle, Paul Desloover and Gerard DeNiverville. Marilyn Kyle also received Miss Martha Martin's prize.

In the junior course scholarships for highest standing were presented to Carol Bleackley, St. Lambert High School, for drawing; Norma Haller, of the Town of Mount Royal School, for design; David Silverberg, of the Baron Byng High School, for modelling and Yosh Taguchi, of the Montreal High School, for modelling.

Junior scholarships were presented to Keith McMurray, of St. Augustine's school, Patricia Young, of Baron Byng High School, and Claude Brunet, of St. Antonin's School. The junior and children's scholarships are given from a fund donated in memory of Dr. F. M. Johnson.

Le Petit Journal
8 avril 1951

La Presse - 10 avril 1951

2 Conférences sur l'art des Indiens

Deux conférences auront lieu au musée des Beaux-Arts, les mercredis soirs 5 et 12 avril, en marge de l'exposition de l'art des Indiens de la côte du Nord-Ouest. La première sera donnée par le Dr Douglas Leachman et sera intitulée "Potlatch and Totem Poles". Le 13, M. Marius Barbeau prononcera la seconde, en français, sous le titre: "L'Art de la côte du Nord-Ouest". Sauf pour les membres, qui seront admis gratuitement, le prix d'entrée sera de .50.

Le Petit Journal
8 avril 1951

3 Expositions

Au musée des Beaux-Arts: jusqu'au 22 avril, l'art des Indiens de la côte du Pacifique; jusqu'au 25, 19 artistes dont chacun sera représenté par un tableau appartenant à un collectionneur et par un second provenant de l'atelier de l'artiste; jusqu'au 15, l'école d'art et de dessin du musée.

4 Les événements au Musée des Arts

L'ouverture de l'exposition des travaux des élèves de l'Ecole d'art et de dessin, du Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, a eu lieu, samedi après-midi, dans la salle des conférences de l'institution.

M. R. P. Jellett, le vice-président du Musée, a remis les bourses, prix et mentions aux titulaires qui étaient présentés par M. Arthur Lismer.

1ère année

Aux cours du jour: Maro Scarvelis est l'élève qui s'est classé premier. Il a obtenu le prix du principal ainsi qu'une bourse d'études. Les autres bourses ont été décernées à Andree Beauregard, Marilyn Kyle, Paul Desloover et Gerard DeNiverville. Le prix Martha Martin a été attribué à Marilyn Kyle, et les mentions d'honneur de 1ère année ont été octroyées à Larry May, Gilbert Godbout, Marion Gulnick, Joan Maher, et Evelyn Panneton.

Les élèves qui ont excellé par l'ensemble de leur travail dans les divers cours sont: Andree Beauregard, dessin; Gerard DeNiverville, composition; Maro Scarvelis, illustration; Marilyn Kyle, dessin commercial; Claude Gerin-Lajoie, peinture; et Maro Scarvelis, modelage.

2e année

Edward Lillipold décroche les plus hauts honneurs. Il obtient une bourse et le prix C. R. Crowley. James Jones et Pierre Clerk obtiennent des bourses. La bourse Lauterman va à Jean Ostiguy, et une autre bourse à Esme Underhill. Les titulaires de mentions sont: Brenda Long, Claude Tousignant, Barbara Miller, Sylvia Tait et Marion Goldberg. Dans les divers cours, les premiers sont: James Jones, dessin d'après nature; Edward Lillipold, composition; Jean Ostiguy, peinture; Pierre Clerk, modelage; Esme Underhill, fresque; John Derhouseoff, dessin commercial; Jean Ostiguy, arts graphiques; et Edward Lillipold, techniques.

Diplômes pour 3 années d'études

Bourse, prix et diplôme d'honneur à Stanley Lewis pour le modelage et son travail remarquable dans trois autres sphères.

Bourse et diplôme d'honneur: Henri Telfer, pour la peinture et la sculpture; Owen Chicoine, pour son travail en peinture; Patrick Landsley, pour son travail de fresquiste.

Autres diplômes: Joseph Maliff et Gentile Tondino. Stanley Lewis remporte les honneurs de la 3e année. Le prix Lauterman pour

le modelage va à Henri Telfer, et le prix de peinture à Owen Chicoine.

Les cours du soir

Des prix suivants ont été décernés: Francoise Rousseau, dessin élémentaire; Alena Gaputytte, Sylvia Leftovitz, dessin d'après nature; Fernand Pauze, composition; Jacques Patenaude, lettrage; Thomas Freeman, Estelle Halpern, modelage.

Mentions d'honneur: Leonard Stachenko, Mme Greenberg, Vera Leskevich, Rose Levine, Dorothy Robertson et Ruth Schofield.

La fédération canadienne des artistes

Une exposition, intitulée "Artistes et collectionneurs contemporains", qui a été préparée par la section du Québec de la Fédération canadienne des artistes, a été inaugurée, samedi après-midi, au Musée, et se poursuivra jusqu'au 25 avril. Elle présente 19 artistes, dont chacun est représenté par un tableau appartenant à un collectionneur et par un autre provenant du studio de l'artiste. Les artistes: Andre Bieler, Borduas, Brandtner, Cosgrove, Eveleigh, Marguerite Faimel, Goldberg, Holgate, Muhlstock, Newton, Raymond, Rheume, Roberts, Savage, Scott, Surrey, Tinning, Webber, Mary Filer.

The Gazette
April 9, 1951

6 Museum of Fine Arts To Hold Spring Exhibition

A preview of the 68th annual spring exhibition for members, artists and friends will be held on Tuesday night, May 1, at half-past eight o'clock at the Montreal Museum of Fine Arts, 1379 Sherbrooke street west.

The exhibition runs from May 2 to May 30.

CHEFS-D'OEUVRE D'ART PRIMITIF

par Claude Melançon

Il se tient actuellement à Montréal et jusqu'au 22 avril une exposition d'art d'autant plus remarquable qu'elle est unique en son genre.

A l'aide d'emprunts faits aux musées de Montréal, Ottawa et Portland, Orégon, M. Tyler Davis, conservateur du Musée des Beaux-Arts, rue Sherbrooke ouest, a composé ce qu'on pourrait appeler une retrospective de l'art des Améri-

diens de la côte canadienne du Pacifique.

Nous sommes loin ici des documents ethnographiques ordinaires: pointes de flèches, boîtes en écorce de bouleau, épis de maïs, pilons de bois, etc. Toutes les pièces réunies par M. Davis ont été choisies, non pas pour leur caractère pittoresque, mais pour leur valeur artistique intrinsèque. Il n'est pas exagéré de dire que la plupart sont de véritables chefs-d'œuvre d'art primitif auxquels peuvent seuls être comparés les chefs-d'œuvre de l'art Maya et Aztèque, sinon ceux de l'art égyptien. Ces pièces font partie du trésor artistique du Canada, le plus précieux trésor artistique indigène que nous possédions et de ce fait elles méritent plus qu'une attention passagère. Exposées à Paris ou dans une autre grande ville européenne elles feraient courir les foules.

LES MATS TOTÉMIQUES

L'exposition en renferme quelques-uns d'assez belle venue, mais de même qu'ils ne jouaient pas dans la vie des Amérindiens de la côte le rôle prépondérant qu'on leur prête, ils ne figurent ici que comme spécimens de l'art sculptu-

ral qui a été poussé si loin par les Tsimshians, Haida, Tlingit et quelques-unes des autres tribus de Colombie-Britannique. On sait que ces mâts totémiques, qui atteignent parfois une hauteur de 75 pieds, comme celui qui se dresse à côté de la gare de Jasper, dans le Parc National du même nom, n'étaient pas des idoles, ni même des monuments religieux à proprement parler, mais représentaient soit les armes d'une famille noble de la côte, soit une légende mythologique. Ils étaient érigés à l'occasion de l'une des nombreuses fêtes

que les Amérindiens de l'Ouest aimaient donner et anciennement, chez certaines tribus, on les plantait parfois à travers le corps de belles esclaves.

METAMORPHOSES

Les figures conventionnelles qui les ornent représentent ou des monstres fabuleux qui étaient supposés avoir joué un rôle dans l'histoire des familles nobles, ou des animaux contemporains tels l'ours, le loup, le castor, l'aigle, l'épaulard, etc. Ces derniers ont souvent des traits presque humains, parce que les Amérindiens de la

côte croyaient que toutes les bêtes, y compris les animaux marins, avaient la faculté de prendre figure humaine à volonté et que leur corps était le "canot" dans lequel

CHEFS-D'OEUVRE...

(Suite de la page 102)

canots creusés dans le tronc d'un cèdre géant, des pagaies et des coffres à vêtements, ils sculptaient leurs cuillères dans des cornes de moutons et même leurs hameçons à flétan étaient ornés de dessins symboliques.

On voit aussi à l'exposition de la rue Sherbrooke des amulettes en ivoire d'un travail très fin, des volants de fuseaux sculptés, des tuyaux en ivoire dont se servaient les shamans ou prêtres-sorciers pour aspirer la maladie du corps d'un malade, des labrets dont les femmes ornaient leur lèvre inférieure et bien d'autres articles aussi remarquables par la sûreté d'exécution que par la finesse déployée par l'artiste. Nous sommes ici en présence de ce que les artistes modernes appellent un "art fonctionnel", mais un art fonctionnel enrichi par l'imagination d'un peuple profondément imbu d'une mystique primitive.

TISSAGE ETANCHE

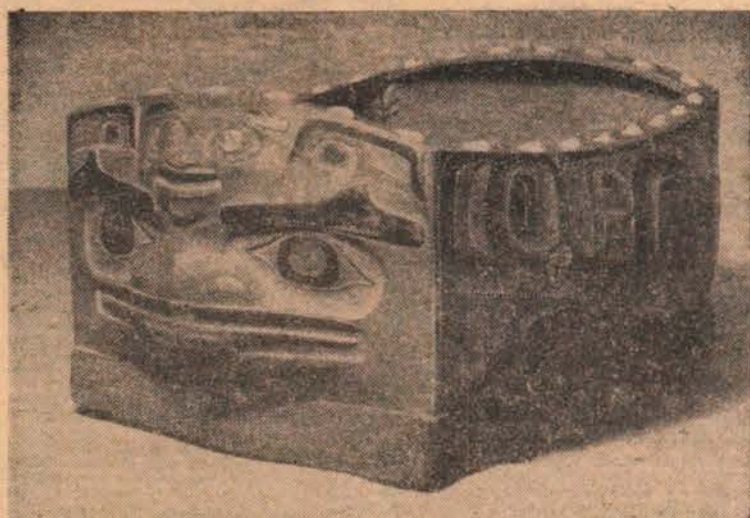
L'exposition renferme aussi des paniers tressés avec des lanières d'écorce ou de racines d'arbre, d'un tissage si serré qu'ils peuvent contenir de l'eau. On remarquera encore des boîtes sculptées dont les quatre côtés sont faits d'une seule planche. Les Amérindiens de la côte avaient l'art de plier le bois presque à volonté et n'ayant pas de clous ils "cousaient" les deux extrémités d'une planche de façon à rendre le joint presque invisible.

Ceux qui visiteront l'exposition ne manqueront pas non plus d'admirer un oiseau de pierre qui ferait belle figure au Musée d'Art moderne de New-York, un aigle aux ailes à demi dépliées, sculpté dans un seul morceau de bois, des figurines en argille, des costumes de danse et un plat cérémoniel de six pieds de long.

CIVILISATION DE LA RICHESSE

Pour comprendre cet art basé érotique il n'est pas inutile de savoir que la civilisation des Amérindiens de la côte du Pacifique

LA PATRIE



Boîte en bois sculptée, ornée de morceaux d'halotite (abalone) dont les côtés sont faits d'une seule planche, cousue avec des racines aux deux extrémités. Les Amérindiens de la côte canadienne du Pacifique possédaient le secret de plier le bois à volonté. Les dessins qui ornent la boîte représentent des animaux fabuleux et symboliques.

CHEFS-D'OEUVRE...

(Suite de la page 92)

Ils voyageaient de leurs villages lointains et mystérieux. Ainsi pour eux, les saumons composaient un peuple nombreux qui habitait comme eux dans des maisons en bois sculptées et ne prenaient la forme de poisson que par amitié pour les hommes. D'où les multiples tabous qui s'attachaient à leur capture.

LES MASQUES

Longtemps avant la venue des Blancs la côte canadienne du Pacifique avait son théâtre. Les légendes représentées, quelquefois sur les mâts totémiques et propriétés exclusives de familles nobles étaient jouées en certaines occasions par des acteurs qui personnaient les divers personnages à l'aide de costumes et surtout de masques en bois sculptés dont les différentes parties étaient souvent mobiles. Ces "pièces" se jouaient dans une sorte de pénombre ce qui facilitait l'illusion, car les masques et autres machines qui servaient aux représentations étaient actionnés par des ficelles qui devaient rester invisibles. La collection de masques réunis au Musée de la rue Sherbrooke et présentés aussi sous un jour atténué donne une bonne idée du soin que les Amérindiens de la côte apportaient à dessiner leurs costumes de théâtre.

COUVERTURES CHILKAT

Les tribus canadiennes proches de l'Alaska, d'une culture plus avancée que celle des tribus plus au sud (le contraire est généralement vrai) avaient accoutumé de tisser des couvertures avec la laine des chèvres sauvages. Ces couvertures, ornées de dessins symboliques, se comparent par leur qualités artistiques aux célèbres couvertures navajos, encore qu'elles soient tout à fait différentes et d'un art beaucoup plus compliqué. Celles exposées présentement rue Sherbrooke sont de magnifiques spécimens de l'art des tisserands et tisserandes Chilkat. Comme d'habitude elles représentent une figure d'animal symbolique aplatie de façon à montrer les deux côtés de sa face. Des parties anatomiques stylisées de ce même animal composent le dessin de chaque côté de la figure centrale.

De même que les Amérindiens

de la côte Pacifique aimaient habiter de grandes maisons en bois ornées de poteaux d'angles sculptés et de façades peintes, ils poussaient le souci du beau jusqu'à sculpter et peindre presque tous leurs ustensiles, engins de pêche et armes. Sans parler des grands

(Suite à la page 123)

LA PATRIE

reposait sur deux bases qui étaient la richesse et le prestige. Les nobles, qui étaient chefs de grandes familles composées d'hommes libres et d'esclaves acquiesçaient l'un à l'aide de l'autre. Pour être considérés il leur fallait être généreux c'est-à-dire distribuer largement les biens qu'ils accumulaient à l'aide de leurs parents et subordonnés en exploitant des territoires de chasse et de pêche dont ils avaient l'exclusivité. Ces distributions se faisaient au cours de "potlaches", cérémonies qui tirent leur nom d'un mot Chinook qui veut dire "donner". Mais elles n'étaient pas essentiellement altruistes. Les bénéficiaires devaient remettre au chef ou à ses héritiers, avec un fort intérêt, ce qu'ils avaient reçu. Le "potlache" était donc à la fois un geste de grand seigneur et une police d'assurance.

PAYS DE COCAGNE

Ce genre de civilisation n'a pu se développer que sur la côte du

Pacifique parce que nos Amérindiens y trouvaient, plus que partout ailleurs, une abondance de poissons et de gibiers. La facilité qu'ils avaient à se nourrir, à se vêtir, et à se loger explique qu'ils aient eu tant de loisirs à consacrer à l'art et à l'animisme qui leur tenait lieu de religion. D'où la multiplicité des belles choses qui figurent aujourd'hui dans les musées et la richesse d'un légendaire qui, avec les sculptures sur bois, corne et pierre compose le trésor artistique et poétique dont le Canada a le droit de s'enorgueillir.

The Star

April 11, 1951

Anthropologist To Lecture

Folklore Expert at Fine Arts Tomorrow

Canada's leading anthropologist and folklore expert will lecture at The Montreal Museum of Fine Arts at 8.30 p.m. tomorrow on "L'art de la côte nordouest". The lecture will be in French.

Dr. Marius Barbeau whose newest book "Totem Poles"—he is the author of about 80 works in his field—has just been published by the Federal Government, is today's leading authority on Canadian Indian myths, ceremonies, music and art. Born in Quebec and receiving his preliminary education in Canada, he won a Rhodes scholarship and, working in England in anthropology, wrote for his thesis "The Social Organization of the North Western Tribes of North America." Subsequently, he was for many years anthropologist at the National Bureau of Canada. Member of most of the learned societies of both Canada and the United States, by reason of his knowledge and achievements he is recognized as the leading figure in his field.

He will illustrate his lecture with works of art, with songs of the North West Coast, and, it is hoped, with the film "Collier du Plongeur" (The Loon's Necklace).

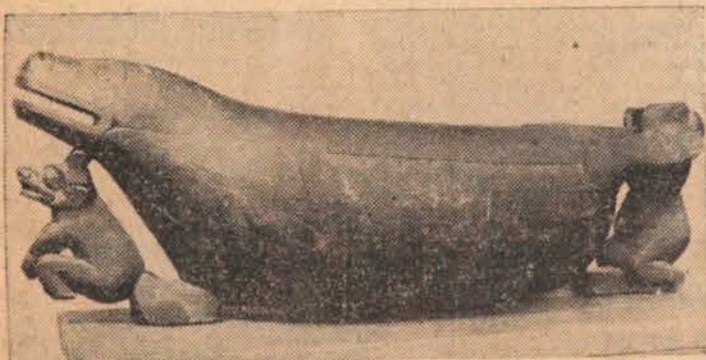
Members and their friends are invited to this outstanding lecture. Members are admitted free. There is a small admission fee for non-members. The talk will be given in the Museum's Lecture Hall.



Masque de lion de montagne, en bois sculpté, qui servait aux représentations théâtrales données en hiver sur la côte canadienne du Pacifique.

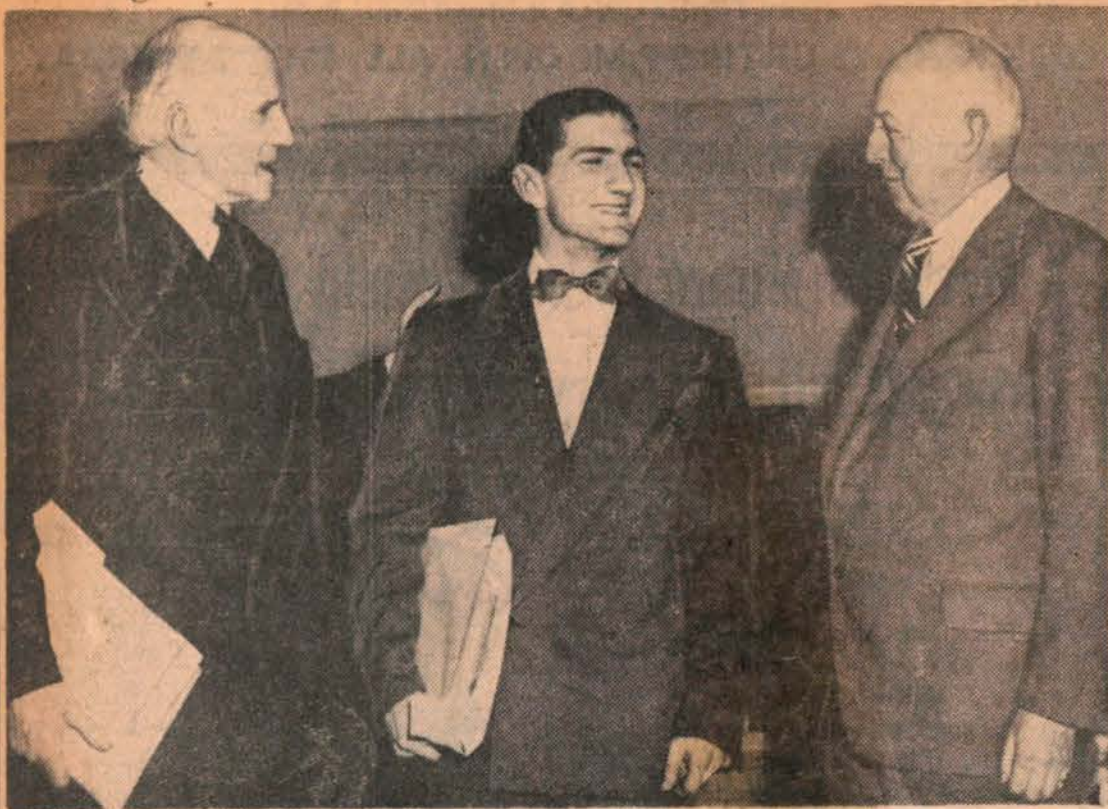
La Presse - 11 avril 1951

Spécimen de l'art amérindien



Ce plat de cérémonie, en forme de phoque et mesurant six pieds de long figure à l'exposition d'art amérindien de la côte canadienne du Pacifique qui se tient actuellement et jusqu'au 22 avril, au Musée des Beaux-Arts, rue Sherbrooke ouest. Sculpté dans un seul morceau de bois il servait aux "potlaches", c'est-à-dire aux distributions de biens que faisaient les chefs de tribus pour s'acquiescer du prestige. Ce plat a été prêté par le Musée royal de Toronto.

Leading Student of Art School Graduation



STANLEY LEWIS, leading student of the graduating year at the School of Art and Design, is shown in this Star photo being congratulated at graduation exercises Saturday by

ARTHUR LISMER R.C.A., left, principal of the school, and R. P. JELLETT, vice-president of the Montreal Museum of Fine Arts with which the school is affiliated.

Fifty Students Receive Awards At Exhibition in Art Museum

Montreal School of Art and Design
Show Attended by Almost 300 Persons

FIFTY students, ranging in age from 14 to 30, were presented with scholarships, prizes and other awards by the Montreal School of Art and Design at an exhibition of their work Saturday in the lecture hall of the Montreal Museum of Fine Arts. Paintings, etchings, frescos, statues and advertising display lined the walls.

Nearly 300 persons attended the exhibition and presentation of awards by R. P. Jellett, vice-president of the museum. Dr. Arthur Lismer, noted artist and principal of the school, presented the students, and John Hughes, professor of education at McGill University and chairman of the museum, was present to congratulate them.

Highest Standing

Stanley Lewis, who received a scholarship, book prize and honor diploma for modelling and who obtained the highest standing in three subjects, was top student in the graduating third year.

Also in the graduating year Henri Telfer received a scholarship and honor diploma for painting and sculpture and the Lauterman cash prize for modelling; Owen Chicoine received a scholarship, honor diploma and book prize for highest standing in painting; Patrick Landsley was awarded a scholarship and honor diploma for highest standing in fresco and technique; Joseph Mallifé a diploma in sculpture and Gentile Tondino a diploma in painting.

Evening Courses

In the evening courses scholarships went to Francoise Rousseau (elementary drawing), Alena Gaptutye and Sylvia Leftovitz (drawing from life), Fernand Pauze (design), Jacques Patenaude (lettering), Thomas Freeman and Estelle Halpern (modelling). Honor standing was obtained by Leonard Stachenko, Mrs. J. Greenberg, Vera Leskevich, Rose Levine, Dorothy Robertson and Ruth Schofield.

Edward Lillipold received a scholarship and the C. R. Crowley prize for highest standing in second year advanced day course. Scholarships and book prizes were awarded to James Jones, Pierre Clerk, Jean Ostiguy and Esme Underhill. Honor awards were presented to Brenda Long, Claude Tousignant, Barbara Miller, Sylvia Tait, Marion Goldberg and John Derhouseoff.

First Year Awards

In the first year scholarships were won by Maro Scarvelis, the top student. Andree Beauregard, Marylyn Kyle, Paul DesLooover and Gerald DeNiverville. Other first-year graduates were Claude Gerin-Lajoie, Larry May, Gilbert Godbout, Marion Gubick, Joan Maher and Evelyn Penneton.

Junior and children's scholarships, given from a fund donated in memory of Dr. F. M. Johnson, were presented to Carol Bleackley, St. Lambert High School; Norma Haller, Town of Mount Royal High School; David Silverberg, Baron Byng High School; Yosh Taguchi, Montreal High School; in the Junior course, and to Keith McMurray, St. Augustine's School; Patricia Young, Baron Byng High School; and Claude Brunet, St. Antoine's School in the Children's Classes.

Les diplômés du Art School du Musée des B.-A.

Samedi après-midi, au Musée des Beaux-Arts, avait lieu l'exposition annuelle des travaux des élèves de la School of Art and Design. Le vice-président du Musée, M. R. P. Jellett, fit lui-même la remise des mentions, des prix et des bourses d'études, tandis que le directeur des études, le Dr Arthur Lismer, présentait les récipiendaires.

1ère année

Aux cours du jour, l'élève qui s'est classé le premier en 1ère année: Maro Scarvelis. Andree Beauregard, 1ère en dessin, remporte une bourse, ainsi que Gérard de Niverville, qui s'est classé le premier en composition. Maro Scarvelis, Maylyn Kyle et Paul DesLooover obtiennent aussi des bourses. Scarvelis s'étant signalé en illustration, M. Kyle, en dessin commercial, Claude Gerin-Lajoie se classe pour sa part le 1er en peinture.

2e année

En deuxième année, cours du jour, Edward Lillipold décroche les plus hauts honneurs, tandis que Jean Ostiguy se classe premier en peinture et dans les arts graphiques, remportant la bourse Lauterman et de nombreux prix en volumes.

3e année

La bourse et les prix accordés en troisième année à l'élève qui s'est le plus distingué en modelage et dans trois matières à la fois reviennent à Stanley Lewis qui reçoit en outre son diplôme. Les autres boursiers et diplômés sont: Henri Telfer, (1er en peinture et en sculpture); Owen Chicoine (1er en peinture) et Patrick Landsley (1er au cours de fresque et de techniques). D'autres diplômés sont accordés à Joseph Mallifé et à Gentile Tondino.

Le Canada
9 avril 1951

3 Vernissage du 10e anniversaire de la F.C.A.

Voulant souligner dignement le dixième anniversaire d'existence de la Fédération of Canadian Artists, son comité exécutif régional, par l'intermédiaire de l'un de ses membres, M. Louis Muhlstock, artiste montréalais, organisait récemment une exposition groupant vingt peintres canadiens connus de la région.

Exposants

Le vernissage de cette exposition avait lieu samedi après-midi au Musée des Beaux-Arts et André Biéler, autre artiste avantageusement connu, présidait en quelque sorte ce vernissage où assistaient, entre autres, la plupart des exposants dont voici la liste: Biéler, Borduas, Brandtner, Cosgrove, Eveleigh, M. Faimmel, M. H. Filer, Goldberg, Holgate, Muhlstock, Lillias T. Newton, Maurice Raymond, J. Rhéaume, Roberts, Anne Savage, M. Scott, Surrey, Tinning et Webber. Pellan, de Tonnancour et Gauvreau, invités à y participer, n'exposèrent pas, empêchés pour diverses raisons.

Chacun des exposants choisis par M. Muhlstock devait présenter un tableau appartenant déjà à un collectionneur connu de la Métropole, ainsi qu'un autre non encore vendu; ainsi s'explique le titre de l'exposition: "Contemporary Artists and Collectors Exhibition", qu'on pourra visiter à la salle XII du Musée des Beaux-Arts jusqu'au 22 avril.

Cohérence

On peut féliciter Muhlstock d'avoir eu la main heureuse et d'être parvenu à recueillir un ensemble de toiles qui font assez bon ménage les unes aux côtés des autres. C'est une exposition qu'il faut visiter car elle donne une assez bonne idée de la valeur respective des exposants. La grande majorité de ces toiles ont été vues en maintes occasions; aussi, n'y a-t-il pas lieu d'en faire à nouveau la critique. Qu'il suffise de dire que l'exposition offre l'avantage de mesurer dans plus d'un cas l'évolution de ces peintres, grâce à la confrontation d'oeuvres qui datent et d'oeuvres plutôt récentes, non encore vendues.

C'est le cas particulièrement des deux toiles d'Eveleigh. Roberts est plus stable dans son évolution; de fortes différences dans les deux oeuvres de Borduas, dont "Les Lampadaires du Matin"; Une très belle aquarelle sur trait à la plume de Mary H. Filer: "Starfish and Shells"; mais nous n'en finirions pas de parler de toutes.

Rolland BOULANGER

Au Musée des Arts

Les habitués de la soirée du mercredi, au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, verront, ce soir, le film "Notre Héritage", une présentation de la sculpture et des arts anciens de l'Inde. Le programme commencera à 8 heures précises. On aura l'occasion également de visiter la présente exposition d'art indien ainsi que celle de la Fédération canadienne des artistes.

Demain soir, à 8 h. 30, M. Marius Barbeau donnera en français aux membres de l'association du Musée une causerie, intitulée "L'art de la Côte du nord-ouest".

La Presse - 13 avril 1951

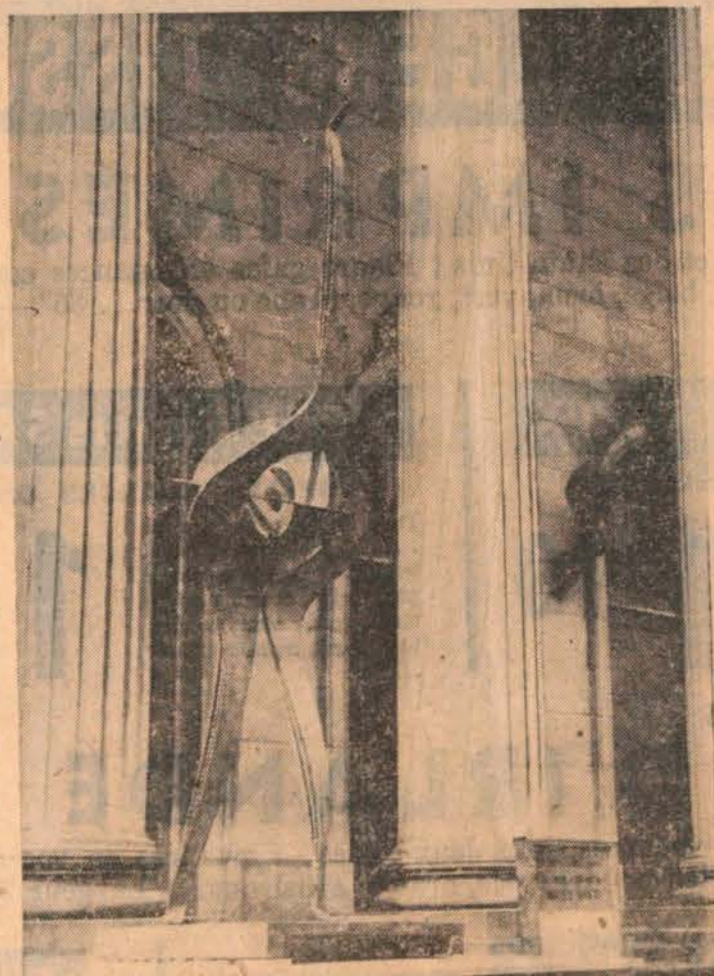
L'exposition d'art indien



Ce vase, taillé et sculpté dans une corne de mouflon sauvage, est l'un des trésors artistiques des Amérindiens de la Côte canadienne du Pacifique actuellement exposés au Musée des beaux-arts, rue Sherbrooke Ouest. Il provient de la collection du Musée national à Ottawa. Comme la plupart des outils et ustensiles qui figurent dans la présente exposition, il était d'usage courant, car on peut dire que les Amérindiens de la côte ouest étaient artistes en tout.

La Presse - 14 avril 1951

A l'exposition internationale de sculpture



On peut admirer en ce moment, au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, une oeuvre de Louis Archambault qui fera partie de l'exposition internationale de sculpture, dont l'ouverture aura lieu, le 9 mai prochain, au parc Battersea, à Londres, à l'occasion du Festival de Grande-Bretagne. Cette oeuvre récente du sculpteur Archambault, intitulée "L'oiseau de fer", a été exécutée aux frais du gouvernement provincial sur l'autorisation de l'hon. Omer Côté, secrétaire de la province, avec entente qu'elle deviendra plus tard la propriété du Musée provincial. Professeur à l'École des Beaux-Arts et membre de la Sculptors Society of Canada, Louis Archambault est le seul sculpteur canadien à prendre part à l'exposition internationale de la Grande-Bretagne.

Expositions

Au musée des Beaux-Arts: jusqu'au 22 avril, l'art des Indiens de la côte du Pacifique; jusqu'au 25, tableaux de 19 artistes de la Fédération of Canadian Artists, section du Québec, dont Borduas, Cosgrove, Roberts et Scott; jusqu'au 15, l'école d'art et de dessin du musée.

Au secrétariat des Amis de l'art: salon du printemps.

5 Council Will Hear Robert Tyler Davis

Robert Tyler Davis will be speaker at the joint senior-junior meeting of the National Council of Jewish Women of Canada, Montreal Section, tomorrow evening in the Brittany Room, Mount Royal Hotel.

Mr. Davis, who holds the degrees of bachelor of arts and master of arts from Harvard University, is director of the Art Association's Museum of Fine Arts and professor of fine arts at McGill University, where he is head of the department. His subject will be "Artists and Models—the Story of Portraiture."

Miss Yetta Levine, chairman of the Junior Division, will preside. Refreshments will be served. All members and friends are invited.

8 Museum Has Prints By Kathe Kollwitz

Lithographs Shown as Memorial on Sixth Anniversary of Her Death

On view in the Print Room of the Montreal Museum of Fine Arts is a collection of lithographs by Kathe Kollwitz, the show having been arranged as a memorial on the sixth anniversary of her death. The collection, which numbers under 30, has been borrowed from Montreal owners of the prints, which reveal this German artist's concern with eternal problems—work, hunger, sickness, death and their impact on individual lives. The artist, who was born at Königsberg, married in 1891 Dr. Karl Kollwitz and they settled in an old house in an industrial section of Berlin, where she studied the varying types and their living conditions—becoming the champion of the little people. Under the Weimar Republic she was appointed head of the Graphic Arts division of the Prussian Academy until the rise of Hitler. She continued to live in Berlin until after the outbreak of the Second World War, but during the bombing she was prevailed on by her friends to seek a safer spot and went to the Harz Mountains.

Romain Rolland, the French critic, writing of her work in 1927 had this to say: "The work of Kathe Kollwitz is Germany's greatest poem these times, one that reflects the trial and suffering of the humble and the simple. This woman with virile heart has looked upon them, has taken them into her motherly arms, with a sombre and tender pity. She is the voice of the silence of the sacrificed. . . ."

Child Artists To Perform

A demonstration of "Child Artists in Action" will be presented tonight at the Montreal Museum of Fine Arts. Children will be at work on various types of artistic activity. There will be a puppet show, a film pertaining to the subject, and an exhibition in the Lecture Hall of work done by children in the Museum's art culture classes.

Exhibitions to be seen tonight include the last of this season's series of Canadian artists displays, "Artists and Collectors," in which artists are represented by a work from private collections and a work from the studio; a presentation of fine Chinese fabrics and costumes from A. W. Bahr's collections; and the annual exhibition of Children's Art mentioned above.

Art Notes

Kathe Kollwitz Exhibition Is A Vivid Array

By Robert Ayre

WHEN you feel discouraged by the state of the world, there is some consolation to be had in reflecting on the lives and works of the noble spirits who have been deeply aware of the human dilemma. Sometimes, like Schweitzer and Grenfell and Nansen, they have been able to alleviate suffering by the skill of their hands and their organizing brains; sometimes, like the artists Rouault, Barlach, Kathe Kollwitz and Vincent van Gogh, they have told us of sorrow: suffering with the suffering, all members of Dr. Schweitzer's Brotherhood of Pain, they have expressed not only their awareness but their compassion; they have told us, they have reminded us and they have aroused the compassion in our own hearts.

They are not angels, these quickeners, not strange visitants from another sphere; it is their intense consciousness of humanity and of their membership in the human race that makes them what they are. If they were isolated, if you could not find their like in your next-door neighbor, there would be no hope for mankind. Maybe your neighbor cannot heal the sick, but when you are afflicted he will send a flower or a kind word.

Solly Muhlstock cannot cheer you with a painting of a sunny street or touch you with a drawing of a man asleep on Fletcher's Field, as his brother Louis can, but he has little quiet ways of showing his love of humanity.

One of them was to organize the Kathe Kollwitz exhibition now in the print room of the Museum of Fine Arts. It gives many Montrealers their first opportunity to know this great-hearted woman and gifted artist who died in the Harz Mountains just six years ago after a long and troubled life. She was born in July, 1867, a week after our Canadian Confederation.

With van Gogh she might have said, "My work lies in the heart of the people." She knew the people in their poverty, in the slums of Berlin where her husband was a doctor; she knew them through the disasters of two wars; her work was condemned both by the Kaiser and by Hitler.

In the drawings, etchings, lithographs or reproductions in this exhibition, Kathe Kollwitz shows us the victims: the hollow-eyed starving children reaching up their bowls, the little boy awaiting sentence in the juvenile court, the prisoners of war, the aged awaiting in resignation the deliverance of death. It is reasonable that the old should die, you feel, although it is sad that they should welcome death because of hunger and perhaps persecution; but you cry out against the injustice when death seizes the young mother in a fabled embrace or sweeps down with his scythe and reaps the children like unripe grain.

Kathe Kollwitz shows us desperate men up in arms against injustice—the peasants' revolt, the weavers storming the gates—and she portrays them with drama, but she is most powerful, and most moving, when she limits herself to a few figures, in attitudes of grief or suffering, or to a face, perhaps her own. She is not preaching. She is showing. She makes us see that men have enough tribulation in the natural course of life

without wilfully bringing down more upon themselves.

The Star - April 16, 1951

Distaff Doings

By Georgina Rodden

ROBERT TYLER DAVIS will be guest speaker at a joint senior-junior meeting of National Council of Jewish Women of Canada, Montreal section, on Wednesday evening, April 18, at the Brittany Room of the Mount Royal Hotel.

Mr. Davis, who holds B.A. and M.A. degrees from Harvard University, is director of the Art Association's Museum of Fine Arts, and Professor of Fine Arts at McGill University, where he is head of the Department. His subject will be "Artists and Models—the Story of Portraiture."

Miss Yetta Levine, chairman of the Junior Division, will preside at this joint meeting, at which the Seniors are hostesses. Refreshments will be served.



R. T. Davis

The Gazette
April 18, 1951

6 Films at Arts Museum

The Montreal Museum of Fine Arts will present a program of two films this evening, both concerned with the elements and methods of home decoration. These are Home and Beauty, and We Decorate Our House, American-made pictures. The program, to which the public is invited, will begin at 8 p.m.

The Star - April 20, 1951

3 Children's Art Exhibition Opens

AN exhibition presented by Mont-puppet show, a parade of costumes and short talks by Dr. A. Lismer and Miss Audrey Taylor.

Wednesday evening's program, beginning at 8 p.m., will show child artists in action. Children from the ages of 10 to 14 years will draw, make models and designs. There will be a parade of costumes, a film and other items.

The general theme of the exhibition will be on the subject of food, as created visually by children.

The Gazette
April 21, 1951

The Star
April 21, 1951

4 Potters Club Plans Ceramics Exhibition

The third annual ceramic exhibition of The Potters' Club of Montreal will be held in Victoria Hall, April 26-28. It will be officially opened by Mayor J. S. Cameron, Westmount, and Prof. R. T. Davis, director of the Montreal Museum, at 8 p.m., April 26.

Two of Montreal's outstanding potters, Mrs. Eileen Reid and Jorg Schlatter, will give demonstrations on the potter's wheel during the exhibition. There will also be demonstrations of hand work.

7 Potters' Club Plans Exhibition

MEMBERS of the Potters' Club of Montreal are holding their third annual Ceramic Exhibition in Victoria Hall on April 26, 27 and 28. Professor R. T. Davis, director of the Montreal Museum, and Mayor J. S. Cameron of Westmount will officially open the exhibit at 8 p.m. on Thursday evening, April 26.

Demonstrations on the potter's wheel will be given on Friday and Saturday evenings by two of Montreal's outstanding potters, Mrs. Eileen Reid and Mr. Jorg Schlatter. Handwork demonstrations will be given on Friday and Saturday afternoons.

The Exhibition will be open from 8 p.m. to 10 p.m. on Thursday evening, and from 4 to 10 p.m. on Friday and Saturday. A drawing will take place on Saturday night for three door prizes, consisting of ceramic pieces produced by members of the Club. There is no admission charge.

10 Children's Night At Art Museum

For its Wednesday evening program the Montreal Museum of Fine Arts will present a demonstration: "Child Artists in Action." Children will be at work on various types of artistic activity, there will be a puppet show, a film pertaining to the subject, as well as an exhibition in the Lecture Hall of work done by the children in the classes of the Art Centre of the Museum.

There will be no other film program this Wednesday.

The exhibitions to be seen include the last of this season's series of Canadian artists exhibitions, "Artists and Collectors," in which the artists are represented by a work from private collections and a work from the studio; a presentation of fine Chinese fabrics and costumes from the collection of A. W. Bahr; as well as the annual exhibition of Children's Art mentioned above.

The public is invited to the demonstration program and exhibitions. The museum is open on Wednesday from 7 to 10.30 o'clock.

The Star
April 24, 1951

La Presse
25 avril 1951

12 Au Musée des Beaux-Arts
—Le président et le conseil du Musée des Beaux-Arts recevront le mardi soir 1er mai, de huit à dix, à l'occasion du 68e Salon annuel du printemps.

La Presse
25 avril 1951

Au Musée des Arts

Le programme de ce soir, au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, comprendra une démonstration sur les activités artistiques des enfants.

Les visiteurs verront des jeunes artistes au travail, et un film sur les manières des petits d'exécuter une oeuvre dans les sphères diverses de l'activité esthétique, sera montré. On pourra visiter l'exposition des travaux des élèves de l'école du Musée, qui est tenue actuellement dans la salle des conférences. A cause de la démonstration,

mentionnée ci-haut, la représentation cinématographique habituelle n'aura pas lieu.

Child Artist Reveals Through Painting His Interest In Life

Tots at Museum Hold Art Exhibition

By Helen Rogers

DR. Arthur Lismer is never left guessing when he surveys the work of a child artist. The ideas translated on canvas tell him immediately the kind of person that invented them.

Yesterday at the children's exhibition at the Montreal Museum of Fine Arts he told parents and friends that a child reveals by his painting his interest in life. The tiniest tot at the easel reveals exactly what he feels, he said.

As the child grows older the immediate expression of emotions is a little less pronounced. At the age of six, seven and eight, it is a little more difficult to see the exact mood of the child.

The playful attitude of the painting was repeated in the clay modeling exhibited in the Lecture Hall, where children from the ages of three to eight years were demonstrating with the materials and techniques of the child artist.

Constantly Being Studied

Dr. Lismer explained that tots attending the children's classes directed by the Educational Department of the Montreal Museum of Fine Arts are constantly being studied. The idea is not to produce artists, he said, but to study children through their drawings and paintings and other visual expressions.

Imagination in the youngster declined as he grew older and as various experiences were added and his skills improved. At the age of 10½ he thought the child still had imagination and some skill; but when he was 11, 12 and 13 he had disciplined skill but much less imagination. At that age he wants to create things as he sees them, and not what he feels.

Emotional Release

Dr. Lismer has great faith in the therapeutic value of art for children. "It not only tells us what his problems are," he said, "but it also serves as an emotional release."

The classes are open to children from the ages of three to 14. If at the age of 14 the child has a good sense of design and color and has preserved his imagination, then he is considered an artist and it is likely he will be given a scholarship into the school. A number on the staff at the Museum began as child artists in this way.

Dr. Lismer says children need to be left alone when they are drawing, making their own puppets, models or designs. He has found they won't reveal their thoughts unless they are working in a sympathetic atmosphere. It is of great importance that whoever is with them understand both children and art, he said.

As well as short talks by Dr. Lismer and Miss Audrey Taylor, there was a puppet show and a parade of costumes at the exhibition.



In a playful atmosphere these four-year-old artists invent ideas and express them on canvas. As members of the nursery group of the children's classes directed by the Educational

Department of the Montreal Museum of Fine Arts, they demonstrated techniques of the child artist in an exhibition yesterday.



Work at the easel was interrupted when fellow artists began a puppet show. The youngsters crowd around the miniature stage as embryo

puppeteers enact a story they have written and produced without the help of adults.

Demonstration At Art Museum

Tomorrow evening the Montreal Museum of Fine Arts will present the last of this season's demonstrations in the series "Artists in Action". This will consist of a composite presentation of various kinds of painting — portrait, landscape and still life — which will be done before the audience by a group of painters and art students. The program begins at 8 o'clock.

In the galleries upstairs can be

seen the 68th annual spring exhibition opening to the public on tomorrow; a fine small collection of lithographs and drawings by the great woman artist Kathe Kollwitz; and an exhibition of fine Chinese textiles and garments.

The public is invited to the demonstration and the exhibitions. The museum is open free on Wednesday evenings from 7:30 to 10 p.m.

The Star

May 15 1951

Spring Exhibit At Fine Arts

Preview for Members At Museum Tonight

The Montreal Museum of Fine Arts will present its 68th annual Spring Exhibition at a preview for members, artists and their friends, from 8 to 10 p.m. today.

A total of 146 oil paintings, water colors, sculptures, drawings and works in other media, were chosen by two juries. The first jury, which considered the more academic works, consisted of Harold Beament, R.C.A., Adrien Herbert, R.C.A., and Frederick B. Taylor, A.R.C.A. Jury No. 2, to which more radical works were submitted, consisted of Albert Dumouchel, Michael Forster, and Anne D. Savage.

Prizes for best oils and water colors were awarded as follows: By Jury One, the Jessie Dow Prize of \$150, given by Dr. J. W. A. Hickson, to Anthony Law for his oil painting "After the Shower (Paris)"; to Vera Kochansky, the Jessie Dow water-color prize of \$100 for "Out to Play"; by Jury Two, a prize of \$150 to Leon Bellefleur for his oil painting "Nocturne aux oiseaux"; a prize of \$100 for the best water-color by Gerard Tremblay for "Les Jouets Innocents."

The exhibition will open to the public tomorrow and will remain on view until the end of the month.

Kathe Kollwitz Art Straightforward With Fine Free Line, Definite Form

By C. G. MacDONALD

There was no "art for art's sake" about the work of the late Kathe Kollwitz. From the drawings, lithographs and etchings now hung as a Commemorative Exhibition at the Montreal Museum of Fine Arts, Sherbrooke st. w., and from her life story, it is clear that her art and her craftsmanship were primarily vehicles for the expression of pity and protest.

One can admire her both as humanitarian and as artist, although the combination of the two makes objective comment on her art difficult. These samples justify her recognition today as one of the foremost European graphists. They explain the honors won during her lifetime in the face of the successive repressive efforts of Kaiser Wilhelm and Herr Hitler.

DEFINED FORM

She had a fine free line, used always with certainty, and sure sense of form. Such charcoal drawings as "Starving Children", "Juvenile Court", "Death Takes The Children", display these and other qualities of draughtsmanship.

"Bread," perhaps the most powerful of the group, illustrates her ability to eliminate all save the essentials of a composition. The lithograph "Mother and Dead Child" is a forceful example of her effective style.

Kathe Kollwitz used her art as

a weapon in a lifelong battle against death, hunger, social injustice, war. These survive, but so does her reputation as a graphic artist.

REFRESHING ART

By contrast, the paintings of R. York Wilson, on display at the Watson Art Galleries, just across Sherbrooke st., are refreshingly restful. Here is no social protest, but here are two promising attempts at social satire — "Head Table" and "Cocktail Party." Mr. Wilson fails to make the fullest use of his material, but particularly in the first-named picture, there

are touches which make me hope that he will proceed further along this line.

The Laurentian paintings included are enjoyable because of the artists' use of forms and color treatments not yet overworked in the depiction of this much-painted territory. "Road to la Conception" shows them expertly employed. So do attractive studies of St. Faustine and Mont Tremblant.

Richer colors are successfully utilized in several of Mr. Wilson's Mexican paintings, although in the most striking of these the accent is on figure construction. I found "Guadalupe" particularly interesting because of the harmonized elliptical curves of distorted head and church windows.

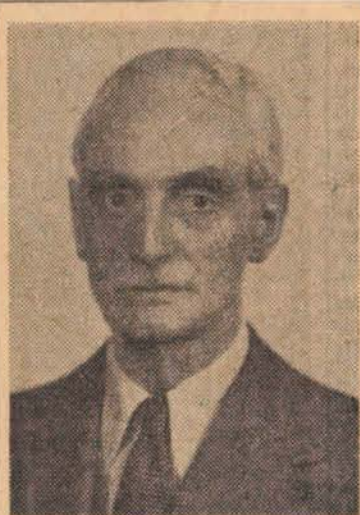
The Star
May 8, 1951

3 Films to Be Shown At Fine Arts

The Montreal Museum of Fine Arts will show four films for its program at 8 p.m. tomorrow. These will be: Indian Art Through the Ages, Handicrafts of South India and Ceremonies in Bali, Old Crafts and New Graces.

Upstairs in four galleries will be found the 68th annual Spring Exhibition. Works in oils and watercolor, drawings and sculpture, chosen by the two juries, are on view during this month. The public is invited to the motion pictures and exhibition. The museum is open from 7.30 to 10 p.m. tomorrow.

The Gazette
May 5, 1951



W. G. CONSTABLE, Curator of Paintings of the Boston Museum of Fine Arts, who will lecture to members and their guests in the Montreal Museum of Fine Arts on Monday evening. His subject will be "Venice through 18th Century Eyes", with illustrations of paintings by 18th century masters. Mr. Constable, who assumed his present post in 1938, was formerly director of the Courtauld Institute of Art, London University.

The Gazette
May 9, 1951

4
Films To Be Shown
Montreal Museum of Fine Arts tonight shows four films, including Indian Art Through the Ages, Handicrafts of South India, Ceremonies in Bali, Old Crafts and New Graces. The program will begin at 8 p.m.

5 Sixty-eighth Annual Spring Show Opens at Montreal Arts Museum

Without ceremony the 68th annual Spring Exhibition of the Montreal Museum of Fine Arts was opened last night with a preview for members. Exhibits in all media total 146, arranged in four galleries, the selections of two juries—No. 1 being composed of Harold Beament, R.C.A., Adrien Hebert, R.C.A., and Frederick B. Taylor, A.R.C.A., while the judges on jury 2 were Albert Dumouchel, Michael Forster and Anne D. Savage.

Jury 1 made the following awards of the Jessie Dow Prize, given by Dr. J. W. A. Hickson: Oil—to Anthony Law, of Ottawa, for his painting "After the Shower, Paris," and for watercolor to Vera Kochansky, Ottawa, for "Out to Play."

Jury 2 awarded the prize for oil to Leon Bellefleur, Montreal, for "Nocturne aux Oiseaux," and for watercolor to Gerard Tremblay, Montreal, for "Les Jouets Innocents."

The oil prizes are \$150, and the watercolor \$100.

The work by Law shows irregularly shaped old buildings with characteristic chimneys, figures, a flower-peddler's hand-cart with attendants and sidewalks and pavement gleaming after a shower. Vera Kochansky's watercolor shows a boy amusing himself on a gallery of a humble home.

The oil by Bellefleur and the watercolor by Tremblay will probably be understood by devotees of the more advanced trends in painting.

There are some sincere and engaging paintings among those chosen by Jury 1. R. W. Pilot, R.C.A., has a capital low-toned work of Quebec—"Twilight, Dufferin Terrace," with the lights of Levis across the river, ice floes, and the ferry headed for the Ancient Capital, while in the foreground is a bit of the Terrace with lights aglow. "Barn with Hay Press," is the offering of Franklin Arbuckle, R.C.A., showing a huge barn, backed by poplars and distant hills, while in the foreground two white horses supply the motive power for the hay operation. Lorne Bouchard, A.R.C.A., sends "Street Scene, Montreal,"—a row of buildings of no architectural distinction, figures and melting snow and ice in the foreground.

Characteristic works represent Adrien Hebert, R.C.A.—"Rue Dorchester," with big trees, shops, distant church spire, a red sleigh and three figures on the snowy sidewalk, and "Coin d'Atelier," with paintings on wall and on the floor, tall clock and an easel, in which the lighting has been well managed. Frances-Anne Johnston, A.R.C.A., has an effective still-life, called "The Saint, The Lady and the Knight," the two former being figurines, while the latter is the figure on a hanging tapestry. T. R. MacDonald, A.R.C.A., of Hamilton, reveals his interest in quiet tones in "Grey Gloves"—a girl in black seated on a rose-colored settee, which shows his habitual attention to drawing. Nicholas Hornyansky, A.R.C.A., Toronto, sends a painting of rocks and reflections, and Frederick W. Hutchison, R.C.A., Hudson Heights, is represented by "Street in St. Urbain," with typical wooden buildings, steep road, figures and rising wooded land. Douglas J. Lawley is effective in "At the Chalet," showing a group of sleighs and figures, and Hal Ross Perrigard, A.R.C.A., is in typical mood in his painting "Abandoned Barns," a winter scene with snowclad mountains. Joseph Purcell sends "Fishing Stand, Blue Rocks, N.S.," with shacks, buildings and a wintry sea.

Tom Roberts, A.R.C.A., Port Credit, Ont., is represented by "Winter in Town," showing houses, church, trees, figures on a bridge and two boys testing the icy edge of the stream beneath, and "Quebec School Children," with the youngsters on the wet sidewalk outside the building. Frederick B. Taylor, A.R.C.A., in "Current Suspense," shows a man selling newspapers, group of figures outside a factory and three jets overhead. Gordon Pfeiffer has an effective winter scene called "Looking North, Island of Orleans," and Kathleen M. Morris, A.R.C.A., has a typical winter offering in "Old Snow." In former years, only 2.8 inches of snow fell in Montreal during the month of April in comparison to a normal average of 21.7 inches. The monthly report of the observatory for April 1951.

The normal average of sunshine during April is 168.1. Degrees above the 77-year average 44.66 or slightly more than three degrees at McGill Observatory was the average mean temperature recorded during the month of April.

Although heavy layers of clouds provided only 11.9 hours of sunshine during April in comparison to a normal average of 16.8 hours.

Prints and Drawings: Hans Eckers, Stanley Lewis, Ethel P. McNaughton, Marian Scott, Nancy M. Symons and Conrad Tremblay.

and in "Lonely Road," Harry Ricketta records dark trees against a golden sky. Marc A. Fortin, A.R.C.A., shows a view of the river from a height in Westmount, and Pierre Cochand, Ste. Marguerite Station, is effective in "Spring Thaw" and "Riviere aux Mulets." The medium is handled in a fluid manner by Joseph Purcell in "Winter Port, Nova Scotia."

Among the prints and drawings, two good items are "Sorrowing Trees" and "The Source," wood engravings by Gladys Savage, and in the sculpture section the contributors are Sylvia Daoust, Knut Lund, Gaetan Therrien and B. Zoltvany.

Others whose work was accepted by this jury are John L. Bartlett, Octave Belanger, Helena Berg, Emile P. Bergeron, Rita Briarsky, Umberto Bruni, Catherine Catherwood, Rene Content, Jean Jacques Cooper, Helen O'Mansky Cross, John Ellison, Mario Gross, Normand Hudon, Emile Lemieux, Robert P. Leprohon, John C. Little, Guillemette de Lorimier, Harry Mayerovitch, Pierre Petel, Louis Ramat, Kenneth Saltmarche, Jacques Tremblay, Mervin Yellin, Jack Young, Ralph Conner, Edwy F. Cooke, Maurice Domingue, Antonia Eastman, George Eitel, Alice O. Pare, Gerald Trotter, Charles Hilder and William John Wood.

Selections by Jury No. 2 result in a lively collection of distinctive flavor. Many of the works are obscure, but, in the main, are decorative, with plenty of latitude allowed in the use of color. Still-lives are favored subjects, with color and drawing being the purely personal affair of the painters. Paul V. Beaulieu has a still life of fruit, the color of a bunch of grapes being far from appetizing. S. A. Betts, of Ottawa, sends "Boat House," and pattern seems the main object of "L'Eruption Imprevue," by Paul-Emile Borduas. F. Brandtner sends "Vestibule," a passage with objects of odd shapes in the foreground, and Ghitta Calsermain is represented by "Recorder Player," a woman soothing with music from a pipe a man lying on a slab. Louise Cass has a still life with objects showing regard for form, and Ludwig Flanner shows sunflowers and butterflies, and also "Spring in the Laurentians," the latter rather primitive in spirit. There are attractive elements in "Memories" by Beatrice Hampson, and Henry Jones in "North Light" has a lobster of rich color. Mabel Lockerby has an arrangement of trees and mushrooms, and Marguerite (Trudeau) Millette has an effective low-toned work in "Grain Elevators." Jori Smith sends some good chrysanthemums, and "The Gouffre River," by Goodridge Roberts, shows a winding stream and wooded country with outcroppings of sand. Alfred Pinsky shows a row of houses, and Remi-Paul Forgues has a sincere offering in "Les Jouets," a watercolor. Ross Benison has a good black and white of wheat stacks, and Eldon Grier is sure and direct in his pencil drawing of a reclining figure. Louis Muhlstok sends a sepia drawing of a seated nude, and a street through a window is the subject of "November Day," by Catharine M. Williamson. Sculpture is offered by Anne Kahanne and Pierre Labrecque.

Others exhibiting are Una Stella Abrahamson, Marion Aronson, Armande Beaudoin, Simone Beaulieu, Leon Bellefleur, Richard Bowman, Charles E. Desautels, Albert Dumouchel, Jean-Paul Filion, John Fox, Robert Gaddois, Claude Gerin-Lajoie, Jean-Paul Jerome, John Kacere, Ronald M. Lambert, Pierrette Larocque, Gilbert Lauzon, Edward Lillepold, Vern Lynn, Georges de Niverville, Jean Ostiguy, George Rosengarten, Graeme Ross, Takao Tanabe, Lionel Thomas and Gentile Tondino.

Watercolors: Robert C. Aller, Edwy F. Cooke, Albert Dumouchel, Hans Eckers, Mary H. Filer, Jean-Paul Filion, Sidney Goldsmith, Alfred Pinsky, Gerard Tremblay, Roland Severin Truchon and Ernest H. Underhill.

Decorated Ex-Naval Officer Awarded Oil Painting Prize

Anthony Law, of Ottawa, Wins \$150
For Work at Museum of Fine Arts

ANTHONY LAW, Ottawa, who was decorated for gallantry as a motor torpedo boat skipper with the Royal Canadian Navy in World War II, was awarded the Jessie Dow Prize for oil paintings at the 66th annual Spring Exhibition of the Montreal Museum of Fine Arts opened last night.

Law's oil, "After the Shower, Paris," shows sidewalks and pavements gleaming after a shower has drenched irregularly shaped old buildings in a corner of Paris. The \$150 award was presented by Dr. J. W. A. Hickson.

The \$100 award for watercolors went to Vera Kochansky, Ottawa, for "Out to Play."

700 Attend Opening

The opening of the exhibit, which saw four galleries of the Museum devoted to a selection of modern and conservative type works, was attended by some 700 art devotees of the city.

It was an informal occasion. Dress ranged from white ties and tails to corduroy trousers and sports jackets as visitors and artists mingled and knotted about the various exhibits.

There was nothing complacent about this exhibition. Expressions of the viewers ranged from approval to puzzlement to shock, depending on their tastes in art, as each offering got a critical and thorough inspection from the visitors.

Selected by Juries

The 146 exhibits in all media were selected by two juries, No. 1 composed of Harold Beament, R.C.A., Adrien Hebert, R.C.A., and Frederick B. Taylor, A.R.C.A., and No. 2 of Albert Dumouchel, Michael Forester and Anne D. Savage.

Jury No. 1 awarded the Jessie Dow Prize to Law and Kochansky. Jury No. 2 awarded the prize for oil to Leon Bellefleur, Montreal, for "Nocturne aux oiseaux," and for watercolor to Gerard Tremblay, Montreal, for "Les Jouets innocents."

The oil by Bellefleur and the watercolor by Tremblay were picked as the best of the more advanced trends in painting and devotees of this art form declared them fine examples.

The first jury selected the following exhibits: Franklin Arbuckle, R.C.A., Montreal, "Barn with hay press"; John L. Bartlett, Toronto, "Paris, Ontario"; Octave Belanger, Montreal, "Portrait"; Helena Berg, Dorval, "Matilda and dalia"; F. Emil Bergeron, Montreal, "Le printemps a St. Tite des Caps"; Lorne Bouchard, A.R.C.A., Verdun, "Street scene, Montreal"; Rita Briarsky, Montreal, "Backyard hockey"; Umberto Bruni, Montreal, "Old tree"; Catharine Catherwood, Montreal, "March"; Rene Content, Montreal, "Le Vieux Montmartre"; Jean Jacques Cooper, Toronto, "Bouquet printemps"; Helen O'Mansky Cross, Hampstead, "Mother and child"; John Ellison, Montreal, "Gossip on Gower Street, St. John's"; Mario Gross, Montreal, "Backyard in St. Henry"; Adrien Hebert, R.C.A., Montreal, "Rue Dorchester" and "Coin d'atelier"; Nicholas Hornyansky, A.R.C.A., Toronto, "The cub"; Normand Hudon, Montreal, "Maisons de Faubourgs"; Frederick W. Hutchison, R.C.A., Hudson Heights, "Street in St. Urbain"; Frances-Anne Johnston, A.R.C.A., Montreal, "The saint, the lady and the knight"; Oscar de Lall, A.R.C.A., Montreal, "Mrs. F. Sugden"; Anthony Law, Ottawa, "After the shower (Paris)."

J. Douglas Lawley, Montreal, "At the chalet"; Emile Lemieux, Montreal, "Les sucres"; Robert R. Leprohon, Montreal, "Nature morte a la Nappe Rose"; John C. Little, Town of Mount Royal, "Back of the yards"; and "Crescent City jazz"; Guillemette de Lomier, Westmount, "Automne"; T. R. MacDonald, A.R.C.A., Hamilton, "Grey gloves"; Harry Mayerovitch, Westmount, "Boy and girl"; James McCorkindale, Montreal, "Oid oven, Bale St. Paul"; Kathleen M. Morris, A.R.C.A., Montreal, "Old house, Cote des Neiges"; Lincoln G. Morris, Montreal, "Snow at the Mother House"; Lillias Torrance Newton, R.C.A., Montreal, "Shirley Dixon, K.C."; Hal Ross Perrigard, A.R.C.A., Westmount, "Abandoned barns"; Pierre Petel, Montreal, "Chasse au Loup-Marin, Iles Mingan"; Gordon Pfeiffer, Montreal, "Looking north, Island of Orleans"; R. W. Pilot, R.C.A., Montreal, "Twilight—Dufferin Terrace"; Joseph Purcell, Montreal, "Fishing stand, Blue Rocks, N.S."; Louis Ramaut, Montreal, "Victoria Pier"; Tom Roberts, A.R.C.A., Port Credit, Ont., "Winter in the town"; and "Quebec school children"; Kenneth Saltmarche, Windsor, "Judy reading"; Adam Sherriff Scott, R.C.A., Westmount, "Mrs. David Cape"; Frederick B. Taylor, A.R.C.A., Montreal, "Current suspense".

Jacques Tremblay, Rosemount, "Cote de la Place d'Armes"; Robin Watt, Montreal, "Frances Double (Lady Lindsay-Hogg)"; Mervin Yellin, Montreal, "Ruelle Ledue";

Jack Young, Montreal, "Twilight hour."

Lorne Bouchard, A.R.C.A., Verdun, "The ice house"; Pierre Cochand, Ste. Maguerite Station, Que., "Spring thaw" and "Riviera aux Mulets"; John Collins, Valois, Que., "Evening rush"; Ralph Conner, Waterloo, Ont., "Backyard"; Edwy. F. Cooke, Toronto, "Trains, tracks and tower"; Maurice Domingue, Pointe aux Trembles, Que., "New York after a storm"; Antonia Eastman, Vancouver, "Red cedars, B.C."; George Eitel, Kitchener, "Mennonites leaving church"; Marc A. Fortin, A.R.C.A., Montreal, "Paysage a Westmount"; Vera Kochansky, Ottawa, "Out to play"; Alice O. Pare, Montreal, "A man's place"; Joseph Purcell, Montreal, "Winter port, Nova Scotia"; Harry Ricketts, Town of Mount Royal, "Lonely road"; Henry Simpkins, A.R.C.A., Dorval, "Relic of the past"; Gerald Trotter, Ottawa, "The jetty."

Charles Hilder, Montreal, "Lethé"; Gladys Savage, Montreal, "Sorrowing trees" and "The source"; William John Wood, Midland, Ont., "Dreamland."

Sculpture

Sylvia Daoust, Strathmore, "Lucie"; Knut Lund, Montreal, "Torso"; Gaetan Therrien, St. Rose, Que., "Maternité"; and B. Zoltvany, Montreal, "The model."

The second jury's selection was as follows: Una Stella Abrahamson, Ottawa, "Gourds and pewter"; Marion Aronson, Westmount, "Fall"; Armande Beaudoin, Montreal, "Trouées de soleil"; Paul V. Beaulieu, Montreal, "Nature morte"; Simone Beaulieu, Outremont, "Nature morte a la carafe"; and "Fleurs et poires"; Leon Bellefleur, Montreal North, "Faune en Delire"; and "Nocturne aux oiseaux"; S. A. Betts, Ottawa, "Boathouse"; Paul Emile Borduas, Rouville, "L'eruption imprevue"; Richard Bowman, Winnipeg, "Chaos in mechanics"; and "Flight"; F. Brandtner, Montreal, "Vestibule"; Ghitta Caiserman, Montreal, "Recorder player"; Louise Cass, Montreal, "Still Life"; Charles E. Desautels, Montreal, "Le pot aux poisons"; and "Poison."

Albert Dumouchel, Montreal, "Le ciel déchire de cris déchire comme une alle"; Jean Paul Filion, Montreal, "Le bateau des legendes"; Ludwig Flanced, Montreal, "Fecundity"; and "Spring in the Laurentians"; John Fox, Westmount, "The balcony"; and "Landscape"; Robert Gadbois, Winnipeg, "Escaping shadow"; and "Substance of terror"; Claude Gerin-Lajoie, Outremont, "Nature morte avecnappe quadrillee"; Beatrice Hampson, Westmount, "Memories"; Jean Paul Jerome, Montreal, "Nature morte"; Henry Jones, Montreal, "North light"; and "Repas sur le table bleu"; John Kacere, Winnipeg, "Image No. 5"; Ronald M.

Lambert, Oshawa, "Moonlight"; Pierrette Larocque, Montreal, "Nature morte"; Gilbert Lauzon, Montreal, "Woman at the piano"; Edward Liljepold, Montreal, "City at night"; Mabel Lockerby, Montreal, "Trees"; Vern Lynn, Montreal, "Still life"; Marguerite Millette (Trudeau), Montreal, "Grain elevators"; Georges de Niverville, Outremont, "Numero 6"; Jean Ostiguy, Montreal, "Nature morte au livre"; Goodridge Roberts, Montreal, "The Gouffre river."

George Rosengarten, Montreal, "Sacre coeur Paris 5"; Graeme Ross, Westmount, "Corner house, Montreal"; Jori Smith, Montreal, "Flowers"; Takeo Tanabe, Winnipeg, "Ebonat"; Lionel Thomas, Vancouver, "Wind in the trees"; Gentile Tondino, Montreal, "Still Life."

Robert C. Aller, Montreal, "Capital punishment"; Edwy F. Cooke, Toronto, "Polyphemus"; Albert Dumouchel, Montreal, "L'assassinat d'une hultre perliere"; Hans Eckers, Beloeil, "Peace or war"; Mary H. Filer, Montreal, "Shallow water over rock"; Jean Paul Filion, Montreal, "Escalade enchanter"; Remi Paul Forgues, Montreal, "Les Jouets"; and "L'eta joie et tristesse"; Sidney Goldsmith, Ottawa, "Chestnuts unfolding"; Alfred Pinsky, Montreal, "Street scene"; Gerard Tremblay, Montreal, "Les semaphores"; and "Les Jouets innocents"; Ronald Fruchon, Montreal, "Prudent comme le serpents"; Ernest Underhill, Montreal, "The organ grinder";

Ross Benison, Lachine, "Wheat stacks"; Hans Eckers, Beloeil, "Feeling of the spring"; Eldon Grier, Montreal, "Reclining figure No. 2"; Stanley Lewis, Outremont, "Fish"; Ethel B. McNaughton, Montreal, "Summer hotel"; Louis Muhlstok, Montreal, "Seated nude"; Marion Scott, Westmount, "Drawing"; Nancy Symons, Montreal, "Still Life"; Conrad Tremblay, Wrightville, Que., "L'envoi des rhizomes"; Catharine Williamson, Montreal, "November Day."

Sculpture

Anne Kahane, Montreal, "Cellist"; Pierre Labreque, Beloeil Station, "Figure antediluvienne."

The Gazette
May 10, 1951

2 Art Museum Director Theatre Club Speaker

Members of the Montreal Repertory Theatre Club at their final meeting of the season tomorrow will hear as guest speaker Mr. Robert Tyler Davis, Director of the Montreal Museum of Fine Arts and Professor of Fine Arts at McGill University, who will lecture on Culture For The Classes Or The Masses.

Mr. Davis, who has been a motivating force in the present progressive trend of the Montreal Museum of Fine Arts, is a graduate of Harvard University where he received training in art. His career has been a combination of the theoretical, teaching in universities, and the practical, as director of art museums.

Prior to his coming to Montreal, Mr. Davis was for eight years Director of the Portland (Oregon) Art Museum.

The Star - May 10, 1951

3 Art Director to Be MRT Club Speaker

MEMBERS of the Montreal Repertory Theatre Club at their final meeting of the season on Friday, May 11, will hear as guest speaker Robert Tyler Davis, Director of the Montreal Museum of Fine Arts and Professor of Fine Arts at McGill University, who will lecture on "Culture for the Classes or the Masses."

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career has been a combination of the theoretical, teaching in universities, and the practical, as director of art museums.

Prior to his coming to Montreal where for the past four years he has held the post of Director of the Montreal Museum of Fine Arts, Mr. Davis was for eight years Director of the Portland (Oregon) Art Museum.

4 Le "Salon du printemps" du Musée des Beaux-Arts

Le "Salon du printemps" qui vient de s'ouvrir, au Musée des Beaux-Arts, reflète comme celui de l'an dernier, la confusion, le chaos, où se débattent en ce moment les arts plastiques.

Tout en présentant les progrès de l'année, l'événement ne semble pas offrir un caractère bien différent du salon précédent. Après la cacophonie des formules, la multitude d'écoles et de peintres qui ont remis en doute, en ces dernières années, les problèmes artistiques, nous assistons aujourd'hui à une sorte d'accalmie, à un calme qui succéderait à une tempête. Si notre nouveau salon ne nous apporte pas de manifestations extraordinaires, il conserve, cependant, sa tenue d'ensemble habituelle.

Comme à l'accoutumée, les envois se sont partagés entre les deux pôles d'attraction traditionnels, constitués par les jurys nos 1 et 2. Moderniste ou académique, aucune toile ne prédomine par son éclat ou sa qualité. Un fait nouveau à signaler, une plus large contribution des artistes des autres provinces, notamment d'un groupe du Manitoba. Le catalogue nous annonce la participation à l'événement de seize peintres, domiciliés à Toronto, Ottawa et autres villes de l'Ontario. On compte en tout vingt et un exposants, venant de l'extérieur.

D'autre part, il faut constater une diminution dans la représentation canadienne-française.

La salle du jury No 2 est la plus intéressante à plusieurs titres. Notre jeune peinture offre une vision attrayante de couleurs, de formes et de thèmes, comportant un répertoire varié de lignes et de courbes, de visages de monstres, etc., se situant dans un équilibre instable entre l'abstraction et l'interprétation poussée de la réalité.

Quelques oeuvres, au premier coup d'oeil, se détachent de l'ensemble. "La lumière du nord", d'Henry Jones, cette tache rouge de homard, près d'une vitre, irisée d'une faible lumière, est une belle chose, tout comme le "Repas sur la table bleue", différent de la toile précédente. Signalons également le paysage de John Fox, et son "Balcon". Le prix de ce jury a été attribué à Léon Bellefleur pour sa toile surréaliste "Nocturne aux oiseaux".

Comme tout peintre du surréalisme, Bellefleur, se cantonnant dans l'étude du subconscient semble préférer l'observation de ces phénomènes à celle de notre époque de vie chère, menacée actuellement d'une troisième guerre mondiale.

Paul-Emile Borduas présente dans ce genre de peinture une toile marquée de son coloris habituel, ne possédant pas toutefois les qualités de celles de Bellefleur au point de vue graphisme et recherches de formes.

Robert Gadbois offre une chose très originale dans sa "Substance de terre". Mentionnons encore "Le ciel déchiré" d'Albert Dumouchel, le paysage mystérieux de Donald Lambert, la nature morte de Paul-V. Beaulieu, très belle de couleurs et de traitement. Son homonyme Simone Beaulieu nous présente deux oeuvres solides.

Dans une toile, empreinte de l'influence manifeste de Cosgrove, Jean-Paul Jérôme démontre un coloris personnel, intéressant, différent de celui de son modèle. Signalons encore avant de quitter cette salle, les fleurs de Jori Smith, laquelle semble revenir à son ancien genre, après avoir versé dans un modernisme extrême. A remarquer également les abstractions de Richard Bowman, de John Kacere et de Takao Tanabe.

Ce jury No 2 a décerné son prix d'aquarelle à Gérard Tremblay pour ses "Jouets innocents". L'oeu-

vre a sans doute été suivie de près dans l'esprit des membres du jury par le travail brillant de Jean-Paul Filion, ainsi que par la scène de rue d'Alfred Pinsky. Il nous a fait plaisir de retrouver dans cette section un des beaux nus de Muhlstok.

Anthony Law, d'Ottawa, obtient le prix du jury No 1, par son paysage, décrivant un coin de Paris après une pluie. L'oeuvre d'Helen O'Mansky Cross, "Mother and Child", d'un métier poétique, va-poreux, se signale parmi les portraits, aux côtés de ceux de Lilas T. Newton.

La lumière symbolique et la façon originale de présenter ce simple sujet "Boy and Girl" attire l'attention du visiteur sur cette oeuvre de Harry Mayerovitch. Normand Hudon présente un paysage étrange, comprenant la silhouette d'une maison dans le soir, au moyen d'un coloris complètement différent de celui qu'il offrait, lors de son exposition de l'an dernier.

Nous remarquons également dans cette salle la toile de Frances-Anne Johnston, A.R.C.A., "The Saint, The Lady and the Knight", exécutée dans la veine de Richard Jack; "Backyard Hockey", de Rita Briarsky; et la jolie esquisse d'intérieur de Kenneth Saltmarche.

Nous retrouvons avec plaisir le coloris raffiné de R. W. Pilot, R.C.A., s'orientant davantage vers les gris subtiles; une toile vivante de Lorne Bouchard, A.R.C.A., ainsi qu'un "Coin d'atelier" d'Adrien Hébert, R.C.A.

Par son interprétation typique de "Out of Play" Vera Kochansky obtient le prix, d'aquarelle de cette section. Quatre oeuvres solides de sculpture de Sylvia Daoust, de Knut Lund, de Gaetan Therrien et de B. Zoltvany complètent l'exposition de cette salle relevant du jury No 1.

Jean Dénéchaud.

Art Notes

Newcomers Are Featured At Spring Display

By Robert Ayre

WHATEVER the material they had to work with — and there is usually plenty, of all kinds — the two juries picked out a good show for the 68th annual Spring Exhibition.

I was glad to see so many newcomers. This is not to say that I didn't miss some of the old faithful, but you see them nearly any day, and surely one of the functions of the Spring Show is to exhibit the unexhibited. That is, if they are worth exhibiting. They weren't always, in the old days, but discrimination has set in.

This year, a strong contingent has come all the way from Winnipeg, a group of daring young men on the flying trapeze of surrealist abstraction who give our Quebec automatists a run for their money.

One of the most striking is Richard Bowman's "Flight," a sort of black sunburst in a field of pink and yellow, which may have been suggested by the explosion of a seed pod. It hasn't the sinister implications of Robert Gadbois' "Substance of Terror," whose color and shapes may remind you of Graham Sutherland, or his "Escaping Shadow," like a crumpled, entangled moth. Between these and John Kacere, whose "Image No. 5" is solid and geometrical, comes Takao Tanabe, who seems to visualize a character in some unknown myth. Maybe it is himself in reverse, because that's the way the title reads.

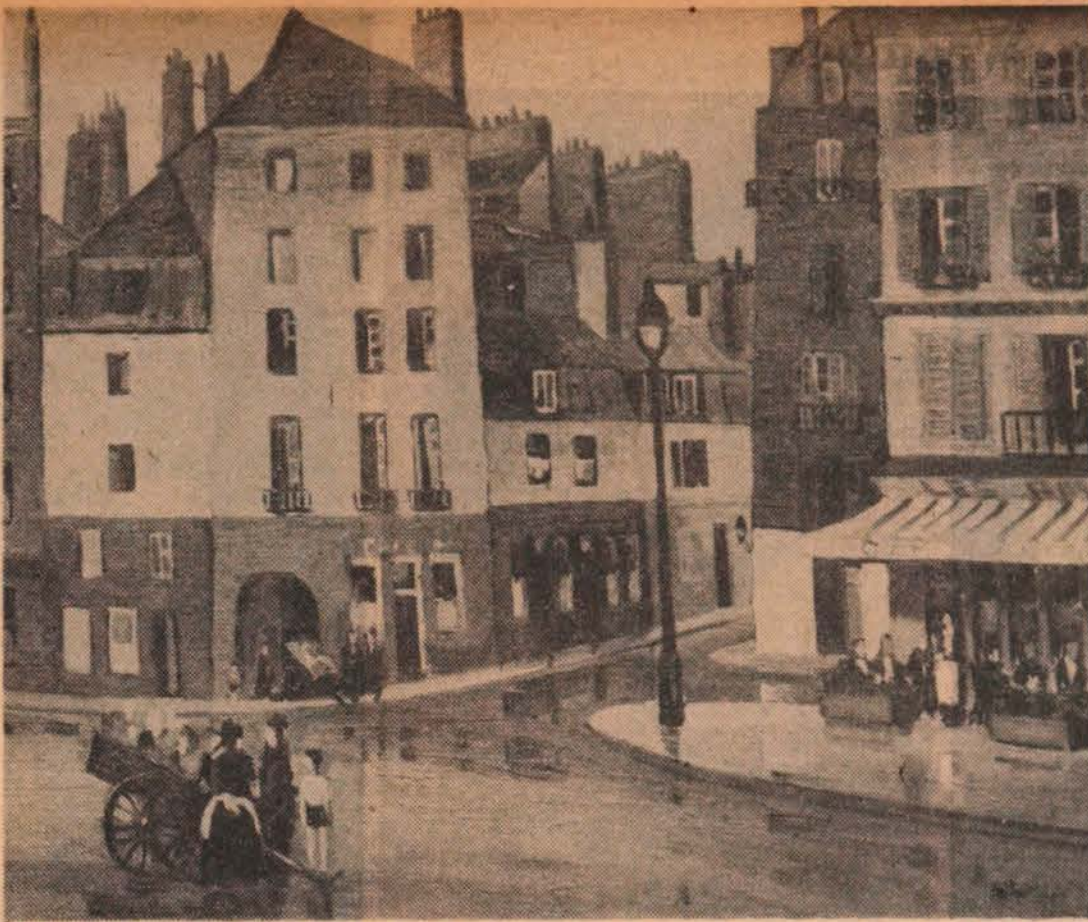
They all add up to quite an adventure, and a revelation of a burst of vitality in Winnipeg, which has exported many good artists over the years but which hasn't been heard of in painting for a long time.

The prizewinner for oils in the Jury 2 section is Leon Bellefleur's "Nocturne aux Oiseaux." This and his other canvas, "Faune en Delire," are gay carnivals of color. The latter title — like so many of the titles in this kind of painting — is misleading. I find Mr. Bellefleur healthier than he was a while ago.

There are others to keep him and the Winnipeggers company and they are so dominating that at first glance you get the impression that the whole gallery has been given over to what is loosely termed abstract painting but which, even in this show, contains such a diversity of expression. You have, to mention a few, Georges de Niverville's weaving; Lynn Vern's still life, which comes together when you squint; "Moonlight," a romantic abstraction by Ronald Lambert of Oshawa; and Henry Jones' lobster and bottle in window and his more extreme "Repas sur la Table Bleue," which, with its bodiless blue figure stretching over a table to the spine of a fish on a plate — no flesh — reminds you in its meagreness and childlike scratchiness of some of the modern French.

Allied with them, although they don't go quite so far, are Pierette Larocque's jugs, Simons Beaulieu's roughly handsome still lifes and Nancy Symons' blue jug against cool squares in pastel.

The few landscapes include agreeable impressions, a little Matisse, a little Bonnard, by John Fox. Three others paintings I liked were Jori Smith's flowers in good subdued color; Marion Aronson's "Fall," an arrangement of blue domes and rooftops, which shows a complete change in her work, and Chitta Caisernan's "Recorder Player,"



"After the Shower, Paris" by Anthony Law of Ottawa, winner of the Jessie Dow prize for oils at the Museum of Fine Arts 68th Spring Exhibition.



"Nocturne aux Oiseaux" by Leon Bellefleur, winner of the Jury 2 prize for oils at the Spring Exhibition, is an abstract painting described by the reviewer as a gay carnival of colors.

though I confess it made me feel a bit uncomfortable. The player seems very tense and determined and the listener on the couch doesn't look very happy, with the light beating down upon him. Remembering the Musica Antica e Nuova concert last Tuesday night, I look upon recorder playing as a pleasurable experience.

There is good painting in the Jury 1 section—portraits, landscapes and still lifes by people we have come to expect year after year, all competent, some a little tepid, some quite spirited. I had a feeling that over-all the standard was higher this year. There is no invasion of the prerogatives of Jury 2, but the range is wide enough, from Franklin Arbuckle's "Barn with Hay Press," showing in detail every twig and shingle, to Robert Pilot's atmospheric "Twilight—Dufferin Terrace," in misty blue and grey.

Here are some that attracted my attention—"After the Shower, Paris," by Anthony Law of

Ottawa, winner of the Jessie Dow prize for oils, a nice, clean well-built picture; John Bartlett's pleasant view of the Canadian Paris; Rita Briansky's warmly human "Backyard Hockey"; Adrien Hebert's ingratiating impressions; Nicholas Harnyansky's rocky cove, almost the only painting in the exhibition approaching a once powerful Canadian landscape tradition; the delightfully weathery—juicy and wet in summer and icy in winter—landscapes by Tom Roberts of Port Credit (not exactly landscapes, because the people are important in them); and Harry Mayerovitch's "Boy and Girl" in a doorway, painted, I thought, with true feeling.

The prizes for water colors were won by Vera Kochansky of Ottawa and Gerard Tremblay of Montreal. But I shall have to leave the water colors and prints for another time.

In a second visit to the Spring Show, I caught up with some of the things I had missed the first time and I'll jot them down. The prize-winning water colors—Vera Kochansky's "Out to Play," a vigorously designed and unsentimental picture of a child on a back doorstep with ash-cans; and Gerard Tremblay's "Les Jouets Innocents" and "Les Sema-phores," abstract vegetation in rich, smouldering color. "Gourds and Pewter," by Una Stella Abrahamson of Ottawa, a sort of Braque, nice in color. Claude Gerin-Lajoie's still life in the contemporary Parisian style, even to the fish and the saucepan. "Trains, Tracks and Tower," by Edwy F. Cooke of Toronto, contemporary American—that is one phase of it—the title explains it. "Ruelle Leduc," by Mervin Yellin, a drab street but warm in color and composed with some subtlety.

There are others I might mention—such as the inventions of Dumouchel, Eckers, Truchon, Fillion, Conrad Tremblay, Underhill and Lauzon—but space runs out.

Speaking of lifts, I hope you don't miss the exhibition of painting by the children of the Museum school under Arthur Lismer. Many a grownup artist must envy the imagination and joyous energy, the ability to put over an idea, that these youngsters have. The subject is "Food" and they cover it in all its phases, from hunting and cultivating to eating. They revel in abundance, but they don't forget hunger. Robert Ayre

The Star
May 15, 1951

Museum of Fine Arts Plans Films

The Montreal Museum of Fine Arts will show three motion pictures for its program tomorrow night: Congress Library; A Repertory Theatre (which is a Canadian film); and The Window Cleaner (the hazardous work of cleaning windows on the Empire State Building in New York). The showing will begin at 8 o'clock.

On view in the galleries are the 68th Annual Spring Exhibition, 146 paintings and sculpture chosen for this year's annual by two juries of artists; and an exhibition of superb Chinese textiles and garments of the 17, 18 and 19 centuries, including some entrancing kimonos made for the imperial infant, all from the collection of A. W. Bahr.

The public is invited to the films and the exhibitions. The museum is open Wednesday night from 7:30 to 10 o'clock.

The Gazette
May 12, 1951

The Star
May 22, 1951

Museum Collections Will Return to Walls

After the closing of the 68th Annual Spring Exhibition of the Montreal Museum of Fine Arts on May 30, the galleries will be installed with the permanent collections of the museum for the summer months. European painting, including the Dutch School, Canadian painting, and the collection of paintings by J. W. Morrice, R.C.A., will be on view, according to the Museum's calendar for May. Note is made regarding the remaining Wednesday evening programs. On May 16, the offerings will be three films—"Congress Library," A Repertory Theatre (Canadian), and "The Window Cleaner." On the evening of May 23, a full-length motion picture, called "Daybreak in Udi," will be presented.

Art Museum Program Issued

The Montreal Museum of Fine Arts will present as its final Wednesday evening program for this season a full-length motion picture, "Daybreak in Udi." This will be shown in the Lecture Hall at 8 p.m.

In the exhibition galleries will be found the 68th Annual Spring Exhibition and an exhibition of Chinese textiles and costumes from the collection of A. W. Bahr, both of which close at the end of the month.

The public is invited to the motion picture and the exhibitions. The museum is open Wednesday evenings from 7:30 to 10 p.m.

Au Musée des Beaux-Arts



L'assemblée annuelle du Comité féminin du Musée des Beaux-Arts, tenue hier après-midi, a mis en lumière le rôle que jouent les femmes dans la diffusion de la culture artistique. A Mme Anson McKim, (à gauche), présidente sortant de charge, succédera, pour la prochaine année, Mme Galt Durnford (à droite), présidente conjointe avec Mme Cécile Caillé qui n'apparaît pas ici. (cliché LA PRESSE)

Le travail des femmes au Musée des Beaux-Arts

Le Comité féminin du Musée des Beaux-Arts tenait sa deuxième assemblée annuelle hier après-midi. La présidente, Mme Anson McKim, parla du grand succès des réunions du mercredi soir au musée. La section d'éducation du Musée, sous la direction du Dr Lismar, a donné des démonstrations de sculpture, de modelage, de peinture à l'huile et à l'eau, de dessin. Les films furent très populaires; ils attirèrent même un soir une foule de 1,200 personnes. La plupart du temps, il fut nécessaire d'offrir une deuxième représentation pour satisfaire l'assistance trop nombreuse. L'an prochain, une société des films du mercredi soir sera formée et y appartiendront automatiquement les membres du Musée. Moyennant une somme très modique, le public sera admis.

La secrétaire, Mme Maurice Hudon lut les rapports des divers comités. Elle rappela, entre autres, les conférences-promenades données par M. Davis pour renseigner les membres du comité sur les trésors du Musée.

Les membres du conseil nouvellement élu, sont: Mmes Cécile Caillé et Galt Durnford, présidentes conjointes; Mmes Paul Fontaine, Louis Gelin, Duncan Hodgson, W. Ogilvie, J.-E. Perrault et Georges Scott, vice-présidentes; Mmes Pierre Decary et Maurice Hudon, secrétaires conjointes; Mme Stirling Maxwell, trésorière. Font aussi partie du comité: Mmes Alton Goldbloom, W. Van Horne, O'Brien Ames, Charles Taschereau, Jacques Paradis, Albert Deschamps, Peter Laing, Roland Lefrançois, Arsène Morin, P. F. Osier, Gordon Reed, Harold Small, Duncan Stewart, Roger Viau, M. Yates et Roland Leduc, ainsi que Mlle Aimée Cusson.

Success Marks Group's Work With Museum

A successful project of the Ladies' Committee of the Montreal Museum of Fine Arts during the past year, was the showing of films, it was reported by Mrs. Anson McKim, retiring president, at the annual meeting held at the museum.

Attendance at the film programs reached its height when 1,200 attended one program. Two showings were necessary for most of the films to accommodate the crowd. It was announced that next season a Wednesday Evening Film Society will be formed to which members of the museum will automatically belong and which others may join on payment of a small fee. Mrs. McKim pointed out that the committee could not continue to show the movies free of charge.

The movies were arranged by Mrs. Duncan Hodgson and Mrs. C. Caille and the projector was operated by Mrs. J. F. Forman and Mrs. J. B. Russel of the Women's Voluntary Services.

A great deal of interest was shown in the Wednesday evening programs, Mrs. McKim said, and on the first Wednesday of each month the education department of the museum under the guidance of Dr. Arthur Lismar arranged demonstrations of sculpturing and modelling, painting in oils and water color, textile printing and charcoal sketching. The children's classes also participated in this project.

Afternoon teas under the chairmanship of Mrs. L. Gelin were instituted during the year, and Mrs. McKim noted these were greatly appreciated by the membership and public. "We feel that some source of refreshment should be available in the museum, and we hope further progress will be made along this line," she said.

Special mention was made of the "Arts of Dining Exhibition" and the work done by Mrs. W. W. Ogilvie's group. A list for the museum was now being compiled, she noted, of material owned by Montrealeers suitable for exhibitions of this sort, and which owners would be willing to lend.

Mrs. McKim expressed the thanks of the committee to the following: F. Cleveland Morgan, Miss Lorraine Cuddy, E. B. Johnson, Murray Chipman, M. P. Vaillancourt and Robert Tyler Davis.

Officers elected were: presidents, Mrs. Galt Durnford, (English) and Mrs. C. Caille, (French); honorary president, Mrs. Anson McKim; vice-presidents, Mrs. Paul Fontaine, Mrs. Louis Gelin, Mrs. Duncan Hodgson, Mrs. W. W. Ogilvie, Mrs. J. E. Perrault and Mrs. George Scott; treasurer, Stirling Maxwell and secretaries, Mrs. Pierce Decary and Mrs. Maurice Hudon.

Garden Party to Aid Museum of Fine Arts

Additional patrons for the garden party being held this afternoon, by the Ladies' Committee of the Montreal Museum of Fine Arts at the country residence of Mr. and Mrs. F. Cleveland Morgan at Senneville are: Mrs. R. D. Bell, Mrs. Rolland Charlebois, Miss Marjorie Caverhill, Mrs. Sidney Dawes, Mrs. Raymond Dupuis, Mrs. Sydney Dobson, Mrs. B. Ethier, Mrs. Jacob Elkin, Mrs. Francois Faure, Mrs. Wilfrid Gagnon, Mrs. Sidney Isaacs, Mrs. R. P. Jellett, Mrs. Joseph Jean, Mrs. C. F. Martin, Mrs. Claude Melancon, Mrs. W. A. Mather, Mrs. J. C. McDougall, Mrs. Lazarus Phillips, Mrs. A. H. Paradis, Mrs. Howard Pillow, Mrs. J. E. Perrault, O.B.E., Mrs. Hector Perrier, Mrs. J. A. Prudhomme, Mrs. Paul Sise, Mrs. Ernest Triat, Mrs. Elliot Trudeau, Mrs. Mark Workman.

The Star June 12, 1951

ART DIRECTORS CLUB

The Art Directors Club of Montreal will present the third annual Exhibition of Advertising and Editorial Art at the Montreal Museum of Fine Arts, Sherbrooke street, for two weeks starting June 13th. The show will be formally opened at 8:30 p.m. on that date.

The Star - May 31, 1951

Ladies Committee Museum of Fine Arts



Some of the members of the executive of the Ladies Committee of the Montreal Museum of Fine Art, elected at the annual meeting yesterday, are, left to right: MRS. MAURICE HUDON, secretary; MRS. PAUL FONTAINE, vice-president; MRS. ANSON McKIM, honorary president;

CLEVELAND MORGAN, president of the Montreal Museum of Fine Art; MRS. GALT DURNFORD, president; MRS. GEORGE SCOTT, vice-president; and MRS. LOUIS GELINAS, vice-president.

Group Reports Success in Work for Past Year

THE success which has attended the efforts of the Ladies Committee of the Montreal Museum of Fine Arts to stimulate the membership and public interest in the organization, was indicated in the report presented by Mrs. Anson McKim, retiring president at the annual meeting held yesterday afternoon at the Museum.

The Committee decided to revert to the old procedure by naming two presidents for the ensuing year, Mrs. Galt Durnford representing the English, and Mrs. Cecile Caille, the French speaking being elected to that position, with Mrs. McKim as honorary president. Vice-presidents elected were Mrs. Paul Fontaine, Mrs. Louis Gelin, Mrs. Duncan Hodgson, Mrs. W.

W. Ogilvie, Mrs. J. E. Perrault and Mrs. George Scott. Mrs. Stirling Maxwell was elected as Treasurer, with Mrs. Pierce Decary and Mrs. Maurice Hudon, as secretaries.

Mrs. McKim, in her report said the Wednesday evening programs had been most successful this year in both demonstrations and displays, arranged by the department of education of the Museum under Dr. Lismar, with the result that new pupils joined the school and one new class was formed. The moving pictures, arranged by Mrs. Hodgson and Mrs. Caille had proved very popular, with attendance reaching a maximum of 1200 one evening, and usually two showings necessary to accommodate the audience.

Membership Automatic

Mrs. McKim stated that it was

impossible to continue this free service to the public, but beginning next year a Wednesday evening Film Society would be formed to which members of the Museum would automatically belong and which non-members might join on payment of a small fee.

Mrs. McKim expressed the thanks of the Committee to Cleveland Morgan and the Executive Committee of the Museum, to Miss Lorraine Cuddy, membership secretary, to E. B. Johnson, superintendent and his staff, to Murray R. Chipman and Paul Vaillancourt, chairmen of the Advisory Board for their ever-ready advice and encouragement, and to R. T. Davis, the Director, for his inspired leadership which had brought light and life into the Museum and led the way for it to become a real part of the community.

The Star June 2, 1951

Andrei M. Zadorozny's exhibition at the Cercle Universitaire continues through next Saturday. The Ladies' Committee of the Museum of Fine Arts has organized a garden party to be held at the residence of Mr. F. Cleveland Morgan at Senneville next Thursday. Profits will go towards a special exhibition fund.



(Rice photo)
MRS. PETER LAING, a member of the Ladies' Committee of the Museum of Fine Arts which is sponsoring the Garden Party taking place on Thursday, June 7, in the garden of Mr. and Mrs. Cleveland Morgan, in Senneville, Que.

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A group of guests chatting at the garden party held at the residence of Mr. and Mrs. F. Cleveland Morgan, at Senneville, Que., yesterday afternoon by the ladies' committee of the Montreal Museum of Fine Arts, Sherbrooke street west. The event, given under the patronage of

(Posen Photo)
Madame Gaspard Fauteux, wife of His Honor the Lieut.-Governor of the Province, was in aid of the special exhibition fund of the museum. Second from the right is **MRS. MORGAN**, the hostess.

La Presse - 8 juin 1951

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La garden-party donnée, hier en fin d'après-midi, à Senneville, en la villa de M. et de Mme F. Cleveland Morgan, sous les auspices du Comité féminin du Musée des Beaux-Arts fut particulièrement brillante. Cette photo prise au cours de la fête réunissait de nombreux invités parmi lesquels: le maire de Montréal et Mme Camillien Houde, M. et Mme J.-O. Asselin, l'hon. et Mme Omer Côté, le consul général de France et Mme Ernest Triat, l'hon. juge et Mme O. S. Tyndale, Mmes Elliott Trudeau, Albert Dupuis, Alfred Thibaut, L. de G. Beaubien, MM. et Mmes J. W. McConnell, J.-A. Prud'homme, François Faure, Sydney Dawes, Mmes Hector Perrier, J.-E. Perrault, Jacob Elkin, W. Gagnon, MM. et Mmes R.-H. Charlebois, W. A. Mather, C.-E. Gravel, D. C. Coleman, A.-H. Paradis, C.-F. Martin, Mlle Marjorie Caverhill, Mmes L. Phillips, A. Purvis, W. Reford. (photo Posen)



JEUNE GARÇON, by Paul Gauguin, was one of three works from the brush of this French Painter shown in the examples from the Vollard Collection displayed in the Montreal Museum of Fine Arts last December.

Ceramic National Set For Syracuse Museum

Prizes Offered in Event Opening November 4 Total Over \$2,300

Syracuse. — Announcements for the 16th Ceramic National to be held at the Syracuse Museum of Fine Arts, Syracuse, N.Y., from November 4 through December 2, have been mailed to American and Canadian ceramists and painters. This exhibition, an open competition, is sponsored jointly by the Syracuse Museum and the Onondago Pottery Company, makers of Syracuse China, and consists of pottery, ceramic sculpture and enamels. \$2,300 in prizes are offered, including an award of interest to painters: \$500. from Commercial Decal, Inc., for the best dinnerware design suitable for reproduction in decalcomania.

\$500. for ceramic sculpture will be given by the International Business Machines Corporation with other prizes offered by the National Sculpture Society and industries throughout the United States.

For the first time a special Architectural Citation will also be given for the best example of the use of ceramic sculpture as an integral part of an architectural plan, the entries to consist of photographs of actual installations.

All entries must be received on

September 13, 14 and 15 at the following Regional Centres: The School of the Boston Museum of Fine Arts; the Cleveland Museum of Art; the Los Angeles County Art Institute; the San Francisco Museum of Art; the University of Georgia, Athens, Ga.; the Montreal Museum of Fine Arts, and the Syracuse Museum of Fine Arts. Ceramists must send their entries to the Regional Centre nearest them.

The final Jury of Selection and Awards: Viktor Schreckengost, Cleveland, Ohio, ceramist and industrial designer; Ivan Mestrovic, sculptor and Professor of Sculpture, Syracuse University; and Paul Bogatay, Columbus, Ohio, ceramist and Professor of Ceramic Art, Ohio State University.

Prize works and other selected pieces from the initial showing will be circulated as usual by the Syracuse Museum on a 14-month tour.

Entry blanks and full information may be obtained by writing: The 16th Ceramic National, Syracuse Museum of Fine Arts, Syracuse 3, New York.

Art Notes

Illustrators From Toronto On View Here

By Robert Ayre

AS a sort of postscript to the season comes the third annual exhibition of the Art Directors Club of Toronto which has been on view at the Museum of Fine Arts.

It makes a snappy ending. Who gets the medals—artist or art director—I don't know, but here are the awards—Section 1, design of complete unit: artist, Carl Dair of Montreal; art director, W. E. Trevett; advertiser, Cooper & Beatty Ltd.; publisher, Rous & Mann Press—a fine piece of typography with the odd Miro shape to point it up. Section 2, advertising art: artist, Jack Bush; art director, H. J. Caverhill; advertiser, Cockfield, Brown—the main feature a lovely delicate drawing of a child and a flower. Section 3, design of complete editorial unit: artist, Eric Aldwinckle; art director, Nancy Caudle; publication, Canadian Home Journal—a tricky paper cutout photographed for a magazine cover. Section 4, editorial art: artist, Harold Town; art director, W. E. Trevett; publication, National Home Monthly—a rather gaudy illustration, I thought.

For credits, these advertising shows are as bad as the movies. Everybody has a hand in the production of this kind of applied art, the one often enough the despair of the other, and the result is a compromise. The cheering thing is that it is much better than it used to be; the men with ideas seem to be having more influence. One thing that comes short sometimes is reproduction. The fine Dali-like finish of one of Eric Aldwinckle's colored illustrations was completely lost in the magazine and one of Peter Whalley's covers suffered a sea-change in color.

I don't intend to give an analysis of the show. There are 182 items in it—advertisement design in magazines and newspapers, booklets, direct mail pieces, posters and counter cards; advertising illustration in color and black and white, fashion and style illustration, cartoons; magazine covers and book jackets, layouts and pages. I'll just mention a few that attracted me—an illustration by Alfred Pellon; the black and white humor of Donald Sexton (who proves that a bank can be frivolous), of George Feyer, Hector Shanks and Ted Bethune; the abstracted fiddle in Jacques St. Cyr's poster; the book jacket and layout by the students of the Montreal School of Graphic Arts. For competence and versatility, Eric Aldwinckle stands out in advertising illustration and Oscar Cahen still seems to be leading the field of "editorial" illustrators in Canada.

Mr. Cahen, a Dane who came to Canada from England more than ten years ago and became a Canadian citizen in 1946, doesn't believe in making too many concessions to commercial requirements and has been fortunate in the amount of independence he has been allowed.

He believes that illustrators should be able to stimulate the minds of alert readers and raise standards of taste. In an interview not so long ago, he said something which is pertinent to this note on the Art Directors' show: "Commercial artists need to take more time to reflect upon this power which is at their command, whether it is a design for an advertisement selling cigarettes, or an illustration for one of Tolstoy's works, ridiculous as the comparison may seem, the accompanying illustration should carry a value of its own, if the feeling for honest interpretation is kept in mind and achieved, the illustration will have done its bit to raise the standards."

As I said at the beginning, the exhibition demonstrates that there is an improvement in Canada. But we must remember that the Art Directors have skimmed the cream. There is still plenty of room for improvement.

Letters From Our Readers

Lack of Support for Montreal's Art Museum

Sir,—A disquieting rumor took form two months ago, about the possibility of Mr. Robert Tyler Davis' contract as curator of the Montreal Museum of Fine Arts not being renewed. Since the news is now long past the rumor stage and seems to be common property, it has become a serious matter which calls for some definite action on the part of the citizens of Montreal.

It has been evident that since Mr. Davis' arrival he has transformed the sepulchral quietude of the Art Gallery into a live and vital centre of interest and activity, a change which has been in the nature of a shot in the arm of this pretentious city, notoriously lacking in interest in cultural things. A man of skill, knowledge and personality, he has organized exhibitions of extraordinary interest, which have been financial hazards due to lack of attendance. Even catalogues have been printed at a loss because of the indifference of visitors. Small matter if you wish, but any exhibition involves time, labor, transportation, guarantees and insurance, and it all adds up.

What matter if everyone has not always been in agreement with the things that Mr. Davis has done, at least it has been the source of hot arguments, animated discussions and angry letters to the newspapers. Anything is better than dull indifference.

This city of ours has grown tremendously in the last few years, but if it has matured physically its mental development is still in the gangling adolescent stage. As citizens we seem to go out of our way deliberately to ignore the elements that would make Montreal one of the most beautiful of cities. Under the heading of improvements we destroy fine old buildings, obliterate interesting sections of the town, spoliage trees.

We have a town planning commission that exists in name only and evidently incapable of devising ways and means of preservation. We persistently and continually encroach on the precious limits of our mountain park. We have no concert halls, no theatres, and we are denied access to the McCord Museum. And yet we seem to think that we have come of age.

If the executives of the Art Association have decided to part with Mr. Davis, one may question the wisdom of such a step, but one cannot ignore its financial reason, for the Association finished its fiscal year with a large deficit. In all of its 70 odd years of existence the Art Association has been developed and maintained by a small group of generous and public spirited citizens. It has received endowments from time to time which through

the years have diminished in value, in inverse ratio to greatly increasing costs of maintenance. This is an impossible situation if the Museum is to function adequately, if not properly.

A fine art museum is not a luxury but a necessity in any civilized country or self-respecting city. It is a focus of spiritual exaltation and of the visual distillation of the dignity of man — dusty and forgotten notions that are however still valid in view of present day headlines. If we are to have a museum — and I say it advisedly, as the horrible possibility of closing down did loom up for a while — each and every one of us must do his share within his limitations. Too long have we let the Doctor-Martins and the Cleveland-Morgans of the last three generations pay the piper, while we nonchalantly enjoy the tune.

Too long have we taken the Museum of Fine Arts for granted without trying to find out what makes it click. In fact we are much too detached about things worth while, and we hide our ignorance under a shiny mask of brittle sophistication. We crowd events starring highly publicized groups or artists because it is chic to be seen there. We read the books that are considered smart to be discussed. We would not think of visiting the exhibition of an unknown artist or craftsman, but we jam hockey matches and wrestling bouts.

Montrealers are prone to give lip service to civilizing art, while eagerly supporting the shams of commercialized sports. We refuse to grow up. We are branded with juvenility without the saving grace of Peter Pan.

In the face of this native lack of civic pride, the Directors of the Museum have shown remarkable courage and tenacity. They also have a keen appreciation of the figures in a financial statement, and accept with mingled feelings the pittance paid by the municipal executives and doled out with a brassy blare.

Citizens should consider it a point of duty and honor to be members of the Art Association. Not only would they actually enjoy, possibly to their surprise, alert and well arranged series of exhibitions, but would be interested in the evidences of mankind's gradual evolution from the murky classic periods to this sleek jet propelled modern world.

But this uneasy rumor still persists, and something must be done and done now. We cannot allow another valuable landmark like Mr. Davis to disappear.

LOUIS MULLIGAN.
Montreal, July 13.

Editorial Art Goes on Display

The third annual exhibition of advertising and editorial art brings together a collection of artistic work which has been specifically designed to appeal to the general public and is on view at the Montreal Museum of Fine Art.

Described as for "those people who don't know anything about art but know what they like," the display is sponsored by the Montreal Art Directors Club. More than 182 exhibits are on display.

Art Notes

Precious Pieces Of Chinese Art Placed on View

By Robert Ayre

WHEN I hear arguments that this is not the time to implement the recommendations of the Massey Commission, I think of what Mr. A. W. Bahr told me about Lord Kitchener.

Here was a man most of the world knew as a stern, unbending soldier. Few would have suspected him of an interest in Chinese porcelain. If they had, they probably would have dismissed it as a queer "hobby" for a military man, to be indulged in times of peace maybe, but certainly to be shoved brusquely aside at the call to arms.

But even during the first world war, when his responsibilities were heavy, Kitchener found time for the branch of art that interested him and it gave him something he needed. I won't labor the point; or say any more about the work of C.E.M.A., organized in Britain's darkest hours of the second world war.

You may see one of Kitchener's Chinese vases in the Montreal Museum of Fine Arts. Now part of Mr. Bahr's collection and illustrated in color in his book, "Old Chinese Porcelain and Works of Art in China", it is on loan, together with a number of other precious pieces. It belongs to the Kang-Hsi period (1662-1723) which I believe is regarded as the time when Chinese porcelain reached the summit of its achievement. You will recognize it by the panel showing the black mynahs perched on a branch of red prunus. (Unless they turned it around to show the jays on the magnolia.)

Curiosity and an interest in historical associations is a good enough reason to get people into museums. Where beauty is concerned people are sometimes shy and need an ulterior motive. Once they are inside, they can give themselves up to the real thing. Having looked at Kitchener's vase, they can turn to the others in the same case, from the same period, one showing birds and the other, domestic scenes, all very handsome.

It is a rewarding experience these summer days to pore over the Chinese collection in the Museum. I shall not attempt to describe it or to give credit to the various benefactors who have enriched it; I have written about it before, and this time I should just like to attract your attention to a few of the pieces either given or lent to the Museum by Mr. Bahr.

Look for the celadon vases, the fragile ying-ching bowl, the ancient pottery cup and ewer, the study cock, the polychrome Buddha, the stone head and the figure of the woman polo player. Look for the pictures—the bristling branches and the blossom of the prunus against a dark background and the beautifully poised disk of the moon; the waterfall and birds; the rider and his servant hurrying through the winter cold, a Ming painting, lovely in color and composition, full of poetry; the witty Yuan album leaf showing two archers.

Mr. Bahr, an Englishman who lived in China for many years, has one of the greatest private collections of Chinese art in the world. When he sold most of his paintings to the Metropolitan in New York, the museum bulletin said the acquisition made 1947 "red-lettered beyond many another year" and hailed the early landscapes as "of particular significance and quality."

After having lived in Montreal for the past five or six years, he has now taken up permanent residence in the United States. His departure is Montreal's loss, but happily, he has left a few of his treasures behind him, both in the Museum and in its library.

Art Notes

By Robert Ayre

THE other day I went around the Museum of Fine Arts looking for the little red spots that signify recent accessions and I thought it might be worth while bringing to your attention some of the new things you may not have caught up with yet. They are not all displayed in the cases in the little corridor that leads into the library.

But there you will find the four wrought iron panels on gilded silk from the estate of Mrs. Arthur Drummond, which show you what ingenious Chinese craftsmen of the 17th Century could do to transmute stubborn metal into graceful grasses, reeds and flower stalks.

If iron leaves you cold, you may like the six-sided Kang-Hsi teapot and the two saucers given to the Museum by Mr. and Mrs. George Warre, with their designs of flowers and butterflies in bright enamel colors. There is an archer's thumb ring of tourmaline, the gift of Miss Alice Boney, and a Chinese flower painting given by Mr. and Mrs. Charles E. Slatkin.

From 16th Century Persia come two drawings, one of polo players and one of the constellation Andromeda—I don't know what the Persians called her—being bitten by a fish and not minding in the least. If you feel like going in for stumpwork, like the nuns of Little Gidding, you may get a hint from the original drawing for a workbook showing Charles I and his queen.

There is a lusty primitive canoe prowhead from New Guinea, a formalized human figure with a long head-dress. Formalization is carried even further in the horn spoon from the Queen Charlotte Islands, given by Mr. F. Cleveland Morgan, and the carved argillite box, also Haida.

These are satisfactory postscripts to the exhibition Native Arts of the Pacific North West. The little stone whale contributed (without their knowing it) by the Chumash Indians of California, may make you smile. It is a thing you'd like to hold in your hand; absurd that such a vastness could come down so small.

Nearby is a sumptuous graffiti plaque from 15th Century Italy, contrasted with two pieces of contemporary Italian pottery by Gamboni.

Upstairs you will find more Chinese treasures—blue and white rouge pots, jade and rock crystal, and an exquisite little blue bowl.

This reminds me that we were crowded for space last week and some of Mr. Bahr's vases were left out. I cannot slight the lovely Kang-Hsi blue and white jar with its all-over prunus design, the three vases of moonlight prunus, with plenty of white space, and the monochromes.

Mr. Bahr says that with few exceptions there was nothing very original about the monochromes of the Ch'ien Lung period (1723-1796) as compared with Kang-Hsi. Maybe his long-necked sang de boeuf vases and the three elegant creatures standing side by side—yellow, blue and lilac—these simple color names do not begin to convey their astonishing hues—maybe they were exceptions. I found them exciting anyway.

Going back to accessions—I have only one painting to report, "Le Mur Rose," by Andre Derain, given to the Museum by Mrs. Murray Chipman. It is a clean serene picture. While it doesn't skip what Eric Newton calls the first layer of experience, and you can recognize buildings and walls and a steeple lifting into a blue sky, it leads you, persuasively, into the satisfactions of the abstract layer.

The Star
Sept 15, 1951

Prof. Anthony Blunt, Director of the Courtauld Institute of Art, of the University of London, will lecture on "The Picture Collection of Charles I" at the Museum of Fine Arts this coming week, in French on Monday and in English on Thursday, at 8.30.



TOREO SALUTING, by Edouard Manet, the French Impressionist, was painted in 1866, the artist using his brother Eugene as a model. The canvas was loaned by the Metropolitan Museum of Art, New York, to the Manet to Matisse show held in the galleries of the Montreal Museum of Fine Arts two years ago.

The Star - Sept. 18, 1951

All Conveniently Located

Libraries Are Getting Ready For Active Fall and Winter

Students, Businessmen and Browsers
Will Find Books to Suit Every Taste

By Irwin Shulman

NOW that the winds of autumn have quickened the tempo of life in Montreal, and the schools have reopened, Montreal libraries have begun preparations for an active fall and winter season. Students, businessmen, and browsers will find more than a million books in more than a dozen libraries, designed to suit every taste and serve a variety of purposes. The libraries are strategically located in different sections of the city.

We can survey them, starting in the west end of the city:

Fine Arts Museum

The Art Reference Library of the Montreal Museum of Fine Arts on Sherbrooke street west is open to the public from 10 a.m. to 5 p.m. Monday through Saturday. Its 7,000 art books and art reproductions are available for study purposes, and may be used to background the exhibitions being planned for the fall and winter seasons. Miss Jacqueline Ouimet, librarian, thinks that too few Montrealers take advantage of the cultural opportunities offered at the Museum of Fine Arts.

The Star
Sept 17, 1951

MUSEUM OF FINE ARTS

Professor Anthony Blunt, Director of the University of London Courtauld Institute of Art will speak on "The Picture Collection of Charles I" at 8.30 p.m. Thursday in the Montreal Museum of Fine Arts, Sherbrooke street west.

The Gazette
Sept. 17, '51

Prof. Blunt to Speak In Museum's Series

The Montreal Museum of Fine Arts announced Saturday its first pair of lectures of the season will be held today and Thursday. The lecturer will be Anthony Blunt, professor of the history of art at the University of London and director of the Courtauld Institute of that university.

His subject is The Picture Collection of Charles I and he will give his lecture in French at 8.30 p.m. today, and in English on Thursday at 8.30. The collection of King Charles was one of the greatest in Europe and included a number of notable masterpieces.

Prof. Blunt, who has been Surveyor of the King's Pictures since 1945 in addition to his other positions, was earlier a fellow of Trinity College, then on the staff of the Warburg Institute and subsequently appointed to the staff of the University of London.

The lectures, to be held in the Museum's lecture hall, will be illustrated.

Art Notes

By Robert Ayre

THE opening exhibition of the new season at the Museum of Fine Arts, being arranged for early next month, will be "Birds and Beasts." Montrealers may be surprised to discover what an extensive zoo they have behind the stately portals on Sherbrooke Street, for the animals eat no peanuts and make no noise. They maintain such decorum, shut up in their glass cases or tucked away in drawers, that many of us have never suspected their presence. One of the reasons for the exhibition, Mr. Davis, the Director of the Museum, says, is to make the community realize just what it has, stowed away in the permanent collections of its Museum. I gather that pictures will be the smallest part of the show. Most of the birds and beasts will be on pots and in textiles, metal work and woodcarvings.

Dates are not definite yet, but the exhibition of Mestrovic sculpture, brought to Canada by the National Gallery, is expected in November. The smaller shows are still to be organized. The policy of exhibiting two artists at a time will be continued.

The Star
Sept 26, 1951

Landscape Art Show Planned

Work of International
Experts to Be Displayed

An international display showing the work of landscape architects throughout the world will be held in the Montreal Museum of Fine Arts, Sherbrooke street west, Oct. 1 to 7, in conjunction with the annual meeting of the Canadian Society of Landscape Architects and Town Planners at the Windsor Hotel.

Included in the display will be examples of the work of landscape architects from England, France and other European countries, as well as from Canada and the United States. Later the exhibit will go back to Europe where it will be shown at the Third International Conference of the Federation of Landscape Architects in Sweden.

Object of the annual meeting of architects and town planners will be to find ways and means of showing just what these professionals can do to make Canada's cities and towns more livable.

Oliver A. Deakin, chief landscape architect for the state of New Jersey, will speak at the conference's annual dinner Saturday, Oct. 6. His subject will be: "Landscape Development in the Design of Parkways and Highways."

Mr. Deakin is the designer for the Rockefeller Highway in New Jersey, one of North America's most famous thoroughfares.

La Presse
29 septembre '51

Paysagistes au Musée des Arts

Sous les auspices de la Société canadienne des architectes paysagistes et urbanistes, dont le congrès aura lieu à Montréal, du 5 au 7 octobre, en l'hôtel Windsor, aura lieu une exposition internationale, à la Galerie des arts, rue Sherbrooke ouest, les 4, 5, 6 et 7 octobre. On y montrera des réalisations des architectes paysagistes, qui seront ensuite exposées aux Etats-Unis, puis expédiées en Suède, pour le congrès international, qui aura lieu là. Des exhibits de France, d'Angleterre, des Etats-Unis et du Canada, seront présentés au public.

Au dîner annuel de la société canadienne des architectes paysagistes, le samedi 6 octobre, le conférencier invité sera le chef paysagiste de l'Etat du New-Jersey, M. Oliver-A. Deakin. Sa conférence sera illustrée de projections lumineuses, montrant les progrès de l'art d'aménager des parterres et des parcs. C'est M. Louis Perron qui est en charge de l'organisation du congrès et de l'exposition à Montréal.

Mayfair

August 1951



Appetites grow keen in the country air and refreshment time was welcome. From left are Mrs. Franklin Dillingham, Mr. Dillingham, Mrs. Stirling Maxwell, Mrs.

Edward Cleghorn, Mr. Cleghorn and Mrs. A. T. Galt Durnford, co-president with Madame Cecile M. Caillé of the Ladies' Committee of Montreal Museum of Fine Arts.

FUN FOR ART'S SAKE AT GARDEN PARTY

Photos by Salmon Studios



Mr. William Budden joins his wife and her mother, Mrs. A. E. Grier, on the lawn in front of the house. At right, Mr. J. Bartlett Morgan shows an old well on grounds of his father's estate to Mrs. Anson C. McKim, past president of the Ladies' Committee, while Mrs. Morgan looks on.

Gay fund-raising event for the Montreal Museum

was held on the Morgan estate at Senneville



continued overleaf

The Gazette
Oct. 1st 1951

Landscape Exhibit By World Experts Opening Thursday

Work of landscape architects throughout the world will be displayed for a week, starting Thursday, in Museum of Fine Arts, Sherbrooke street.

The display will be in connection with the annual meeting of Canadian Society of Landscape Architects and Town Planners at Windsor Hotel Friday and Saturday.

It will illustrate traditional and modern concepts of design and include industrial and recreational projects, parks and gardens.

After being shown here the display will go to the U.S., then back to Europe for the third conference of International Federation of Landscape Architects in Sweden. The Canadian society is a member of the international body.

Oliver A. Deakin, New Jersey's chief landscape architect, will address the annual dinner Saturday on "Landscape Development in the Design of Parkways and Highways," with color slides.

Anyone wishing to attend the dinner is asked to get in touch with Louis Perron, Montreal landscape architect, BY. 4224.

The Star
Oct. 6, 1951

Well-known Artist To Discuss Works

Ultramodern artist, decorator, and architect Alvin Lustig will exhibit and discuss specimens of his work, widely known in the U.S.A., at the Montreal Museum of Fine Arts at 8.30 p.m. Tuesday.

At 34, Mr. Lustig has a career of teaching and designing behind him. He will discuss his work, ranging from book-jacket layouts to apartment house construction.

A former student of Frank Lloyd Wright, Mr. Lustig has sometimes switched teachers every three months while carrying on his researches. His basic principle is to understand the human element and the materials he has to work with.

The Star
Oct. 6, 1951

Literary Group Events

THE Ladies' Literary Society of Dominion-Douglas church will begin activities of the year with a meeting in Leslie Hall, on Friday, Oct. 19, when the guest speaker will be John A. Dando, of Trinity College, Hartford, Connecticut. "Some Trends in Modern Literature" will be the subject of his address. Helmut Blume, pianist, will entertain at the meeting; and Mrs. Austin R. Chadwick will preside.

Meetings have been planned as follows for the year:
Nov. 16, Professor Jean E. L. Launay, Professor of French Language and Literature at McGill University, will speak on "Andre Malraux — The Prodigal Son's Return." Ellen Reynolds, soprano, will be the guest artist.

Dec. 14, Robert Tyler Davis, director, the Montreal Museum of Fine Arts, will discuss "The First 100 Years of Modern Art," illustrating his talk with colored slides. Suzanne Perrault, cellist, will entertain.

The Star
Oct. 6, 1951

Exhibitions and Lectures

"Birds and Beasts" opens at the Museum of Fine Arts today; and so does an exhibition of the paintings by Montreal artists which were included in the Canadian National Exhibition at Toronto this year.

Next Wednesday night, in the first of this year's series of "Artists in Action", arranged by Dr. Arthur Lismer and the Ladies' Committee, the artists will be the members of the audience. Models and materials will be available for drawing, painting and modelling. The invitation says: "Try Your Hand."

The Gazette
Oct. 6th. 1951

ART

Fine Arts Museum Opens Fall Season

Variety in Three Exhibitions
Set for Presentation at
Week-end

There is variety in three exhibitions which open at the week-end in the galleries of the Montreal Museum of Fine Arts. In the upstairs galleries is the offering entitled Birds and Beasts, which includes paintings, ceramics, tapestries and objets d'art in which birds and beasts constitute all or a major part of the composition, all the examples coming from the permanent collection of the Museum.

In the Lecture Hall, Landscape Architecture is the theme, the offering including a generous number of photographs, plans and drawings of the works of landscape architects in England, France, the Low Countries, Scandinavian Countries, Italy, Poland, Spain, South America, United States and Canada. This is sponsored by the Canadian Society of Landscape Architects in conjunction with its annual meeting being held in Montreal.

Going on view in Gallery XII is the exhibition entitled Montreal Painters of Today, the examples, totalling 25, being those shown at the Canadian National Exhibition recently held in Toronto.

The Museum's Calendar for October also notes that, on a date not yet set, there will be the unveiling of the portrait bust of the late Harry A. Norton, a benefactor of the Museum. The bust, commissioned from the sculptor, Orson Wheeler A.R.C.A., is to be set up in the gallery named in honor of Mr. Norton and Miss Helen Norton.

Under Staff Changes is announced the appointment of Miss Michele Cloutier as assistant secretary, replacing Miss Dorothy Stewart, who has left to study in Boston.

The Gazette
Oct 9, 1951

Plan Weekly Program At Montreal Museum

The Ladies' Committee of the Montreal Museum of Fine Arts has again undertaken to arrange interesting programs on Wednesday of each week. It was announced yesterday by Mrs. J. Bartlett Morgan, publicity convener for the museum.

These events will be open to the public and co-chairmen of the ladies' committee are Mrs. A. T. Galt Durnford and Mrs. Cecile Marceaux-Caille. The committee will hold teas on Wednesday afternoons, commencing tomorrow from 3 to 5 p.m. in the upstairs gallery. Mrs. Duncan Stewart and Mrs. J. Paradis will preside at the teas.

The Wednesday evening programs will consist of films, demonstrations and lectures which start at 8 p.m.

Miss Dorothy Blair and Mrs. O'Brien Amos will be in charge of films.

The Gazette
October 9, 1951

Try Your Hand Party at Museum of Fine Arts

The Ladies' Committee of the Montreal Museum of Fine Arts, in collaboration with Dr. Arthur Lismer, wish to invite the public to "Try Your Hand" tomorrow evening, at eight o'clock, in the Lecture Hall of the Museum. The audience will be invited to try its hand at drawing, painting, textile printing, and modelling. All materials and models will be available. No charge for admission.

The Star - October 8, 1951

Museum of Fine Arts Gives Program

MRS. J. BARTLETT MORGAN, in charge of publicity for the Montreal Museum of Fine Arts, and the Ladies' Committee of the Museum has again undertaken to arrange interesting programs on Wednesday of each week. These events will be open to the public. The co-chairmen of the Ladies' Committee this year are Mrs. A. T. Galt Durnford and Mrs. Cecile Marceaux-Caille.

The committee will hold teas on Wednesday afternoons, commencing

on Wednesday, from 3 to 5 p.m., in the upstairs gallery. They will be presided over by Mrs. Duncan Stewart and Mrs. J. Paradis. Miss Dorothy Blair and Mrs. O'Brien Amos will be in charge of films of the Wednesday evening programs.

The Ladies' Committee in collaboration with Dr. Arthur Lismer, also invite the public to "Try Your Hand" on Wednesday at 8 p.m. in the lecture hall of the Museum. The audience will be

invited to try its hand at drawing, painting, textile printing, and modelling. All materials and models will be available. No charge for admission.

The Gazette
Oct. 9, 1951

Museum of Fine Arts

It has been announced by Mrs. J. Bartlett Morgan, who is in charge of publicity for the Montreal Museum of Fine Arts, that the Ladies' Committee of the Museum has again undertaken to arrange interesting programs on Wednesday of each week. These events will be open to the public. The co-chairmen of the Ladies' Committee this year are Mrs. A. T. Galt Durnford and Mrs. Cecile Marceaux-Caille.

Tea will be served every Wednesday afternoon in the upstairs gallery, with Mrs. Duncan Stewart and Mrs. J. Paradis presiding. Members, their friends and the public will be most welcome. The Wednesday evening program will be in the form of films, demonstrations, lectures, etc. These evenings will be also be open to the public and they begin at eight o'clock. Miss Dorothy Blair and Mrs. O'Brien Amos will be in charge of films.

The Gazette
Oct. 13, 1951

Painters of Today Show

Montreal Painters of Today is the title given the exhibition of works, recently shown at the Canadian National Exhibition, being held in Gallery XII of the Montreal Museum of Fine Arts. Robert W. Pilot, R.C.A., is represented by "Twilight, Quebec," showing Lewis, as seen from Dufferin Terrace, with the ferry crossing the ice-dotted river, and "Spring Thaw, Baie St. Paul". Arthur Lismer, R.C.A., has a still-life of fruit, handled in a decorative manner, while "Quebec Cab", a winter scene, is the offering of Kathleen Morris, R.C.A. Winter, too, is the season of the snowy landscape with houses and a horse and sleigh by Lorne Bouchard, R.C.A. "The Saint, The Lady and The Knight", represents Frances Anne Johnston, R.C.A., while "Two Doors" is by Louis Muhlstuck. Eric Goldberg has river-side scenes, Beatrice Hampson sends "Sunflowers" and Ethel Seath treats a waterfall at Montebello in a decorative way. Others exhibiting include Stanley Cosgrove, Louis Ramut, Ghitta Caisermann, Agnes Lefort, Garard Tremblay, Lester Singer, Wick (Gertrude H. Connick), Moe Reinblatt, Suzanne Duquet, Fritz Brandtner, Marian Scott, Robert Aller, Leon Bellefleur, Jean Leonard, Alfred Pinsky, and John Little.

Landscape Architecture

There are interesting items in the Travelling International Exhibition of Landscape Architecture being held in the Lecture Hall of the Montreal Museum of Fine Arts, the photographs of the completed jobs being very attractive. The landscaping of streets features the exhibits from The Netherlands, while among the items from England, which include castle grounds and terraces, are examples of gardens built on stabilized dunes. An aspect of the Henry Hudson Highway, New York, is shown, while landscape settings to homes in Nassau, California, Ontario, at Laval sur le Lac, St. Sulpice and Westmount make a good group.

The Gazette
October 13, 1951



AMATEURS' NIGHT: The young woman intent on clay modelling is one of close to 140 persons who tried their hand at drawing, painting, textile printing and modelling at an amateurs' night Wednesday at the Montreal Museum of Fine Arts. The first of a series of weekly amateurs' nights, the event drew considerably more art enthusiasts than had been expected, museum authorities happily reported. Similar nights held last year as an experiment were such a success that it was decided to make it a weekly affair. Models and materials are placed at the disposal of the public. No professional artists are allowed. (Gazette Photo by Pritchard.)

The Star
October 16, 1951

MUSEUM OF FINE ARTS

Norbert Dutton, of London, Eng., designer, writer and critic on industrial design, will lecture on Contemporary English Industrial Design, before members of the Montreal Museum of Fine Arts at 8.30 p.m. Thursday. Members are permitted to bring guests.

The Gazette
October 17, 1951

Film at Arts Museum

At the Montreal Museum of Fine Arts tonight will be shown the film, "Beaver Pond," a picture of nature and wild life made by Walt Disney. The public is invited to the program, which will begin at 8 o'clock in the Lecture Hall.

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AT TEA: The ladies' committee of the Montreal Museum of Fine Arts entertained the executive committee of the Societe d'Etudes et de Conférences at a tea recently. Seated left to right: Mrs. Maurice Hudon, Mrs. C. Marceaux-Caille, co-chairman of the ladies' committee of the M.M.F.A.; Mrs. Anson McKim, Mrs. Alfred Paradis, and Miss Eleanor Morrice. Standing left to right: Mrs. Jacques

Paradis, Mrs. Emilien Brals, Miss Marie Raymond, president of the Societe d'Etudes et de Conférences, Mrs. Duncan Stewart, Mrs. Robert Pilot, Robert Tyler Davis, director of the M.M.F.A., Mrs. R. de Wolfe, MacKay, Mrs. Erskine Buchanan, Mrs. Galt Durnford, co-chairman of the ladies' committee of the M.M.F.A., and Mrs. Roger Brossard.

8 Masterprints On Display

Fine Arts Museum
Opens New Exhibit

The Montreal Museum of Fine Arts has just opened a new exhibition, "Masterprints," a selection of lithographs, etchings and aquatints from the collection of the National Gallery in Ottawa. These prints, which are among the greatest treasures of the Gallery, have never before been shown as a group in Montreal. The representation of great masters of art in their smaller works is infrequent and gives an opportunity to understand that size and color are not relevant to greatness in a work.

Some of the greatest masters from the 15th century to the present time are here represented by works in small dimensions, all exquisite in their craftsmanship and notable in their subjects. Among the 30 artists represented are included Durer, Rembrandt, Goya, Schongauer, Mantegna, Piranesi, Delacroix, Manet, Toulouse-Lautrec, Rouault and William Blake.

Most of the artists are represented by single works, but notable among the 70 prints shown are a group of 11 by Durer which includes the famous "Melancholia," about which many studies have been written; the group of 10 by Rembrandt, which includes the world-renowned Christ at Emmaus and The Three Crosses; and the four Disparates by Goya.

The exhibition is installed with some excellent pieces of old furniture and plants, and will remain on view until Dec. 2.

9 Wednesday Tea At Museum

The Wednesday Tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Duncan Stewart, assisted by Mrs. Robert W. Pilot, Mrs. Erskine Buchanan, and Miss E. Morrice.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors to the Museum.

The Star
November 13, 1951

10 Museum Schedules Film Showing

The Montreal Museum of Fine Arts will present three short motion pictures for its Wednesday evening program. They are entitled "Pheasant Island," "Pele Island" and "Creative Leisure." The latter shows the opportunities in modern America for making good use of leisure time through public libraries, art galleries and museums, concerts and other musical events, dance and theatre, both professional and amateur. The program will be given in the lecture hall at 8 o'clock.

Two exhibitions, "Birds and Beasts" and "Contemporary Montreal Painters," are in their last week.

The public is invited to both motion pictures and exhibitions. The museum is open on Wednesday from 7:30 to 10 p.m.

La Presse

14 novembre '51

The Star - November 17, 1951

Au Musée des Arts

Le Musée des Beaux-Arts présentera, ce soir, à ses habitués des représentations du mercredi deux documentaires, l'un intitulé "Pheasant Island", et l'autre "Pele Island". Un troisième film traitant de l'utilisation des loisirs sera également montré. La représentation débutera à 8 h. précises, l'entrée est libre.

On peut voir en ce moment, au Musée, l'exposition de la collection de gravures de la Galerie nationale. L'assemblée annuelle des membres de l'Association du Musée des Beaux-Arts aura lieu, le 22 du courant, à 5 h. de l'après-midi, dans la salle des conférences.

5 Old Masters On Loan Here

By Robert Ayre

THE National Gallery at Ottawa has sent us a superb exhibition from its collection of prints and I urge you not to put off going up to the Museum to see it. December 2 will be here and gone, and the show with it, sooner than we realize.

A score of Old Masters are represented, from 15th Century men like Schongauer to 20th Century Rouault. You may wish there were more of this artist or that—say Daumier or Blake—according to your preferences, but that would have meant a larger show, the elimination of some men or the cutting down of others. To my way of thinking, the show is just the right size for comfort; I wouldn't want anybody omitted and I couldn't spare any of the individual works. No one, I am sure, will think the exhibition overloaded with Durers and Rembrandts, even if between the two of them they take up nearly a third of the space.

There's really no need to say anything about the masters. I cannot forbear, however, pointing out a few details that impressed me the day I was there. On another day, I'd be struck by something else. These prints are to be pored over. I'm thinking of such things as the aerial view in "Nemesis," the intense concentration of the figure and the symbolism in "Melencolia," the tenderness of "The Nativity" and "The Virgin with a Monkey," the powerful rhythm in "Samson Slaying the Lion" and "Abduction on a Unicorn," the drama and irony of "The Knight, Death and the Devil"—all these by Durer; in Rembrandt—the vulnerability of the principal figure in "Christ Presented to the People" and his radiance at Emmaus, the tremendous drama of "The Three Crosses," the revelations of humanity, the gesture of the man in the crowd taking his hat off to Christ, Abraham's hand on Isaac's eyes and the angel's hand grasping Abraham's wrist, the rain squall in "Three Trees."

The only color print in the exhibition is one of the oldest, a Rhinish Crucifixion from about 1450, crude but sincere. There is a big robustness in Mantegna; Schongauer is light, flexible and clean, not so formal; there is utter delicacy in Lucas van Leyden and in the airy landscapes of Hirschvogel, and Hans Sebald Beham's peasants are like camels.

Coming down closer to our own day, we have the vast inventions of Piranesi, the bite of Goya and the good-humored mocking of human pretension by Daumier, the passionate vision of Blake—the whirlwind of lovers from Dante and the morning stars singing together—the melodrama of Delacroix; we have the pitiable huddled body in Manet's "Civil War," but just as Goya's war pictures are skipped, so are Rouault's and we have his "Autumn" nudes instead; and Tou-

louse-Lautrec is represented by a jockey.

La Presse

17 novembre 1951

6 Une exposition de Louis Archambault et Georges Delrue

Le Musée des Beaux-Arts de Montréal présente, du 17 au 28 de ce mois, des œuvres du joaillier-orfèvre Georges Delrue, et des céramiques du sculpteur Louis Archambault. Les visiteurs pourront constater l'évolution sensible de ces deux artisans puisque chacun y présente en plus de nouvelles créations, quelques pièces antérieurement exposées et prêtées à cette occasion par leurs propriétaires.

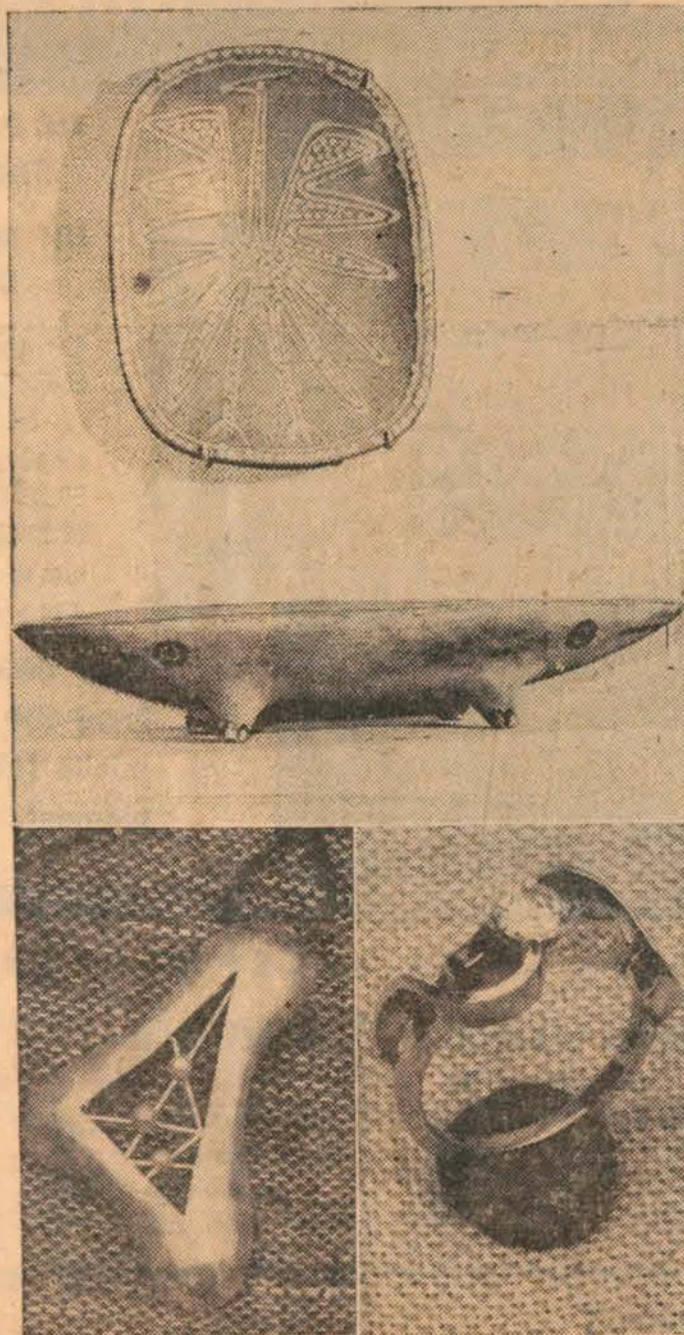
Georges Delrue est né en France et a fait son apprentissage chez un joaillier montréalais qu'il quittait après onze années d'expérience pour se lancer dans la création de bijoux et de pièces d'orfèvrerie originaux que le public montréalais n'a pas tardé à apprécier. C'est à l'occasion du dernier concours artistique de la province de Québec que Delrue voyait son talent officiellement consacré par un troisième Prix en Arts Décoratifs. Récemment, Georges Delrue exécutait un surtout en argent pour l'ambassade canadienne à Rome.

Le sculpteur Louis Archambault, dont "L'Oiseau de Fer", a joui des faveurs de bon nombre de revues tant canadiennes qu'européennes à l'occasion de l'Exposition internationale de sculpture au festival de Grande-Bretagne, crée depuis quelques années des pièces uniques en céramique qu'il expose de temps à autre avec un succès étonnant. Il est le seul artiste à avoir mérité à deux reprises un Premier Grand Prix aux concours artistiques de la province de Québec. En 1948, il gagnait le Premier Prix de Sculpture, et en 1950, le Premier Prix des Arts Décoratifs.

Le Musée est ouvert les dimanches de 2 à 5 heures, sur semaine de 10 à 5 heures et les mercredis soirs, de 7.30 à 10 heures.

La Presse - 17 novembre 1951

Céramiques et bijoux



Quelques pièces de céramiques et d'orfèvrerie que l'on peut voir à l'exposition Archambault-Delrue, dont l'ouverture a lieu aujourd'hui, au Musée des Beaux-Arts, rue Sherbrooke ouest. Le grand plat et la jardinière que l'on aperçoit dans la vignette du haut, ont valu au sculpteur-céramiste Louis Archambault le premier prix des arts décoratifs aux concours de l'an dernier. En bas, à gauche: un pendentif or et perles; et à droite: une bague or jaune et blanc avec diamant, de l'orfèvre-joaillier Georges Delrue.

The Gazette
November 15, 1951

Films at Arts Museum

Montreal Museum of Fine Arts this evening at 8 o'clock will present three shorts entitled "Pheasant Island," "Pele Island" and "Creative Leisure." The last named shows the opportunities in modern America for making good use of leisure time. The public is invited.

The Gazette
November 17, 1951

4 Delrue, Archambault Display Their Skill Jeweller-Silversmith and Sculptor Have Collection At Fine Arts Museum

Opening this afternoon in the Montreal Museum of Fine Arts will be a collection of work by the jeweller-silversmith Georges Delrue, and examples of ceramics by the sculptor Louis Archambault, the latter the creator of the "Iron Bird," which went to England for showing in connection with the Festival of Britain. In addition to exhibiting new work, these artists are including a few other pieces previously shown and lent for this occasion by their owners.

Georges Delrue, who was born in France, spent 11 years of apprenticeship in a Montreal jeweller's shop which he left to begin his own career as creative jeweller and silversmith. His reputation is reported to be spreading very rapidly among the Montreal public. It was in the last Art Competition of the Province of Quebec that Delrue's talent was officially recognized by the award of a Third Prize in Applied Arts.

Recently he was commissioned to execute a silver centre piece for the Canadian Embassy in Rome.

Sculptor Louis Archambault has been making, during the past years, some exclusive ceramics which have been successfully received.

He is the only artist who has been twice awarded the First Grand Prize in Sculpture, and in 1950 he won the First Prize in Applied arts.

Amie des beaux livres, Mme Cécile Caillé voudrait que les Canadiennes-Françaises s'intéressent au Musée des Beaux-Arts

par Odette OLIGNY

Sauf erreur, bien des personnes ne connaissent pas toutes les richesses artistiques de Montréal. Le Musée des Beaux-Arts, par exemple. Il est pourtant fort bien situé, rue Sherbrooke ouest; il est d'accès facile et il a pris, sous l'impulsion de son nouveau conservateur, M. Taylor Davies, un aspect des plus agréables.

C'est impressionnant de gravir l'imposant escalier qui mène aux salles d'exposition et on s'étonne de ne pas voir, le dominant, quelque Victoire de Samothrace, pour nous souhaiter la bienvenue, comme au Louvre, à Paris... Qui sait, peut-être un jour y aura-t-il quelque magnifique pièce de statuaire pour remplir cet office.

Pour le moment, le mercredi, on prend le thé, en haut du grand escalier et c'est là que j'ai eu le plaisir d'interviewer Mme Cécile Marcoux-Caillé, président du Comité féminin du Musée des Beaux-Arts.

Mme Caillé

Une jeune femme, jolie et charmante, grande voyageuse et surtout (c'est une qualité que je mets toujours en première place) grande amie des livres, admiratrice et collectionneuse de belles éditions anciennes, bibliophile savante et convaincue. Personne ne pouvait, mieux que Mme Caillé, remplir ce rôle, car le comité féminin des Beaux-Arts se rend compte qu'il y a une lacune qu'il faut combler.

Ce comité a été fondé il y a 4 ans, et son travail consiste en la tâche difficile d'intéresser le plus possible la jeunesse aux Beaux-Arts et d'amener un plus grand nombre de personnes à prendre le chemin du Musée.

En vérité, qu'y a-t-il de plus agréable que de visiter une maison où sont groupées, dans un ordre voulu qui en rend la compréhension beaucoup plus facile, les œuvres d'art du passé et du présent?

Car il y a de tout, au Musée des Beaux-Arts de Montréal: des primitifs, des gravures du XVIIe, des échantillons des arts si subtils de l'Extrême Orient et une place, (une grande place) est faite aux modernes, aux artistes canadiens, peintres et sculpteurs, céramistes et orfèvres.

Activités du Comité

Mme Caillé possède parfaitement son sujet et donne les renseignements demandés avec justesse.

—M. Davies, dit-elle, a complètement rénové le Musée. Il lui a donné un visage fort plaisant. Cet Américain de Californie a fait toutes ses études en France et en Angleterre et rien de ce qui est œuvre d'art ne lui est étranger. Il a fait de fort intéressants achats et c'est lui qui a eu l'idée de grouper, dans une même salle, les "animaux et les oiseaux" qu'ils soient représentés sous forme de sculpture sur bois ou sur marbre, céramique ou porcelaine, peinture ou gravure. Cette exposition permanente attire toujours les plus favorables commentaires.

Travail de collaboration

—Le comité féminin, continue Mme Caillé, travaille en collaboration avec le conservateur du Musée. Il s'agit d'intéresser la jeunesse, de l'amener en plus grand nombre à visiter, à voir toutes ces belles choses et, ainsi, à faire son éducation visuelle, qui ne demandera, par la suite qu'à être complétée.

Le Musée est ouvert gratuitement, tous les mercredis, de 7 h. 30 à 10 h. du soir et on y passe des films d'art, une fois sur trois en français, pour le bénéfice des visiteurs qui sont admis gratis.

Et ce n'est pas tout. Sous la direction du Dr Lismer, directeur du Département d'Éducation, une école est attachée au Musée des Beaux-Arts, où on reçoit les enfants, à partir de 3 ans. Il faut voir travailler ces futurs artistes. On leur laisse toute liberté. Quand ils ont en mains crayons, pastels, cire à modeler, on leur permet de donner libre cours à leur imagination, sans les influencer en rien. Et les résultats sont parfois surprenants. L'imagination des enfants travaille et donne des résultats très intéressants. Plusieurs d'entre eux ont, à un degré assez poussé, le sens de la couleur. Et ce que font ces enfants doit certainement attirer l'attention du public.

Toujours en collaboration étroite avec le Musée, le comité féminin dont Mme Caillé est la présidente a à cœur d'aider les artistes, en exposant leurs œuvres, aussi son programme est-il chargé et de la plus intéressante façon.

Il y aura, du 17 au 28 novembre une exposition: Bijoux de Georges Delrue et céramiques de Louis Archambault. Georges Delrue, artisan très habile et d'une grande originalité, exécute depuis quelque temps déjà de très beaux bijoux pour les Montréalais. Plusieurs des pièces de l'exposition sont prêtées par leurs propriétaires. Louis Archambault est l'auteur de l'Oiseau de Fer, commissionné pour le Festival de la Grande-Bretagne; cette œuvre s'est révélée une des sensations de l'exposition de sculpture de ce festival. Son talent se manifeste aussi avec autant d'habileté et de succès dans la céramique.

Pour le 1er décembre, ce sera l'exposition de Sculpture de Mestrovic.

Puis, sous les auspices du comité féminin on verra, le 14 novembre un film: "Creative Leisure", documentaire se rapportant aux diverses façons dont les gens occupent leurs loisirs, le 21 novembre un autre film: "A String of Beads", une idylle amoureuse chez les indigènes d'Assam et le 28 novembre: la représentation cinématographique se donne en français.

L'amour des livres

Fille d'un grand industriel de St-Jérôme, Mme Caillé a beaucoup voyagé, en France et ailleurs et a rapporté des différents pays qu'elle a visités, un goût profond des arts en général et de la bibliophilie en particulier. Elle collectionne les belles vieilles éditions, les livres rares, ces merveilles, et nous en venons, de reliure en incunabule, à parler de la bibliothèque de Troyes.

Le monde est petit. La famille de Mme Caillé est d'origine troyenne et son père, M. Marcoux, connaît encore plusieurs familles d'industriels de cette ville française dont la bibliothèque célèbre contient plus de 250,000 volumes, s'étant enrichie, après la Révolution, des trésors de l'abbaye de Clairvaux.

Et qui sait si des projets, vagues, échafaudés, ne peuvent pas, quelque jour, se réaliser, autant pour le bénéfice des Montréalais que des Troyens?

Appel au public

Le comité féminin du Musée des Beaux-Arts a groupé 2,000 membres, malheureusement, trop peu de Canadiennes-Françaises.

Dimanche prochain, ou mercredi soir, puisque c'est gratuit, pourquoi n'iriez-vous pas au Musée, prendre contact avec toutes ces belles choses? Ne dites pas qu'elles ne sont pas à votre portée, dans chaque vitrine, à côté de chaque tableau, vous pourrez lire les explications, en français et en anglais. Allez-y et vous verrez que vous y prendrez goût et que vous y retournerez.

La fréquentation des chefs-d'œuvre, si vous saviez comme cela en œuvre, des horizons... Et puis, pour demain...

The Star
November 20, 1951

Wednesday Tea At Arts Museum

The co-chairmen of the Ladies' Committee of the Montreal Museum of Fine Arts, Mrs. A. T. Galt Durnford and Mrs. Cecile Marcoux-Caille, will receive at tea the president of the Montreal Council of Women, Mrs. R. G. Gilbride and the officers of the Council and guests of honor after the Council's meeting in the Lecture Hall of the museum tomorrow afternoon.

Tea will be available in the lecture hall from three until five o'clock. The following will assist at tea: Mrs. Duncan Stewart, Mrs. R. MacKay, Mrs. George Ferguson, Mrs. M. Chorney, Mrs. Chas. Taschereau, Mrs. A. Vanier and Mrs. R. Ouimet. Visitors to the museum will be welcome.

The Gazette
November 21, 1951

Mrs. A. T. Galt Durnford and Mrs. Cecile Marcoux-Caille will receive the president of the Montreal Council of Women, Mrs. R. G. Gilbride, and officers of the Council and guests of honor after the Council's meeting in the Lecture Hall of the Museum this afternoon. Tea will be available in the Lecture Hall from three to five o'clock. Mrs. Duncan Stewart, Mrs. R. MacKay, Mrs. George Ferguson, Mrs. M. Chorney, Mrs. Charles Taschereau, Mrs. A. Vanier and Mrs. R. Ouimet will preside at the tea table. Visitors to the Museum are welcome.

The Gazette
November 21 '51

Show Films Tonight

As its Wednesday evening program tonight the Montreal Museum of Fine Arts will present three motion pictures in English, including the British film, String Of Beads, a lyrical love-story documentary of coolie life, set in the tea gardens of the museum of Assam. The program will be given in the lecture hall and will begin at 8 o'clock.

The Star
November 20 '51

Arts Museum To Show Films

Three Exhibitions Also Featured

As its Wednesday evening program, the Montreal Museum of Fine Arts will present three motion pictures. The chief of these is a British made film, "A String of Beads", a lyrical love-story documentary of coolie life, set in the tea gardens of the museum of Assam. The program will be given in the Lecture Hall starting at 8 o'clock.

In the galleries upstairs is the newly opened exhibition of two Montreal artist craftsmen: Jewelry by Georges Delrue, and Ceramics by Louis Archambault. The objects have been set against fabrics from two Montreal weavers, Karen Bulow and Atelier Textiles. Also to be seen is a group of 70 master etchings and lithographs from the National Gallery, the museum's own collection of paintings by J. W. Morrice, and a current exhibition, Birds and Beasts.

The public is invited to the motion picture program and to the exhibitions. The museum is open free on Wednesday evenings from 7:30 to 10 o'clock.



Le comité féminin du Musée des Beaux Arts groupe quelque 2,000 membres, sous la présidence de Madame Cécile Marcoux-Caillé, dont voici la plus récente photographie. En plus de travailler en collaboration avec le conservateur du Musée, ce comité féminin a pris plusieurs initiatives intéressantes et voudrait trouver, parmi ses membres, un plus grand nombre de Canadiennes-Françaises. Il invite également les jeunes à prendre contact, sous ses auspices, avec les œuvres d'art, ces immortelles.

The Gazette - November 23, 1951

Museum Requires Income To Meet Increasing Deficit

Every effort must be made to increase the income and capital of The Montreal Museum of Fine Arts, the honorary treasurer reported yesterday to the annual business meeting.

The report said the museum had again to draw on its capital funds to meet the operating costs of the year.

Excess of operating expenditure over income was \$17,376; higher than the net deficit of 1950 of \$12,338.

Mostyn Lewis, reading the report in the absence of G. Meredith Smith, explained that the increase was due to salary and wage increases; an increase in clerical staff; and the greater cost of supplies and services.

Fewer alterations and repairs were made to the buildings during 1951 than in 1950, but it was likely that these costs would again be up in 1952 with \$5,000 for boiler repairs.

F. Cleveland Morgan was re-elected president and Robert P. Jellett and Honore Parent vice-presidents.

Other officers include: Charles F. Martin, honorary president; Arthur Browning and Maj.-Gen. E. deB. Panet, honorary vice-presidents; G. Meredith Smith, honorary treasurer; Mostyn Lewis, assistant honorary treasurer and councillor for the term expiring Aug. 31, 1952; Hon. Philippe Brail, Hon. Alphonse Raymond, Dr. F. Cyril James and J. W. McConnell, honorary councillors.

J. W. Eaton, A. Sidney Dawes, Huntly R. Drummond, Peter M.

Laing, Dr. G. R. McCall, Roger Viau and Hubert G. Welsford, councillors for the term expiring Aug. 31, 1954.

Gordon R. Ball, James A. Eccles, C. G. Greenshields, K.C.; J. deM. Marler, David Morrice, Murray Vaughan and Colin W. Webster, councillors for the term expiring Aug. 31, 1953.

Gallery Notes

By C. G. MACDONALD

The most interesting gallery showing this week features ceramics, rather than pictures. But the ceramics of Louis Archambault which are exhibited with jewelry and silver creations by Georges Delrue at the Montreal Museum of Fine Arts are rich in pictorial qualities — notably, color and design.

Mr. Delrue's rings and cuff-links, tea-pots and trinkets, are pleasingly novel in design, and sufficiently functional to suggest commercial possibilities, but I am not competent to comment upon them specifically.

While the majority of Mr. Archambault's pieces are functional in form, it is as works of art that they claim distinction. Color is as important an element in each as form, and the sharply drawn lines have the same value that they would possess in a pictorial composition. It is hard to imagine any one obscuring the interior beauties of an Archambault bowl or platter with food.

The forms are strong and simple. Several suggest sea-shell motifs — that are maintained in the coloring. In one which particularly appeals to me a sea-blue is the dominant hue. While the deep sea-green of another lingers in my memory.

Mr. Archambault is better known for his sculpture than his ceramics, but has won honors in both fields. His "Iron Bird" recently gained world renown with its showing at the Festival of Britain.

Montreal Museum of Fine Arts Seeks Revenue to Balance Loss

The Montreal Museum of Fine Arts must find means of increasing its revenue, and must seek additional financial support, its members were told last night at the annual meeting.



Tyler-Davis

The deficit was \$17,376 some \$500 more than last year, nearly all accounted for by salary increases

Presenting the financial report, assistant honorary treasurer Mostyn Lewis pointed out the city had last year increased its aid to the museum and expressed the hope provincial authorities would do likewise.

Funds furnished the institution for specified purposes, he explained, could not be made available for its general operation and the Museum would have to look elsewhere.

Retiring following a five-year term, museum director Robert Tyler-Davis was lauded in a resolution from the floor for the stimulus he'd offered to local interest in the museum's activities. His successor was not announced.

SUGGESTIONS

Suggestions made from the floor, to stimulate interest, included: noon hour musicales, permanent photo displays, reduced members' fees, annual members' luncheons, more exhibitions of paintings, door attendance prizes on Sundays, art, and extension of honorary membership to the city's mayor, council leader and all members of the executive committee.

President F. Cleveland Morgan occupied the chair, introduced and thanked the various speakers submitting reports.

The following officers were elected: honorary president, Chas. F. Martin, MD; honorary vice-presidents, Arthur Browning, MA, and Maj-Gen. E. deB. Panet, CMG, DSO, ED; president, F. Cleveland Morgan; vice-presidents, Robert P. Jellet and Honore Parent, KC; honorary treasurer, G. Meredith Smith, CA; assistant honorary treasurer, Mostyn Lewis.

The following were elected coun-

cillors: J. W. Eaton, A. Sydney Dawes, Huntly R. Drummond, Peter M. Laing, C. R. McCall, MS, Roger Viau and Hubert G. Welsford. Following a motion to accept honorary councillors upon appointment by active councillors, the following were appointed: Hon. F. Philippe Brais, Hon. Alphonse Raymond, Dr. F. Cyril James and J. W. McConnell.

The Herald
November 27 '51

Damaging of the Matisse painting at the Museum of Fine Arts last week recalls the art burglary of 20 years ago when an uncultured thief mistook Spring Show entries of local painters for old masters of the Van Horne collection then stored there, sliced them from their frames and buried them in a Laurentian hide-out. Caught and due to face a murder charge, he revealed the hiding place just before suiciding.

The Star
November 23, 1951

Art Museum's Financial Setup Serious

Increased Income Essential, Declares G. Meredith Smith

THE desperate financial plight of the Montreal Museum of Fine Arts was stressed by G. Meredith Smith, C.A., honorary treasurer, in his report at the annual meeting, last night.

"Once more have we had to draw on our free or unrestricted capital funds because of our income being insufficient to meet the operating costs for the year," Mr. Smith declared. "We have tried to keep down the operating expenditures. Yet it is to be noted that they increased by over \$5,000 compared to the previous year. This increase was mainly due to salary and wage adjustments to offset the rising cost of living, a small increase in the clerical staff, and the greater cost of supplies and services."

Darker for 1952

And the picture for 1952, was even darker, according to Mr. Smith.

"It is unlikely our expenditures can be reduced without seriously curtailing the activities of the Museum," he continued. "We must balance our income and expenditures as the relatively small balance of our free or unrestricted capital funds will not stand many more loss years such as 1950 and 1951. Our income must be increased."

Help Needed

"Every member and friend of the Museum can help. Make known the need for the Montreal Museum of Fine Arts in the metropolitan area of Montreal. Talk it up to your friends and to anyone who might assist us. The Museum needs your support in any way you are able to give it."

The varied activities of the Museum were noted in a number of committee reports. The president's report also served to emphasize the need of the Museum for funds with which to carry on its work.

"Our great regret," F. Cleveland Morgan said, "was our inability to secure the Austrian treasures so recently shown in Toronto."

"For this we have to blame our poverty or, to call it by another name, lack of public support. Year by year superlative exhibitions are turned down because we literally cannot afford them. It is perhaps not generally realized that major exhibitions of this nature cost from \$50,000 to \$100,000, to gather, to install and to insure and to guard."

In order to offset the serious deficit in revenue, Mr. Morgan said, the council was convinced "that a campaign for substantial funds is a necessity and we expect to undertake a drive in the near future."

Membership, he noted, was only up to 1,900. "Surely a city the size of Montreal can make a better showing," he commented.

Officers Named

Officers named for the forthcoming year are: honorary president, Dr. Charles F. Martin; honorary vice-presidents, Arthur Browning, M.A., and Maj-Gen. E. deB. Panet, C.M.G., D.S.O., E.D.; president, F. Cleveland Morgan, M.A.; vice-presidents, Robert P. Jellet, and Honore Parent, K.C.; honorary treasurer, G. Meredith Smith, C.A.; assistant honorary treasurer, Mostyn Lewis.

Honorary councillors: Hon. F. Philippe Brais, Hon. Alphonse Raymond, Dr. F. Cyril James, J. W. McConnell.

Councillors for the term expiring 31st August, 1954: J. W. Eaton, A. Sidney Dawes, Huntly R. Drummond, Peter M. Laing, Dr. C. R. McCall, Roger Viau, Hubert G. Welsford.

Councillors for the term expiring 31st August 1953: Gordon R. Ball, James A. Eccles, C. G. Greenshields.

K.C., J. deM. Marler, M.B.E., David Morrice, Murray Vaughan, Colin W. Webster.

Councillor for the term expiring 31st August, 1952, (to replace the late W. F. Angus), Mostyn Lewis.

The Star - November 24, 1951

Art Notes

Handicrafts Highlights Of This Week

By Robert Ayre

THIS week the accent is on handicrafts. The annual exhibition of ceramics at the Canadian Handicrafts Guild, Quebec Provincial Branch, Peel Street, is getting keen competition from the Eskimo stone carvings, moosehorns and baskets on the same floor. Jewelry by Georges Delrue and ceramics by Louis Archambault are on view at the Museum of Fine Arts. Jean Cartier has been showing ceramics at the provincial Handicrafts Centre, and Morgan's has a big display of all sorts of things sent over from France by the Salon de l'Imagerie de Paris.

There are not so many contributions from outside the province this year in the Guild exhibition, but — or and — I don't suggest that one follows the other — I have an idea it's a better show than last year.

It is worth your while tearing yourself away from the Eskimos and going through to see it.

I was impressed, as I always am, by the work of Nancy Dawes, by the imagination and perfect taste shown in her free-form plates, especially the green one with the incised linear design of Jonah in the whale, and the one with the chandelier whose feathers are carried beyond the outline of his breast in speckles that unite him neatly with his background.

Others who stand out in the show are Eileen Hazell of Toronto, who uses plant forms for her designs and who had a droll idea when she stopped a jug and turned it into a pigeon; Michael Jolivet of Shawinigan who exploits local ingredients in heavy plates with highly glazed primitive designs of animals, birds and a flying fish; Maria Huldshinsky, who moulds children and nude figures, and Rudolph Schubert of Oshawa, who contributes a handsome and eminently usable coffee set.

Not so practical, to my way of thinking, are the cubist coffee pots and cream jugs made by Mr. Delrue the jeweler, and I should be uncomfortable with his salt and pepper shakers, pyramids standing on their points, with rings to hold them steady. He shows the silver



CERAMICS BY LOUIS ARCHAMBAULT; SILVER AND GOLD CUP BY G. DELME

centre-piece commissioned for the Canadian embassy in Rome, which has a dignified semi-official formality, and several cigarette boxes and cases, but I think I like him best in his smaller things, his brooches, rings and pendants. Heaviness, particularly in the rings, may be a fault, but there's no gainsaying his inventiveness in abstract shapes and the cunning way he brings metals together and uses stones and enamels.

Most of Mr. Delrue's 60-odd pieces were lent for the exhibition and it is the same with Mr. Archambault's 43 ceramics. The 50 pieces shown by Mr. Cartier were nearly all red-started when I saw them. It is clear that originality and fine craftsmanship are appreciated in Montreal.

In addition to his earthenware masks, which I wrote about a year ago, Mr. Archambault is exhibiting platters and dishes in a variety of shapes, colors, glazes and designs; some flat, some crumpled, some as narrow and deep as troughs; some extremely lustrous, some still close to the earth out of which they came. The figures scratched on them are as old as the cave men. My favorites were a blue platter with spinning lines and another of the same blue, with figures like birds or fish.

As backgrounds for the sculptor and ceramist and the jeweler, the Museum has hung appropriate handwoven textiles lent by Karen Bulow and the Atelier.

Mr. Cartier, who comes from St. Jean d'Iberville, has recently returned from Paris, where he went on a provincial government scholarship, and is now a teacher at l'Ecole du Meuble. His plates and platters, jars, pots, jardinières and ash trays are substantial, even massive; fairly con-

servative in shape and useful. Mr. Cartier is more concerned with fundamentals than with fantasy, but he makes up for the austerity of his geometrical and flower designs by richly jewelled surfaces.

As compared with the West Coast Indians, the Eskimos are a very simple people whose art is completely naturalistic, uncomplicated by any reference to ritual or social prestige. They seem to carve stone or ivory just for the fun of it, and to enjoy having the things around, not only to look at, but to feel. Visitors to the Handicrafts Guild this week have been responding in the same spirit: nobody could resist picking up the little seals, walrus, bears and whales and getting to know them by touch, and by a touch, moreover, that is an affectionate caress.

The Star
November 27 '51

Wednesday Tea At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. J. Paradis, assisted by Mrs. C. Tetrault, Mrs. R. Oulmet, Mrs. J. Berard and Mrs. M. Versailles.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors to the Museum.

The Star
November 27, 1951

Fine Arts Museum To Show Films

The Montreal Museum of Fine Arts will present a program of motion pictures in French at 8 p.m. tomorrow in the Lecture Hall. The films will be: "Ville de Troie" a documentary film with commentary by Miss Odette Oligny, also "Aux Jardins de la Loire," history of the castles of the Loire.

In the exhibition galleries the show of Ceramics by Louis Archambault and Jewelry by Georges Delrue closes tomorrow night.

The other exhibitions, "Birds and Beasts" and the collection of Masters Etchings and Engravings from the National Gallery, are in their last week and will both close on Sunday.

The public is invited to the program of films and to the exhibition. The Museum is open Wednesday evening from 7.30 to 10 o'clock.



Benefactor Honored

Orson Wheeler, well-known local sculptor, looks at the bust of the late Harry A. Norton, generous benefactor of the Montreal Museum of Fine Arts, which he has just created and which is now in the museum's Norton Room.

Bust Installed In Museum

Memorial Stands In Norton Room

In the Montreal Museum of Fine Arts on Sherbrooke street there stands today a bronze bust of one of its most generous supporters, the late Harry Arunal Norton.

The work of Orson Wheeler, the bust, on a pedestal, stands in the Norton Room. This is one of the rooms in the new wing which Mr. Norton helped to build in 1939, the year he was elected honorary president of what was then called the Art Association of Montreal, and which was opened by the late Lord Tweedsmuir.

Mr. Norton was one of the most generous benefactors of the Art Association in Montreal, his many donations to it, coupled with those of his sister, Miss Helen Norton, approximating \$250,000 during the period of 20 years he was a member of the council.

These gifts were apart from his collection of ancient Egyptian, Roman and Syrian glass and jewelry which occupy a special room in the Museum of Fine Arts, and which is almost priceless today.

Mr. Norton, whose house at Ayers' Cliff became famous as "The House that Jack Built" because it was constructed from royalties on the world famous "jack" that Mr. Norton invented, died in 1948. The property is now largely occupied by the School for Crippled Children, for a summer camp, Miss Norton having made it possible for them to acquire it last year.

Bust of H. A. Norton In Montreal Museum



A bronze bust of the late Harry Arunal Norton, one of the museum's most generous supporters, stands in the Norton Room of the Montreal Museum of Fine Arts, Sherbrooke street. The portrait bust is the work of the Montreal sculptor, Orson Wheeler, A.R.C.A.

The Norton Room, is one of the rooms in the new wing which Mr. Norton helped to build in 1939, the year he was elected honorary president of what was then called the Art Association of Montreal.

Mr. Norton and his sister, Miss Helen Norton, contributed approximately \$250,000 to the Art Association in Montreal during the 20 years period he was member of the council.

Regrets Retirement Of Museum Director

Sir.—At the annual meeting of the Montreal Museum of Fine Arts held on November 22nd, we learned of the retirement of its Director, Mr. Robert Tyler Davis.

To be silent now is to endanger our cultural freedom. It would seem to us that as members of the Museum, and there are some 1900 of us, that we should have been given some reason for this action; that as members we should be able to ask a direct question, (in this case the reason for the non-renewal of Mr. Davis' contract), and expect to receive a satisfactory answer; and that the Chairman of the meeting should be as responsible to the membership at large as he is to his executive committee.

The news was gently phrased as "Mr. Davis is retiring," but it came as a shock nonetheless. There had been rumors to this effect, but we still hoped there would be a change of attitude on the part of the Council.

It would seem to any fair-minded person that a city of our size, boasting of a Museum of Fine Arts such as we have, should also be able to pride itself on an administration which, in matters of policy formulation, would reflect the best interest of the community which it serves and which would be responsive to the cultural needs of the artists.

As a member of the museum, I wish to express my regret at the undemocratic manner in which a matter of such vital importance to the cultural life of our city has been handled.

Our association feels deeply the loss of Mr. Davis to the museum and to the community. This was made evident at the meeting last Thursday by the warm, enthusiastic and insistent applause following Mr. Davis' report. This left no doubt as to the feeling of high regard and respect for his able leadership and of sincere appreciation for his contribution to the life of this institution.

Louis Muhlstock.

Guest Speaker



SIR ELLSWORTH FLAVELLE, of Toronto, chairman of the World Committee for Palestine and president of the Canada Israel Association, who will be the speaker at a meeting held by the Canadian Israeli Art Club at 8.30 p.m. Monday in the Montreal Museum of Fine Arts.

Art Club Reception Set

Canada-Israeli Group To Hear Sir E. Flavelle

Sir Ellsworth Flavelle, of Toronto, will be the speaker at a reception and meeting arranged by the Canadian Israeli Art Club at 8.30 p.m. Monday in the Montreal Museum of Fine Arts.

Robert Tyler Davis, director of the museum, will exhibit a group of paintings representative of the finest Canadian art and worthy of consideration for shipment to the museum in Jerusalem. Under his guidance, the Canadian Israeli Art Club plans to create a room of Canadian art in Jerusalem in memory of Leila Joseph, who was killed in the Negev in 1949. She was the daughter of Dr. Dov Joseph, Minister of Trade and Industry and Minister of Justice in the Israeli Government.

Sir Ellsworth, who is chairman of the World Committee for Palestine and president of the Canada Israel Association, will speak on "The importance of cultural links between Canada and Israel." He is a member of the board of regents of Victoria College, University of Toronto, and he is considered one of Canada's most talented amateur photographers.

Mr. Davis, who is also professor of fine arts at McGill University, is the author of a book on the art of the Northwest Coast Indian.

Dr. Philip Joseph will be chairman of the meeting.

The Star December 1st '51

Art Notes

Israeli Club Gallery Will Pay Tribute

BY ROBERT AYRE

A NEWLY organized group, the Canadian Israeli Art Club, has for its objective the presentation of a small gallery of Canadian painting to Jerusalem and the hope is, according to Mrs. A. Shulman, that other countries will follow Canada's example so that ultimately Jerusalem will have a museum of international art. The Canadian room will be a memorial to Miss Leila Joseph, the heroic Canadian girl who was killed in action in the Negev in 1949. She was the daughter of Dr. Dov Joseph, Minister of Supply and Minister of Justice in the Israeli government.

Mrs. Philip Joseph is president of the club, which now has 120 members, men and women from all sections of the community, who desire to promote Canadian art both at home and in Israel. The artists are not being asked to donate their works, but paintings will be bought and given by individuals. Already six have been promised. The committee announces that an advisory board, headed by Robert Tyler Davis, director of the Museum of Fine Arts, will insure that "only the finest and most representative of Canadian art" is chosen for shipment to Israel.

To stimulate interest in its project, the club has arranged a series of public meetings. On December 10, Sir Ellsworth Flavelle will speak in the Museum on the importance of culture links between Canada and Israel and Mr. Davis will discuss the project and give some indication of the sort of paintings which might be sent.

An exhibition of drawings and prints by Mary Filler, Ghitta Caiserman and Eldon Grier opens in the Museum today. The Mestrovic show is due to open next Wednesday.

La Presse 3 décembre 1951

Une causerie de M. Paul Rainville

M. Paul Rainville, conservateur du Musée de la province, sera demain, le conférencier invité aux causeries qui se donnent au Musée des Beaux-Arts, 1379 rue Sherbrooke, sous les auspices du comité féminin de cette institution. Ancien directeur de la Société zoologique de Québec, M. Rainville a été président de l'association des Musées canadiens, président du comité canadien du Conseil interna-



M. P. RAINVILLE (Photo d'après portrait par Simone Denechaud).

tional des Musées (ICOM), vice-président de la North-Eastern Conference, et de l'association des Musées américains, directeur de l'Institut canadien de Québec, et conservateur adjoint du Musée de la province de Québec jusqu'en 1941, alors que le gouvernement provincial le choisissait comme conservateur de son Musée.

M. Rainville est fort connu comme conférencier et a prononcé de nombreuses conférences dans les diverses provinces du Canada et aux Etats-Unis. Il est l'auteur d'un volume, intitulé "Tibi", ainsi que de nombreux articles de journaux, revues et magazines.

M. Rainville traitera demain de diverses questions artistiques, et sa causerie débutera, à 8 heures. L'entrée est libre.

La Presse 4 décembre 1951

Musée des Beaux-arts

M. Paul Rainville, conservateur du Musée de la province, prononcera une causerie ce soir, à 8 h. 30, au Musée des Beaux-arts, 1379 rue Sherbrooke, sous les auspices du comité féminin de cette institution. Il traitera de diverses questions artistiques. Entrée libre. (Communiqué).

The Gazette December 3, 1951

R. T. Davis' Retirement Loss To Art Museum

Sir.—At the annual meeting of the Montreal Museum of Fine Arts held on November 22, we learned of the retirement of its director, Mr. Robert Tyler Davis.

To be silent now is to endanger our cultural freedom. It would seem to us that as members of the Museum, and there are some 1900 of us, that we should have been given some reason for this action; that as members we should be able to ask a direct question (in this case the reason for the non-renewal of Mr. Davis' contract), and expect to receive a satisfactory answer; and that the chairman of the meeting should be as responsible to the membership at large as he is to his executive committee.

The news was gently phrased as "Mr. Davis is retiring," but it came as a shock nonetheless. There had been rumors to this effect, but we still hoped there would be a change of attitude on the part of the council.

It would seem to any fair-minded person that a city of our size,

boasting a Museum of Fine Arts such as we have, should also be able to pride itself on an administration which, in matters of policy formulation, would reflect the best interest of the community which it serves and which would be responsive to the cultural needs of the artists.

As a member of the Museum, I wish to express my regret of the undemocratic manner in which a matter of such vital importance to the cultural life of our city has been handled.

Our association feels deeply the loss of Mr. Davis to the Museum and to the community. This was made evident at the meeting last Thursday by the warm, enthusiastic and insistent applause following Mr. Davis' report. This left no doubt as to the feeling of high regard and respect for his able leadership and of sincere appreciation for his contribution to the life of this institution.

LOUIS MUHLSTOCK, Montreal, Nov. 29.

The Star December 3 '51

Art Society Meets

ON Tuesday, Dec. 11, at 11 a.m.

In the Museum of Fine Arts the Women's Art Society will have as guest speaker Henry F. Hall, B.A., L.R.E., dean of Sir George Williams College and Secretary of the Montreal Centre of the Royal Astronomical Society. His subject will be "Astronomy in English Literature."

A native of the Eastern Townships of Quebec Province Dean Hall is a graduate of McGill and Harvard Universities. He served overseas with the 42nd Battalion R.A.C. in the First World War. Appointed to the staff of Sir George Williams in 1926 he was made Dean of the College in 1935.

22a The Star
December 4, '51

Public Invited To Paint

Museum of Fine Arts To Provide Material

The Montreal Museum of Fine Arts will present another in its series of "Artists in Action" programs tomorrow evening. The public will be given an opportunity to "try your hand" at painting and modelling, for which all materials will be provided.

Arranged by the Women's Committee of the museum in collaboration with its education department, the program will begin at 8 o'clock in the lecture hall.

In the upstairs galleries, visitors will find two newly opened exhibitions. Sculpture by the noted Yugoslavian artist, Ivan Mestrovic, is a presentation of 35 large carvings and sculptural works assembled by the National Gallery at Ottawa. Prints and drawings by three Montreal artists, Ghitta Caiserman, Mary Filer and Eldon Grier, are in Gallery 12.

The program and exhibitions are open free to the public and the building is open Wednesdays from 7.30 to 10 p.m.

Included in the exhibition of the works of Mestrovic, who has been professor of sculpture at Syracuse University since 1947, are 12 large carved wood panels of episodes from the life of Christ and 20 sculptures on various subjects, lay and religious.

The Star
December 4, '51

Wednesday Tea

The Wednesday Tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Robert W. Pilot, assisted by Mrs. Erskine Buchanan, Mrs. Murray Mathew and Mrs. James Salomon.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors to the museum.

The Star
December 4, '51

Christmas Party At Museum

The Montreal Museum of Fine Arts is holding a Christmas party for children on Saturday morning, December 22.

The Christmas Story will be played by the children of the Saturday classes and there will be carol singing and a Christmas tree.

Members are invited to bring their children.

The museum will be closed on December 24 and 25, and December 31 and January 1.

The Star
December 4, '51

Well-known Artist To Give Address

The Women's Art Society will meet today at 3 p.m., in the Museum of Fine Arts, when Mr. Charles W. Kelsey will give an illustrated address on "The Art and Craft of Stained Glass."

Mr. Kelsey, born and educated in London, studied at the Royal College of Art and Royal Academy. A scholarship student, he won medal and honours on work exhibited at the Guild Hall, the Royal Academy and in Paris, New York and Chicago. He has designed memorials for Windsor Chapel and other chapels and cathedrals in England, the War Memorial Hall in Perth, Australia, and many memorial windows throughout Canada, notably the Legion Memorial Hall and McGill War Memorial in Montreal.

The Gazette
December 5, '51

The Ladies' Committee of the Montreal Museum of Fine Arts is holding an open meeting in the Museum's Lecture Hall tomorrow at 10:30 a.m. The co-chairmen of the Ladies' Committee, Mrs. A. T. Galt Durnford and Mrs. Cecile Marcoux-Caille, will preside. The meeting will be addressed by Mrs. Anson McKim, past president of the Ladies' Committee, and by Mr. Robert Tyler Davis, director of the Museum. The meeting will be followed by a sherry party.

The Gazette
December 6, 1951

Stained Glass Art Seen Losing Ground

The art and craft of stained glass windows has lost a good deal through commercialization, Charles W. Kelsey, said yesterday at a meeting of the Women's Art Society held at the Museum of Fine Arts.

Mr. Kelsey, who has designed memorials for Windsor Chapel and other chapels and cathedrals in England, as well as Australia and Canada, said that individuality was disappearing from the work.

Some attempts have been made to encourage the art but Mr. Kelsey said he believed that few persons today had the patience to spend years learning this craft.

A knowledge of such things as architecture, design, glass and a good grounding in the classics were all part of an art which today, he said, "like so many others is broken up into sections—one man doing the designing another the painting and so on."

Assembly Line

This assembly line approach was producing many copies of other windows, or in some cases just different sizes of the same design, he noted.

"Glass painting has been and is capable of becoming one of the most noble forms of art," he said.

Painting in line and shade on glass was most likely invented in the western world around the year 1100 and French glass was the most famous, said Mr. Kelsey.

He described briefly the craft of cutting glass and said: "There is a limit to the possibilities in cutting glass and the designer must have this in mind when making his drawing." The firing of glass was important, he noted, as on it depends permanency.

The Star
December 7, 1951

The Art Museum Had Taken On New Life

It was with a sense of shock and of sorrow that I heard, by way of a letter in your column, that the Arts Museum is letting Director Davis go at the expiration of his contract.

In contrast to the period before his appointment the Museum has taken on a new life with a wide variety of interests which in a cosmopolitan centre such as the city of Montreal must appeal to an ever widening circle of friends.

The past few years have shown us what the Museum could do under experienced professional direction. It is now a credit to the city and a source of pride to the members.

It seems incredible that those who are responsible for the education of the members and of the public in general should be willing to allow the man responsible for all that we have gained to go.

Mrs. T. C. Stuart.

The Star
December 8, '51

Fine Arts

MR. Robert Tyler Davis, M. A., Director of the Montreal Museum of Fine Arts, is to be the speaker at the meeting of the Dominion-Douglas Ladies' Literary Society, December 14, at 3 p.m. in Leslie Hall.

His subject, "The First One Hundred Years of Modern Art," will be illustrated with coloured slides. Suzanne Perrault, cellist, will provide the music of the afternoon. Mrs. Austin R. Chadwick will introduce the speaker and he will be thanked by Mrs. R. H. Hall.

The Gazette - December 7, 1951

Queries Non-Renewal of Mr. Davis' Contract

Sir,—I would like to commend Louis Muhlstock through your columns on his excellent letter of November 29 with regard to Mr. R. T. Davis' impending departure from the Montreal Museum of Fine Arts.

I agree most wholeheartedly with Mr. Muhlstock's remarks, and would like to ask why this most regrettable affair has never come before the membership as a whole until after it is a settled matter.

As the only possible reason for the council's action in not renew-

ing Mr. Davis' contract must be for financial reasons, it would seem they were assuming too much on behalf of the 1900 members whom it is believed they have been elected to serve, by not calling a special general meeting to find out whether or not the necessary money would be forthcoming to pay Mr. Davis' salary and therefore insure his outstanding services being retained for the benefit and pleasure of the citizens of Montreal.

(MISS) VIVIAN HUNTER

Montreal, Dec. 4.

The Gazette - December 7, 1951

The Art Museum and Mr. R. T. Davis

Sir,—It was with a sense of shock and of sorrow that I heard, by way of a letter in your column, that the Arts Museum is letting Director Davis go at the expiration of his contract.

In contrast to the period before his appointment the Museum has taken on new life with a wide cosmopolitan centre such as the variety of interests which in a City of Montreal must appeal to an ever widening circle of friends.

The past few years have shown

us what the Museum could do under experienced professional direction. It is now a credit to the city and a source of pride to the members.

It seems incredible that those who are responsible for the education of the members and of the public in general should be willing to allow the man responsible for all that we have gained to go.

JANE M. STUART,

Montreal, Dec. 5.

The Gazette - December 7, 1951

The State of Affairs in the Art Museum

Sir,—Recent items in your columns indicate that the Art Museum's finances are in a bad way and that a drive for funds is intended. The failure of the Museum's executive body to re-engage the present very excellent director at the approach-

ing termination of his contract is certainly a strange first move in inspiring confidence in the good sense and good intentions of the men at the head of that institution.

JOSIAH CARTER,

Montreal, Dec. 4.

The Gazette - December 8, 1951

The Retirement of Mr. R. T. Davis

Sir,—I would like to second what Mr. Louis Muhlstock writes in your issue of December 3rd regarding the retirement of Mr. Robert Tyler Davis.

It was with regret and some anxiety that I learned of the failure of the Montreal Museum of Fine Arts to renew Mr. Davis' contract as director. Under his professional guidance the museum has become lively and stimulating. At times he may have aroused controversy and criticism but on the balance this

may have been to the benefit both of artists and public.

I feel that many members of the museum besides myself would like to see Mr. Davis remain as director.

If this is impossible, may we at least hope for a successor who will maintain the artistic standards Mr. Davis has set and continue the work of the museum as a bridge between the artists and the public.

EDITH CHATFIELD GOSSAGE,
Como, Dec. 4.

The Gazette The Star
December 7, 1951 December 8, 1951

Reception To Be Held

The Canadian Israeli Art Club is holding a reception meeting in honor of Sir Ellsworth Flavelle and Lady Flavelle and their daughter, Mrs. Gage Love, on Monday evening at the Museum of Fine Arts, Sherbrooke street west.

Mrs. Aaron Goodman, assisted by Mrs. Joseph Goodson, will head the Hospitality Committee. Hostesses are Mrs. Monroe Abbey, Mrs. David Ballon, Dr. Anne T. Balfour, Mrs. Jack Becker, Mrs. Bernard Bloomfield, Mrs. Samuel Godinsky, Mrs. Michael Greenblatt, Mrs. J. H. Questel, Mrs. William Riven, Mrs. Martin Simon, Mrs. Eugene Stearne, Mrs. Harry Raginsky, Mrs. Philip Joseph, the president, Mrs. Louis Fitch and Mrs. Sydney Levitt will receive the members and guests. Sir Ellsworth Flavelle, Bt. will discuss "The Importance of Cultural Links between Canada and Israel."

Museum Proved Value of Services

Sir,—I wish to record my hearty agreement with the views expressed by Mr. Muhlstock in protesting the termination of Mr. R. T. Davis' valuable services to the cultural life of Montreal.

It was due to Mr. Davis' initiative that a vast number of Montrealers were able to see, often for the first time, the creative work of our local artists. This same policy gave to the artists themselves the stimulus which is fundamental to their continuing creativity.

It is enough to refer to the gallery's activities on Wednesday nights, to understand the importance of Mr. Davis' valuable role as curator of the Montreal Museum of Fine Arts.

The discontinuation of Mr. Davis' services would be a serious loss.

Ghitta Caiserman.

The Star
December 7, 1951

Arts Build Morale In Israel

ALTHOUGH there is a lack of food and adequate shelter in Israel, there is no lack of interest in the arts, Mrs. H. M. Caiserman,



treasurer of the Canadian Israeli Art Club, who recently returned from a trip to that country, said yesterday.

She told of an interview with M. Narkiss, director of the Bezalel National Museum in Jerusalem, who discussed with

Mrs. Caiserman her plans to open a room of Canadian art in the Museum. This will be one of the projects of the Canadian Israeli Art Club, she said, "which will not only show Canada's interest in the promotion of the arts at home, but her willingness to share her creative arts with other people."

Mr. Narkiss lauded the Israeli Art Club's plan to immortalize the name of Leila Joseph, who gave her life for Israel in the Negev in 1948, through the society's gifts of Canadian art. Leila Joseph, a Canadian, was the daughter of Dr. Dov (Bernard) Joseph, now Minister of Trade and Industry and Minister of Justice in the Israeli government.

All people of Israel have a tremendous urge to acquire knowledge. Culturally their standard is very high, Mrs. Caiserman reported. An interest in the arts helps build their morale and strengthens their spirit, she said.

The Israeli Art Club will hold its first formal function at the Montreal Museum of Art, Sherbrooke street west, on Monday evening at 8.30 p.m. Moshe Yuval, the Consul General of Israel, will bring greetings from his country. An interesting program has been arranged, with Sir Ellsworth Flavelle, Bt., as guest speaker. Prof. Robert Tyler Davis will exhibit Canadian paintings which merit consideration for shipment to Israel.

The Bezalel National Museum was founded in 1906.

The Star
December 10, '51

Wednesday Tea

The Wednesday Tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. J. Paradis, assisted by Mrs. A. Vanier, Mrs. J. Berard and Mrs. I. R. Gauthier.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors to the museum. It will be the last Wednesday Tea until after the holidays.

The Star
December 10, '51

Questions Judgment In Museum Matter

Sir,—Recent items in your columns indicate that the Art Museum's finances are in a bad way and that a drive for funds is intended.

The failure of the museum's executive body to re-engage the present very excellent director at the approaching termination of his contract is certainly a strange first move in inspiring confidence in the good sense and good intentions of the men at the head of that institution.

Josiah Carter.

Art Notes

Acquisitions Here Arouse Criticism

By Robert Ayre

IN his report to the annual meeting of the Montreal Museum of Fine Arts, the Director, Robert Tyler Davis, said: "As in for too many other American museums, the initiative in the acquisition of paintings has fallen to no one." He did not argue that it should have fallen to him, as Director, but he did express his disappointment at not having been given more share in the responsibility of choosing works for the permanent collection.

"When I came to the museum four years ago," he said, "I had hoped to be able to persuade the council or its committees to purchase a few excellent works of high quality which could supplement the real foundation of our painting collection, which is the group from the Van Horne collection. Perhaps from lack of time, or of persuasiveness, I have been instrumental in getting only two major purchases made, the Matisse 'Femme a la Fenetre' and the El Greco 'Ecstasy of St. Francis'."

He was quite right when he added that the El Greco was one of the choicest possessions of the Museum. More people are pleased with the El Greco than with the Matisse, in all likelihood for Matisse, although a venerable old man, is still alive, and he is too lighthearted in his work to look like a "Master," but the act of the vandal who came into the Museum, slit a hole in the canvas and poked a cigarette contemptuously into the woman's mouth, cannot be taken as valid criticism.

Commenting on two other acquisitions, Mr. Davis said: "The recent purchase of the Renoir landscape and the Gainsborough portrait was made while I was absent from the Museum for an extended period." If we read between those non-committal lines, we hear the Director telling us that he was not consulted, and we gather that he is not particularly enthusiastic about the paintings.

I think everyone will agree that the Director of a museum ought to have some say as to what goes into it. Certainly he shouldn't have the whole say; no Director would ask for that much authority; decisions about the purchase of pictures and the acceptance, or tactful refusal, of gifts should be made by committees. But the Director should be a member of the committees. If his judgment is not valuable, he would not have been appointed Director in the first place. He might be overruled by other committee members, but it does seem shortsighted to have a Director and not listen to what he has to say out of his specialized knowledge and experience.

There will be some difference of opinion about the Gainsborough and the Renoir. No doubt some Montrealers are congratulating themselves on having a Gainsborough. After all, he painted the famous "Blue Boy," and when Lord Duveen bought his "Harvest Waggon" for the Gary sale he paid \$360,000 for it, the highest price ever brought by a painting in the United States. Besides that, Gainsborough was a great painter. He was not always at the top of his form, however; a man who painted portraits for a living could not always be inspired. The portrait of Mrs. Drummond, which comes with its pedigree — it was in the collection of Lord Rodney, Lord Burton and the Baroness Burton — has its points — some liveliness in the sitter's plain features, some passages of lightness and grace — but it seems to me full of padding. I don't find it interesting, probably because it was a chore Gainsborough didn't find interesting himself.

I am afraid, too, that I am disappointed in the Renoir. This landscape "L'Entree de la Propriete du General Eli d'Oisel" is so far from a representative Renoir that I see no point in a museum's having it unless as one of a number of Renoirs.



"Portrait of Mrs. George Drummond", by Thomas Gainsborough, R.A., a recent acquisition of the Montreal Museum of Fine Arts.

There is one new acquisition, however, that I can wholeheartedly hail as a treasure, and that is "The Coronation of the Virgin," by Agnolo Gaddi, the 14th Century Florentine, son of Taddeo, who was a pupil of Giotto. In the austerity of its symmetrically grouped figures, contrasted with the richness of its gold decoration, in its singleness of mind, it is close to the icon. But though the figures are still stiff in their attitudes, rigidity is beginning to break down, they are beginning to move and come alive as individual human beings, and they are painted with the utmost delicacy. There is something quite Oriental about the grace of the Virgin.

Among the other new acquisitions are two fine water colors, Rowlandson's "Sale at Christie's," crowded with people and pictures and yet not cluttered, fluent but firm, and a Daumier "Connoisseurs." Except for the arches over some of the streets, a few palm trees and the odd minaret, Norman Leibovitch's landscapes from Israel might have been painted anywhere. That is the way it struck me, anyway, when I looked at the 45 paintings at the West End Gallery, exhibited under the auspices of the American Fund for Israel Institutions. Judging by the place names — Acre, Huleh Marshes, Safed, Hatzor, Lake Kinereth, Haifa,

The Star (2)
December 10, '51

Why Was Membership Left in the Dark?

Sir, — I would like to commend Louis Muhlstok, through your columns, on his excellent letter with regard to Mr. R. T. Davis' impending departure from the Montreal Museum of Fine Arts. I agree most wholeheartedly with Mr. Muhlstok's remarks, and would like to ask why this most regrettable affair has never come before the membership as a whole until after it is a settled matter.

As the only possible reason for the council's action in not renewing Mr. Davis' contract must be for financial reasons, it would seem they were assuming too much on behalf of the 1800 members whom it is believed they have been elected to serve, by not calling a special general meeting to find out whether or not the necessary money would be forthcoming to pay Mr. Davis' salary and therefore insure his outstanding services being retained for the benefit and pleasure of the citizens of Montreal.

(Miss) Vivian Hunter.

The Gazette - December 11, 1951 (3)

Mr. Davis and the Art Museum

Sir, — It seems incredible that the Montreal Art Museum is letting Mr. Davis go. Under his direction the Museum has come alive for the first time in the 25 years I have lived in Montreal, and begun to contribute actively to the artistic life of the city.

It has been startling to see how much has been done in so short a time. It must obviously take longer for these activities to show financial returns in the form of increased membership and financial

support, and it seems disastrously short-sighted of the executive not to keep Mr. Davis, whose ability and energy are responsible for the new vitality of the Museum.

Surely a strong effort should be made to canvass members, potential members, and the public for financial support before Mr. Davis is seized by some other community more alive to his qualities and achievements.

LOUISE M. PARKIN
Montreal, Dec. 7

The Non-Renewal of Mr. Davis' Contract

Sir, — Surely an organization of 1900 members could raise sufficient funds to pay the salary of Mr. R. T. Davis whose contract with the Montreal Museum of Fine Arts is being allowed to expire.

I suspect that though finance is being used as the reason for this lamentable state of affairs, there are other reasons which have not been made public.

Like many other Montrealers

who have found the Art Gallery an interesting and lively place to visit since Mr. Davis' appointment, I dread the return to the old order when the principal annual event (and apparently the leading attraction) was the annual opening with its parade of ancient females up and down that hideous and space-wasting marble staircase.

JOHN GIBBON.
Montreal, Dec. 7.

ART

Works By Mestrovic At Fine Arts Museum

Varied Sculptures by Croatian — Drawings and Prints by Three Montrealers

Sculpture by Ivan Mestrovic, which comes here from the National Gallery of Canada, Ottawa, makes an impressive exhibition at the Montreal Museum of Fine Arts, the works shown including 12 large carved wood panels of episodes from the life of Christ, and 20 sculptures of subjects, lay and religious. The relief carvings are on a grand scale and must have presented many problems in composition which the artist has successfully solved.

It was in 1913, after the Balkan wars, that Mestrovic turned toward religious subject-matter and out of the period of the First World War came the first panels of the present series. Some of the panels were carved in Switzerland, some in Zagreb and the remainder in

Syracuse, where Mestrovic is now Professor of Sculpture at Syracuse University. Shown, too, is "Happy Youth," a bronze, and subjects carved from marble and onyx, and the well-known stone relief called "Croatian Archers."

Mestrovic first learned to carve from his father, and was apprenticed at an early age to a stone-cutter at Split. In 1900 he went to Vienna and studied under various Masters, going to Paris in 1907 where he exhibited at the Salon and came into touch with Rodin, Bourdelle and Maillol.

In Gallery XII there is an exhibit by Eldon Grier, Ghitta Caiserman and Mary Filer.



BLACK SPRUCE, by Thoreau MacDonald, is shown above in a pen and ink interpretation of the painting he did when commissioned by the Pulp and Paper Industry of Canada to execute a landscape depicting one of the main species of trees employed in the manufacture of pulp and paper. Five other paintings were also commissioned, and all these paintings under the title of "Art in Industry; Six Forest Landscapes", will go on view in the Montreal Museum of Fine Arts on Wednesday.

Useful Trees Theme Of Canadian Artists

Six Canadian artists, commissioned by the Canadian Pulp and Paper Industry, showed their skill and individuality as landscape painters in a series of oils introducing the main species of trees employed in the manufacture of pulp and paper. These pictures will go on view in the Montreal Museum of Fine Arts on Wednesday.

One example, "Black Spruce," by Thoreau MacDonald, reproduced on this page, shows a good growth of this variety in a swamp near Algonquin Park, Ont.

Jack Pine in the Peace River district was the subject chosen by A. Y. Jackson, C.M.G., who has travelled widely and is thoroughly familiar with his subject.

Poplar is the species chosen by A. J. Casson, P.R.C.A., whose landscape was recorded during a storm in the Madawaska region of Ontario in early spring.

Eastern Hemlock in the Quebec forest along the shores of the Ottawa River is the subject which appealed to Albert Cloutier, A.R.C.A.

Balsam occupied the brush of Charles F. Comfort, R.C.A., who also selected a Quebec setting — the Gatineau River district.

Western Hemlock is the subject of Franklin Arbuckle, R.C.A., who found his subject in the southern coastal region of British Columbia.



MRS. PHILIP JOSEPH, president of the Canadian Israeli Art Club, entertained at tea yesterday at her home on Edgemoor Road, in honor of LADY FLAVELLE, of Toronto, and her daughter, MRS. GAGE LOVE. Ladies of the club executive and other members were also

present. From left to right in the photo are Mrs. Love, Mrs. Joseph and Lady Flavell, who with her daughter, accompanied her husband, Sir Ellsworth Flavell, to Montreal where he addressed the Canadian Israeli Art Club last evening at the Montreal Museum of Fine Arts.

ON AND OFF THE RECORD

• WEDNESDAY WORKOUT: A group of Montreal artists reported forming a committee to lodge a protest at non-renewal of the contract of R. T. Davis with the Montreal Museum of Fine Arts. It is planned to seek a meeting with the directors of the museum.

The Gazette
December 12, 1951

The Gazette
December 15, 1951

Films at Arts Museum

Montreal Museum of Fine Arts tonight presents its last pre-holiday evening program at 8 o'clock, when the films will be, "Looking at Sculpture"—a tour through the collection of the Victoria and Albert Museum of London, and a documentary entitled, "The British, Are They Artists?"

The Star
December 14, 1951

ART

Six Forest Landscapes By Canadian Painters

Original Works Commissioned
By Pulp and Paper Industry
Of Canada

Six forest landscapes by Canadian artists, recording in a sincere and direct manner the various trees used in the manufacture of pulp and paper, make an interesting exhibition at the Montreal Museum of Fine Arts. Commissioned by the Pulp and Paper Industry of Canada, A. J. Casson, P.R.C.A., Franklin Arbuckle, R.C.A., Charles F. Comfort, R.C.A., A. Y. Jackson, C.M.G., Albert Cloutier, A.R.C.A., and Thoreau MacDonald apparently had thoroughly congenial assignments and the results are distinctly satisfactory. The paintings are of generous scale and added interest is given the finished work by the "done on the spot" sketches for them which hang alongside. These will intrigue the picture-lover, who, though he will see few variations in general arrangement, can go over these smaller versions in search of emphasis or modification in values and any other incidental departures there may be in the larger paintings.

The poplar was assigned to Casson, and these he paints in the dramatic lighting of a coming storm in the Madawaska region of Ontario. Massed clouds fill the sky above a rocky mountain and band with shadow the trees in fresh green leaf which edge a waterway. Painted in his typical direct strong manner, Casson convincingly suggests that scouting for a spot of shelter would be wise.

More clement weather is the atmosphere of Jackson's landscape in Peace River district, which features the Jack Pine. Beyond the wooded foreground the eye looks over a stretch of land and water to distant mountains.

Balsam was the concern of Comfort, and he found his subject in

Quebec's, Gatineau River watershed. Here he painted the noble trees against a background of a snow-streaked hill, beneath which a tractor is hauling a load of logs. Replacing the old-time horses with the machine has not robbed the setting of its wild beauty.

Arbuckle painted his Western Hemlock in the southern coastal region of British Columbia and he records noble specimens of the species, a distant snow-covered mountain, seen through a gap in the forest, adding much to the effectiveness of the composition.

Hemlock occupied the brush of Cloutier and he has successfully caught the characteristic droop of the branches in a forest on the Ottawa River. Ferns carpet the ground and a lively squirrel is descending a tree.

MacDonald views the Spruce in a setting that spells solitude. He found his subject in a black spruce swamp near Algonquin Park, Ontario, and paints the trees near water, edged by vegetation in the hues of autumn. Reflections play their part, and against a break in the cloudy sky a heron wings its way.

Shown, too, are reproductions of the paintings by the silk screen method; in four color process and in black and white. The gallery setting is effective, every one of the trees illustrated being displayed in living examples, through the courtesy of the Berthierville tree nursery of the Quebec Department of Lands and Forests.

In Gallery XII there is an exhibition of drawings and prints by

Eldon Grier, Ghitta Caiserman and Mary Filer.

Landscapes On Exhibition

Artists Commissioned By Pulp and Paper Assn.

Six forest landscapes by leading Canadian artists, commissioned by the Canadian Pulp and Paper Association, went on display yesterday at the Montreal Museum of Fine Arts, Sherbrooke street west.

The artists represented in the group include Thoreau MacDonald, A. Y. Jackson, A. J. Casson, Albert Cloutier, Charles E. Comfort and Franklin Arbuckle.

The Pulp and Paper Association commissioned the works, an explanatory pamphlet says, "in the hope that, displayed across the land, they may help to kindle amongst Canadians that wider and deeper interest in their forests which the subject both merits and demands."

The Gazette
December 17, '51

Interest In Art Seen Decreasing

Art drew the same interest at one time that the modern car show or household appliances display does today, Robert Tyler Davis, director of the Montreal Museum of Fine Arts said recently at a meeting of the Dominion-Douglas Ladies' Literary Society, in Leslie Hall.

A century and a half ago most people kept pace with news in the art world but today the interest was confined to a small group, Mr. Davis said.

Speaking on "The Birth of Modern Art," Mr. Davis traced its progress, mentioning, Manet, the impressionists as well as Matisse and Picasso. He used slides to illustrate his talk.

Mr. Davis showed that it was more than a slap-dash progress and followed a logical development.

"Modern art is here to stay," he said and he recommended becoming acquainted with it as with any other modern development.

New Art Club To Encourage Israel Works

Sir Ellsworth Flavell Praises Young State In Talk to Group

THE newly-formed Canadian Israeli Art Club met at the Museum of Fine Arts last night to honor the memory of an Israeli heroine and to launch a movement designed to foster a closer cultural association between the Jewish state and Canada.

Objective of the Art Club, whose president is Mrs. Philip Joseph, is to purchase outstanding Canadian works of art to be hung in the Bezad Art Gallery in Jerusalem. At the same time, it will encourage exhibitions of Israeli art in this country.

Want Best Advice

On the walls of the meeting room last night were a group of paintings by various Canadian artists, chosen by Robert Davis, director of the Museum. Mr. Davis will act as chairman of the club's selection committee because, a spokesman explained, "We want to have the best possible advice in choosing the paintings to be sent to Israel."

Mr. Davis told the meeting he had assembled the paintings on the walls as examples of work which would best represent Canadian art. Few actual purchases have yet been made.

Guest of honor at the meeting was Sir Ellsworth Flavell, chairman of the World Committee for Palestine and the Canada-Israel Association.

In his address, Sir Ellsworth paid tribute to Leila Joseph, daughter of Israel's Minister of Justice, Dr. Dov Joseph, who was killed Oct. 9, 1948, as she fought in the front lines against the enemies of her people and homeland.

Founded As Memorial

Noting that the Canadian-Israeli Art Club had been founded as a Leila Joseph memorial, Sir Ellsworth said her sacrifice was "made and backed by a purpose cradled

in the hearts of Jews many long centuries ago and, in extraordinary patience, nurtured till the day of its fulfilment."

"The 'inestimable value,' Sir Ellsworth declared, of having a strong, democratic people in the Middle East would be more and more appreciated in the immediate future.

"For here," he continued, "we have a state governed by law and order, not by dictatorship and tyranny; a state that believes in and keeps treaties, and who administers the affairs of her own land, honorably, courageously and justly, and deals with all other nations in the same manner."

As evidence of Israeli progress, Sir Ellsworth suggested the field of public health, and cited comparative infant mortality rates. The rate per 1,000 population in Canada was 45, he said; in the United States 36, in Egypt, just across the border from Israel, 175, and in Israel, 21.

Steps in Arts Noted

But, he declared, "this evening the most appealing and heart-warming developments of all are to be found in the extraordinary forward steps taken in the cultural arts."

"To the Jewish artist, whether it be in sculpture, music, poetry, painting, letters or drama, the State of Israel has indeed truly brought the meaning of homeland."

Because of this new vitality of the arts in Israel, Sir Ellsworth said, there would be keen interest in the paintings sent by the Canadian-Israeli Art Club.

The club, he added, represented "the fulfilment of the hopes we of the Canada-Israel Association have fondly held for a long time—an interchange between the two peoples of cultural activities."

Arts Museum To Show Films

Program Planned At 8 p.m. Tomorrow

The Montreal Museum of Fine Arts will present its last pre-holiday program at 8 p.m. tomorrow. It will show two films, "Looking at Sculpture," a tour through the collection of the Victoria and Albert Museum of London, England, and a documentary entitled "The British, Are They Artists?"

In the upstairs galleries are the newly-opened exhibitions of sculpture by the noted Yugoslav artist, Mestrovic, and of drawings and prints by three young Montreal artists, Ghitta Caiserman, Eldon Grier and Mary Filer. Another new exhibition will open tomorrow when "Six Forest Landscapes," a series of paintings and prints commissioned by the Pulp and Paper Industry of Canada from six outstanding Canadian artists will go on view.

The public is invited to the film program and to the exhibitions. The Museum is open tomorrow evening from 7.30 to 10 o'clock.

The Gazette
December 13, 1951

Art Interchange With Israel Urged

Modern Israel's vitality is well shown in her flourishing art, Sir Ellsworth Flavell said recently in an address to the Canadian Israeli Art Club at the Montreal Museum of Fine Arts.

Painting, in both the old and new school techniques, sculpture, writing, etc., are all being produced in abundance in the little democracy of the Middle East, Sir Ellsworth said. There was much room for cultural as well as scientific and industrial interchange between Israel and Canada.

The introduction of the democratic way of life into the Middle East has brought amazing results in Israel, the speaker continued. Even while the country is keeping an army of 90,000, it has managed to reduce infant mortality to the rate of 21 per 1,000, which is lower than Canada's.

The event was held in honor of Leila Joseph, daughter of Dr. Dov Joseph, Israel's minister of justice, who was killed while taking part in her country's struggle for freedom.

The Star - December 11, 1951

New Art Club To Encourage Israel Works

Sir Ellsworth Flavell Praises Young State In Talk to Group

THE newly-formed Canadian Israeli Art Club met at the Museum of Fine Arts last night to honor the memory of an Israeli heroine and to launch a movement designed to foster a closer cultural association between the Jewish state and Canada.

Objective of the Art Club, whose president is Mrs. Philip Joseph, is to purchase outstanding Canadian works of art to be hung in the Bezad Art Gallery in Jerusalem. At the same time, it will encourage exhibitions of Israeli art in this country.

Want Best Advice

On the walls of the meeting room last night were a group of paintings by various Canadian artists, chosen by Robert Davis, director of the Museum. Mr. Davis will act as chairman of the club's selection committee because, a spokesman explained, "We want to have the best possible advice in choosing the paintings to be sent to Israel."

Mr. Davis told the meeting he had assembled the paintings on the walls as examples of work which would best represent Canadian art. Few actual purchases have yet been made.

Guest of honor at the meeting was Sir Ellsworth Flavell, chairman of the World Committee for Palestine and the Canada-Israel Association.

In his address, Sir Ellsworth paid tribute to Leila Joseph, daughter of Israel's Minister of Justice, Dr. Dov Joseph, who was killed Oct. 9, 1948, as she fought in the front lines against the enemies of her people and homeland.

Founded As Memorial

Noting that the Canadian-Israeli Art Club had been founded as a Leila Joseph memorial, Sir Ellsworth said her sacrifice was "made and backed by a purpose cradled

in the hearts of Jews many long centuries ago and, in extraordinary patience, nurtured till the day of its fulfilment."

"The 'inestimable value,' Sir Ellsworth declared, of having a strong, democratic people in the Middle East would be more and more appreciated in the immediate future.

"For here," he continued, "we have a state governed by law and order, not by dictatorship and tyranny; a state that believes in and keeps treaties, and who administers the affairs of her own land, honorably, courageously and justly, and deals with all other nations in the same manner."

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Steps in Arts Noted

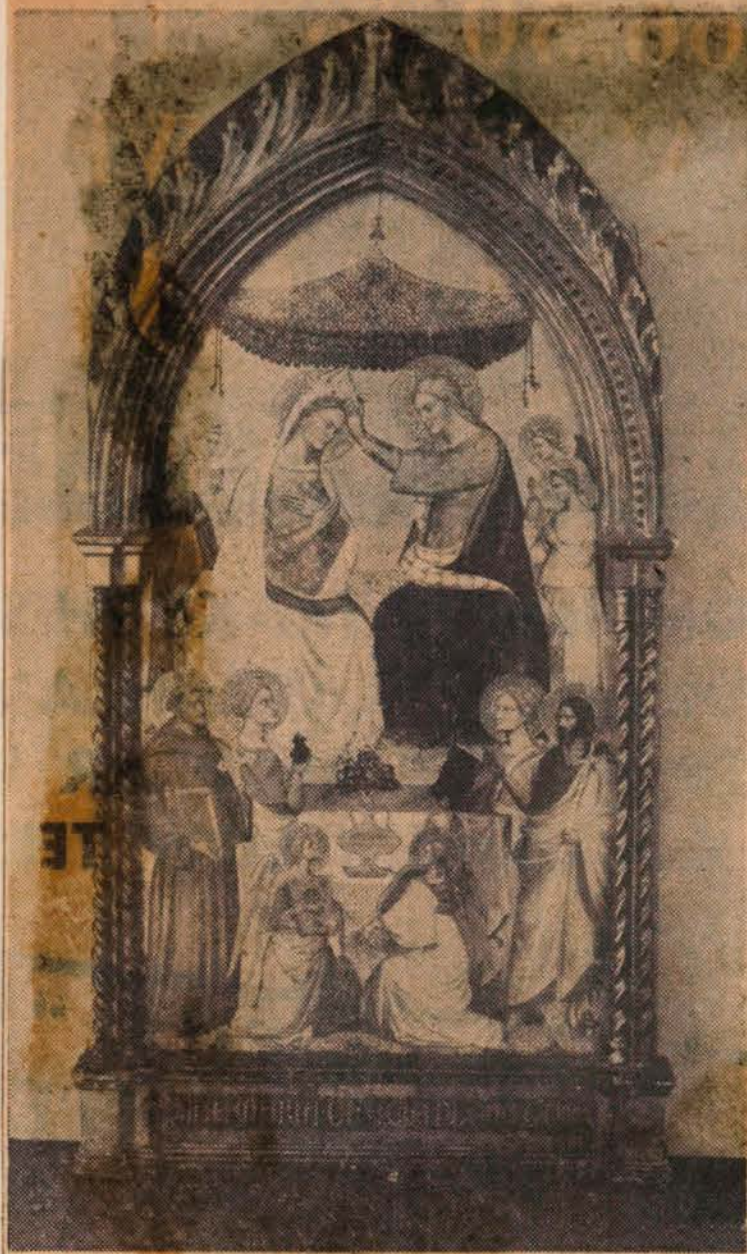
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The club, he added, represented "the fulfilment of the hopes we of the Canada-Israel Association have fondly held for a long time—an interchange between the two peoples of cultural activities."

An Acquisition



Century Florentine, Agnolo Gaddi, a recent acquisition of the Montreal Museum of Fine Arts.

Art Notes

Exhibitions Numerous And Varied

By Robert Ayre

YOU'LL have to do a lot of stepping if you want to get around to all the exhibitions that are to be seen in Montreal these days.

There are three in the Museum—the unusual and impressive exhibition of sculpture by Ivan Mestrovic, sent to us by the National Gallery of Canada; the show of drawings and prints by Mary Filer, Eldon Greer and Ghitta Caiserman (who has just been awarded a scholarship for a year's study in Mexico); and the six Canadian forest landscapes commissioned by the pulp and paper industry.

"L'Exposition d'Art Slave", in the hall of the University of Montreal, continues through next Saturday. A show of works by "20 distinguished Montreal artists" has opened in the Snowden Building of the Y.M.C.W. H.A. Agnes Lefort is introducing contemporary French painters. Alberto Tommi, the painter from Perce, is exhibiting at the Ritz-Carlton Hotel. Jack Beger at Antoine's Gallery in Victoria Square, and Ernst Neumann at the Cercle Universitaire. Four women, Ruth Henshaw, Ida Huddell, Del McCownack and Marian Walker are exhibiting oils and water colors at the Canadian Handicrafts Guild.

Since they will be here until the end of the year, I'll put off my review of the Museum shows; but I urge you not to put off going to see them, for it is later than you think and year's end isn't so far away.

Very Anxious To Keep Director

Sir.—As a member of the general public interested in the fine arts life of Montreal, I have not failed to notice that our Montreal Museum of Fine Arts is going through an internal crisis. First I read that the present director of the M.M.F.A. was due to retire, and then Mr. Robert Ayre's column, Art Notes, delved cautiously into the reasons motivating Mr. Robert Tyler Davis' resignation.

To my knowledge, Mr. Davis has contributed extensively to the furtherance of the cause of fine arts in Montreal with his knowledge and experience of the subject, and by lending if not giving many a valuable item in our museum. In other words, I feel that it is safe enough to say that Mr. Davis has gone "beyond the call of duty" in discharging his duties.

The above-quoted column reveals that as head of the museum, Mr. Davis has had to undergo the purchase by certain committees of major items for our permanent collection without being consulted by these committees. I do not know of any self-respecting museum director who would stand for such goings on. It appears that things have been made so unbearable for Mr. Davis that he had no other alternative than to resign.

I do not know of any surgical case where a gangrenous growth on any one limb necessitates decapitation; amputation of the limb seems to be the practice in surgery and I suggest that the same principle be applied in the executive staff of our museum... amputate the committees, but do not decapitate the director!

I cannot forget nor forgive, that the famous Hapsburg Collection came to Canada last summer and by-passed Montreal resulting in a great cultural loss to the Montreal public. I suspect strongly that had there been better co-operation between the committees and the director, Montreal would have presented these rare masterpieces and our friends from Toronto would really have had to get out of their way to see this priceless collection instead of the other way around.

I can only strongly urge the fine arts enthusiasts of Montreal to voice their opposition to this state of affairs or else the public funds and grants will be used indiscriminately and our museum and much of our cultural life will lose their vitality which is the fundamental principle of all branches of fine arts.

Andre Arcand

Museum Control Might Be More Democratic

Sir.—When a few prominent citizens subscribed generously to establish the Montreal Museum of Fine Arts, they did not have in mind the creation of a personal collection as the majority of the founders were easily able to afford to have some of the works they were particularly fond of in their homes. Their aim was a sincere desire to give the population of Montreal the opportunity to admire and study the great works of art.

For the last twenty-eight years, I have lived in Montreal. Few visitors may claim to have been as often to the Museum as I. At certain periods, I was there regularly every Sunday afternoon. This gave me the opportunity to observe public reaction. We must admit that for a long time the population seemed quite indifferent. But how different now! No doubt the present president of the Museum, Mr. Cleveland Morgan, and some of his colleagues were instrumental in bringing about the change by giving to the Museum masterpieces reflecting fine taste, and contributing to increase the various collections, by paintings, sculpture, furniture, lace or prehistorical Amerindian textiles. But I am sure that everybody will agree that the main factor in the public response to the Museum collection was the choice of its last director, Mr. Tyler Davis.

Montreal is a very difficult city to please. The ethnic diversity is in itself a problem. All the letters published recently in the newspapers show that the English-speaking element considers Mr. Davis as the most appropriate choice. On behalf of some French-Canadian citizens, I can say that we feel exactly the same way. He is a most dynamic museum technician, art critic and art historian. The fact that he is bilingual is hardly one to ignore in a city, such as ours. Now that the contract of Davis is about to expire, the board of administration of the Montreal Museum of Fine Arts should do everything possible to retain his services. For this, the public would be grateful.

Everyone knows that the Montreal Museum of Fine Arts has been the personal contribution of local philanthropists. The state of international affairs has rendered impossible the independence of private institutions. The City of Montreal has, until recently, provided an annual grant of \$1,500 to the Museum—a mere drop in the bucket in comparison to its needs. The grant has been increased to \$10,000 and, should be still greatly increased. There is no doubt also that within ten or twenty years the Museum will have to be supported entirely by public funds. Good or not, the solution is inevitable. When the Museum was strictly a private organization, it was normal for its administration to be carried on by those who contributed the most financially. On account of the increasing need of cooperation from the municipal government, the administrators would be well advised to introduce into the administration some principles more in conformity with democratic practices. Actually, the leading administrators of the Museum have the right to cast personally many votes at a general meeting, while the ordinary members, who subscribe only fifteen dollars each year, and who are not necessarily bad art critics, may hardly contribute intellectually to the direction of the Museum. It would be magnanimous of those who generously created and maintained the Museum to consider it less of a personal organization and more of a public institution. In doing so, not only will they serve the community better, but they will also give the Museum an opportunity to perform the function for which they themselves created it.

As director of the Museum of Fine Arts, Mr. Tyler Davis perfectly understands what the community expects from such an institution. The administrators would have difficulty in finding a better collaborator. A museum is not a collection of dead specimens. To bring them to life, it needs an enthusiastic and well-inspired guide like its present artistic director, Jacques Rousseau.

The Gazette - December 17, 1951

The Gazette December 18, '51

Letters From Our Readers

The Montreal Museum of Fine Arts

Sir.—When a few prominent citizens subscribed generously to establish the Montreal Museum of Fine Arts, they did not have in mind the creation of a personal collection as the majority of the founders were easily able to afford to have some of the works they were particularly fond of in their homes. Their aim was a sincere desire to give the population of Montreal the opportunity to admire and study the great works of art.

For the last consecutive 28 years, I have lived in Montreal. Few visitors may claim to have been as often to the Museum as I. At certain periods, I was there regularly every Sunday afternoon. This gave me the opportunity to observe public reaction. We must admit that for a long time the population seemed quite indifferent. But how different now! No doubt the actual president of the Museum, Mr. Cleveland Morgan, and some of his colleagues were instrumental in bringing about the change by giving to the Museum masterpieces reflecting acute taste, and contributing to increase the various collection, by paintings, sculpture, furniture, lace or prehistorical Amerindian textiles. But I am sure that everybody will agree that the main factor in the public response to the Museum collection was the pertinent choice of its last director, Mr. Robert Tyler Davis.

Montreal is a very difficult city to please. The ethnic diversity is in itself a problem. All the letters published recently in the newspapers show that the English-speaking element considers Mr. Davis as the most appropriate choice. Talking on behalf of some French-Canadian citizens, I can say that we feel exactly the same way. He is a most dynamic museum technician, art critic and art historian. The fact that he is bilingual is hardly one to ignore in a city, such as ours. Now that the contract of Director Davis is about to expire, the board of administration of the Montreal Museum of Fine Arts should do everything possible to retain his services. For this, the population would be gratefully indebted.

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There is no doubt also that before ten or twenty years the Museum will have to be supported entirely by public funds. Good or not, the solution is inevitable. When the Museum was strictly a private organization, it was normal for its administration to fall on those who contributed the most financially. Because of the increasing need of cooperation from the Municipal Government, the administrators would be well-inspired to introduce into the administration some principles more in conformity with democratic practices. Actually, the leading administrators of the Museum have the predominant voice at a general meeting, while the ordinary members, who contribute only \$15 each year, and who are not necessarily bad art critics, have little chance to contribute intellectually to the orientation of the Museum. It magnanimously belongs to those who generously created and maintained the Museum, to consider it less of a personal organization and more of a public institution. In doing so, not only will they serve the community better, but they will also give the Museum an opportunity to perform the function for which they themselves created it.

As Director of the Museum of Fine Arts, Mr. Davis perfectly understands what the community expects from such an institution. The administrators would have difficulty to find a better collaborator. A museum is not a collection of dead specimens. To bring them to life, it needs an enthusiastic and well-inspired guide like its present artistic director.

JACQUES ROUSSEAU, Montreal, Dec. 14.

Development Of Art Follows Logic

THE ART of each succeeding generation was built on that of the old and its growth has followed logic. Robert Tyler Davis told a meeting of the Dominion-Douglas Ladies' Literary Society over the weekend.

Tracing the development of modern art during the last 100 years, the speaker said Manet had impressionistic tendencies although he was not a member of the group. Manet strived to paint the luminosity present in life and the subject of light assumed greater importance in painting.

Manet was the founder of impressionism, and was followed by Renoir and Cezanne. Degas gave more form to the objects and is known as post-impressionist, he said.

Van Gogh painted with fire and passion and used color to paint emotion and mood. Though he died in 1890, he is considered "very modern," the speaker said. The influence of Japanese prints had crept in by the time of Gauguin; and by the time of Matisse early in the 20th century, color had become very important.

From then on, there is a more modern trend, sometimes a bit hard to understand, but the qualities of the old masters still come out. Mrs. Austin R. Chadwick introduced the speaker, and Mrs. R. H. Hall thanked Prof. Davis and Miss Perrault, cellist.

The Gazette December 18 '51

Wants a Return To The Days Gone By

Sir.—It is a sign of the times when people rush into print to complain about one of our oldest institutions and the wonderful men at the head of it.

These benevolent citizens managed to run the Art Gallery for many years before, and it is in very bad taste indeed for mere members, or maybe not even members, to complain because some one hired by these men is not being kept on.

The Art Gallery was a very lovely quiet place to come to, in the past, and I, for one, look forward to the day when I can again meet my friends there in the artistic peace, just as in the old days.

Old Member

December 22, 1951 (1a)

Sculpture By Mesfrovic Is Appropriate

By Robert Ayre

THERE could hardly be a more appropriate exhibition for the Christmas season than the exhibition of sculpture by Ivan Mesfrovic, now to be seen in the Museum of Fine Arts under the auspices of the National Gallery. In 25 large wood reliefs the great carver tells the story of Christ, from the Annunciation and the Nativity through the Crucifixion and the Resurrection to the Ascension, and he tells it not only with impressive skill but with profound devotion.

As Norman L. Rice says in his introduction to the catalogue, the sculptor's work is "born of conviction in the dignity of man and the need for his recovery of faith". If there was ever a time when the dignity of man needed to be affirmed, it is now. Pre-occupied as so much of it is with mere juggling, art too often falls short.

The panels, extending to six and even ten feet on their longest sides, are carved in low relief. A stone relief, "Croatian Archers", recalls "the Canadian Phalanx"—so powerful in its simplicity—which stands in the park opposite the National Gallery entrance in Ottawa. The few statues in the round include a more than life-size masculine figure carved out of wood, "The Bearer"; a bronze girl, "Happy Youth", which shows that Mesfrovic doesn't think that life is all tragedy; an onyx "Isis and Horus" and a "Madonna and Child" which looks almost as alien but is nevertheless full of religious feeling.

THE VIENNA SHOW

"We regard ourselves in Canada, and take much pleasure in considering ourselves, as Philistines," said A. R. Adamson, M.P. for York West, in the House of Commons the other day. "We say we have not much art. We rather think of ourselves as rough-hewn pioneers and that sort of thing." But he added that Toronto was the only city in North America where sufficient people showed enough interest in the exhibition of treasures from the Vienna collections to make it a profitable and paying venture and he thought this belied our cherished Philistine idea. Other Members, debating the bill to increase the number of National Gallery trustees from five to nine and to include applied arts in the gallery's scope, came out in favor of art, though some of them did so with touching diffidence.

Canadians are still a little shy of art, nervous of being considered sissy, but their reserves are beginning to break down. Even hard-headed industry is beginning to take cognizance of art, though it sometimes has to persuade itself that art has practical advantages. "From the development of fine art stems the most profitable application of artistic skill in industry and in trade," says the brochure put out by the Canadian Pulp and Paper Association to go with its exhibition "Six Forest Landscapes", now in the Museum.

FREEDOM GIVEN

However, it did commission six artists to paint the forest and, what is equally as important, allowed the artists to be themselves. There is no mistaking Thoreau MacDonald, with the heron high in the sky over the black spruce swamp, or Charles Comfort, with the tractor hauling balsam logs through the Gattineau hills. Jackson is Jackson with his straggling line of pine in the Peace River country, and the signatures of dramatic Casson, lyrical Cloutier and realistic Arbuckle, are plain in their handling of poplar, hemlock and western hemlock. The pulp and paper people are most thorough. Other industries have something to learn from the way these pictures are presented. We see not only the original sketch and the finished canvas, but the silk screen reproduction and the black and white version.

The third show at the Museum just now is really three shows because Ghitta Caiserman, Mary Filer and Eldon Grier are entirely different from each other. In a series of drawings of women, Mr. Grier gives us the pleasure of the black line on white paper. It is really a pleasure, for his line is supple, and strong and sure enough to suggest volume. Miss Filer, on the other hand shows monotypes and lino cuts, whose oriental luxuriance of color and arabesque are in keeping with her erotic themes, Adam and Eve and David and Bathsheba.

GOOD LITHOGRAPHS

It seems to me that Miss Caiserman's lithographs are among the best things she has done. In works like "Lovers in the Grass", "Boy Playing Recorder" and "Boy and Chicken" her feeling for humanity is expressed with much less brusqueness than in her painting. But as she gains in skill and confidence in the handling of her tools and becomes more articulate, I hope she won't become too smooth. It is better to be awkward than slick. I don't think there is much danger, for she is a serious artist.

One of the lithographs, "The Concert", was seen as a painting in the "Twenty Distinguished Montreal Artists" exhibition at the Snowdon Building of the Y.M.-Y.W.H.A. I found this little family group and the other painting of the woman sharing a stairway with potted plants among the most interesting works in an exhibition that was even worth braving a snowstorm to see. To be sure, it was something of a mixture. It isn't every day you get Pilot and Pellan in the same room. But it did indicate the vitality of the various traditions in Montreal painting.

It is enough to mention names to tick off these traditions—the Canadian landscape according to Lismer, Roberts, Savage, Brandtner, Pilot, and others; the portrait and the figure according to Goldberg, Reinblatt, Caiserman, Neumann and Cosgrove; still life and the abstract according to Borduas, Brandtner, Agnes Lefort, Marian Scott and Pellan. Some distinguished Montreal artists were absent, others were not at their best, but on the whole it was a good show.

Drawings, Prints Shown

Drawings and prints by Eldon Grier, Ghitta Caiserman and Mary Filer are on view in Gallery XII of the Montreal Museum of Fine Arts, this show to last until Dec. 29.

Eldon Grier reveals an effective command of expressive line in his pencil outlines of figures—women clothed and unclothed in postures both graceful and awkward. He also shows individuality in his pen work, mainly concerned with figures, and attains a good sense of values with black crayon, in which he executed "Mountain Landscape," "Landscape on Mount Royal," and "Landscape with White Tree."

Mary Filer has a group of monotypes, dealing with Adam and Eve, and is effective with her linocuts—white line on black—in such subjects as "Ennui," a nude woman; "Off to the Picnic," scantily garbed figures, and "Caprice," a nude dancer. There are, too, three incidents of Europa and the Bull.

Ghitta Caiserman has a color litho called "Boy with Chick," while lithos in black and white are "Lovers in the Grass," "Boy with Recorder" and "Couple at Window." There are various states of "The Wedding of Samson," variations on a theme by Rembrandt. The Museum will be closed Dec. 24 and 25, and Dec. 31 and Jan. 1.

Urges Effort To Retain Director

Sir,—As a senior member of the community, I would like to congratulate the President and Executive Committee of the Montreal Museum of Fine Arts on their discovery of such a capable director as Mr. R. Tyler Davis.

Since his arrival in Montreal, I have been repeatedly delighted by his calm and artistic imagination with which the various exhibitions have been presented. I recall with pleasure the lighting on the masks of the West Coast Indians; with nostalgic appreciation that of the Art of Dining—to mention only two examples of his ingenuity.

I have also had the pleasure of

hearing several addresses given by Mr. Davis and have felt that he combined a progressive point of view with stability which enthused all ages and walks of life to take an active interest and participation in the affairs of the Art Gallery.

I am told that funds may not be available with which to renew Mr. Davis' contract. It would seem to me that Montreal cannot afford to let him go. It is to be earnestly hoped that those in authority will implement their initial good judgment in finding such a man and take steps to raise the necessary funds to retain his services.

F. P. SHEARWOOD.
Westmount, Dec. 29.

The Star (6) The Gazette (1)
January 3, '52 January 5, 1952

Students Protest Museum Change

Sir,—The dismissal of Mr. Tyler Davis, director of the Montreal Museum of Fine Arts, has distressed many people in this city. Mr. Davis' contribution to the community, by which art lovers, students, and artists alike, have benefited, cannot be overlooked.

As young artists and students, we greatly appreciate the program which Mr. Davis has instituted at the Museum. The Wednesday night programs, the showing of younger Montreal artists' works in two and three-man shows, has given encouragement and pleasure to many people.

We therefore protest this action of the M.M.F.A., and urge that Mr. Davis be reinstated and continue his good work.

M. Boyaner	J. Prezament
R. Briansky	R. Sheinfeld
B. Charad	M. Swartzman
H. Freitag	A. Schneider
B. Martucci	M. Yellin
A. Peters	A. Pinchuk

ART

Exhibitions Are Set By Fine Arts Museum

Include Development of Landscape Painting from 15th Century Till Present

Opening this afternoon in Gallery XII of the Montreal Museum of Fine Arts will be an exhibition of paintings by Goodridge Roberts and William Armstrong. Both Montreal artists have been busy during the past year and the collection will include many items not shown before. This exhibition will last until Jan. 23.

Interesting exhibitions have been arranged for the present season. From Jan. 16 to 31, there will be a showing of lithographs and etchings, when the collection will include 13 original lithos in color by Marc Chagall, illustrating tales from the Arabian Nights; 20 etchings by Picasso, illustrating poems of Gongora, and four color lithos by Henry Moore. These works have been loaned. Going on view on the same date will be two large paintings by Picasso—"Stiff Life," and "Still Life with Sheet of Music," also on loan.

Paintings by Paul-Emile Borduas, together with the works of younger Montreal artists selected by him, will be the offerings from Jan. 26 till Feb. 13.

A major exhibition, March 7 till April 13, will deal with the development of Landscape Painting from the 15th Century until the present, among the items being three works by Turner, from the Tate Gallery collection, which were in the showing of the great English artist's work, held in the Art Gallery of Toronto last Autumn.

Artists in Action Event Tomorrow

The Montreal Museum of Fine Arts will present for its Wednesday evening program another in the series of demonstrations entitled Artists in Action.

The education department of the museum, in collaboration with the women's committee will give a demonstration of various arts by showing an artist painting a landscape, another artist making a stone carving, and a third drawing a figure. The program will begin at 8 o'clock and will be given in the lecture hall.

In the contemporary gallery upstairs will be found the new exhibition of recent work by two Montreal artists—paintings by Goodridge Roberts and William Armstrong.

The evening program and the exhibitions are free to the public. The museum is open Wednesday evening from 7:30 to 10 o'clock.

The Star (9)
January 8, 1952

Ballet Guild Will Meet

A general meeting of the Montreal Provisional Committee, National Ballet Guild of Canada, will be held tomorrow evening, at eight o'clock, in the York Room of the Windsor Hotel instead of at the Montreal Museum of Fine Arts, as previously arranged.

The National Ballet Guild will hold its premiere performance here on January 31, and again on February 1 and February 2.

The Star (10)
January 8, '52

Wednesday Teas Resuming

The Wednesday teas, sponsored by the ladies' committee of the Montreal Museum of Fine Arts, will resume this week and will be in charge of Mrs. J. Paradis assisted by Mrs. R. Ouimet, Mrs. C. Taschereau and Mrs. A. Vanier.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

The Gazette (11)
January 9, 1952

by the Ladies Committee of the Montreal Museum of Fine Arts, are being resumed today. Mrs. Jacques Paradis is in charge of tea arrangements, assisted by Mrs. Roger Ouimet, Mrs. C. Taschereau and Mrs. A. Vanier. Tea will be available in the upstairs foyer from three to five o'clock, for all visitors to the Museum.

The Gazette - December 25, 1951

NOVEL VENTURE IN EDUCATION BY ART

A novel and interesting venture which embraces the fields of both popular education and support of the arts by industry has been put before the public in the shape of the special exhibition of paintings of native Canadian trees, at the Montreal Museum of Fine Arts. The paintings, together with original sketches, silk screen and printed reproductions, and black and white scratchboards, were executed by seven leading Canadian artists on commissions from the pulp and paper industry, through the Canadian Pulp and Paper Association.

The artists were asked to render on canvas their independent, artistic impressions of tree groups and forest landscapes centred on trees used in manufacture of pulp and paper products. They are designed as permanent art records of an important category of Canadian natural resources, and a reminder both of the value of

forests as industrial raw material and of the need for their conservation. They also serve to focus attention on the connection between art and the industry's products, which provide materials for many forms of graphic arts.

After leaving the Museum on January 6, the exhibition will be shown over an extended period in a number of other centres across the country. As was done with a similar group of tree studies done by 10 artists in 1948, for reproduction purposes, the reproductions of the paintings now on display here will be widely distributed to schools, colleges, libraries and other selected recipients.

This commendable project should help to spread knowledge and appreciation of Canadian forests, and the useful value of different types of trees, among the Canadian public, while at the same time giving enlightened support from industry to the arts in this country.

The Star (12)
January 10, '52

Tea At Art Gallery

Mrs. S. B. Earle and Mrs. A. W. Schell will preside at the tea table at the Women's Art Society musicale to be held on Tuesday, January 15, at three o'clock in the Museum of Fine Arts.

Year Is Marked By Exhibits Of Outstanding Quality

By ROBERT AYRE

THE disc jockeys pick out the ten top tunes of the hit parade, the movie critics award their Oscars, the sports editors record the highest scores and the fashion designers point out the best dressed women of the year. Why shouldn't I, writing about the arts in Canada, take note of the highlights of 1951? The biggest event was, of course, the publication of the Report of the Royal Commission on National Development in the Arts, Letters and Sciences, less formally known as the Massey Report. Its diagnosis and prescription affect every citizen, whether he knows it or not, from St. John's to Victoria, though it is early yet to say how far the Canadian people are prepared to go. The second big event was the exhibition of treasures from the Vienna Collections. In this we were scooped by Toronto, apparently because we didn't have enough money to swing it. This thought should give us pause as we make our New Year's resolutions.

AN EXCELLENT SEASON

However, even without the Vienna exhibition, it was a good year in Montreal. The Watson Galleries showed us some of the outstanding modern French painters and Agnes Lefort brought us up to date with the younger set. At the Dominion Gallery, Dr. Stern presented Jeanne Rheume and B. C. Binning and introduced a group of westerners. John Lyman and Philip Surrey were to be seen at Watson's and the late Pegi Nicol MacLeod at the West End. One of the excitements of the year, which came conveniently just before Christmas, was the exhibition of Eskimo carvings at the Canadian Handicrafts Guild.

The Y.M.-Y.W.H.A. at Snowdon opened the year with a retrospective of Aleksandre Bercovitch, which unhappily turned into a memorial exhibition, and closed it with a bright anthology of contemporary Montrealers. A new gallery, Antoine's, was opened on Victoria Square with a showing of Maritime landscapes by Jack Beder.

From the beginning of January to the end of December, from the Canadian Group of Painters to the sculpture of Mestrovic, the Museum of Fine Arts was up and doing. The high spot was the great exhibition "Native Arts of the Pacific Northwest," which came as a revelation of the creative power of the original North Americans. It was also a demonstration of the knowledge of the Museum's Director, Robert Tyler Davis, who is a distinguished authority on West Coast art, and of his genius for organizing and dramatizing a show. "Birds and Beasts," the big ceramics exhibition and "The Arts of Dining" were not quite so thrilling, but they were all splendidly staged.

THE WORKER'S ROLE

In an article published in the quarterly "Canadian Art" shortly after his arrival in Montreal, Mr. Davis said that in the museum of the future the emphasis would be less on accumulation and more on making the fullest use of the collections. "The professional museum worker," he said, "as he struggles with administrative problems, hopes at least to have the time to study carefully the objects in his care, to know them well so that he can invent ways of using them that will make it possible for other people to share his knowledge and his pleasure. . . his real value in his job depends on his knowledge of works of art and his imaginativeness and inventiveness in presenting what he knows."

"Birds and Beasts" was one example of the way he practises what he preaches. Many who saw it were astonished to learn that we had such treasures stowed away in the permanent collections. Since he came to Montreal four years ago, the Director has been busy discovering these collections and inventing ways to share his pleasure in them. He has culled out the best paintings and re-arranged them; he has gathered the Morris paintings together for exhibition as a unit, a dignity they deserve, for the Montreal Museum is the place to see Morris; and while I imagine he would not take full credit for the opening of the new downstairs galleries with their Quebec and South American collections, and for the alterations to Gallery XII, the changes must owe something to his imagination and taste.

VARIETY WIDENED

Certainly he has put Gallery XII to good use, making it one of the liveliest spots not only in the Museum but in Montreal. It is here that the two-man shows, with the occasional group, are held: paintings, drawings, photographs, prints, sculpture, and recently, even jewelry and ceramics; all as new as today, they have succeeded in attracting a great many young people to the Museum.

The shows have been made possible by the co-operation of Mr. Davis's Artists Advisory

Committee, which he gathered around him because of his belief that the Director of a museum should not be entirely on his own and should not only know his collections but should know his community as well. One result of his desire to bring the Museum closer to the community was the opening of the galleries on Wednesday evenings and the presentation of programs — lectures, movies and demonstrations — with the co-operation of the Ladies' Committee.

I have been prompted to go farther back than 1951 in this short survey because the rumors that the Museum's contract with Mr. Davis would not be renewed after this season were confirmed at the annual meeting. The letters that have poured into the newspapers are a vigorous demonstration of the fact that, in the short time he has been here, Mr. Davis has made his mark on the community.

DIFFICULT TASK

As Mr. Morgan said in his presidential report: "His position has been a most difficult one, complicated as it was through his dual position as Director here and Professor of Fine Arts at McGill University. Serving two masters is never satisfactory to either party and puts a certain strain on all concerned." Dividing his time and energy between the Museum and the University and endeavoring to satisfy both was not Mr. Davis's only problem, however. Until he came in 1947, Montreal's Museum was the only one in America which had no professional administrator. Throughout its long history, its work had been carried on by amateurs.

Consequently, Mr. Davis came as a pioneer. To break new ground, he had to clear away a few bosky dells and it is not surprising that some members, long accustomed to looking on the Museum as a sort of private preserve, should resent him as an intruder, however tactfully he went about his business. One of them (unless the letter was

written in irony) wrote to The Star: "The Art Gallery was a very lovely quiet place to come to, in the past, and I, for one, look forward to the day when I can again meet my friends there in artistic peace, just as in the old days."

Some of us have no hankering for the good old days. Looking back over the past four years, we are grateful for what Mr. Davis had been able to do, despite handicaps and the shortness of the time, and we regret that he cannot carry on what has

The Gazette
January 12, 1952

Roberts, Armstrong Exhibiting Paintings

Picasso Etchings and Lithos by Chagall and Moore Show-
ing Wednesday

Goodridge Roberts is showing a collection of his recent work in Gallery XII at the Montreal Museum of Fine Arts, the collection revealing industry and some new material. Among the works of generous size are "Port au Persil", with group of houses near water and distant hills, of the same region being "Fields and River, Grey Day", both interesting compositions painted with breadth and confidence. There is a less tranquil mood in "River, Grey Day" and "Stormy Day", which are recorded in typical manner. There is a group of characteristic watercolors done in the Laurentian region, the country near Piedmont and near St. Jovite proving congenial subjects.

In the same Gallery are works by William Armstrong, mainly landscapes handled in a broad manner and not generally concerned with subtle values. He found good material at Rougemont, and St. Hilaire. Solidly painted is a still-life of a mandolin and oranges.

Opening on Wednesday will be a loan exhibition of lithographs and etchings. By Marc Chagall there are 13 lithographs in color, illustrating four tales from the Arabian Nights, which are individual in treatment and frank in subject matter. Shown, too, are color proofs of the various states. Lithos in color also represent the art of Henry Moore, made to illustrate Prometheus by Goethe. The 20 etchings by Picasso were made to illustrate the poems of Gongora, and these show an interesting variety in techniques.

Art Notes....

Goodridge Roberts' Works Reflect His Great Energy

By Robert Ayre

SEVERAL major works by one of our major Canadian painters are to be seen in the Goodridge Roberts exhibition in Gallery XII of the Museum of Fine Arts. They more than make up for the few that come short of his best achievements, that were painted—so it seems—when his energy flagged and his attention wandered. There is nothing passive about Robert's contemplation of the earth, I have always felt. He doesn't just take it as it comes, beguiled by its bright shows; he is never literal; nor does he go sentimental and glamorize it. He identifies himself with the earth in a contemplation that is passionate, that goes deep and burns slowly, even though, when he comes to paint, the brush flies swiftly.

He takes the earth seriously—and, for that matter, whatever he is looking at: the human figure or the still life—and while his records are of lonely encounters, they transcend the purely private personality and become objective — experiences that can be shared.

In the present exhibition, his vision, his energy and his power of intense concentration are best seen in "St. Lawrence River", with its rocks, its few sinewy pines, its stormy whitecapped water and luminous sky; in "Hillside, Port au Persil", in which the earth, covered with a mottled, shaggy hide, heaves up wearily, and in "Fields and River, Grey Day". These are big pictures of a big country, a stern, stubborn Canada.

Just as big in concept, though not in actual dimensions, are some of the others. Three of them might have been painted at the same spot, but at different times, in different moods of weather. "Stormy Day" is rather a confused welter; "River, Grey Day" comes out stronger, clearer, though with subtle color, and "Trees by the Water" has even more spirit, with a livelier green and a brighter blue.

Don't let the massiveness of these paintings—some of them are too big for this little gallery—prevent you from looking at the water colors.

There is a danger that it might affect your appreciation of the neighboring exhibition of William Armstrong's landscapes. The juxtaposition is perhaps a little unfair for, as I see it, Mr. Armstrong's work is primarily decorative. He starts out with orchards, fields and roads in the Eastern Townships, abstracts them and arranges their components in a variety of patterns, pleasant, though mannered. Per-

haps one shouldn't find fault with him for ignoring the individual characters of the trees—the apple doesn't look like the maple and neither looks like a puff—for he is dealing in insubstantial fancies.

Olympic Exhibitions

The Olympic Games, are being held this summer at Helsinki, Finland, and Canada will be among the countries contributing to the art exhibitions. Entries for music and literature must be in by February 8. Painters, graphic artists and architects, have until February 22. Arrangements are in the hands of Harry Mayerovitch, Montreal architect, 1500 St. Catherine west, who is chairman of the exhibitions committee of the Canadian Arts Council. The rules and the names of the jurymen will be announced shortly.

Coming Exhibitions

An exhibition of paintings from the Museum of Fine Arts permanent collection, which will open next Wednesday, will include two large Picasso still lifes and a group of 14th and 15th century paintings, on long-term loan from Intercontrol Canada Limited. On the same day, 13 original color lithographs by Marc Chagall, illustrating four tales from the Arabian Nights, will go on display; they were lent by Louis and Solly Muhlstock.

Along with them will be seen 20 etchings by Picasso, made to illustrate the poems of Gongora, lent by Maurice Corbell, and four color lithographs by Henry Moore, lent by Mme. Cecile Marcoux Caille; these illustrate Goethe's "Prometheus", translated by Andre Gide. From January 26 to February 13, an exhibition of paintings by Paul Emile Borduas and a group of young Montreal painters selected by him will be shown in Gallery XII. On January 30, Philip J. Aziz of London, Ont., will lecture on ecclesiastical art and an exhibition of a large Pieta and other works by him, arranged by the Holy Trinity Fathers, will open. The large exhibition "Ten Montreal Collectors" will open with a preview on February 7.

About two dozen canvases by Cornelius Kreloff, many of which have not been exhibited in Montreal for some years, will be shown in the antique salon of Henry Morgan for a week beginning next Wednesday.

An exhibition of gouaches by Rev. Father Wilfrid Corbell, C.S.V. will be held in the Cercle Universitaire, under the auspices of the president, Dr. Donatien Marion, opening next Tuesday.

The Star - January 15, 1952

TALENT 'SCOUT' HERE

Pittsburgh Art Exhibition To Show Canadian Paintings

FOR the first time in history, a number of Canadian paintings will go on display at the famed Pittsburgh International Art Exhibition which is held each fall.

This was revealed today by Gordon Washburn, director of fine arts for the Carnegie Institute, sponsor of the exhibition. Mr. Washburn is in Montreal to look over works of Canadian artists and to meet the artists and art dealers.

Show Limit is 300

"I don't expect to have too many Canadian paintings in the exhibition," he said in an interview at the Ritz-Carlton Hotel. "All told, we keep the exhibition down to 300 paintings and a great number of these are the works of American and European painters."

However, the art director did emphasize that, "I am in Canada to find some Canadian paintings. We want our exhibition to include all countries and that is why this year for the first time we intend to include a fair number of Canadian works. The only previous exhibits from this country were single exhibits and these haven't been shown for some time now."

Asked to rate Canadian painting, Mr. Washburn said, "It would be impossible as I have only seen a few works so far. However, I am going to Toronto tomorrow and perhaps after I see some works there, I might have a better idea."

While in Montreal, Mr. Washburn intends visiting the Museum of Fine Arts and wants to see as many artists in this district as possible. "The more I see," he said, "the better chance I have of obtaining the best works for the exhibition."

The Pittsburgh exhibition, he explained, attracts thousands from all parts of the United States as well as several international visitors.

This year's exhibition is scheduled to open Oct. 16.

The Star
January 14, '52

Tea At Museum

The Wednesday tea, sponsored by the ladies' committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Duncan Stewart, assisted by Mrs. Robert W. Pilot, Mrs. M. Mather, and Mrs. L. M. Hart, Jr.

Tea will be available in the upstairs foyer of the museum from three to five o'clock for all visitors.

The Star
January 15, '52

Art Museum Plans Films

Two on Sculpture Will Be Shown

The Montreal Museum of Fine Arts will present a program of motion pictures tomorrow evening. The previously announced feature on the stone sculptures of the Cathedral of Naumburg has failed to arrive from the United States. There will be two substitute films on sculpture. The Story of Carl Milles, noted American sculptor, and Ad Die Honorem, a film on ecclesiastical sculpture, will be shown. The program will be given at 8 o'clock in the Lecture Hall.

In the upstairs galleries a new exhibition will be opened on Wednesday. This is a collection of etchings and lithographs made as illustrations to notable editions of great works by great artists, and lent by various Montreal collectors. Colored lithographs by Chagall, etchings by Picasso, and lithographs by Henry Moore make up the exhibition. Also to be seen is the presentation of the recent paintings by two well known Montreal artists, Goodridge Roberts and William Armstrong, in the Gallery of Contemporary Canadian Art.

The public is invited to the motion pictures and the exhibitions. The Museum is open free on Wednesday evenings from 7:30 to 10 o'clock.

The Gazette
January 16, '52

Films at Art Museum

The Montreal Museum of Fine Arts will present a program of motion pictures this evening. The previously announced feature on the stone sculptures of the Cathedral of Naumburg has failed to arrive and two substitute films on sculpture, The Story of Carl Milles, noted American sculptor, and Ad Die Honorem, a film on ecclesiastical sculpture, will be shown. The program will be given at 8 o'clock in the Lecture Hall.

The Star
January 17, 1952

ART SOCIETY LECTURE

The Women's Art Society will meet at 11 a.m. on Tuesday, in the Museum of Fine Arts when the speaker will be Norton A. Fellows, Bach, Arch. who will give an illustrated address on "How to be your own Architectural Critic."

Art Notes...

Canada In Pittsburgh

By Robert Ayre

PERHAPS it was due to the missionary work of his old friend, Robert Tyler Davis, Director of the Montreal Museum of Fine Arts; be that as it may, the visit to Montreal and Toronto this week of Gordon Washburn, Director of Fine Arts of the Carnegie Institute, Pittsburgh, betokens a growing interest in us south of the border.

The important thing is that Mr. Washburn didn't come up just to see what's going on here, but to start the wheels rolling to get Canadian pictures for the Carnegie International next fall. This will be the first time Canada has ever been recognized by the great international exhibition and even if our part is small — we shall be only one among many nations: the European countries, South America, Mexico and the United States itself — it will be a start.

The Canadians who go to Pittsburgh will be seen not only there but in California, for the show will move out to the Coast in December. It opens on October 15. It will be strictly an invitation exhibition and the works submitted must have been painted within the last five years.

* * *

It is a long time since I have read the Arabian Nights — the "Alf-Laylah-Wa-Laylah," as I affectedly called them when I was young and romantic and fully expected to read the sixteen forbidden volumes of Burton's translation. I never read anything but Sinbad and Aladdin and now I never will. Too bad, I suppose, but there isn't time for everything, and I can enjoy the Chagall lithographs without desiring to track down the four tales they illustrate.

Three of the prints lent by the Muhlstocks and now to be seen at the Museum deal with "Kamar al-Zaman and the Jeweler's Wife," four illustrate "Julnar the Sea-born, and her Son, King Badr Basim, the Persian," two, "Abdullah the Fisherman and Abdullah the Merman," and three, "The Tale of the Ebony Horse." I don't know any of these stories, but they must be full of magic.

Certainly the pictures are. The show is a lush garden of oriental extravagance of fancy, gesture and color. Chagall's color is astoundingly rich and jewel-like in the print of the king and the three wise men, in the blues and greens of the one in which the girl, whoever she is, flies down from the tree. It comes hot in the picture of the fourscore young men and the girl on the horse, and in the magenta and yellow of King Badr Basim and the nude; cool with a moonlight violet and blue in some, and deep sea blue and green in others.

* * *

Some of the familiar trade marks are here—the fiddle with a human foot, the chickens, the head of a sheep or a bull, the humans falling through the air, the bird flying upside down — but you don't need these to tell you that these prints are the work of Marc Chagall, the man who luxuriates in the life of both the senses and the fancy. And who does it with a frank, childlike innocence: his themes may be erotic, but they are never pornographic.

You will have your own favorites in this baker's dozen. Mine include these: the swimmers and divers, and the mermaid, in the incredibly deep blue sea; Abdullah catching the merman in

his net; Abdullah and his court in the depths of the ocean; the two riding on the back of the ifrit with the wings like ragged flames.

Artists—and others who like to know how these are done — will welcome the opportunity to study the progress of No. 13, "Shaharazad's Night", with the story-teller and the listener and the enormous bird—probably the fabulous Roc.

* * *

Chagall is sensuous, warm and caressing. He swims in sensations. Henry Moore, on the other hand is completely chaste. The hollow figures with the tiny heads in the four lithographs lent by Mme. Caille are not so much human beings as figures carved out of trees; you could not imagine them in love.

But somehow there is a human loneliness in their isolation one from another on the sandy shore, and though the large grey and yellow head may be the head of a robot, you are haunted by the despair on its face. The drawing is fastidious, the color subtle. The satisfaction you get from Moore is of a different order from the pleasure Chagall gives you, but it is a real satisfaction nevertheless.

Picasso is still another story. The 20 etchings lent by M. Corbell, made to illustrate poems by Gongora, consist of some wonderful scrawls of the lines of verse, a portrait of the poet and a series of girls' heads. Unlike Chagall and Moore, Picasso doesn't linger to enjoy warmly or to contemplate with a cool and almost scientific appraisal; not in those etchings. He drives straight and swiftly to the point and in the wiry lines and the masses of black you are conscious of the energy behind the needle.

* * *

For his color and inventiveness you have to go to a neighboring gallery. They were hanging the two large oils lent by Intercontrol Canada Ltd. when I was there and I just caught them out of the corner of my eye.

The Star
January 28, '52

Poster Competition Judged at Museum

THE poster competition of Theatre Week was exhibited and judged at the Montreal Museum of Fine Arts on Saturday morning and the best entry was declared to be that submitted by Malcolm Miller, a commercial artist living in St. Lambert. Mr. Miller won the first prize of \$50.

The second prize of \$20 was awarded to F. Randler of Montreal, a student at L'Ecole des Arts Graphiques, while the third prize of \$10 went to R. C. Bradshaw of Hampstead.

The panel of judges — Dr. Arthur Lismer, Robert Tyler Davis, Albert Cloutier and Henry Eveleigh — commented on the quality and imagination shown in the entries and remarked on the close competition. Mr. Miller's prize-winning poster will be used to decorate the program of Theatre Week, which will open at the Gesu Theatre on February 17.

The competition was organized by Bruce LeDain.

The Gazette
January 26, '52

Paintings by Borduas
Announced to open today in Gallery XIII of the Montreal Museum of Fine Arts is an exhibition of paintings by Paul-Emile Borduas and by a group of the younger Montreal artists selected by him.

Altar Piece Painting Goes on Display Here

The unveiling of a painting by a young Canadian artist will take place at the Montreal Museum of Fine Arts on Sherbrooke street west tonight at 8.30, and will be on view for eight days until Feb. 6. The painter, Philip J. Aziz, of London, Ont., has received acclaim for his painting "The Blessed Trinity."

The painting, including frame, is roughly thirteen and a half feet high, and about eight feet at the base, and has been designed as an altar piece to fit over the altar of the chapel at the Trinite-du-Mont Monastery in St. Bruno, Que.

The colors employed are red, blue, white and deep browns. The painting is done in egg-tempera, which was the ancient craft of the Byzantine and early Italian painters.

The Star
January 29, '52

P. Aziz to Lecture At Art Museum

For its Wednesday evening program, the Montreal Museum of Fine Arts will present a lecture by Philip J. Aziz, who will speak under the auspices of the Holy Trinity Fathers on "Ecclesiastical Art."

Mr. Aziz is a lecturer in art at the University of Western Ontario, and a well-known painter of religious subjects. The lecture will start at 8.30 o'clock.

In the upstairs galleries of the museum will be found a newly opened exhibition of paintings by Paul-Emile Borduas and a group of young Montreal painters selected by him; a presentation of contemporary lithographs and etchings by Picasso, Chagall and Henry Moore lent by Montrealers; and a rehanging of the permanent collection which includes a number of important long-term loans from Intercontrol Canada Limited.

The museum is open free Wednesday evening from 7.30 to 10 o'clock.

The Star
January 30, 1952

Religious Painting On View at Museum

Due to the great public interest in the religious painting "Pieta" by Philip Aziz which is on view in the lecture hall of The Montreal Museum of Fine Arts, the painting will be held there through Feb. 6th.

The museum is open free on Saturday, Wednesday, from 10 to 5; on Wednesday evening from 7.30 to 10, Sunday afternoon from 2 to 5, other days from 10 to 5.

The Star
January 31, 1952

Invitations For Preview

The president and council of the Montreal Museum of Fine Arts have issued invitations for a preview of the exhibition, "10 Montreal Collectors", on Thursday evening, February 7, from eight to eleven o'clock, and arranged and sponsored by the ladies' committee.

For Monastery Chapel



This altar piece, painted by 28-year-old Philip J. Aziz, of London, Ont., will soon be placed in the chapel of the new monastery at St. Bruno, Que. The painting is now being shown at the Montreal Museum of Fine Arts.

Artist, Honored by Pope, Notes Progress in Religious Painting

By Don Hunt

A 28-YEAR-OLD Canadian painter, who had his hands and works blessed by the Pope in a special audience in Rome last summer, told The Star today that "religious painting is making good progress in Canada."

He is Philip J. Aziz, of London, Ont., in Montreal for the special showing of his painting "The Blessed Trinity" at the Montreal Museum of Fine Arts. The painting, which previously was shown in Toronto and London, was done for the religious Order of the Most Holy Trinity which is building a new monastery at St. Bruno, Que. The painting, an altar-piece, will fit over the altar of the chapel in the Trinite-du-Mont Monastery when it is officially opened in June.

Hands, Works Blessed

Mr. Aziz, an Anglican, was received by the Pope while on a tour of Europe and the Middle East. "His Holiness showed interest in pictures of my works and blessed my hands and the works," he said.

A graduate of Yale University in Fine Arts, Mr. Aziz said he has always been interested in con-

temporary expression of Christian religious art.

His first religious work, the "Crucifixion," was on tour for more than a year in London, Ottawa, Montreal and Toronto where it received favorable comment. The painting was blessed by Archbishop Paul-Emile Leger while in Montreal.

Unlike most modern art, Mr. Aziz' paintings are made in egg-tempera, which is the ancient and difficult craft of the Byzantine and

early Italian painters. It is painted on a masonite panel supported by a wood cradle. Colors are all hand-ground, mixed with the yolk of an egg which acts as the binder in place of oil.

"The Blessed Trinity" is triangular shaped in order to fit in the niche over the altar. Colors used are red, blue, white and deep browns, basic colors attributed to the Order of the Most Holy Trinity. Twenty-four carat gold and silver are used in the painting.

"I spend a great deal of my time on religious works," Mr. Aziz said, "but that is by no means all I do. I also have worked on portraits and landscapes in oils but my greatest love is religious painting."

The first art lecturer at the University of Western Ontario in London, Mr. Aziz lectured at the Montreal Museum of Fine Arts last night on "Ecclesiastical Painting."

At present, Mr. Aziz has signed a contract to do 19 paintings in a Greek Orthodox Church in Toronto. "That will certainly be my biggest job since graduating in 1949."

But for the R.C.A.F. veteran, his biggest honor was handed him last summer when the Pope blessed his hands, a rare privilege for any painter. "I'll always remember that day," he said.

The Star
January 26, '52

The first annual advertising art show of the Art Directors Club of Montreal will be held in the Museum, March 15-29, and merit awards will be presented at a dinner at the Ritz-Carlton on March 14. Entries will be received by Henry Eveleigh, exhibition committee chairman, at the Beaux Arts, up to Feb. 12. Advertising and periodical material published in Canada between January 1, 1951 and January 31, this year is eligible.

Art Notes

Varied Range Presented By Borduas

By Robert Ayre

IF you are not sure of the meaning of the Borduas paintings now on exhibition in the Museum's Gallery XII, you will not get much help from their titles. "Arabesque" is easy enough, and so is "Figure au Crepuscule"; in "Nonne de Pretre Babylonien" you can make out two forms that might be human beings in costume, although it is certainly not Babylonian costume. But what does the painter mean by his "poor little soldiers" and what is the significance of a prison of "joyous crimes"?

Obviously, the picture came first and the title is a bon mot to cap it. Borduas paints whatever comes into his head, or his hand. I don't know how much of the finished picture he sees at the beginning; no more, I should think, than its color range and its character—that is to say, whether the forms are thinly scattered or concentrated in a cluster, whether they are floating or whirling. It all depends on how he feels at the time. Instinctive or automatic as the painting may be, it does not, however, come out of a vacuum. Borduas' ideas belong to an experience, his hand is practised in giving them form; he has a point of view and an idiom of his own.

LIGHT AND AIRY

Well, one day he has the impulse to paint something light and airy, something that has, perhaps, the freshness of a morning in spring. Two central figures appear, built up of his palette knife dabs, and other figures break away and begin to dissolve against a light green background. The painter looks at his picture and calls it "Lampadaire du Matin" and the title seems apt enough. Another day, flakes of white, red and brown swarm together and compose themselves into a thick wreath. They look like feathers, yet somehow they are much more dynamic and you begin to suspect that the artist had some reason for mentioning a "Nid d'avions."

A few petals against rich sombre red might as well be called "Leda" as anything else. As I said, there is no difficulty with "Arabesque," in which a black figure—it could be a man from the jungle—flings paint about so violently that he splatters the walls and the color runs out of the blotches. But I'm sure Borduas had no conscious intention of portraying a savage throwing paint. Maybe you won't see in it what I saw. Does everyone read ink blots the same way? Ask your psychiatrist.

ARRAY OF TATTERS

One day the picture comes out in squares like windows and Borduas thinks of a prison. But why "joyous crimes"? That's his humor. The titles, irrelevant as they may be, and because of their irrelevance, are as much an expression of his personality as the pictures themselves. After his hand has drawn several half circles and applied an array of brave tatters, he comes out with the title "Joute dans l'Art-en-ciel Apache." What is an Apache rainbow? If you don't know, go and look at the picture. The same fanciful wit operates in "Dernier colloque avant la Renaissance," though you won't catch on so quickly. If at all.

The meaning? What meaning has a tree, or a Chopin etude? Though his field is limited, Borduas has something to say, and there is more variety than you might expect in this exhibition. There is variety but not much else in the neighboring show (chosen by him) of the works of ten young artists. Madeleine Morin paints vegetation with a sort of vegetable texture.

ture, Pierre Gauvreau is flat and thin, Jean-Paul Mousseau skirmishes on a length of suiting, Marcel Barbeau ("Combustions Originelles") and Serge Phenix work out color patterns, Marcelle Feron paints heavily.

Hans Eckers plays around with lines, M. Babinski makes ink notes of people and Gerard Tremblay and Jean-Paul Filion invent those characters, symbols or whatever they are. I like Mr. Filion's stylish "Ozalids" as well as anything in the show. Most of it is trivial.

TWO BIG PICASSOS

You will have no trouble with the meaning of the two big 1924 Picassos now on exhibition. They are completely objective, they don't imply anything that isn't to be seen. In one, you have a few musical instruments on a table. There is a pink tiled floor, there is an open window. The room has been taken apart, everything dislocated, and put together again, not exactly as it was, but to make a stimulating pattern of carnival colors. The smaller one is simpler, only a few shapes—a zither, a sheet of music, a basket of fruit on a table—in a few colors—grey, green, black and brown—all very handsome.

Maybe, to use the commercial words, the *Pieta* by Philip Aziz of London, Ont., has been "oversold." Apart from the handout, a commentary by Theodore M. Greene of Yale University, I don't care for the way it is exhibited in the lecture hall of the Museum, flanked by tall candelabra against a red curtain. Mr. Greene says: "The entire composition is felicitously placed in a carefully designed frame with the inner edge the symbolic rope, the polished wood expressive of human discipline and effort and finally the gold symbolic of enclosing divine majesty. The symbolism of the triangularity of both composition and frame is obvious and right." But that isosceles triangle and that massive frame, right as they may be in symbolism, made me uncomfortable and the whole impressive business may have stood between me and the picture itself.

Paintings and drawings by John Lyman will be on display for students and staff of Macdonald College during February. The public will be welcomed from now to the 15th, Mondays to Fridays from 9 a.m. to 8 p.m. The exhibition is in the main building, Room 2.

Landscapes and seascapes by Thomas W. Armstrong and landscapes and pastel portraits by Count Tyszkiewicz will be exhibited at Antoine's Gallery, Victoria Square, until the 16th.

Fernand Malouin, interior decorator, will lecture (in English) Monday night in the exhibition room of the School of Architecture of McGill University, on University Street, at an exhibition of the works of Mme Veronique Arseneau, Jacques de Montjoye, Georges Delrue and Jean Cartier. Mme. Arseneau, a weaver, won the first Quebec Grand Prize for Craftsmanship.

Mr. Montjoye is a fashion designer. Mr. Delrue's jewelry is well-known and Mr. Cartier had an exhibition of his ceramics recently on his return to Montreal after two years in Paris.

A preview of the exhibition "Ten Montreal Collectors" arranged by the Ladies' Committee, will be held at the Museum Thursday evening.

The Star
February 5, '52

Young Artists To Show Work

Museum Invites Public to Exhibition

The Montreal Museum of Fine Arts will present another evening in the series of "Artists in Action" on Wednesday, a program arranged by the ladies committee in collaboration with the education department of the museum.

The artists will be from the children's and junior classes of the education department, who will demonstrate work in various media. Other young people in the audience will be invited to try their hand, with clay, paint and pencil. The program will begin at 8 o'clock in the lecture hall.

In the upstairs galleries will be found an exhibition of paintings by Paul-Emile Borduas and by a group of 10 young Montreal painters chosen by him. Among the permanent collection will be found two large canvasses by Picasso of 1924 and a group of 15th century paintings, all lent by Intercontrol Canada, Ltd.

The public is invited to the demonstration and to the exhibitions. The museum is open Wednesday evening from 7.30 to 10 o'clock.

The Star
February 5, '52

Collections to Be Shown

THE Ladies' Committee of the Montreal Museum of Fine Arts will present a group of Montrealers as art collectors, this week, in an exhibition to demonstrate the varying esthetic interests that can lead people to make collections of works of art. Entitled "Ten Montreal Collectors" the exhibition will show selected groups of paintings, drawings, ceramics, china and silver from private collections little known to the public or even to other art lovers. The examples from each private collection will be shown as a unit, so that an impression will be given of the personal tastes of the townsmen. The group is representative of the various selections of the community, including new Canadians.

Those whose collections will be exhibited are: L. J. Barcelo, Mr. and Mrs. Alan Bronfman, Luc Choquette, Mr. and Mrs. J. S. Connolly, Maurice Corbell, Mr. and Mrs. Alfred Czuczka, Mr. and Mrs. Oscar Federer, Mr. and Mrs. Lawrence Hart, Jr., Dr. and Mrs. Albert Jutras, and Dr. and Mrs. G. R. McCall.

The exhibition committee of the Ladies' Committee is headed by Mrs. George H. Scott, who, with Mrs. Galt Duford and Mme Cecile Marcoux-Caille ex-officio, worked with the director of the Museum to select the works of art. The preview for the exhibition will take place on Thursday, and the exhibition will open to the public on Friday.

The Gazette
February 2, '52

Altar Piece Painting By Aziz Is Shown

On view in the Lecture Hall of the Montreal Museum of Fine Arts is "The Blessed Trinity," by Philip J. Aziz, of London, Ont., a work of good composition and rich glowing color—reds, blues, whites and deep browns being employed. The painting, done in egg-tempera, is impressive in size, being, including the frame, about thirteen and a half feet high, and about eight feet at the base, the triangular shape being necessary since it was designed to fit over the altar of the chapel at Trinite-du-Monastery in St. Bruno, Que.

Shown on the adjoining walls are photographs of this artist's work, among them being "The Crucifixion", which he brought with him on a former visit to Montreal, and a portrait of a nun of the Order of St. Ursula. On the opposite wall are photographs of the Trinite-du-Mont Monastery, both exterior and interior, the latter including the small chapel, the cloister, monks in a corridor and also seen reciting their office in the choir of the chapel. These works remain on view through Feb 6.

The Star
February 5, '52

Ladies' Committee Sponsors Exhibit

THE Ladies' Committee of the Montreal Museum of Fine Arts have arranged to sponsor the exhibition, "Ten Montreal Collectors," which will be open to the public starting Friday, February 8.

Members of the Museum have been invited to attend a preview on Thursday evening, February 7.

The ten collections to be shown include those of Mr. J. Barcelo, Mr. and Mrs. L. M. Hart, Jr., and Mr. and Mrs. Allan Bronfman, Mr. and Mrs. J. S. Connolly, Mr. and Mrs. Maurice Corbell, Mr. and Mrs. Alfred Czuczka, Mr. and Mrs. Luc Choquette, Mr. and Mrs. Oscar Federer, Dr. and Mrs. Albert Jutras, Dr. and Mrs. G. R. McCall.

The Gazette
February 6, '52

Juniors 'In Action' At Museum Tonight

The Montreal Museum of Fine Arts will present another evening in the series of "Artists in Action" this evening. The artists will be the young people of various ages from the children's and junior classes of the education department who will demonstrate work in various media.

Other young people in the audience are invited to join in and try their hands with clay, paint and pencil. The program will begin at 8 p.m. in the Lecture Hall.

In the upstairs galleries will be found an exhibition of paintings by Paul-Emile Borduas and by a group of 10 young Montreal painters chosen by him.

The Star
February 6, '52

Reception Cancelled

The reception that had been arranged for the Montreal Museum of Fine Arts at 8.30 p.m. tomorrow, in connection with the preview of the exhibition by 10 Montreal collectors of paintings, china and silver, has been cancelled by Cleveland Morgan, president of the museum. The exhibition will be opened to the public on Friday without any previous ceremony.

The Star
February 7, 1952

Photographers' Exhibit March 1-15

Trophies and certificates of merit, including a trophy donated by The Star, will be awarded in seven classes in Quebec's first professional photographers' exhibition, to be held March 1 to 15 at the Montreal Museum of Fine Arts, Sherbrooke street west.

Awards will be made in portrait, press, commercial, publicity, pictorial, color and color transparency divisions. Basil Zarov, print show committee chairman of the Professional Photographers' Association of the Province of Quebec, sponsors of the exhibition announced today.

Object of the association in organizing Quebec's first professional photographic show is "to prove that photographers in this province compare favorably with the best photographic artists anywhere," Mr. Zarov said. Entries in the show are confined to association members.

The Star
February 9, 1952

Art Notes

10 Montreal Collections On Exhibit

By ROBERT AYRE

BECAUSE of the death of the King, the preview of the exhibition "Ten Montreal Collectors" at the Museum, arranged for Thursday night, was cancelled. The exhibition opened without ceremony, but it opened too late for review this week. The collectors are J. L. Barcelo, K.C., Mr. and Mrs. Alan Bronfman, Luc Choquette, Mr. and Mrs. J. S. Connolly, Maurice Corbell, Mr. and Mrs. Alfred Czuczka, Mr. and Mrs. Oscar Federer, Mr. and Mrs. Lawrence Hart, Jr., Dr. and Mrs. Albert Jutras and Dr. and Mrs. G. R. McCall. Judging by the glimpse I had as the collections were being assembled, they have some very fine things in paintings and drawings, china and glass, pewter, silver and ivory. I noticed a Matthew Smith, a Duffy and a couple of Legers, and the Canadians include Morrice, Ozias, Leduc, Emily Carr, J. E. H. MacDonald, Goodridge Roberts, Alfred Pelland, John Lyman, Jacques de Tonnancour, Paul-Emile Borduas, Marian Scott, Louise Gadsbois, S. Mary Bouchard, Fritz Brandtner, Jori Smith, Charles Daudelin and Jean Dallaire.

A FRESH VIEWPOINT

You can usually get a fresh point of view in any exhibition of children's art. I was delighted with the reproduction in the current issue of "Junior Arts and Activities" of a drawing by a Grade 3 pupil—"Three Views of a Horse." It isn't every artist who has enough imagination to look at a horse from above and below and give you (as well as the "Side View") the "Top View" and the "Bottom View."

There is evidence of childish honesty and independence in the posters made by the boys and girls who have been attending the Young People's Symphony concerts and who have entered the competition sponsored by the Ladies' Committee of Les Concerts Symphoniques. Imagine coming right out and admitting that your favorite musician is Donald Duck. On the other hand, one child painted a ship sailing gloriously on waves of music, its name "Vers Dieu." A few look at music from the point of view of the performer—"Dreams of Greatness" and "Artist Today. Student Yesterday" one sent a valentine to Wilfrid Pelletier; there are tributes to the composers (in one of them, Beethoven is suffering torture, listening to the noise of his young admirers); the instruments are portrayed, but their possibilities for design are little recognized; as far as that goes the children don't give much thought to poster design; there are two or three attempts to interpret music—"L'Oiseau De Feu," for example.

They are at the Museum. Nearby are the three winning posters in the "Theatre Week" competition and a few others, none of them very exciting.

The Gazette
February 7, 1952

Cancelled Preview

The preview of the exhibition, "Ten Montreal Collectors," at the Montreal Museum of Fine Arts, which was to have been held this evening by the Ladies' Committee, has been cancelled due to the death of His Majesty, King George VI. The exhibition will open tomorrow to the public and will continue until February 29.

Reception Cancelled

Owing to the death of His Majesty King George VI, the reception which was to have been held by the Ladies' Committee of the Montreal Museum of Fine Arts in honor of the guests of honor and the collectors who have lent their collections for the Exhibition, this evening has been cancelled.

The Gazette - February 9, 1952



Concentration in Clay . . .

The Gazette
February 9, 1952

Montreal Collectors Reveal Their Tastes

Ten Lend Their Treasures
for Exhibition at Fine
Arts Museum

Ten Montreal collectors are represented at the Montreal Museum of Fine Arts in an exhibition organized and collected by the Ladies' Committee of the Museum. The exhibition committee of the Ladies' Committee has been headed by Mrs. George H. Scott, with Mrs. Galt Durnford and Mrs. Cecile Marcoux Caille, ex-officio.

Those who have co-operated to make this exhibition possible, with an indication of the type of art works they are interested in, are as follows, according to a Museum press release: L. J. Barcelo, K.C.—a collection of paintings by contemporary Canadians including Roberts, Jori Smith, Dallaire and Gauvreau; a group of Finnish ceramics; a group of ceramics by the Deichmans. Mr. and Mrs. Allan Bronfman—a group of fourteen pieces of china, including some Dr. Wall Worcester and Bow. Luc Choquette—a group of eleven contemporary paintings, including two by Leger and one by J. W. Morrice. Mr. and Mrs. Joseph S. Connolly—a group of thirteen pieces of Dr. Wall Worcester china, of the period about 1760-75. Maurice Corbeil—a group of ten paintings by contemporary Canadians, including Pellon, Borduas and Emily Carr. Mr. and Mrs. Alfred Czuczka—a number of antique objets d'art, with a large Kwan Yin of the Tang period, as well as other Chinese, Egyptian, French and Italian items. Mr. and Mrs. Oscar Federer—a group of

eighteen drawings and watercolors by past and present masters, among them works by Israels, Jongkind, Rodin, Picasso, Cezanne, Van Gogh and Despiou. Mr. and Mrs. Lawrence Hart, jr.—twenty pieces of china, particularly twelve pieces from a blue Chamberlain Worcester dessert service, dated about 1810, as well as some Chelsea ware, and a group of four paintings by J. W. Morrice, with the "Port of Algiers" accompanied by the original watercolor study for this painting. Dr. and Mrs. Albert Jutras—eight paintings by contemporary Canadians, including canvases by Pellon, Daudelin, Emily Carr, William Armstrong and Jori Smith. Dr. and Mrs. G. R. McCall—a group of seven paintings, including J. W. Morrice, John Lyman, J. E. H. MacDonald, Marian Scott, Raoul Dufy, Derain and Matthew Smith.

This exhibition lasts until February 24.



She Likes to Watch the Details . . .



He Likes to Consider the Outline . . .



Spectator Models, Teen-agers Sketch . . .

Boys, Girls, Easels and Clay Combine to Make Art Fun

By BRIAN MOORE

Pint-sized Picassos and teen-age Titians plied brushes, charcoal and paint this week when Montreal Museum of Fine Arts decided to give visitors a chance to do more than look at pictures.

The alfresco art session got under way in the lecture hall of the museum when Dr. Arthur Lismer collected children and visitors, and told them to pitch in and try their hand at painting, sculpting or drawing. It didn't cost the contestants a cent.

Teen-ager Ricky Jaffe who came in "to look at the pictures" found herself set up as a model and surrounded by eager amateurs.

As a reward for her posing Dr. Lismer sat in himself and presented her with a watercolor portrait.

The small set made immediately for the modelling table, and for the next four hours worked with single-minded intensity, oblivious of the watching wall of adults who surrounded them.

Phillippe Barbaud, 8, and Bernadette 7, both children of artists who recently arrived here from Paris, carried on a voluble conversation in French with museum assistants while they went to work on clay watched by their admiring and itchy-fingered parents.

The show and the free materials were for what Dr. Lismer called "younger people." But from the interested crowd of adults who watched the small fry in action

it looked as though the older generation would have like to have a try.

The session was part of an "Artists in Action" series in which the museum has tried to show the public how artists work with different materials and has encouraged differing groups to try working in forms and shapes.

Previous evenings have been devoted to the older generation and to the very young children. The series has been an immense success and will continue.

The Star
February 12, 1952

Two Films Set Tomorrow

Will Be Shown at
Museum of Fine Arts

The Montreal Museum of Fine Arts will show two exceptional films tomorrow evening. Die Steinernen Wunder Naumburg (The Stone Wonders of Naumburg) is a presentation of the stone sculptures of that ancient cathedral shown to a background of music by Bach. The second film, The Monastery, depicts the life of a Benedictine monk at the monastery of St. Benont Du Lac here in Canada.

The background music is Gregorian chant, as well as organ music played by Oscar O'Brien, the Canadian composer who became a monk. The program begins at 8 p.m. in the lecture hall. Should there be an overflow audience, a second performance will be given at 9 p.m. but this is not scheduled unless required.

In the upstairs galleries will be found a newly-opened exhibition of the collections of 10 Montreal families. These include paintings mostly contemporary, fine ceramics, superb china, silver and objects of art from many centuries and civilizations. Also to be seen, in its last night, is the exhibition of paintings by Paul-Emile Borduas and by 10 young Montreal painters. The museum will open to the public 7.30 to 10 p.m. tomorrow.

The Star
February 11th '52

Wednesday Tea

The Wednesday tea, sponsored by the ladies' committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Robert Pilot, assisted by Mrs. James Salomon, Mrs. R. de Wolfe MacKay, and Mrs. Duncan Stewart.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

LA PEINTURE

Dix collections au musée

Une autre exposition s'est ouverte, vendredi, au musée des Beaux-Arts de Montréal. On y voit différents objets appartenant à dix collectionneurs montréalais: M. L.-J. Barcelo, M. et Mme Alan Bronfman, M. Luc Choquette, M. et Mme J.-S. Connelly, M. Maurice Corbell, M. et Mme Alfred Czuczka, M. et Mme Oscar Federer, M. et Mme Lawrence Hart, le Dr et Mme Albert Jutras, le Dr et Mme G.-R. McCall.



Ch. Daudelin

Dans ces collections, on remarque des peintures canadiennes de Roberts, Jory Smith, Dallaire, Gauvreau, Pelland, Borduas, Emily Carr, Daudelin, William Armstrong et d'autres; des tableaux des maîtres, anciens et modernes; des porcelaines, des céramiques, de l'argenterie et autres objets de choix.

L'exposition, intitulée "Dix collectionneurs de Montréal", se poursuivra jusqu'au 24 février.

D'autres expositions sont en cours au musée. L'une comprend des peintures de Paul-Emile Borduas et d'un groupe de jeunes artistes montréalais choisis par lui: Mathieu Babin, Robert Blair, Marcel Barbeau, Jean-Paul Filion, Jean-Paul Mousseau, Gérard Tremblay et d'autres.

À la galerie XII, on peut voir les affiches primées au concours

organisé par le comité féminin des concerts symphoniques de Montréal et ouvert aux jeunes qui assistent aux concerts symphoniques de la jeunesse. Les envois, groupés en trois catégories, selon les âges, se composent d'affiches en français et en anglais.

La principale exposition de la saison, au musée, est déjà en préparation. Elle réunira, sous le titre "Six siècles de paysages", les tableaux les plus célèbres dans ce domaine. Le vernissage a été fixé au 6 mars.

Mercredi prochain, à 8 heures du soir, le comité féminin présentera le film *Die Steinernen Wunder Naumburg*. C'est un aperçu de la sculpture sur pierre de la cathédrale de Naumburg; la musique est de Bach.

L'exposition des concours artistiques de la province de Québec se poursuit jusqu'au 16 février, au musée industriel et commercial de l'école des Hautes Études commerciales, rue LaGauchetière.

Rolland Boulanger prend la défense de Robert Tyler Davis, conservateur du musée des Beaux-Arts de Montréal, dans la livraison de janvier-février de la revue qu'il dirige: *Arts en pensée*. (On sait que le contrat de M. Davis n'a pas été renouvelé par le musée.) Au sommaire de la revue, on remarque aussi des articles de Gérald Robitaille, André Lecoutey et Louis-Marcel Raymond.



J.-P. Mousseau

Museum to Present Films

The Montreal Museum of Fine Arts will show two films this evening. *Die Steinernen Wunder Naumburg* (The Stone Wonders of Naumburg) is a presentation of the stone sculptures of that ancient cathedral shown to a background of music by Bach. The *Monastery* depicts the life of a Benedictine monk at the monastery of St. Benoit Du Lac here in Canada. The background music is Gregorian chant as well as organ music played by Oscar O'Brien, the Canadian composer who became a monk.

List of Winners In Poster Contest

The following is a list of the winners of the Musical Poster contest organized in conjunction with the Young People's Symphony Concerts of Les Symphoniques. The entries including those prize-winners are now on exhibition at the Museum of Fine Arts.

Ten years old and under: Christopher Howlett, six — The Priory; Peter Pare, seven — St. Monica's School; Emily Bambiger, nine — Iona School; Honorable Mention, Michael Howlett, five — The Priory.

Eleven to fourteen years old: Mary Jane Long, twelve — Westmount Junior High; Sylvia Randall, fourteen — The Study; Betsy Burrows, twelve — Trafalgar; Honorable Mention, Louise Roy, thirteen — St. Paul's Academy.

Fifteen years and over: Edna Lenoir, fifteen — Montreal High School; Yuri Hoshiko, twenty-one — School for Crippled Children; Carol Armour, sixteen — Trafalgar; Honorable Mention, Niklos Paval, twenty-two.

Films Tonight At Museum

Art Gallery to Screen Two Notable Movies

THE Montreal Museum of Fine Arts will show two exceptional films this evening. *Die Steinernen Wunder Naumburg* (The Stone Wonders of Naumburg) is a presentation of the stone sculptures of that ancient cathedral shown to a background of music by Bach. The second film, *The Monastery*, depicts the life of a Benedictine Monk at the monastery of St. Benoit Du Lac here in Canada. The background music is Gregorian chant, as well as organ music played by Oscar O'Brien, the Canadian composer who became a monk. The program begins at 8 o'clock in the Lecture Hall. Should there be an overflow audience, a second performance will be given at 9 o'clock.

In the upstairs galleries will be found a newly opened exhibition of the collections of ten Montreal families. These include paintings, mostly contemporary, fine ceramics, superb china, silver and objects of art from many countries and civilizations. Also to be seen, in its last night, is the exhibition of paintings by Paul-Emile Borduas and by ten young Montreal painters.

The public is invited to the film program and to the exhibitions. The Museum is open to the public on Wednesday evening from 7.30 to 10 o'clock.

Wednesday Tea Is Announced

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Jacques Paradis, assisted by Mrs. J. O. Asselin, M.B.E., Mrs. Roger Oulmet and Mrs. Antonio Cantero. Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

ART

Exhibition of Oils By Sarah Robertson

Collection Arranged by National Gallery at Fine Arts Museum

Paintings by Sarah Robertson (1891-1948), arranged by the National Gallery of Canada, Ottawa, as a memorial exhibition, make a varied and interesting show in Gallery XII of the Montreal Museum of Fine Arts, and reveal the scope of the talent of this Canadian artist who was regarded as one of the outstanding pupils of the late William Brymner, C.M.G., R.C.A. Landscapes, with or without figures, and flowers are the offerings, the 55 examples including small works which have a directness and spontaneity not always attained in the paintings of more generous scale.

In these confidently brushed-in panels there are many engaging items — "Sulphur Gardens", with trees in blossom, and "Apple Blossoms, Congregation of Notre Dame", with the building in the background. "The Creek, Foster", with its glimpses of water, yellow reeds and distant hills, catches the atmosphere of the autumn season, while of an earlier season is "April in Foster Woods", with its birches, evergreens and bit of snow-covered rock. "Brome Lake Sunlit" shows the expanse of water beneath grey clouds pierced by shafts of light, and "McGill College Cab-Stand" is a convincing interpretation of winter.

Of larger scale are "Joseph in the Spring", showing a man working in a field, with cart and horse nearby, a house and distant hills, which suggests the season, and "Convocation, McGill Campus", with a row of figures in academic robes on a platform and a row of seated spectators in the foreground beneath noble trees. "Covered Bridge, Vermont", makes a good subject, and the wind is strong in "October, Ottawa Valley". "Village, Isle of Orleans" is characteristic of the region and boldly handled, and "Old Forts, Seminary, Montreal" proved a congenial subject. More decorative in arrangement is "In the Nuns' Garden", with its distant building and three nuns harvesting pumpkins, this attention to pattern being also evident in "The Waterfall, Stowe, Vermont", in "Lac Manitou, Quebec", "The Blue Sleigh", and "Ice-Cutting, Lake of Two Mountains".

In the flower paintings tulips have been favored, while lilies, sunflowers, petunias, zinnias and bleeding hearts have not been overlooked. "October" is an effective arrangement of colored leaves. A. Y. Jackson, C.M.G., O.S.A., writes the introduction to the catalogue in which he says of the painter "... She was the good artist, interested above all else in art, and not too much concerned with ideologies or about the artist's mission in life. The little collection of canvases she has left, 'Coronation', 'The Blue Sleigh', 'On Lake St. Louis' and a few others, remain among the notable efforts that have marked the development of art in this country".

Educational Films At Fine Arts Hall

The Montreal Museum of Fine Arts will present a program of films on Wednesday evening, shown through the courtesy of the American Embassy of Ottawa. "Living Silver", in color, shows hand wrought silver from the collections of the Metropolitan Museum in New York City; and "Grandma Moses", is a presentation in color of the career and techniques of that remarkable personage who began a meteoric career in painting at 80. The program will begin at 8 o'clock in the lecture hall.

In the upstairs galleries will be found an exhibition of paintings, ceramics, silver, china and glass from the private collections of ten Montreal families; a memorial exhibition of the work of Sarah Robertson, in Gallery XII; and the reinstallation of the permanent painting collection.

The public is invited to the films and the exhibitions. The Museum is open on Wednesday evenings from 7.30 to 10 o'clock.

Art Notes

Collection Here Reflects Discrimination

By ROBERT AYRE

PERHAPS the ten Montreal collectors who have so generously lent some of their treasures to the Museum for public exhibition until the 24th—that's a week from tomorrow—should have been listed as seventeen, for the seven wives deserve some credit; they may be content to enter with their husbands as a team; at any rate, they are all people of discrimination and the show is one of the liveliest of the season.

The collections of china and glass go back to the 18th Century, some of the pieces on display come from remote Egyptian antiquity, but there are pots as new as the Deichmanns, silver forks and spoons as new as Puiforcat, and a notable thing about the pictures is that they are practically all contemporary.

None of the collectors is apparently wealthy enough to go in for Old Masters; there are no van Hornes among them; their taste may not run in that direction, anyway; and they are as faithful to the here as they are to the now. In other words, you will find one Englishman—Matthew Smith—and two Frenchmen—Duffy and Leger—but for the rest, excepting one J. E. H. MacDonald and two Emily Carrs, the collectors have not looked beyond the borders of Quebec and scarcely beyond Montreal.

NO CRITICISM

In pointing this out I imply no criticism. Apart from the fact that it would be impertinent to treat a private collector as a museum and tell him what to collect, no one will find fault with a citizen of Montreal for appreciating the work of Montreal painters, and no one will deny that it is worth having. Most of these pictures would be a credit to the permanent collection not only of our own Museum but of the National Gallery.

Let's look at the painting section as a whole and not attempt to take it up collection by collection, comparing the tastes of say Mr. Barcelo with Dr. Jutras or Dr. McCall. The main thing is that they are interested in what is being done today, in their own community. There may be Montrealers who still refuse to be content with anything less than a Maris, a Bosboom or a "Constable", but they are not represented in this exhibition.

The oldest Canadian here is Ozias Leduc, still alive although he was born a year before Morrice. His carefully painted little still lifes of books and his imaginative landscape are anything but contemporary in spirit, but to their quality as painting is added their charm as collector's pieces. Morrice, Emily Carr and MacDonald are now part of history, but we still feel that they belong to our day. I must have seen the Morrice "Port of Algiers" before (it is interesting to have the water color preliminary as well) but the three profiles of women were new to me, so were the nude, the big orchard and the delightful "School Days."

Emily Carr's swirling "Old and New Forest" and MacDonald's stylized "Little Turtle Lake" remind me that there are few landscapes in this exhibition; only these, a log drive down the river by John Lyman and Goodridge Roberts' "Sand Pit", always one of my favorites. Roberts you will see in two other aspects, as a painter of nudes and as a painter of still life. Alfred Pelland's contributions run from a straightforward, warm-blooded portrait head to a blonde enmeshed in clashing colors and a large abstraction called, appropriately enough, "Mas-carade."

SOME ABSTRACTIONS

I was glad of the opportunity to see the pre-Borduas Borduas still life—if you know what I mean—as well as one of his abstractions (in chocolate and chartreuse). One of the pleasures of the exhibition is that it enables us to meet once again paintings we have known and lost sight of—the Roberts group, Jacques de Tonnancour's "Les Gants de Fil", Fritz Brandtner's green horses and red riders, the Louise Gadois nude—I can't mention them all. Another is that it reminds us of phases of a particular artist we may have not known, or forgotten, as the Borduas still life which, though quite free and racy, is not "automatist". Still another pleasure is in encountering painters not frequently enough seen. I am thinking of Jean Dallaire, whose witty "Dames dans un Parc" is quite unlike anything else in Canadian painting; Pierre Gauvreau, whose big abstraction is like a sort of conflagration, though not hot in color, and Charles Daudelin, whose still life of fruits, partly abstracted, is rich fare; and Jori Smith, represented by one of her touching child pictures—a young communicant—by a more studied portrait, "Mireille", and by a fresh and spontaneous still life.

The Matthew Smith is a lusty sunburnt nude, the Duffy an airy racing meeting, and the Legers an abstraction which looks like something caught in a web of telegraph wires and one of his series of bicyclists.

SCOPE WIDENS

In the smaller gallery you will find the scope of the exhibition widened by a fine group of water colors, drawings and prints from Europe—a lithograph of Cezanne bathers, a portrait of Dr. Gachei etched by van Gogh, bright water colors by Signac and de Segonzac, drawings by Picasso, Liebermann, Kokoschka and the sculptors Rodin, Despiau and Mestrovic.

There is no modern sculpture in the exhibition, but there are birds and beasts from ancient Egypt, figures from China, crucifixes and other religious objects from Europe of the Middle Ages. I was fascinated by the exquisiteness of a carved ivory comb from 14th Century France and of an English ivory statuette from the same period.

The china includes Worcester, Chelsea, Pinxton canary vases, Bow, all of which will appeal to fanciers who know the fine points. For myself, I most admired the delicate Dr. Wall Worcester. The Irish glass will interest those who like their glass substantial; I was intrigued by the loops of the open trellis vase. Of more recent vintage are the Deichmann tea set, the Finnish ceramics and the tray with the flower-headed people on it, the Jean Depres pewter coffee set, and the clean-cut flatware by Puiforcat, serviceable and handsome.

Mr. Davis is to be complimented on persuading these collectors to share their treasures for a time with the public. It is an excellent way of getting the community into the Museum and the Museum into the community, and we hope that other collections will be tapped.

"Images de France", an exhibition of paintings of Brittany, Normandy and Poitou by Cecile Chabot, will be held in the Cercle Universitaire, under the patronage of the Consul General of France, with a formal opening Monday night.

Loan to Montreal Museum (Special to The Gazette)

Toledo, O., Feb. 20.—The Toledo Museum of Art has lent from its permanent collection Van Gogh's painting, "Wheatfield," and Cezanne's "The Glade" to the Montreal Museum of Fine Arts for an exhibition to be held March 7 to April 13. The Montreal exhibition is to be devoted to illustrating the development of landscape painting in Europe from the fifteenth century to the present time.

Art Demonstration

On Tuesday, Feb. 26, at 11 a.m. in the Museum of Fine Arts, Mrs. Peter Douet will give a practical demonstration of painting before the Women's Art Society. Mrs. Douet, the former Ruth Dingle, served with the Air Force as an occupational therapist during the last war and is at present engaged in directing several handicraft groups in Montreal.

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④ The Star - February 23, 1952



MRS. GEORGE H. SCOTT, a vice-president of the Ladies' Committee of the Montreal Museum of Fine Arts, who has been active in the arrangement of present exhibition, Ten Montreal Collectors, which is being held until February 24 at the Montreal Museum of Fine Arts. (Annette and Basil Zarov Photo.)

The Star
February 21, 1952



MRS. C. MARCOUX-CAILLE, co-chairman of the ladies' committee of the Montreal Museum of Fine Arts, who has been active in arrangements for the exhibition, Ten Montreal Collectors, currently being shown at the museum and which closes on Sunday, February 24.

The Monitor
February 21, 1952

Local Student Winner Of Art Poster Award

First prize in the Young People Les Concerts Symphonique, given for an art poster on music was won by 15 year-old Edna Ann Lenoir of 5222 Musset Avenue, N.D.G. She is the daughter of Mr. and Mrs. J. Lenoir.

A student of Montreal High School, this is the third year in succession Miss Lenoir won first prize.

Her poster has been on display the past week at the Museum of Fine Arts on Sherbrooke Street.

New Technique of Teaching Art at School Stimulates Imagination and Appreciation

Principles Date Back To Ancient Egypt, Supervisor Says

By Stanley G. Matthews

NOT long ago there was an exhibit of modern paintings at the Montreal Museum of Fine Arts. Featured prominently was one of Picasso's most abstract abstractions.

Some adults frowned. "What is it?" they asked. At that point a group of school children came along, and pushed their way admiringly before the painting.

"My!" suddenly exclaimed one awed youngster. "Just look at the way color walks right through the picture!"

The reason why neither Picasso nor many another so-called modernist "throws" the average school child today is that the child himself has been brought up in the modernist tradition of art.

This is especially true in the schools under the Greater Montreal Protestant School Board where in recent years the "design activities" approach to art has been cultivated.

The result has been that today one very seldom finds a pupil painting a realistic still life from a vase of flowers or a bowl of fruit. That's definitely "passe" today. Instead, the pupil uses his own imagination and resourcefulness in designing and coloring his own pictures.

Actually, according to Miss Ann Savage, board supervisor of art, there's nothing modern about "modern" art. The principles involved are the same as those used by the ancient Egyptians.

Basic principle is this: the freedom of the creative powers of the artists should not be curtailed. Any inspirational idea which comes as the result of a personal need or natural growth of some interest should be cultivated.

The purpose of today's art lesson is not to show the pupil how best to capture on canvas an exact picture of an object or scene, but to give him an opportunity for personal expression and to become conscious of the world he can see.

The pupil is taught to express, by the use of the "art language," what he himself has experienced first hand or by stimulation of thought and feeling.

To do this, great stress is placed upon "the four cornerstones of art"—color, shape, texture and tone. Color sense is developed by encouraging observation of colorful things—sky, trees, flowers, shop windows, fabrics. Two groups of shapes, circular and rectangular, are



Little Karen Stokes and the wandering brush.

emphasized, and they are further grouped as long and thin, short and fat, solid or flimsy.

Sensitivity for texture is developed by encouraging the touching of different surfaces such as rough and smooth paper, woollen clothes, leather boots. A tone sense, or feeling of contrast, is arrived at by watching for light and dark.

All four of these elements are taught simultaneously from kindergarten through grade 11.

As a result of all this, art for the average school pupil today is a lot more fun. It has only been for the last two or three years that the approach has been widely adopted and had made its impact felt. Soon a whole generation will be coming out of the schools to whom art is no longer the greater mystery where success depends upon your ability to capture a photographic likeness. Rather art will be for them what it should always be—a medium of expression open to all who wish to use it.

Teachers and pupils like the new approach. The youngsters take to it naturally, for it is but an extension of the free art they have been doing since the age of three. Picture making ideas now come from the pupil him-

self rather than the teacher. It is intriguing to the average youngster to be able to work out his own ideas on paper. Then his work of art is more truly his own.

This sort of art takes much more originality and imagination than the old, static approach. Thus these two worthwhile qualities are developed to a much higher degree. This form of art is capable of reducing inward tension in the child, and when the child becomes an adult it is likely that he will turn to it as a healthy as well as pleasure-giving hobby.

Already there has been a revival of interest in the arts in the schools as a result of the new approach. It has its evidences outside the schools as well, in the Saturday morning art classes sponsored by the Montreal Museum of Fine Arts and a number of home and school associations.

Most significant thing about the new approach is that it breaks down the idea that merely means copying. As creative expression, art develops a person both as a person and as an artist. Now the aim is not merely give the best representation of an object or scene, but to get people to

think creatively and to express their creativity in terms of color, shape, tone and texture.

Most of the art produced because of this approach is naturally "modernistic" in the sense that it is largely symbolic. But that's all right, too, for the picture of the apple now can express not only what the apple looks like but also how much the child loves to eat them.

By the time the child reaches high school, he is well enough acquainted with the basic four elements of art to be able to paint freely, using all of them together. Then he is able to appreciate much more fully the great works of art by the masters of past and present, all of whom used the same basic elements.

Modern artists, maintains Miss Savage, are simply reviving the approach that was general in the Middle Ages. A painting of a saint would depict not only what the artist thought the saint looked like, but also capture something of the enraptured spirit of the painter as he worked. That's something the camera still cannot do, although it can express mood very well.

So when Johnny or Suzie come home and say, "Daddy, just watch me take my paint brush for a walk around this paper," don't think your offspring has suddenly come off his hinges. He may just be experimenting a bit further in a wonderful new way of making his brush "say something." Grown ups call it "doodling."

The Star
February 23, 52

R. A. SARAH ROBERTSON

It is no detraction to say that Sarah Robertson was a minor painter, applying the term as we apply it to poets. The good minor poets have a place in literature as secure as the major, and often they fit more comfortably into our affections. The same is true of painters, and I found the exhibition arranged by the National Gallery as a memorial to Sarah Robertson a heart-warming experience.

As A. Y. Jackson says in his introduction to the catalogue she was "the good artist, interested above all else in art, and not too much concerned with ideologies or about the artist's mission in life." She was a personal painter, but she didn't worry about what was going on in her subconscious and she didn't bother about the isms of expression. She loved the rhythm and warmth and color of the earth, and its fruits and flowers, and painted them with love. A picture like "On Lake St. Louis," with its shafts of light striking dramatically on stark house and tree, does not seem like Sarah Robertson. She was close to the Group of Seven, too, in "October, Ottawa Valley," with its trees bowing before the gale, but much more intimate and personal, more herself.

And most herself, I think, in blithe pictures like the Toronto Gallery's "In the Nuns' Garden", Hamilton's "Coronation" and in her happy sketches. The show follows her development from the hooked rug flatness of the delightful "Blue Sleigh" to the almost tropical sumptuousness of our own Museum's "Fort of the Sulpician Seminary", noting here and there acknowledgments of the styles of her friends as she came to the fullness of her own style.

SERGE PHENIX

Sarah Robertson is in the mainstream of Canadian painting, out in the open under the sun. Young Serge Phenix, whose first solo show is now to be seen at Agnes Lefort's, is in a secluded backwater. With the exception of a Mount Royal view which is surprisingly large and mysterious, his landscapes are soft and boneless, and he is more sure of himself in his small abstractions. He likes the hidden, the enclosed in cave or den, or the half disclosed, glimpsed through a thicket or a screen. His secrets are not too private to be shared, however, and there is pleasure in some of these little poems in smouldering color.

There is an exhibition of coverlets at the Canadian Handicrafts Guild, with a special program next Wednesday night.

Under the auspices of the Canadian Israeli Art Club, A. Y. Jackson will speak at the Museum on Monday, March 3, at 8.30 p.m.

The Star
February 27, 1952

Artist To Be Honor Guest

DR. PHILIP JOSEPH and Mrs. Joseph, president of the Canadian Israeli Art Club, will be at home on Sunday evening in honor of Mr. A. Y. Jackson, C.M.G., LL.D., O.S.A., at their residence, 205 Edgemoor road, Westmount.

Guests invited include the executive board of the Canadian Israeli Art Club, and the following, under whose patronage a reception and meeting with Mr. A. Y. Jackson as guest speaker, will be held on Monday evening, March 3, at half-past eight o'clock at the Montreal Museum of Art: His Worship Mayor Camillien Houde, C.B.E.; Mr. Moïse Yuval, Israeli Consul; Mr. Hanan Aynor, Vice-Consul of Israel and Mrs. Aynor; Lady Marler; Mr. and Mrs. J. O. Asselin, M.B.E.; Senator and Mrs. Thomas Vlen, Professor and Mrs. Robert Tyler Davis, Hon. Justice Harry Batshaw and Dr. Anne Batshaw; Mr. Leon Crestohl, Q.C., M.P., and Mrs. Crestohl; Mrs. G. Gordon Hyde, Mr. and Mrs. Gerard Boudrias, Mrs. S. W. Jacobs, Mr. J. Barcelo, Q.C., Mr. and Mrs. Harry Raginsky, Mr. Moe Levitt, Mr. and Mrs. Lawrence C. Tomba, Mr. and Mrs. R. P. Jellett, Miss Anne Lauterman, Mr. and Mrs. Jacques Rousseau, Mr. and Mrs. R. H. Charlebois, Mr. and Mrs. Jean Charles Harvey, Mrs. C. Marcoux Caille, Mrs. Westcott Papineau and Dr. and Mrs. Albert Jutras.

The Star
February 29, 1952

Will Be Hostesses At Reception

HOSTESSES for the Canadian Israeli Art Club reception being held in honor of Mr. A. Y. Jackson, C.M.G., LL.D., O.S.A., Canadian artist, on Monday evening at the Montreal Museum of Art, following an address by Mr. Jackson on "Art in a Cold Country" will be Mrs. Aaron Goodman, Mrs. Joseph Goodman, Mrs. Louis Fitch, Mrs. Enoch Roskies, Mrs. A. Shulman, Mrs. H. M. Caiserman, Mrs. Maurice Wineroope, Mrs. David Selby, Mrs. Emma Frankenberg, Mrs. Ben Bernstein, Mrs. Ben Cummings, Mrs. Joshua Shapray, Mrs. Roman Birchwood, Mrs. J. H. Quastel, Mrs. M. Dickstein, Mrs. S. Wiseman, Mrs. A. Aisenstadt, Mrs. Eugene Stearns, Mrs. Sidney Levitt, Miss Anne Lauterman and Mrs. Louis Granatstein.

Mrs. Philip Joseph, the president, will receive the guests.

"Dix collections de Montréal"

Le musée des Beaux-Arts de Montréal, 1379 ouest, r. Sherbrooke, a su grouper une intéressante exposition de les éléments lui ont été aimablement prêtés par une dizaine de collectionneurs montréalais.

Le but était de démontrer que la métropole canadienne possédait un important noyau d'amateurs éclairés et de faire connaître du public les oeuvres de choix figurant dans ces collections privées.

Il est clair que ce premier groupe n'est qu'un début et que le musée tiendra à faire connaître d'autres groupes d'amateurs d'art.

Nous ne saurions trop inviter nos lecteurs à visiter cette exposition. On sera surpris du choix heureusement éclairé qui a guidé les collectionneurs et de la grande variété des oeuvres ainsi rassemblées.

Dans la collection L.-J. Barcelo, C.R., figurent des céramiques finlandaises d'Erica et K. Deichman (Nouvelle-Ecosse), qui se distinguent par un goût délicat et une grande originalité. On y trouve aussi une série de peintures d'artistes canadiens contemporains: un Nu de Jori Smith et un Nu de Goodridge Roberts, aux tons un peu arbitraires; un Nu de Goodridge Roberts, re-

de 1905, un dessin de Fernand Léger (des cyclistes), une Femme couchée de de Tonnancourt qui donne une impression très cadente, quelques toiles de Maurice Bouchard, une bonne Nature morte de Goodridge Roberts (1914) et deux petites peintures d'Ozier Leduc, (1884) d'une manière minutieuse et évidemment trop photographique.

M. et Mme Joseph-S. Connolly exposent un ensemble de porcelaines du Dr Wall Worcester, 13 pièces datant de 1760-1775 et qui sont un enchantement.

Dans la collection Maurice Corbell, on trouve une heureuse diversité: de l'argenterie et orfèvrerie de Jean Puiforcat, un service à café de Jean Depré, un crucifix de Séral et diverses peintures. On note une Nature morte d'Emile Borduas (1905), représentant des fruits et un vase. C'est très agréable et les couleurs sont fort plaisantes. Et c'est fort loin de la manière actuelle du peintre. Un charmant portrait de Mireille par Jori Smith. Un



Statuette de la déesse Kwan Yin, datant de la dynastie des Tangs (818-906 av. J.-Ch.), qui figure dans la collection de M. et Mme Alfred Czuczka, au musée des Beaux-Arts de Montréal.

présentant un enfant, est très agréable. Un portrait par Alfred Bellan (1906) est excellent et sans doute supérieur à bien de ses oeuvres postérieures. Le Sand Pit de Goodridge Roberts est une oeuvre pleine de lumière et de charme. On voit aussi un tableau de Jean Dallaire, dans son style pointilliste un peu mince.

La collection de M. et Mme Alban Bronfman ne comporte pas de toiles mais un groupe fort intéressant de vases en verre d'Irlande de 1800 à 1810, un ensemble de belles pièces de porcelaine du Dr Wall Worcester et de Bow On remarquera des vases irlandais en verre, datant de 1790, en forme de nef ou ovales. Ce sont de magnifiques pièces.

La collection Luc Choquette comprend deux charmantes petites toiles de Morrice, un Borduas

Sous-Bois d'Emily Carr. Mascara d'A. Pellon (1906), qui figurait à son exposition tenue lors de son retour d'Europe. Enfin un Nu de Louise Gadbois.

L'un des groupes les plus intéressants est certainement celui de la collection de M. et Mme Alfred Czuczka. Pas de tableaux, mais des pièces anciennes de toute beauté: la statuette de la déesse Kwan Yin (Chine) période des Tangs (818-906 av. J.-Ch.). Une petite statuette de Wei Dyn (386-569 av. J.-Ch.); un couteau de cérémonie, avec lame en jade et poignée de bronze, période Chou (100-256 av. J.-Ch.); un crucifix en émail, de Limoges, France, du 13^e siècle; une plaquette de chasse de la même époque; un peigne d'ivoire sculpté (France) du 14^e siècle; un bas-relief en albâtre (Angleterre), du 13^e ou

A l'exposition des travaux photographiques



Au cours de la fin de semaine dernière, les juges du concours ont commencé à faire le choix des meilleurs envois des photographes professionnels de la province de Québec. L'Exposition doit s'ouvrir au Musée des Beaux-Arts, rue Sherbrooke, samedi, et se poursuivre jusqu'au 15 mars. Examinant les quelque 400 photographies présentées à l'Exposition des oeuvres de photographes professionnels, de gauche à droite: MM. T. H. Dupras, artiste photographe de Montréal, maintenant à la retraite; Colin McMichael, président du Montreal Art Directors Club, et Robert Tyler Davis, directeur du Musée des Beaux-Arts. MM. Dupras et McMichael sont juges du concours et détermineront les gagnants à l'Exposition des membres de l'Association des photographes professionnels de la province de Québec.

Montréal - Matin
29 février 1952

Un événement artistique "Six siècles de paysage"

Du 7 mars au 13 avril, le Musée des Beaux-Arts de Montréal présentera sa plus importante exposition de la saison: plus de 60 oeuvres de première valeur représentant "Six siècles de paysage".

Cette exposition provenant de collections privées, de marchands de tableaux, et des plus grands musées d'Amérique, réunira des oeuvres représentatives de cette forme de l'art depuis ses débuts, au 15^e siècle, jusqu'à nos jours. Le vernissage aura lieu le 6 mars en soirée et l'exposition sera ouverte au public le lendemain.

Etant donné les frais considérables qu'entraîne cette importante exposition, préparée uniquement pour les Montréalais, il y aura un modique prix d'entrée pour aider à en défrayer le coût. M. Robert Tyler Davis, directeur du Musée, à qui nous devons cette intéressante exposition, prépare aussi un catalogue illustré contenant des reproductions de la plupart des peintures comprises dans l'exposition, ainsi qu'une introduction à la peinture paysagiste.

Les oeuvres prêtées pour cette exposition viennent des principaux musées du Canada et des Etats-Unis, de collections privées de ces deux pays, et de marchands de tableaux importants. En plus, on y verra un paysage de Hobbema, don de la reine de Hollande au gouvernement canadien, prêté par la Galerie nationale d'Ottawa, et deux peintures du paysagiste anglais Turner, prêtées par les Galeries Tate de Londres. Tous les grands maîtres des six derniers siècles sont représentés: Le Tintoret, Rembrandt, Ruydael, Claude Lorrain, Gainsborough, Fragonard, Corot, Courbet, Goya, Murillo, etc. Parmi les modernes: Manet, Monet, Van Gogh, Utrillo, Cézanne, Gauguin, Henri Rousseau, Matisse et bien d'autres.

C'est là l'événement artistique de l'année, une exposition que tous les amateurs du beau ne voudront pas manquer.

Art Club Speaker



A. Y. Jackson

The eminent Canadian landscape painter, A. Y. Jackson, will address the Canadian Israeli Art Club on Monday at 8.30 p.m. in the Montreal Museum of Art, Sherbrooke street west. The subject of Mr. Jackson's address will be: "Art in a cold country."

A reception honoring the speaker will be held after the meeting, at the Gallery.

Chairman of the evening will be Herbert Mowat, of Toronto, the national director of the Canadian-Israeli Association. Arthur Lismer, R.C.A., educational director of the Montreal Museum of Art, a colleague of Mr. Jackson's in the Group of Seven, will introduce the speaker.

Mrs. Louis Fitch, vice-president of the Canadian Israeli Art Club will report on the progress made by this organization since its inception. Its object is the establishment of a room of Canadian Art in Jerusalem.

The meeting is open to the general public. This meeting is part of the Canadian Israeli Club's over-all plan to promote Canadian art in Canada and Israel. The room of Canadian art will honor the memory of Leila Joseph, the daughter of Dr. Dov Joseph, Minister of Trade and Industry and Minister of Justice in the Israeli Government, and Mrs. Joseph.

An exhibition of the work of A. Y. Jackson will be hung in the gallery on this occasion.

28a The Gazette Le Canada
March 1st, 1952 1er mars 1952

Landscape Show Museum of Arts

From March 7 through April 13 the Montreal Museum of Fine Arts will present its major exhibition of the season, a collection of over 60 paintings to illustrate "Six Centuries of Landscape". This show will not only bring from many private collections, museums and some dealers great works of art, but will demonstrate consistently, by means of outstanding examples, the development of this type of pictorial presentation from its beginnings in the 15th century to the present day. The exhibition will open with a preview for members and their friends on the evening of March 6 and will open to the public the next day.

The lenders to this exhibition include many of the major museums of Canada and eastern United States, a number of private collectors of both countries, and a half dozen art dealers of New York, according to a Museum press release. Specially to be noted is that the National Gallery of Canada has arranged for the loan of a work by Hobbema, a recent gift of the Queen of Holland to the Canadian Government, and that there will be a landscape from the Tate Gallery

in London by Turner. Represented will be Tintoretto, Rembrandt, Ruysdael, Claude, Gainsborough, Fragonard, Corot, Courbet, Manet, Monet, Van Gogh, Gauguin, Henri Rousseau and Matisse.

The Star
March 1st '52

Art Notes

Major Exhibit Scheduled For Coming Week

By ROBERT AYRE

"SIX CENTURIES OF LANDSCAPE," the major exhibition of the season, will open with a preview for members and friends of the Montreal Museum of Fine Arts next Thursday evening.

The collection of 70 great paintings, dating from Tintoretto to Matisse, has been personally assembled by the Director of the Museum, Robert Tyler Davis. The Tate Gallery in London is lending a Turner; from Ottawa comes the Hobbema given to Canada by the Queen of the Netherlands; the Metropolitan of New York, the Boston Museum, the Kress Foundation, other important public galleries, art dealers and private collectors are among the lenders.

It should be a memorable exhibition, not only for the individual masterpieces but for the way in which they are related to each other to tell the story of the development of landscape painting in Europe over the past 600 years. In addition to the four mentioned, here are the painters who will be represented: Rembrandt, Ruysdael, Claude Lorrain, Murillo, Gainsborough, Fragonard, Corot, Courbet, Constable, Bonington, Henri Rousseau, Manet, Monet, van Gogh, Sisley, Seurat, Cézanne, Gauguin, Derain and Utrillo.

Six siècles de paysage

Du 7 mars au 13 avril, le Musée des Beaux-Arts de Montréal présentera sa plus importante exposition de la saison: plus de 60 oeuvres de première valeur représentant "Six siècles de Paysages".

Cette exposition provenant de collections privées, de marchands de tableaux, et des plus grands musées d'Amérique, réunira des oeuvres représentatives de cette forme de l'art depuis ses débuts, au 15e siècle, jusqu'à nos jours. Le vernissage aura lieu le 6 mars en soirée et l'exposition sera ouverte au public le lendemain.

Etant donné les frais considérables qu'entraîne cette importante exposition, préparée uniquement pour les Montréalais, il y aura un modique prix d'entrée pour aider à en défrayer le coût. M. Robert Tyler Davis, directeur du Musée, à qui nous devons cette intéressante exposition prépare aussi un catalogue illustré contenant des reproductions de la plupart des peintures comprises dans l'exposition, ainsi qu'une introduction à la peinture paysagiste.

Les oeuvres prêtées pour cette exposition viennent des principaux musées du Canada et des États-Unis, de collections privées de ces deux pays, et de marchands de tableaux importants. En plus, on y verra un paysage de Hobbema, don de la reine de Hollande au Gouvernement canadien, prêté par la Galerie nationale d'Ottawa, et deux peintures du paysagiste anglais Turner, prêtées par les Galeries Tate de Londres. Tous les grands maîtres des six derniers siècles sont représentés: Le Tintoret, Rembrandt, Ruysdaël, Claude Lorrain, Gainsborough, Fragonard, Corot, Courbet, Goya, Murillo, etc. Parmi les modernes: Manet, Monet, Van Gogh, Utrillo, Cézanne, Gauguin, Henri Rousseau, Matisse et bien d'autres.

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La Patrie
1er mars 1952

"Six siècles de paysage" au Musée

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Le Devoir
1er mars 1952

"Six siècles de paysage"

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The Star
March 1st '52

Invitations Issued for Preview

The president and council of the Montreal Museum of Fine Arts have issued invitations to a preview of a major loan exhibition, "Six Centuries of Landscape," which will be held from eight until eleven o'clock, on Thursday evening, March 6.

Le Petit Journal
2 mars 1952

"Six siècles de paysages"

La plus importante exposition de la saison, au musée des Beaux-Arts de Montréal, s'ouvre jeudi prochain, 6. Elle s'intitule Six siècles de paysage et réunit les plus grands tableaux (anciens et modernes) du genre.

A cette occasion, le directeur du musée, Robert-Tyler Davis, a emprunté plusieurs tableaux des principaux musées d'Amérique. Celui de Toledo, aux États-Unis, lui a envoyé le célèbre Champ de blé, de Van Gogh, et la non moins célèbre Clairière, de Cézanne.

Le vernissage de Six siècles de paysage (du 15e siècle à nos jours) aura lieu mercredi, à 5 heures du soir, en présence de plusieurs personnalités artistiques.

La Patrie
1er mars 1952



AU MUSÉE DES BEAUX-ARTS. — L'éminent peintre-paysagiste canadien, A.-Y. Jackson, donnera une conférence le lundi 3 mars prochain, au Canadian Israeli Art Club, à 8 h. 30 p.m., au Musée des Beaux-Arts de la rue Sherbrooke. Le sujet de son entretien sera: "L'Art dans un pays froid". L'entrée est libre. A cette occasion, une exposition de ses oeuvres sera en montre au Musée.

The Star
March 4 '52

Artists' Field Broadening

IT is easier today for the young Canadian artist to get ahead than it was in the early 1900's, A. Y. Jackson, well-known Canadian artist, told the Canadian Israeli Art club at a meeting last night held in the Museum of Fine Arts.

Today commercial art is offering new opportunities, he continued, "and although the pay is only medium, the work can be made very interesting." He felt too, that more use of the artist's talent could be made in the mural field.

Israeli art and Canadian art faced what the artist called the "danger" of Paris. Mr. Jackson said he hoped that in Israel and Canada there would be more use made of what the countries themselves had to offer as themes rather than abstract experiments. However, he noted, the school of Paris was strong, and in Israel today "it seems inevitable that the influence will be French."

Art in Canada has come a long way "and it can still go a lot further," Mr. Jackson said.

Mr. Jackson said a general interest in art had been steadily growing up even in remote parts of the country. The small art clubs in such places as Yellowknife and Timmins he saw as encouraging in a country "which has only in comparatively recent times had the leisure for art."

There were some people who claimed Canada had no art, he said, but he didn't agree with this.

Mr. Jackson did not believe the government should have to play a major role in the support of art. However, he noted, there were certain things it should and could do — such as the building of a good national gallery at Ottawa.

Le Canada
4 mars 1952

MONDANITÉS

Au Musée des Beaux-Arts

Le thé sera servi dans les Salons d'exposition du Musée des Beaux-Arts de Montréal par le comité féminin du Musée, mercredi après-midi: Mme Jacques Paradis présidera à la table et sera assistée de Mes Antoine Vanier, Jean Bérard, René Gauthier et Maurice Versailles.

La Patrie
4 mars 1952

Au Musée des Beaux-Arts de Montréal

Le thé sera servi demain après-midi dans les Salons du Musée, par le Comité féminin du Musée, Mme Jacques Paradis présidera à la table et sera assistée de Mmes Antoine Vanier, Jean Bérard, René Gauthier et Maurice Versailles.

The Star
March 4, 1952

Fine Arts Museum Plans Program

The Montreal Museum of Fine Arts will present another in the series of Artists in Action programs on Wednesday evening at 8 o'clock in the Lecture Hall. Arranged by the ladies committee in co-operation with the education department of the museum, the program will offer the demonstration of a painting technique by a Montreal artist.

In the Lecture Hall will also be found the current exhibition of the Professional Photographers, consisting of 150 selected prints and 30 color transparencies, while in the upstairs galleries the memorial exhibition of paintings by Sarah Robertson will be in its last night on Wednesday.

The public is invited to the demonstration and the exhibitions. The museum is open free on Wednesday evenings from 7:30 to 10 o'clock.

The Gazette
March 4, 1952

The president and council of the Montreal Museum of Fine Arts have issued invitations to the preview of a major loan exhibition, Six Centuries of Landscape, on Thursday evening, March 6, from eight until eleven o'clock.

The Star
March 5, 1952

In Charge At Wednesday Tea

Mrs. Jacques Paradis, assisted by Mrs. Antoine Vanier, Mrs. J. Bérard, Mrs. Maurice Versailles and Mrs. L. Gauthier are in charge today of the Wednesday Tea held by the Ladies Committee of the Montreal Museum of Fine Arts. Tea will be served in the upstairs foyer of the museum from three to five o'clock.

The Gazette
March 5, 1952

Mrs. Jacques Paradis, assisted by Mrs. Antoine Vanier, Mrs. J. Bérard, Mrs. Maurice Versailles and Mrs. L. Gauthier are in charge today of the Wednesday Tea held by the Ladies Committee of the Montreal Museum of Fine Arts. Tea will be served in the upstairs foyer of the museum from three to five o'clock.

The Star
March 5, 1952

Mr. and Mrs. Anson McKim will entertain at dinner prior to the preview of "Six Centuries of Landscape" which will be held from eight until eleven o'clock tomorrow evening by the president and council of the Montreal Museum of Fine Arts.

M. Jacques Doyon de "La Patrie" remporte le "Grand Prix" pour un instantané journalistique

M. A. V. Waelput, président de l'Association des Photographes Professionnels de la Province de Québec, a annoncé hier au cours d'une visite de la presse de l'exposition qui sera inaugurée officiellement aujourd'hui, les noms des lauréats de la première exposition de photographies organisée par l'association.

L'exposition, où seront exposées 150 photographies représentant 13 phases différentes de l'art photographique, a lieu du premier au douze mars au Musée des Beaux-Arts, rue Sherbrooke ouest.

Les grand prix et trophées ont été décernés comme suit: Basil Zarov, trophée donné par C.I.L. pour le meilleur portrait; Jacques Doyon, trophée donné par le Montreal Daily Star pour le meilleur instantané journalistique; Maria Killany, trophée donné par Gaevert (Canada) Ltd. pour la meilleure photographie d'enfants; F.-G. Egan, trophée donné par Anso pour la meilleure photographie commerciale; et Geoffrey F. Rogers, trophée donné par Eastman Photographic Materials pour la meilleure photographie en couleurs. Tous les lauréats sont des Mont-réaliens.

Le jury de l'exposition était formé de MM. T.-H. Dupras, photographe bien connu et maintenant à sa retraite; Colin McMichael, président du Montreal Art Directors Club; et Philip Surrey, chef du service photographique du magazine illustré "Week-End".

Un sixième trophée sera décerné par le public. Chaque visiteur pourra déposer un bulletin de vote au cours des douze jours de l'exposition, indiquant sa photographie préférée. Le trophée en question est un don d'Anso.

Les principaux lauréats sont au nombre des exposants qui se classaient en tête des sections. M. Doyon, dont l'instantané journalistique fut jugé le meilleur — une photo d'un moment particulièrement intense d'un combat de boxe entre Armand Savoie et Jerry Laliberté — est le récipiendaire d'un certificat de mérite avec distinction dans la section presse-sports. M. Egan, également gagnant d'un des trophées, se classa premier dans la section industrielle du groupe commercial pour une étude de bouilloires géantes dans une brasserie. M. Zarov se classa en tête de la section des portraits féminins.

Trois photographes ont chacun obtenu des certificats de mérite avec distinction. Ce sont MM. Richard G. Ariess, instantané journalistique et composition photographique pour la presse; G. F. Rogers, mode et couleurs; et Zarov, section des portraits masculins et féminins.

D'autres récompenses semblables furent attribuées comme suit: Max Sauer, photographie commerciale-produits; Sydney Bone, photographie commerciale-architecture; Norman Zuker, photographie commerciale-illustration; et Annette et Basil Zarov, photographie de mariées.

Deux photographes obtinrent le maximum possible de points dans le classement par les membres du jury: Mlle Killany pour son étude d'enfant; et M. Zarov pour son portrait de femme.

Toutes les photographies exposées ont été soigneusement examinées par les juges qui consacreront plus de 20 heures en tout à ce travail. Les points furent attribués pour l'impression, la composition et l'originalité. Seuls les membres de l'association des photographes professionnels de la province de Québec avaient le droit de participer.

On trouvera, ci-après, la liste complète des récompenses dans chaque section et dans l'ordre suivant: 1. Mérite avec distinction. 2. Mérite. 3. Mention honorable.

Photos en couleur: 1. G. F. Rogers (grand prix), 2. T. S. Arnott. Tous deux de chez Arnott and Rogers. 3. George Nakash de Nakash Studio.

Photographie Commerciale-Industrielle: 1. F. G. Egan, Associated Screen News Ltd. (grand prix), 2. W. R. Hamilton. 3. Max Sauer. Tous deux de chez Max Sauer Regd.

Photographie Commerciale-Illustration: 1. Norman Zuker, Hayward Studios. 2. G. F. Rogers. 3. G. Desmarais, de Gaby of Montreal.

Photographie Commerciale-Architec-

ture: 1. Sydney Bone, Arnott and Rogers. 2. Charles Wilkinson, Editorial Associates Ltd. 3. Norman Zuker. Photographie Commerciale-modes: 1. et 2. G. F. Rogers. 3. Geraldine Carpenter, de Geraldine Carpenter Studio Inc.

Photographie Commerciale-produits: 1. et 2. Max Sauer. 3. Howard Hatch, de Rapid Grip and Batten Ltd.



M. JACQUES DOYON, artiste et photographe de la "Patrie", qui a remporté le grand prix et le trophée de l'exposition de Photographie, pour le meilleur instantané journalistique.

Portraits d'hommes: 1. Basil Zarov. 2. Aline Lemay, de Chicoutimi, Qué. 3. G. Hodgson, de Verdun, Qué., anciennement du C.P.R.

Portraits de femmes: 1. et 2. Basil Zarov (grand prix). 3. Annette Zarov. Etudes d'enfants: 1. et 2. Maria Killany, Tante Liliane Studios (grand prix). 3. Jerry Ito, de Ito Studio.

Portraits de mariées: Annette et Basil Zarov. Une seule récompense décernée.

Presse instantanée journalistique: 1. Richard G. Ariess, Richard Ariess Associates. 2. et 3. Sam Breitman, Federal Photos.

Presse — compositions photographiques: 1. R. G. Ariess. 2. Sam Breitman. Deux récompenses décernées.

Presse-sport: 1. Jacques Doyon, "La Patrie" (grand prix). 2. R. G. Ariess. Deux récompenses décernées.

La Presse

5 mars 1952

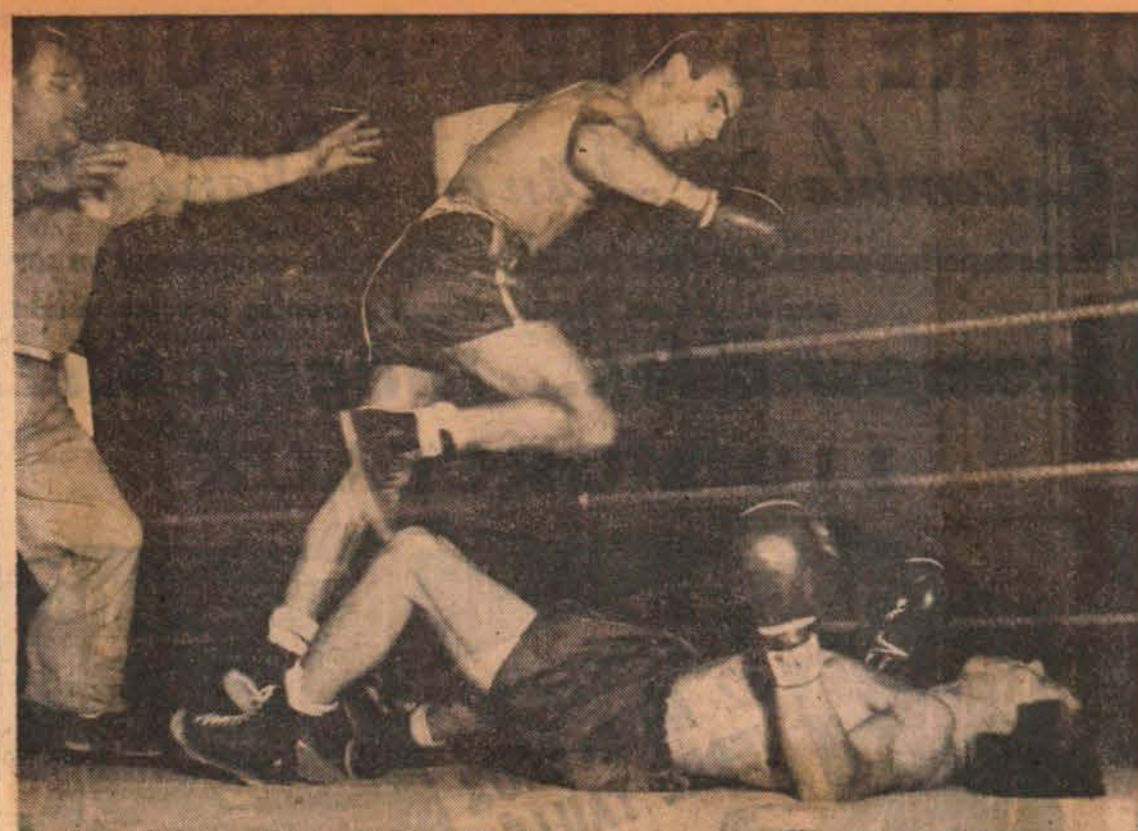
CONVOCATIONS

Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke: ce soir, "Les artistes au travail", démonstration de techniques artistiques.

The Gazette
March 5th 1952

Artists in Action

The Montreal Museum of Fine Arts will present another in the series of Artists in Action programs at 8 p.m. today in the Lecture Hall. In the Lecture Hall the exhibition of the Professional Photographers is on display and in the upstairs galleries the memorial exhibition of paintings by Sarah Robertson has its last night Wednesday.



"KNOCKOUT" — Voici la photo qui a valu à notre Jacques Doyon le "Grand Prix" de photographie journalistique à la première exposition annuelle de l'Association des Photographes Professionnels de la Province de Québec. Cette photo, représentant la victoire d'Armand Savoie sur Gerry Laliberté par mise de combat en une ronde, est actuellement exposée au Musée des Beaux-Arts, rue Sherbrooke ouest.

The Gazette - March 3rd 1952



PINT-SIZED ARTIST: Little Ingrid Lyng, 6, 5708 Queen Mary Road, proudly displays her "scholarship winning masterpiece" to her dad, A. Lyng. Ingrid won the Grade 1 original art contest of the arts section of the N.D.G. Arts and Letters Festival. Works of pupils who participated in the festival

were on display yesterday at Shaare Zion, 5575 Cote St. Luc road. Close to 1,000 entries were received. Three were chosen for scholarships, entitling them to year's tuition at Montreal Museum of Fine Arts' art school. (Gazette Photo by Ed O'Neill.)

The Gazette - March 5 '52

Women of Today Must Meet Demands From Two Worlds

Women must live in two worlds today and they must realize the advantages and accept the limitations if they are to get along in either of them. Dr. Margaret Pickel, dean of women at Columbia University said yesterday at a meeting of the Women's Art Society at the Museum of Fine Arts.

The personal interests that are natural with women will always clash, she said. Dr. Pickel. This factor with the general run of women could not be ignored in the business world.

Women often lack the single mindedness of men toward a career and they also tend to let their emotional side interfere with their business life, said Dr. Pickel. There are exceptions to be found but they are few.

Two Types Scored

Dr. Pickel ticked off two types of college girl: the young graduate of 21 or 22 who expected to step

into an executive job and the girl who accepts a scholarship and drops it in a matter of months because she decides to get married.

The first type, Dr. Pickel admitted, often got some of her grandiose ideas handed down to her in college. The second type, she noted, should realize that in some cases she makes it doubly hard for the next woman to get a scholarship.

Dr. Pickel advocated women getting the best out of the two worlds they lived in, but she cautioned, there are few who manage to do it. Otherwise, she indicated that more singlemindedness of purpose and "male ruthlessness" would be an asset to the woman in business.

Questioned from the floor as to alleged increase of neurosis since more women went to business, Dr. Pickel replied that she firmly believed there was as much neurosis caused by the chaise longue and chocolate box as by the typewriter.

The Gazette
March 6, 1952

Commercial Art Show

A broad sampling of commercial art work from across Canada will be displayed at the first annual advertising art show of Art Directors Club of Montreal, according to Colin McMichael, president. Exhibition will be at Montreal Museum of Fine Arts March 15 to 29. Entries include advertising or periodical material published in Canada between Jan. 1, 1951, and Jan. 31.

The Star
March 6, 1952

Mr. and Mrs. Donald Stewart-Patterson will be dinner hosts prior to the opening of the exhibition "Six Centuries of Landscapes" at the Montreal Museum of Fine Arts which they will attend with their guests this evening.

29a Le Devoir
6 mars 1952

CHOSSES DE L'ART

L'Association des photographes professionnels du Québec tient en ce moment et jusqu'au 12 du mois courant sa première exposition annuelle, au musée des Beaux-Arts, rue Sherbrooke ouest. Près de 200 oeuvres y figurent dans quatre classes principales et une douzaine de sous-catégories.

Trois prix ont été attribués dans la plupart de ces catégories, en plus de prix spéciaux décernés par des industries intéressées à la photographie commerciale. A l'entrée de la salle V du musée (salle des conférences), le visiteur se voit de plus remettre un bulletin de vote donnant droit au tirage au sort d'une camera offerte par l'association.

La classe de la photo commerciale se partage entre l'architecture, la mode, l'industrie (vues d'usines), les produits industriels et l'illustration générale (paysage). La classe de la presse offre le sport, la nouvelle courante et la primeur d'actualité. La classe du portrait se répartit entre l'homme, la femme, l'enfant et la mariée. Enfin il existe une classe de la photo en couleurs.

Incidentement, on sait que cette exposition a déjà eu l'honneur de figurer parmi les incidents dramatiques d'un célèbre radio-roman du soir, sur les ondes de CBF et ce avant même son ouverture...

L'Homme Libre (Drummondville) 6 mars 1952



La première exposition de photographie professionnelle du Québec a impressionné favorablement les critiques d'art photographique, qui ont pu observer un degré d'excellence uniforme dans toutes les 150 épreuves exposées.

Le salon, qui s'est ouvert au Musée des Beaux-Arts de Montréal le 1er mars, avait été organisé par l'Association des Photographes professionnels de la Province de Québec. Les photographies, y inclus celles auxquelles ont été décernés les grands prix du salon, seront exposées jusqu'au 12 mars.

Un comité de trois juges étudia plus de 400 entrées antérieurement à l'inauguration des cartes numérotées pour marquer leur acceptation des photographies envoyées par des photographes professionnels de toutes les parties de la Province.

Les juges sont tous des experts bien connus en art photographique. Ce sont de gauche à droite: Philip Surrey, chef de la Photographie au Week-End Picture Magazine; Colin McMichael, président du Montreal Art Directors Club; et T. H. Dupras, un photographe des plus en vue à Montréal il y a quelques années et maintenant à sa retraite. Basil Zarov et T. S. Arnott, membres du comité du salon, sont en train de disposer les entrées.

La Patrie
7 mars 1952

Exposition d'art commercial au Musée le 15 mars

Le Musée des Beaux-Arts de Montréal présentera, du 15 au 24 mars prochain, les meilleurs exemples de l'art commercial canadien lors de la première exposition annuelle d'art commercial, sous la direction de M. Colin McMichael, président du Art Directors Club de Montréal.

Les travaux sont répartis sous toutes les classifications. Le choix de ceux-ci sera fait par un comité sous la direction du professeur H. Eveleigh, de l'Ecole des Beaux-Arts de Montréal.

Les entrées comprennent les meilleures créations publiées au Canada entre le 1er janvier 1951 et le 31 janvier 1952. Les prix de mérite aux meilleures entrées seront présentés lors d'un dîner tenu au Ritz-Carlton, le 14 mars prochain.

The Star
March 7, 1952

Advertising Art Show Set for March 15-29

Advertising creative work in a variety of classifications will be on display at the Museum of Fine Arts from March 15 to 29 at the first annual advertising art show of the Art Directors Club of Montreal. It is announced today by Colin McMichael, president.

The exhibits will cover advertising or periodical material published last year, and an editorial division covering magazine and book design, illustrations and photography. Prof. H. Eveleigh, of the School of Fine Arts, is heading the panel of judges, and awards will be presented at a pre-exhibition dinner at the Ritz-Carlton Hotel on March 14.

The Gazette
March 6, 1952

Landscape Show Public Tomorrow

Press and radio representatives last night saw a preview of the major exhibition this season of Montreal Museum of Fine Arts, a collection of more than 60 paintings to illustrate "Six Centuries of Landscape."

Tonight the paintings will be shown members and their friends and, starting tomorrow, to the general public.

Lenders to the exhibition include many major museums in Canada and the eastern U.S. and New York art dealers. Included are a work by Hehemma, a recent gift of the Queen of Holland to the Canadian Government, and two landscapes from the Tate Gallery in London by the famous English landscapist Turner.

Many great names of six centuries are represented.

The Herald - March 7, 1952

Latest Museum Show Covers Broad Field

The feature pictorial event of this season, and one of the most interesting presented here in recent years, is open to the public at the Montreal Museum of Fine Arts today, after being previewed by Art Society members and guests last night.

The "Six Centuries of Landscape Exhibition," assembly of which represents months of work by the Museum staff under Robert Tyler Davis, reaches back into medieval days, when painters of religious subjects introduced symbolic rocks, trees and rivers as background for their saints and martyrs. It reaches forward to the beginning of the present century, showing how landscape developed from an incidental to the dominant factor in the compositions of leading painters. The phrase "in Europe" should be added to the title, neither Canadian nor US landscape painting being included.

There are weak links in the chain, of course. The English landscape movement of the 18th century seems thinly represented, and neither the Turner nor the Constable indicate the highest achievements of these artists. But the selections from the earlier centuries, and from the French moderns of the pre-abstract era, more than compensate. The chronological arrangement and able cataloguing make it easy for

the visitor to derive full enjoyment from an exhibition that represents not only centuries of European art, but many of the world's great collections, public and private.

1410 PAINTING

Number One in the landscape parade is an Italian pieta dated 1410, in which the landscape is rudimentary, but in which the handling of buildings and figures strikingly suggests modernity. Eliminate the gold and you might have a contemporary rendition of the theme.

More landscape detail gradually appears, together with increasing skill in the handling of light. A Dutch "River Landscape" of the 1600's is a significant milestone, and The Hobemma presented to Canada by the Netherlands well illustrates this stage.

Three fine Corots usher in the most important period of landscape exploitation. Up to this point, it has been the detail treatment of single symbolic features—a branch or a rock—and the handling of light on dark masses that have been notable. Now landscape, more freely and naturally treated, becomes the artist's chief concern.

The Manet and the Monet in this group are outstanding items. Sisleys, Cezannes, a typical Rousseau, lead up to Gauguin, and two Van Goghs which stress that painter's strength as a draughtsman.

The importance of this collection can only be suggested here. It must be stressed that it is a show for the layman, as well as the student.

The Star - March 7, 1952

See The Paintings

THE world's great paintings have until recent years been available only to the fortunate few who could journey to the world's galleries to see them. Many are in private collections and thus available to even fewer people. The art lover, to see originals, had to go to the paintings. Now they come to him and he has to exert himself only a little to see them.

It is a great movement this, of bringing pictures to people and the people of Montreal are fortunate that the Museum of Fine Arts has taken part in it. With others it has helped to persuade both private collectors and museum curators to let the paintings move about the world. Persuasion itself is no easy task. Many are great treasures, intrinsically valuable, irreplaceable. They must be insured and safeguarded. They must in the first place be selected, one by one, and their owners persuaded to part with them.

Montreal at this moment enjoys the fruits of this initiative. The exhibition of six centuries of landscape painting that opened at the Museum last night is one of the finest ever got together. It is an opportunity that may not come again, to see Fragonards and Gainsboroughs, Rembrandts, Turners, Constables and the rest, arranged so that they present a panorama of the development of painting over the centuries.

Let us hope that as many people as possible will see this exhibition. Apart altogether from the personal rewards of attendance, their presence will signify appreciation of the great work the Museum has been doing in recent years and encourage those who give so much time and energy to this task to bring other collections here.

The Gazette
March 6, 1952

Preview Of Exhibition

Mr. R. P. Jellett, vice-president of the Montreal Museum of Fine Arts, will officially open the loan exhibition of "Six Centuries of Landscape," this evening at eight o'clock at a preview reception. The exhibition will be open to the public from tomorrow.

The Star
March 6, 1952

To Open Exhibition

Mr. R. P. Jellett, vice-president of the Montreal Museum of Fine Arts, will open officially the loan exhibition of "Six Centuries of Landscape," this evening at a preview reception.

The exhibition will be open to the public from tomorrow.

The Star
March 6, 1952

Social and Personal

Mr. and Mrs. Robin Watt will entertain at dinner this evening and later will attend with their guests the preview of the exhibition "Six Centuries of Landscape" which is being held at the Montreal Museum of Fine Arts.



"THE BEACH AT TROUVILLE" by EUGENE BOUDIN



"FISHING VILLAGE ON THE FRENCH COAST"

Masterpieces of Landscape Art On Display Starting Tomorrow

Sixty Famous Paintings Being Exhibited
At Montreal Museum of Fine Arts

"SIX Centuries of Landscape," the season's major exhibition at the Montreal Museum of Fine Arts on Sherbrooke street, displays more than 60 great paintings assembled to illustrate the development of landscape art from its beginnings in the 15th century to the present day.

The exhibition will be opened to the public tomorrow and will be continued through April 13. It has been assembled from private collections, museums and dealers in several North American cities and England, under the supervision of the Montreal Museum's director, Robert Tyler Davis.

Representative Group

"The paintings here," said Mr. Davis at a press preview last night, "include, with two or three exceptions, every innovator in the history of landscape painting."

All the great names of the past six centuries are present—Tintoretto, Rembrandt, Ruysdael, Canaletto, Gainsborough, Turner, Constable, Corot, Courbet, with the development brought into modern times by Manet, Pissarro, Monet, Cézanne, Rousseau, Gauguin, Van Gogh, Seurat, Matisse, Vlaminck and Utrillo.

One of the most striking exhibits is a group of 15th century book illuminations — landscapes hardly larger than a postage stamp.

Generally, the development of landscape painting is followed from its start as mere background to offset paintings of saints and religious figures, through the stages in which it begins to interest artists for its own sake, to the 17th century when it is firmly established as a particular form of pictorial presentation.

Representative 18th, 19th and 20th century illustrate the further development from the artist's serene contemplation of a scene to the strong personal reactions, strongly expressed, of the present day.

The exhibition is displayed chronologically in three rooms, the first containing the 15th and 16th century beginnings of landscape painting, the second the middle period, and the third the 19th century and modern artists.

A catalogue containing reproductions of most of the paintings on view and an introduction on landscape paintings written by Mr. Davis has been prepared in connection with the exhibition.

The Gazette
March 8, 1952

"RIDDLE OF BOSWELL"
The Riddle of Boswell will be the subject of an address by Dr. H. S. Fries, chairman of the department of English, McGill University, at a meeting of the Women's Art Society on Tuesday, March 11, in the Museum of Fine Arts at 11 a.m.

"Six Siècles de Paysages", au Musée des Beaux-Arts

Une exposition très intéressante et unique — Invitation au public de la métropole — Du XVe siècle à nos jours — Enluminures des premiers livres imprimés — Le paysage comme fond de scène à la représentation de personnages religieux ou bibliques — Le paysage comme genre devient plus indépendant

Le public de la métropole est invité à visiter à compter d'aujourd'hui et jusqu'au 13 avril prochain, au Musée des Beaux-Arts, rue Sherbrooke Ouest, l'une des plus intéressantes expositions de la saison, soit une collection de plus de soixante peintures illustrant "Six Siècles de Paysages".

Cette exposition nous présente le développement de ce genre de peinture à compter du XVe siècle jusqu'à nos jours. Afin de défrayer le coût assez imposant qu'a nécessité la tenue d'une pareille exposition, on demandera un faible prix d'entrée. Les peintures exposées ont été empruntées à de nombreux musées canadiens et de l'est des E.-U. ainsi qu'à des collectionneurs particuliers.

Les visiteurs pourront voir des enluminures des premiers livres publiés au XVe siècle; ce fut là les premières formes de peintures ou de dessins de paysages.

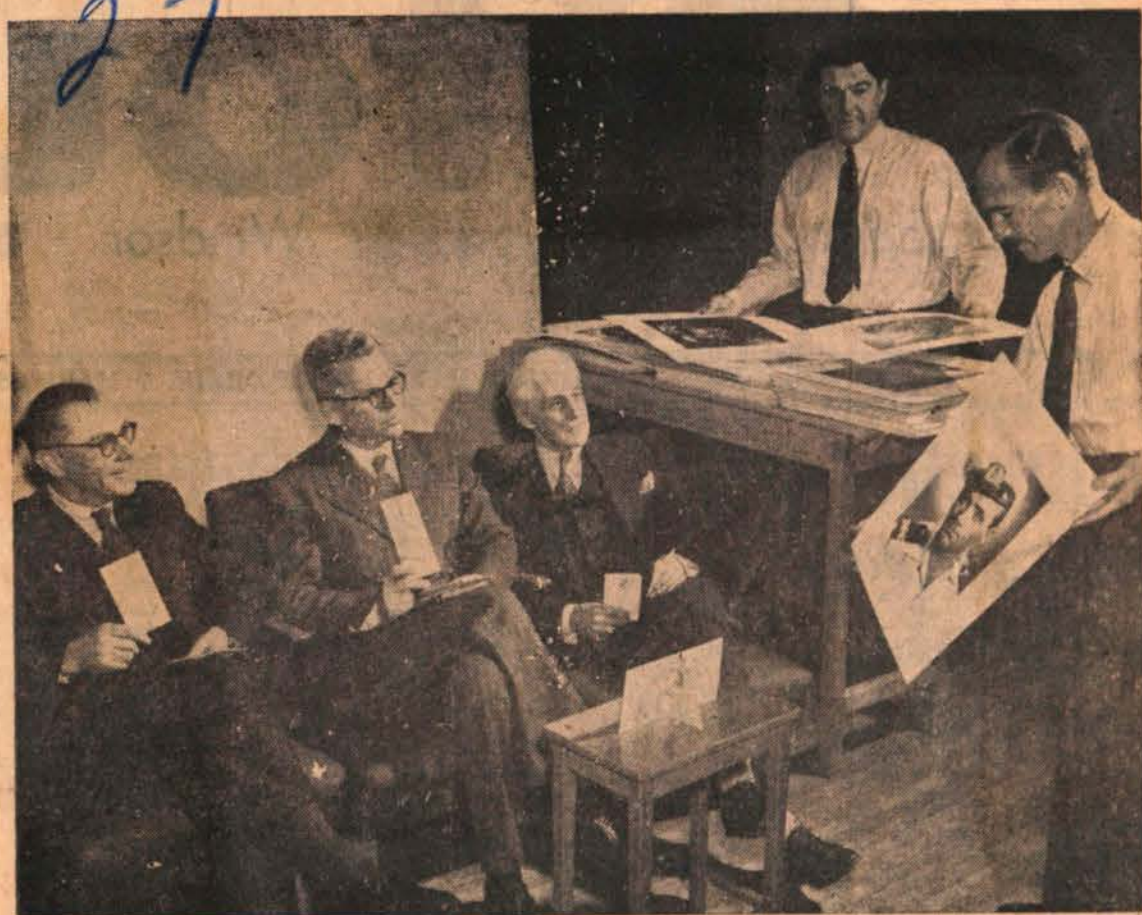
Au XVIIe siècle, le paysage ne servait que de fond de scène à la représentation de sujets religieux ou bibliques. Au XVIIIe siècle, le paysage devient un genre plus indépendant. Mais encore ici, les paysages comportent des personnages et ne constituent par un genre complètement autonome chez tous les artistes de ce siècle.

De nombreuses peintures illustrent le développement de la peinture de paysages aux XVIIIe, XIXe et XXe siècles.

Une énumération de noms de peintres, par ordre chronologique, donnera une idée des artistes représentés à l'exposition en cours. La peinture la plus ancienne de l'exposition est de l'artiste italien Spinello Aretino, dont les œuvres datent de la fin du 14e siècle. Suivent des œuvres de Lorenzo di Lorenzo, de Raffaellino del Carli, du XVe siècle.

Représentant le XVIe siècle: Patinir, Tintoretto, Palma Vecchio. Du XVIIe siècle: Claude, Hobbema, Salomon Ruysdael, Van Goyen, Salvatore Rosa, Murillo. Du XVIIIe siècle: Canaletto, Magnasco, Turner, Richard Wilson, Gainsborough, Fragonard, Hubert Robert, Goya. Du XIXe siècle: Corot, Courbet, Manet, Monet, Boudin, Pissarro, Sisley, Cézanne, Seurat, Gauguin, Van Gogh, Constable, Bonington. Du XXe siècle enfin: Utrillo, Rousseau, Soutine, Matisse, Dufy, Derain et Vlaminck.

Le Citoyen (Drummondville) 7 mars 1952 4



La première exposition de photographie professionnelle du Québec a impressionné favorablement les critiques d'art photographique, qui ont pu observer un degré d'excellence uniforme dans toutes les 150 épreuves exposées. Le salon, qui s'est ouvert au Musée des Beaux-Arts de Montréal le 7 mars, avait été organisé par l'Association des Photographes professionnels de la Province de Québec. Les photographies, y inclus celles auxquelles ont été décernés les grands prix du salon, seront exposées jusqu'au 12 mars. Un comité de trois juges étudia plus de 400 entrées antérieurement à l'inauguration des cartes numérotées pour marquer leur acceptation des photographies envoyées par des photographes professionnels de toutes les parties de la Province. Les juges sont tous des experts bien connus en art photographique. Ce sont de gauche à droite: Philip Surrey, chef de la photographie au "Week-End Picture Magazine"; Colin McMichael, président du "Montreal Art Directors Club"; T. H. Dupras, un photographe des plus en vue à Montréal il y a quelques années et maintenant à sa retraite. Basil Zarov et T. S. Arnoit, membres du comité du salon, sont en train de disposer les entrées.

Fine Arts Museum Showing 6 Centuries of Landscape

Paintings that will appeal to widely differing tastes form the Six Centuries of Landscape exhibition which, with a pre-view for members and their friends, opened last night in the galleries of the Montreal Museum of Fine Arts and lasts through April 13. The items, which total one short of 70, have been loaned by public galleries, private collectors and art dealers in the United States and Canada, the collection being of unusual interest, since it includes illuminated French and Italian Books of Hours, dating from 1440.

The paintings of the earlier years include such names as Aretino, Florenzo di Lorenzo, Carl, Master of Frankfurt, Jan De Cock, Hans Baldung Grien, Patinir, Tintoretto, Josse De Momper and Seghers. Poussin, Lorraine, and Van Goyen are represented, as is Salomon van Ruysdael, with a river scene, dominated by a tree which towers above figures in boats, while by Jacob van Ruysdael is "Landscape with a Distant Village," a sunny and noble composition of great beauty.

A confidently painted landscape study is by Rembrandt, and by Philip De Koninck is the spacious "The Dunes, Valley of the Rhine, Arnhem." "The Two Water-Mills," by Hobbema, is the work presented to Canada by The Netherlands to commemorate the Liberation, 1944-45. "Jacob and Rachel at the Well," with its figures and sheep, represents Murillo, while the Guardi example is "Storm at Sea"—ships with wind-torn sails. Peace invests the "View in North Wales," by Richard Wilson, showing a distant mountain, ruin on a hill, water, bridge of many arches, and an angler in the foreground. "Portrait of a Military Officer," in a landscape setting, is by Gainsborough, and "The Return of the Drove"—cows, sheep, dog and attendants, is a sunny example by Fragonard. "Fountain in the Villa Aldobrandini," by Hubert Robert, shows figures, pool and building, and landscape is incidental in Goya's "Confidences in a Park," a work of rich color notes. "The Golden Bough," by Turner, is a spacious landscape with figures, noble trees, water edged by hills—a work of sunlight, vapour and atmospheric qualities. By Constable is "Weymouth Bay," as seen from the grassy cliff-top, and "Fishing Village on the French Coast," by Bonington, shows houses, beached boats and a distant headland.

The French group is rich and varied—Corot with a precisely painted group of buildings, entitled "Jumieges"; "View near Naples," showing figures under trees, hills and sea, and the large vertical "The Happy Island," from the Museum's permanent collection. There is a powerful work by Courbet—"La Source de la Loue," which shows the stream gushing from a cave, and speeding in foam past the staging of a mill. From the same brush is "The Sea," with breaking waves and a distant sail, beneath a bank of heavy clouds. Boudin is represented by "The Beach at Trouville," with its bathing houses and group of men and women taking their ease. Dramatically lighted is "The Funeral," by Manet, with dark trees, hearse and mourners, and distant walls with domed buildings. Crisp clean color marks "Factory near Pontoise," a group of buildings and tall smokestacks, seen across water, by Pissarro. "The Harbor at Rouen," from the Museum's collection, is also being shown. Direct and fresh is "La Seine a Bougival," painted by Monet in 1869, his "Matin a Etretat"—brilliant sunlight flushing a cliff, beached boats, building, and the sea breaking in foam, done in 1883, being more deft in handling

and more concerned with atmospheric effects.

Rich color marks "Autumn, Banks of the Oise," by Sisley, owned by the Museum, and the works by Cezanne include "The Pond," with men and women resting on the grassy bank; "A Clearing in the Woods," and "Morning in Provence," in which the foliage of the trees is handled in his typical manner. By Henri Rousseau is "The Jungle: Tiger Attacking a Buffalo," with its bananas towering above the victor and the vanquished, effectively decorative, while Gauguin indulges in rich color in the flowering trees that back the white horse and three figures in "Women and a White Horse." Besides the small work called "The Thatched Cottages," Van Gogh is represented by the boldly handled landscape with grain in stock under a blue sky with clouds, called "Wheatfield." Seurat's individual technique is effective in "Woman with Monkey," and the sunny "Port-en-Bessin: The Outer Harbor," with boat on sand, quays and houses. A decorative work, "The Palm Leaf, Tangier," is by Matisse, and "The Locks at Bougival," by Vlaminck, has some gorgeous reds. Utrillo has a sound, solid work in "Berlioz's House and Henry IV's Hunting Pavillon"; Derain is direct in "The Pink Wall," and by Soutine is "Gorge du Loup."



"The Jungle: Tiger Attacking a Buffalo," by Henri-Julien Rousseau, lent by the Cleveland Museum of Art to the Montreal Fine Arts Museum for the current exhibition "Six Centuries of Landscape."

Art Notes

Six Centuries Of Landscape On Exhibition

By ROBERT AYRE

YOU'D better start going to the Six Centuries of Landscape at the Museum this very weekend and keep on going until it closes on April 13, for it is one of those exhibitions that must be seen as many times as possible and five weeks slip away all too quickly. It is of course the show of the year and in many respects it is the show of several years. People who could not vibrate in sympathy with the refinements of the 18th Century in France and England or who had a blind spot when it came to the dynamic arts of the West Coast Indians are sure to find something to their liking in this anthology of six hundred years. (I use the word as it was used at the Festival of Britain and with poetic justice, for anthology means a gathering of flowers, and poems are not the only flowers of the human spirit.)

Two things you should keep in mind: first, this is a European exhibition; if Mr. Davis had extended his range to Canada and the United States—to say nothing of China—he would have been asking for disaster; second, he doesn't venture very far into the 20th Century, and this also was a wise limitation, for the show could easily have become topheavy. Picking out wherever possible the pioneers in the trends, the Director has maintained the proportions, and if there are a few disappointments—a painter left out or not represented as well as he might be—that is due to availability of material, and it is the nature of anthologies. The great are here, from Aretino to Vlaminck, speaking alphabetically, and from somewhere around the turn of the 15th Century to at least 1922. It is a great show and the longer you look at it, I am sure, the more you will think so.

GO FREQUENTLY

There are several ways of looking at it, and that's why it's a good idea to go frequently. Naturally the first way will be to look at the pictures individually, and the tendency will be to go for your favorite artists or to gravitate to pictures that look attractive, skipping those you think dull, as if to say, "I'm not comfortable in that particular century, anyway." It would be worth your while to adjust yourself to other modes of being and seeing and say, "I'll come back to get to know those people better."

Another approach is the historical perspective, looking at the exhibition as a whole, noting how the art of landscape painting in Europe developed, from the days when man and his doings filled the picture and the landscape was nothing but a background, or a stage setting, or a bit of decoration to furnish an empty corner, to the time when man disappeared. In the earliest paintings, like Aretino's "Martyrdom of St. Peter of Verona," it is the drama of the martyrdom that matters: two trees against a gold background rocks and a few sparse tufts of grass are all the landscape you get.

Man is a long time disappearing. Here is St. Jerome in the wilderness, here are Adam and Eve in the garden, but Florenzo di Lorenzo, Patinir and Baldung Grien did not paint for the sake of the garden and the wilderness. With Patinir, however, and men like Jan de Cock, the landscape becomes important, for atmosphere, and it begins to come into its own with Flemish and Dutch painters like de Momper and Seghers. Even with the great panoramas of Poussin and Claude Lorraine, however, man is still in the picture, although he never has become incidental.

He never does disappear, of course. When he is no longer to be seen, as in Monet or Cezanne, in the Matisse "Palm Leaf, Tangier" or "Gorge du Loup" by Soutine, he comes in strongly from another direction from the interior of the personality of the artist.

Today's survey is only an introduction. In subsequent weeks I hope to get down to cases, to speak more specifically of the periods and the men within them, to look more closely at the Englishmen, Wilson, Gainsborough, Turner, Bonington, and Constable, at the Frenchmen from Fragonard and Corot to Matisse and Utrillo, to admire Vincent van Gogh's wheatfield and Rousseau's jungle.

PRIMITIVE PAINTERS

Rousseau's magnificent jungle makes it clear that there are primitive painters, and it is scarcely fair to mention Sylvia Starr in the same article. But

she has a show at Agnes Lefort's and if you forget the Douanier you will get some pleasure out of it. As it happens, she has a killing in a jungle, too—she says the doe who is the victim of the panther represents an enemy she wanted to dispose of—and it is one of her best works, more firmly knit than many of the others, which have a tendency to loose organization.

To the paintings I mentioned in this column some weeks ago, she had added farm scenes, a little in the Grandma Moses tradition, and pictures of war and the flight of refugees. I like her best when she is in the imagined tropics, with innocent savages and trees bearing blue blossoms.

Next Thursday an exhibition of paintings by the three Bouchard sisters, noted Quebec primitives, will open in the Dominion Gallery.

OTHER EXHIBITIONS

Opening today in Gallery XII of the Museum, until March 26—recent paintings by Andre Bieler, resident artist of Queen's University, and paintings and drawings by John S. Walsh.

Paintings by Jean-Marc Blier at the Arts Club, opening Monday.

Photographs by Sam Getz at the West End Gallery, closing today.

Third annual exhibition of paintings, Art Workshop, at the Y.M.-Y.W.H.A., Mount Royal Ave., until March 16.

Paintings by Peter Douet and Ruth Dingle Douet at 315 Elm avenue, Westmount, March 15-23.

Until the 16th also, an exhibition of works by Jewish artists at Hillel House, 3460 Stanley street, under the auspices of the B'nai Brith Hillel Foundation at McGill University and Sir George Williams College. The painters included are: Moe Reinblatt, Norman Leibovitch, Ghitta Caiserman, Alfred Pinsky, Abe Goldberg, Ludwig Flanner, Eric Goldberg, Israel Malamud, Samuel S. Kirshner, Saul Field, Esther Goldenberg, B. Malchi, Ernst Neumann, H. Heimlich, Anne Greenstein, H. Charney, Sam Borenstein, Ephraim Rosenzweig, Joseph Sher, Sylvia Ary.

Le Petit Journal

9 mars 1952

AU MUSEE DES BEAUX-ARTS

Le thé sera servi mercredi après-midi, dans les salons du musée, par le Comité féminin du musée. Mme Jacques Paradis présidera à la table et sera assistée de Mmes Antoine Vanier, Jean Bérard, René Gauthier et Maurice Versailles.



Cette toile d'HENRI ROUSSEAU, dit LE DOUANIER, intitulée "Tigre attaquant un buffle", est au nombre des oeuvres modernes qui sont montrées en ce moment, au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, à la grande exposition sur l'évolution du paysage, du 15^e siècle à nos jours. On reconnaît dans la peinture ci-haut, inspirée des souvenirs de voyage de l'artiste, la naïveté et la précision scripturale qui ont rendu célèbre le Douanier.

"Six siècles de paysages" au Musée des Beaux-Arts

Le Musée des Beaux-Arts tient en ce moment sa plus importante exposition de la saison. L'événement qui a pour thème "Six siècles de paysages", est d'un intérêt exceptionnel pour le public, au point de vue didactique.

Il comporte un aperçu de l'évolution du paysage, de l'époque des primitifs du quinzième siècle à celle des peintres modernes, dont une salle a été presque entièrement consacrée aux contemporains français. L'exposition est le fruit de plusieurs mois de travail de la part du directeur du Musée des Beaux-Arts, M. Robert Tyler Davis, qui a réuni d'un grand nombre de musées canadiens et américains ce groupe de soixante et neuf toiles, choisies comme il le déclarait à sa conférence de presse, parmi celles qui apportaient quelque chose de nouveau dans l'évolution du paysage.

La liste imposante des musées et collections privées, d'où ces toiles proviennent, donne une idée de la somme de travail que s'est imposée M. Davis.

Sans doute, l'absence de quelques grands noms de l'histoire paysagiste peut surprendre, mais on doit considérer que l'exposition ne se proposait pas autant de présenter des oeuvres de maîtres que de faire saisir la chaîne des innovations et des renouvellements, apportés à la reproduction du spectacle de la nature.

Des plus lointains primitifs aux

derniers gothiques, dont Patinir est l'un des plus grands parmi les paysagistes, on ne peut se lasser d'admirer la connaissance approfondie qu'ils avaient du monde et la multiplicité des détails de leurs toiles. Les fonds sacrifiés, à cette époque, au sujet principal, constituaient de véritables tableaux.

Peu à peu le décor vit par lui-même. Les personnages, au lieu de se mêler au paysage, sont placés au bas de la toile, laissant au panorama la partie supérieure du tableau.

L'exposition nous a fait voir de nombreux exemples de paysages composés, remontant à Roussin et à Claude Lorrain. Il est malheureux que les couleurs de ces deux maîtres se soient si peu conservées, et qu'aujourd'hui un si grand nombre de leurs oeuvres soient tellement défraîchies. Celles que nous présente l'exposition sont en bon état. Un rapide coup d'oeil sur la salle consacrée aux 17^e et 18^e siècles nous conduit aux pionniers du travail en plein air et aux grands paysagistes modernes: Corot, Monet, Seurat, Cézanne, Matisse, Vlaminck, et tant d'autres.

L'événement, nous l'espérons, suscitera un vif intérêt chez le public, pas assez nombreux mais sympathique, qui visite les expositions et s'intéresse à la peinture.

Jean Dénéchaud



Au Musée des Beaux-Arts de Montréal se tient actuellement une exposition réunissant des paysages de toutes les époques. En haut, "La Seine à Bougival" de Monet; en bas, un paysage de Ruisdael.



Six siècles de paysage

L'exposition la plus importante de la saison débute ces jours-ci au Musée des Beaux-Arts de Montréal. Grâce au travail de son directeur, M. Robert Tyler Davis, et à l'étroite collaboration de plusieurs musées de l'est des États-Unis, Montréal aura l'opportunité d'admirer des tableaux dont la plupart n'ont jamais été exposés au Canada, et qui sont en quelque sorte les représentants-types de l'évolution de la peinture paysagiste, à partir du quinzième siècle jusqu'à nos jours.

Une des premières formes de paysage apparaît dans les miniatures illustrant des manuscrits du X^e siècle, dont quelques exemplaires ont été prêtés pour cette exposition par la Walters Art Gallery, de Baltimore: ils ont été tirés de sa splendide collection médiévale. Viennent ensuite les oeuvres de l'Italien Spinello Aretino, qui datent de l'an 1410, et celles de Florentino di Lorenzo, Raffaellino di Carli, dont "Submersion de Pharaon dans la Mer Rouge", prêtée par la fondation Kress.

Le seizième siècle affirme de nouveaux développements dans le paysage, mais celui-ci sert encore comme accessoire au portrait et aux scènes bibliques. Il est illustré par des peintres italiens, flamands et allemands, dont Jan de Cock, Joachim Patinir, Hans Baldung Grien. Le XVII^e siècle est représenté par Nicolas Poussin, Claude Lorrain, Rembrandt, Murillo. L'apport des

peintres anglais du dix-septième siècle est plus fréquent: on y trouve des portraits de Thomas Gainsborough, de Turner, dont "The Golden Bough", et de John Constable. Chez les Français, Fragonard, Robert, Corot; et Goya chez les Espagnols.

Le dix-neuvième se continue avec Corot, dont "L'Île Heureuse", acquis par le Musée des Beaux-Arts de Montréal. Le dix-neuvième siècle marque une période nouvelle dans le paysage, chez les peintres français: Courbet, Manet, Pissarro, Monet, Sisley, Cézanne, Rousseau, Gauguin (Haiti), Seurat, Vlaminck et Matisse. Deux Van Gogh sont aussi exposés: "Champs de blé" et "Chauvignères".

L'exposition sera ouverte au public tous les jours de la semaine, jusqu'au 13 avril prochain.



(Photo Roger Janelle—La Patrie)

"SIX SIÈCLES DE PAYSAGE" — Le Musée des Beaux-Arts de Montréal tient actuellement une exposition de paysages, du quinzième au vingtième siècle. L'exposition, qui durera jusqu'au 13 avril prochain, comprend une soixantaine de tableaux dont la plupart n'ont jamais été exposés au Canada. La photo ci-haut nous montre M. Robert Tyler Davis, directeur du Musée, qui a personnellement choisi les tableaux. À droite, Mme Cécile Marcoux Caillé, présidente du comité féminin du Musée.

31a The Star
March 15, 1952

La Presse
15 mars 1952 (4)

Fine Art Work Recognized as Sound Business

Arthur Hawkins, Jr.
Of New York, Addresses
Local Directors' Group

WITH the wiping out of the differential between art and commerce, good art has become sound business, Arthur Hawkins, Jr., of the National Society of Art Directors, New York, said in an address at the Ritz-Carlton Hotel last night.

The guest of honor at a dinner following the opening of the first annual exhibition of the Art Directors' Club of Montreal in the Museum of Fine Arts, he traced the development of advertising art since the first commercial art exhibition was held in 1908 and people began to realize that perhaps commerce and art were not incompatible.

Since the founding of the first art directors' club in 1920, he said, the quality of commercial art had improved immeasurably, the artist had more skilled direction, received better pay and was protected by a code of fair practice. There was no longer a barrier between fine and applied art.

Walter Edgar, past president, was chairman and Albert Cloutier thanked the speaker. He was introduced by Colin McMichael, president, who presented the awards.

Plaques Awarded

For distinguished work, plaques were awarded to R. W. Murdock, art director, Richard Racicot, artist, and Don Anderson, artist. Other awards were as follows:

Design of complete unit for magazine advertising: Harry Steinfield and Charles Trumble.

Design of complete unit, trade periodicals: R. W. Murdock and Richard Racicot.

Newspapers: James Buchanan. Booklets: Irene Kon and George Wilde; Irene Kon and Arnaud Maggs.

Letterheads: R. W. Murdock and Ian van Berkum.

General illustration, color: Franklin Arbuckle.

General illustration, black and white: Don Anderson.

Humor: Jacques Le Flaguais and Walter Ferrier.

Magazine covers: George Wilde.

Illustration, color: Oscar Cahen.

Weekend Picture Magazine.

Cartoons, color: Peter Whalley.

Weekend Picture Magazine.

Typographical design: W. E. Trevett and Leslie Trevor, Toronto.

Photography, color: Max Sauer.

Roger Lafortune was awarded first prize in the competition for posters sponsored by the club for art students in Montreal and district.

The second prize went to Gilles Charette, Robert Wilson and Roland Lavoie were tied for third place and Jacques Patenaude and Guy Lalumiere received honorable mention.

Événements dans le monde des arts

Musée des Beaux-Arts: 1379 ouest
rue Sherbrooke.

Du 7 mars au 13 avril: Exposition:
"Six siècles de paysage".

Du 8 au 26 mars: Exposition:
Peintures de J. H. Walsh et de André Bieler.

Du 15 au 30 mars: Exposition:
Première exposition annuelle du
"Art Director Club". Cette exposition
d'art publicitaire présente une
centaine de pièces choisies parmi
un groupe de sept cents. On y trou-
vera aussi plusieurs annonces ori-
ginales et des oeuvres d'art.

Du 29 mars au 13 avril: Exposition:
Peintures de Michel Forster
et de Louis Muhlstock. Galerie XII.

A venir le 9 mai: Exposition an-
nuelle du salon du printemps. Date
d'expiration pour les envois: 12
avril.

The Gazette
March 15, 1952

Exhibition of Work By Walsh and Bieler

John S. Walsh of Montreal and André Bieler, A.R.C.A., Resident Artist at Queen's University, Kingston, are exhibiting their widely differing work in Gallery XII of the Montreal Museum of Fine Arts, the shows to last until March 26.

Walsh, well known for his paintings of city scenes and especially for his interpretation of such material at night, when the illumination of unseen streets makes silhouettes of buildings and the reflected lights from windows add interest to thoroughfares with their pedestrians and traffic, is well represented by such subjects. Sound examples in oils include "Victoria Square", "Rainy Night at Quebec", "Quebec Roofs", in which a church spire plays its part; "New York

Roof Tops", "Little Houses at Night", very effective in the management of light and shadow, and Toronto buildings at night. Among the watercolors are "Rainy Day", with girls in varicolored garments; "Quebec, from the Terrace", from the permanent collection of the Montreal Museum of Fine Arts, "The Old Vancouver Hotel", "Dominion Square", with tree-filled foreground and glimpses of the Basilica and the C.P.R. Station, the broadly handled "Interior, Ghent", "Choir, Notre Dame Church", painted on the occasion of the Musical Festivals, the impressive "Oil Refinery at Night", the fountain and pool in Lafontaine Park, an autumn scene at Calumet, and the capitolly lighted work called "My Favorite Bar". The drawings, gone with an effective economy of line, include "Canal at Ghent", "Coin de Paris" and "Dominion Square", as seen from St. Antoine street, introducing the Basilica, backed by the Sun Life Building. Earlier this year, Walsh held a successful one-man show at Hart House, University of Toronto.

Apart from two drawings and seven oils, Bieler shows 17 works in tempera, among them "Cabbage Women" and "The Baby Carriage" both lent by the Montreal Museum of Fine Arts. Among the oils are "Family in Blue", two women and a baby; "Winter Fishing", "Perkins on Sunday" and "City Market". The paintings in tempera include three nudes of graceful form, an individual interpretation of the Church of Notre Dame de Bonsecours, "Pastorale en Rose", with seated woman, cows and barns, and "Le Boulanger", making his round in a village.

The Star
March 15, 1952

ANOTHER young Canadian is to give the next recital organized by the Women's Art Society to take place in the Museum of Fine Arts on Tuesday afternoon, 3 p.m. Lise Desrosiers, pianist has been the winner of many distinguished awards since the beginning of her career in 1935. In that time she has held the Prix d'Europe, the Prix Archambault, the Cattelli Scholarship, and the Kerry Lindsay Scholarship of the Ladies' Morning Musical Club.

The Gazette - March 15, 1952

Mrs. J. Bartlett Morgan informs us that on Wednesday a film of the life of Michael Angelo called, "The Titan," will be shown at the Montreal Museum of Fine Arts. Narrated by Frederic March, it has been presented at Carnegie Hall, New York, and has won an Oscar award.

THE MONTREAL STAR, SATURDAY, MARCH 15, 1952



"Portrait of a Military Officer", by Thomas Gainsborough, lent to the Montreal Museum of

Fine Arts for the Six Centuries of Landscape exhibition by the City Art Museum, St. Louis.

Art Notes...

A Gainsborough on Exhibit Presents Remarkable Study

By ROBERT AYRE

MAYBE it wasn't the thing to do, but I went to the landscape show in the Museum the other day not to look at landscape but to meet a man—in a picture, I mean. Thank goodness the catalogue didn't stop at "Portrait of a Military Officer" in listing the Gainsborough from the St. Louis City Art Museum, but went on to identify the officer. Philip Thicknesse is a name you never forget, and after I read once again the chapter "An Observer of Human Nature" in Edith Sitwell's "The English Eccentrics" I returned to the Museum to have another good look at the Man of Wrath and of Honour.

I understand the likeness was taken in 1750 or thereabouts. Whether this was before or after his sojourn among the Red Indians (living on squirrels and boiled rice) and his service in Jamaica when, much against his will and heart, he had to search for wild Negroes, I cannot say; but it was certainly before he abandoned the world and took up the life of Ornamental Hermit—if you can say that a man has abandoned the world who foments what Miss Sitwell calls "a highly satisfactory" quarrel between his sons, and who indulges in a tortuous and labyrinthine battle with another old gentleman, named James Makit-trick Adair.

Miss Sitwell says that when Captain Thicknesse "found a circumstance difficult to explain to his advantage, he was in the habit of exuding clouds of ink, like an octopus, in which he could disguise the facts at will, and capture his audience," and I have always enjoyed his reply to a counter-attack by Mr. Adair: "The Author is in his Seventieth Year, and never pretended to be an accurate Writer."

Fine Arts. In its appreciation of the abstract qualities of the earth, in its evocation of the spirit of place, it is linked with Paul Nash, which is another way of saying that, strange and personal as his landscape may appear, Nash remains within the English tradition.

Contrasted with the grandeur and austerity of Constable's wide prospect under a moving sky is the more intimate romanticism of Richard Wilson's "View in North Wales," lent by Mr. and Mrs. F. Cleveland Morgan. The mood of this landscape, gathered so quietly and softly around the glimmering mere, is deeply reflective, a almost melancholy. More matter of fact, yet quivering with life, is Bonington's "Fishing Village on the French Coast", from the Boston Museum.

There you have the English-section of the Six Centuries of Landscape—since Sisley counts as French. Last Sunday, 2,500 crowded into the Museum. Queued three deep all the way down the staircase about half of them were able to get into the big exhibition.

IN GALLERY XII

Those who had to postpone their visit to the landscapes were able to get some consolation in the other galleries. In Gallery XII, for example, they could enjoy the exhibitions of 20 paintings and drawings by André Bieler of Kingston and 30 by John S. Walsh of Lachine.

Mr. Walsh is not only a painter of cities—Montreal, Quebec, Toronto, Vancouver, New York, Paris and Ghent—but he specializes in their night aspects. He likes to look down on blocks of buildings islanded by artificial light, to prowling sinister streets or join in some scene of color and gaiety. I found myself preferring

his water colors to his thinly painted oils and I thought he was apt in the spontaneous "Rainy Day" and his industrial subjects, "Dominion Bridge Forge Shop" and "Oil Refinery at Night."

As I have noted before in this column, Mr. Bieler starts with color, picking up clues in landscape or in city streets or markets. He has his own range of colors and he plays them together or one against the other with skill and perfect taste. He may tie them together with an arabesque of line which reveals the subject, for he likes people too much ever to be purely abstract (though the small "L'Apparition" is close to it) or he may, as in some of the larger oils, never use an outline at all.

For a while he was preoccupied with mixed technique but he has given this up as too heavy—lead in his heels, so to speak, and now he paints mostly in tempera or oil, carrying over the mat surface he likes in tempera to his oils by using gesso; the sandy texture suits him and his subject very well, and it suits this observer, too.

The "Family in Blue", not as chalky as it looks in reproduction, is a harmonious arrangement of blues, with touches of green and brown. Blue is predominant in "River at Gananoque"; the wash drawing "Les Canards" is limned in green... but space is running out. I must mention two of my favorites, "City Market," with its dash of yellow, the lively "Eglise Notre Dame de Bonsecours", and the two that belong to the Museum, "Cabbage Women" and "The Baby Carriage." It is a cheerful show.

OTHER EXHIBITIONS

Paintings by the three Bouchard sisters, at the Dominion Gallery until the 26th.

At the Museum, until the 30th, the first annual exhibition of the Art Directors Club of Montreal.

Paintings and drawings by Pierre de Ligny Boudreau, at Agnes Lefort's Gallery until the 29th.

Opening today at the Canadian Handicrafts Guild for two weeks, metal, leather and woodwork.

French paintings of the 19th and 20th Centuries at the Watson Galleries until the 29th.

Six siècles de paysages



LE RETOUR DU TROUPEAU, oeuvre de Jean-Honoré Fragonard (1732-1806), prêtée par le Worcester Art Museum, de Worcester, Mass., au Musée des Beaux-Arts de Montréal, pour l'exposition dite "Six siècles de paysages", commencée le 6 mars dernier et qui durera jusqu'au 13 avril prochain.

Le Petit Journal - 16 mars 1952 (2)

Les expositions en cours

Outre la grande exposition de l'année, intitulée Six siècles de paysage, deux autres sont à l'affiche au musée des Beaux-Arts, rue Sherbrooke ouest. L'une comprend des peintures de J.-H. Walsh et André Bieler; l'autre groupe quelque cent oeuvres d'art publicitaire.

Cette dernière se tient sous les auspices de l'Art Directors' Club, et les membres de l'Advertising and Sales Executives Club y sont particulièrement invités. Parmi les oeuvres exposées, on remarque plusieurs annonces originales. L'initiative sera reprise chaque année par l'Art Directors' Club.

Le comité féminin du musée a mis à l'affiche, pour la soirée de mercredi prochain, 19, un grand film sur la vie et l'oeuvre de Michel-Ange. La séance débutera à 8 heures, et le public y est invité.

Après l'exposition Six siècles de paysage, le musée présentera le

Salon (annuel) du printemps, auquel participent habituellement les meilleurs peintres canadiens. A noter que les envois doivent être faits au plus tard le 12 avril.

The Star
March 18, '52 (4)

Michael Angelo Film to Be Shown

The Montreal Museum of Fine Arts will present, as its program at 8 p.m. tomorrow, the motion picture "The Titan," which portrays the life and work of Michael Angelo. The first presentation in the Lecture Hall will be immediately followed by a second showing, if the attendance requires it. In the upstairs galleries will be found the current notable exhibition of 70 paintings depicting "Six Centuries of Landscape" from the 14th century to the present. There is a small entrance fee to this exhibition. In Gallery XII are paintings by Andre Bieler and J. H. Walsh. The first annual Art Directors' Club Exhibition of advertising and editorial art is on view in the Lecture Hall and can be seen either before or after the motion picture program.

The public is invited to the film program and to the exhibitions. The Museum is open free tomorrow from 7:30 to 10 p.m. It should be noted also that on the usual pay days during the week at the museum the entrance fee is not being charged during these weeks for those who purchase admission to the landscape exhibition.

La Presse

18 mars 1952 (6)

Au Musée des Arts

Le Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, présentera, cette semaine, à la représentation du mercredi soir, le film "Le Titan", qui comporte le récit de la vie de Michel-Ange. Le public est invité à assister à la projection de cette bobine, ainsi qu'à visiter les expositions tenues en ce moment, au Musée. L'entrée est libre et l'édifice est ouvert de 7 h. 30 à 10 h.

The Star

March 18 '52 (1)

Presiding At Wednesday Tea

Mrs. Roger Ouimet, assisted by Mrs. Jean Berard, Mrs. Rene Gauthier, Mrs. Phillippe Brals, Mrs. Antonio Cantero and Mrs. Herman Gutknecht, will preside at the tea table at the Wednesday tea being held by the ladies committee of the Montreal Museum of Fine Arts. Tea will be served in the upstairs foyer of the museum from three to five o'clock.

The Gazette

March 19, 1952 (9)

Patron of Arts, Former Resident, Mrs. N. Bohn Dies

News has been received of the death Friday in Paris, France, of Mrs. Norman Bohn, an art patron who was associated with the Montreal Museum of Fine Arts during the Second World War.

The wife of a London, Eng. industrialist, she spent most of the Second World War in Montreal and helped arrange the two most important exhibitions of paintings to be held in the Museum since the middle 1920's.

Dr. C. F. Martin, a director of the Museum and its president while Mrs. Bohn was connected with it, has said that it was "chiefly through her inspiration and efficiency" that the two exhibitions were staged.

The first one in 1942 was a presentation of great masterpieces of painting collected throughout the United States and Canada. Net proceeds of \$20,000 were donated to a fund for merchant seamen.

The second in 1944 was a collection of Dutch masterpieces borrowed for the event. In four weeks 100,000 people attended the exhibition. Net proceeds of \$20,000 went for war relief services.

Mrs. Bohn was born in England, and is survived by her husband and a daughter.

The Star

March 19 1952

Museum Recital By Young Pianist

ISE DesROSIER, a young Canadian pianist, was the guest artist at yesterday's meeting of the Women's Art Society in the Museum of Fine Arts. Miss DesRosiers has been heard a number of times in local recitals, and has acquired a considerable reputation for her technical facility and power — both of which were well in evidence yesterday.

It was not possible to stay for her entire program at the Museum, but the Beethoven Sonata in A flat major (the one which opens with variations), and the Chopin Fantasy in F minor were enough to give us a reliable indication of what she planned to do with the rest.

Miss DesRosiers has not yet grasped the concept of music as sound arranged within a given passage of time. She plays in strict measure, but the relationship of each measure to the next or to the whole seems to have eluded her. She strives for the effect of the moment, but rarely seizes the subtle tie which runs through all the moments of a particular piece.

Her technical lapses yesterday were not important for she gave ample proof of her ability to surmount most technical problems. The thing which was most disappointing was her approach which was pedantic or, to use a milder word, scholarly, rather than musical or artistic. We must hope that it will change.

E. D. M.

Le Canada

18 mars 1952 (3)

Au Musée des Beaux-Arts

Le théâtre sera servi mercredi, dans les salons du Musée des Beaux-Arts, par le comité féminin. Mme Roger Ouimet présidera à la table et sera assistée de Mmes Jean Berard, René Gauthier, Phillippe Brals, Antonio Cantero et Herman Cutknecht.

La Patrie - 19 mars 1952 (4)

Le Musée des Beaux-Arts de Montréal, 1379 ouest rue Sherbrooke, présente ce soir le 19 mars, à 8 heures, le fameux film de la vie et de l'oeuvre de Michel-Ange, "The Titan".

Mrs. N. Bohn Dies in Paris

Was Prominent Patron Of the Arts Here

The death of Mrs. Norman Bohn, prominent patron of the arts in Montreal during World War II, occurred in Paris last week, according to word received here yesterday by her friends.

Wife of a distinguished London, Eng. industrialist, she spent most of the war years here with her daughter, Monique, and during that time, helped to promote two of the most important painting exhibitions ever held at the Montreal Museum of Fine Arts.

Dr. C. F. Martin, who was the museum's president at the time, said here today that "many of Mrs. Bohn's friends here will recall her great service to the Montreal Art Association during the war."

The first exhibition, held in 1942, was a collection of 139 masterpieces, gathered from museums and private houses throughout the U.S. and Canada, some of them from as far away as San Francisco.

Some 80,000 persons attended this exhibit, at which \$20,000 was collected for the merchant marine. The second exhibition, of 176 Dutch masterpieces, was held two years later, attracting 102,000 persons and collecting again about \$20,000 for war relief services.

Before returning to England at the end of hostilities, Mrs. Bohn was presented with an illuminated testimonial, as a gesture of appreciation from the museum committee.

Mrs. Bohn was born in England, and is survived by her husband and daughter.

A YOUNGISH MAN

Well, Gainsborough painted the portrait long before that, long before the Captain's enemies started swarming and buzzing around him in order to drive him out of his retreat. This is a youngish man who lounges negligently on the mound under the stump, one foot on the mossy log, spruce in his scarlet coat and tricorne; he handles his sword not belligerently but as a dandy might carry a cane; and there is nothing litigious in his expression: his bright eyes are merry and the smile on his lips is good-humored and whimsical; he is just about to utter — or maybe has just finished uttering — a quip, not devastating: simply impudent.

The landscape he ornaments is mellow and harmonious, with such charming rural notes as a thatched cottage and a woman driving a donkey carrying two infants (pushing on rather anxiously as if Mr. Gainsborough — she has caught his eye — mightn't like her being in the picture) but even if it is in a great landscape exhibition the important thing in this painting is Captain Thicknesse.

All very literary and biographical, you may say. But it is impossible, in looking at a picture, especially a portrait, to shut your eyes to everything but the purely pictorial values. None of us lives in a vacuum and no picture — not even the most anonymous abstraction — can be considered out of context. History, biography, poetry, music, all sorts of associations, will come in and enrich your experience of a picture. It is hard to keep man out of his works.

SHAPES AND COLORS

I know I couldn't keep out Shakespeare's "Tempest" as I gazed at Turner's "The Golden Bough" from the Tate Gallery. Of course it is a picture, essentially a picture, something intended to charm the mind through the eye. But it does through shapes and colors what Shakespeare does in words; the painting recalls the poetry as the poetry may recall the painting. "The cloud-capp'd towers, the gorgeous palaces, the solemn temples" . . . all are here; castles in the air, as well as nymphs from some half-remembered mythology, and memories or dreams of the tall trees and wide perspectives of Italy . . . half dissolving in silvery mist. Yes, they are melting into thin air; the insubstantial pageant is fading. Indeed it has faded; it has left its rack behind, but the vision, enchanting as it still is, has lost its first juicy sap and grown a little stale.

There is nothing dated about Constable's "Weymouth Bay," lent by the Boston Museum of

32a
The Gazette
March 20, 1952

The Star
March 22, 1952

Photo-Journal 20 mars 1952

Women's Art Hears Pianist in Recital

Lise Desrosiers revealed unmistakable gifts Tuesday in a brief piano recital at the Museum of Arts for the Women's Art Society. The young pianist, who has recently returned from scholarship study in Paris, offered a program which included Beethoven's Sonata in A flat major (the one with the Funeral March), Chopin's F minor Fantasy, two Fantasy Pieces by Schumann and Debussy's Feux d'artifices.

It was a choice calculated to display both the strength and weakness of a concert pianist. Miss Desrosiers' weak spot at present lies in her treatment of Beethoven. Granted his piano music is exceptionally difficult (more difficult than Chopin or even Liszt), this pianist would have done better to let the sonata sing for itself. A greater concentration on the poetic thought behind the mere sound would be a profitable undertaking. As it was the performance was generally forced, heavy and often just stodgy.

We heard a quite different Miss Desrosiers in the Chopin Fantasy. Despite occasional uncertainties and scamperings she built up quite an impressive structure, no mean thing in this loosely knit work. She showed understanding of the idiom and style as well as temperamental elan. The tone here was well under control.

Schumann's In the Evening and Soaring were nicely played and Debussy's Feux d'artifices given a genuinely virtuoso performance.

—T. A.

When Arthur Hawkins Jr. of New York spoke at the dinner following the opening of the first annual exhibition of advertising and editorial art sponsored by the Art Directors Club of Montreal, he said that the quality of commercial art had improved immeasurably in the past 30 years. The exhibition—110 items culled out of 700—now in the Museum, seems to bear him out, although only two entries were judged worthy of the plaques awarded for the highest distinction. These went to R. W. Murdock, art director, and Don Anderson, artist. Mr. Murdock's award was for an advertisement design in which the artist Richard Racicot was associated with him, and Mr. Anderson's was for a delicate line drawing. I should mention that the plaques were made by the sculptor Louis Archambault.

There is other excellent work in the show, but I'm afraid I haven't space enough to get involved in all the categories. I haven't said a word this week about the great "Six Centuries of Landscape" exhibition, which is still worth talking about.

La Presse
24 mars 1952

Décès de Mme N. Bohn à Paris

Mme N. Bohn, qui a aidé à organiser deux des plus importantes expositions de peintures qui ont eu lieu au musée des Beaux-Arts de Montréal, est décédée à Paris, au cours de la semaine dernière, a-t-il été appris à Montréal.

Mme Bohn avait vécu pendant la plupart des années de la guerre dans la métropole, en compagnie de sa fille, Monique; elle était la femme d'un industriel de Londres.

La première de ces deux expositions, comprenant 139 chefs-d'œuvre des États-Unis et du Canada, a eu lieu en 1942, tandis que la seconde, comprenant 176 chefs-d'œuvre hollandais, a eu lieu deux ans plus tard. Ces deux expositions ont permis de recueillir, en tout, une somme de \$40,000 pour la marine marchande et les œuvres de secours de la guerre.

Mme Bohn laisse son mari et sa fille.



"La Seine à Bougival" par Claude Monet (1840-1926), toile figurant à l'exposition de "Six siècles de paysage", au musée des Beaux-Arts de Montréal. Cette pièce a été prêtée par la Currier Gallery of Art, de Mancheser, N.-H.

"Six siècles de paysage" au musée des Beaux-Arts

Une très belle et intéressante exposition se tient actuellement au musée des Beaux-Arts de Montréal, 1379 ouest, rue Sherbrooke, et groupe près de 70 pièces et tableaux réunis sous le titre "Six siècles de paysage".

On ne peut que louer l'heureux choix des pièces destinées à illustrer cette véritable histoire de la peinture du paysage à travers les siècles, depuis le 15^e siècle à nos jours. Si, à cause des limitations matérielles inévitables, chaque époque ne compte pas de nombreux représentants, au moins chaque époque est représentée par quelques noms de tout premier ordre.

Il faut reconnaître aussi qu'une entreprise de ce genre eût été beaucoup plus aisée en Europe que sur notre continent. C'est dire quel tour de force le directeur du musée, M. Robert Tylor Davis, a dû accomplir pour arriver à grouper ces toiles qui sont toutes du plus haut intérêt.

On sait qu'avant le 15^e siècle, le paysage, sous une forme assez arbitraire, n'avait jamais été qu'un accessoire plutôt rare des por-

traits et scènes bibliques ou religieuses. Pourtant le directeur du musée a su découvrir et inclure dans l'exposition une toile du 14^e siècle, le Martyre de saint Pierre de Veronne, prêtée par la galerie E. et A. Silberman.

De la Walters Art Gallery, le musée a obtenu plusieurs livres enluminés où apparaît le paysage. Ces pièces remarquables datent du 15^e siècle. C'est un livre d'heures, la Fuite en Egypte, avec enluminures de deux artistes bourguignons; un psautier et livre d'heures italien et un livre d'heures par maître François, élève de Fouquet, de France.

Cette exposition n'a été possible que grâce aux prêts consentis au directeur du musée par les principaux musées du Canada et de l'est des États-Unis, par un certain nombre de collections privées et une demi-douzaine de galeries d'art de New-York.

L'une des plus belles pièces est sans aucun doute la toile intitulée les deux moulins à eau de Meindert Hobbema, une pièce du 18^e siècle, prêtée par le gouvernement du Canada et qui avait été donnée à celui-ci par la Hollande, en commémoration de la libération de ce pays.

De même la galerie Tate, de Londres, a prêté deux toiles de Turner.

Parmi les collections qui ont ainsi prêté des toiles, on doit citer: Wildenstein & Co., M. Henry-M. Georgi, Samuel-H. Kress Foundation, M. et Mme Alfred Czuczka, la Dominion Gallery, Paul Drey, W.C.H.M. Georgi, Murray-G. Ballantyne, The Art Museum de l'université Princeton, le Detroit Institute of Arts, la National Art Gallery of Canada, Mme Arthur Lehman, le Cleveland Museum of Art, W. Dedelmeier, le musée des Beaux-Arts de Montréal, l'Art Institute of Chicago, Mme William Van Horne, M. et Mme F. Cleveland Morgan, le City Art Museum of St-Louis, le Worcester Art Museum, le Museum of Fine Arts de Boston, le Smith College Museum of Art, le Springfield Museum of Fine Arts, le Metropolitan Museum of Art, la succession Elwood B. Hosmer, la Currier Gallery of Art, le Toledo Museum of Art, l'Albright Art Gallery, le Reader's Digest, l'Art Gallery of Toronto et Henry Pearlman.

Le paysage le plus ancien re-

monte au 14^e siècle, avec la toile de Spinello Aretino. Dans les œuvres du 15^e siècle, on note les toiles de Fiorenzo di Lorenzo et de Raffaellino del Carli. Le 16^e siècle est représenté par des peintres français, flamands et allemands. On notera en particulier les toiles de Patinir, du Tintoret, de Palma Vecchio et du maître de Francfort.

Avec le 17^e siècle, le paysage sort du rôle accessoire où il avait été relégué et devient vite un genre particulier. Il est illustré par des toiles de Claude Lorrain, Hobbema, Salomon Rujsdael et Van Goyen, Salvatore Rosa et Murillo.

Aux 18^e, 19^e et 20^e siècles, le paysage est devenu décidément un genre spécial. Des peintres comme Canaletto, Magnasco, Turner, Richard Wilson, Gainsborough, Fragonard et Hubert-Robert, ainsi que Goya, marquent le début de cette période.

Le 19^e siècle est marqué par Corot, Courbet, Manet, Monet, Boudin, Pissaro, Sisley, Cézanne, Seurat, Gauguin, Van Gogh, Constable et Bonington.

Enfin le 20^e siècle est représenté par quelques toiles d'Utrillo, Henri Rousseau, Soutine, Dufy, Derain, Vlaminck et Matisse.

Comme le faisait remarquer, lors du pré-vernissage, le directeur, M. Davis: "Pour les peintres modernes du mouvement avancé, ils ont dépassé le paysage, car ils ne représentent plus que ce qu'il y a en eux-mêmes." Et, déjà, l'on comprend qu'il en est ainsi avec la toile assez fantastique de Matisse, la Palme (pas le caricaturiste, qui ne s'y reconnaîtrait pas lui-même), où, en vérité, on ne reconnaît certes plus la nature.

Le groupement de cet impressionnant groupe de toiles de maîtres du paysage a été une sorte de miracle et a exigé des démarches et des frais assez considérables. C'est pour cette raison qu'exceptionnellement un modeste prix d'entrée sera exigé du public, pour une raison purement matérielle.

Mais le public se doit d'encourager par une nombreuse assistance une telle initiative, qui, en plus du régal artistique qu'elle constitue, est également des plus instructives.

L'exposition fermera ses portes le 13 avril.

Louis Le Marchand

The Gazette - March 22, 1952

ART

Spring Exhibition Set by Art Museum

69th Annual Opens May 9
with April 12 Last Day
for Entries

May 9 till June 18 will be the period of the 69th Annual Spring Exhibition of the Montreal Museum of Fine Arts, which will be opened with a Preview for Members, all entrants and their friends on the evening of May 8. Works and entry forms must reach the Museum not later than April 12.

Jury 1 will be Franklin Arbuckle, R.C.A., Harold Beament, R.C.A., and A. Sherriff Scott, R.C.A. Members of Jury 2 will be Ghitta Caiserman, Jack Beder and Alfred Pellam.

Classes of work admitted are: Paintings in oil, tempera, gouache, pastel and watercolor; drawings and prints in all media, and sculpture. Paintings, drawings and prints must be framed. Each artist may submit a total of not more than three works, but not more than two entries from any one artist will be accepted. Maximum size acceptable is 15 square feet (3 x 5 feet, or some similar proportion totalling 15 square feet). Measurements include the frame. All hooks, screw-eyes and wires must be removed from the back of the frames. It is noted that juries in the past have rarely accepted paintings on a very small scale.

All work submitted must have been done within the last three years and must not have been previously shown in a major exhibition in Montreal.



WINTER FISHING, by Andre Bieler, A.R.C.A., Resident Artist at Queen's University, Kingston, which is in the collection of his paintings being shown in Gallery XII of the Montreal Museum of Fine Arts, where oils, watercolors and drawings by John S. Walsh are also on view.

Four prizes are being offered: Two of \$150 each for the best oil paintings and two of \$100 each for the best watercolors submitted to each jury. Dr. J. W. A. Hickson is giving two prizes in memory of the late Miss Jessie Dow, and the other two will be provided by the Museum. Portraits are not eligible for prizes.

Peintures célèbres



L'EXPOSITION de paysages peints par des artistes célèbres se continuera jusqu'au 13 avril au Musée des Beaux-Arts de Montréal, et dans cette page, on voit des photos de quelques-unes de ces oeuvres célèbres. Ci-dessus "Le cheval blanc et la femme", de Paul Gauguin. Cette peinture a été prêtée par le Musée des Beaux-Arts de Boston.



LA MAISON de Berlioz et le pavillon de chasse d'Henri IV, oeuvre d'Utrillo. Cette oeuvre vient de la Galerie des Arts de Toronto.



"LES FUNÉRAILLES", une vue de Paris, par Édouard Manet, 1892-1893.

The Star (2)
March 24 '52

Art Society Meeting and Tea

Mrs. J. J. Louison and Mrs. Samuel Share will preside at the tea-table at the tea following the annual meeting of the Women's Art Society on the afternoon of Tuesday, March 25, in the Museum of Fine Arts.

Mrs. R. M. Mitchell will report on her visit to Oxford and the Royal Empire Society Summer School.

The Star 33
March 25, 1952

Wednesday Tea Announced

Mrs. Duncan Stewart, assisted by Mrs. Robert Pilot, Mrs. Erskine Buchanan and Mrs. Donald McEachern, will preside at the tea table at the Wednesday tea being held by the ladies' committee of the Montreal Museum of Fine Arts. Tea will be served in the upstairs foyer of the Museum from three to five o'clock.

The Gazette (4)
March 24 '52

Theatre Club Meet

The Montreal Museum of Fine Arts has made available its lecture hall to the MRT Theatre Club for the balance of the season. This gesture on the part of the museum solves the problem of a meeting

place which arose through the destruction by fire of the MRT Playhouse early this month.

The Theatre Club's next meeting on April 8, will feature George Freedley, New York authority on the theatre and curator of the Theatre Section of the New York Public Library.

The Star
March 25, 1952

Landscape Exhibition Was Great Inspiration

Sir.—It has been my great privilege to have seen the "Six Centuries of Landscape" exhibit at the Art Gallery.

It is little to say that I was greatly impressed by this showing of the great masterpieces of European art. I came away from the Art Gallery with a certain indelible feeling. Throughout the week I could not help but feel that a great message spoke from those beautiful paintings.

My limited vocabulary can never do justice to the praise and feeling that I experienced.

I only hope that we shall be able to see many more of these wonderful, inspiring paintings and that they will help to make our modernness a little more mellow and our thoughts and ideas a little less materialistic.

Mrs. M. Asazuma.

The Star
March 24 '52

Two Things Of More Than Dollar Value

Sir.—Is it not possible, considering the vast quantities of valuable metal we are now mining, to tap another mine, the gold of Montreal and induce the inhabitants to give to two desperate necessities for the city's honour? Where is any financial attention being paid by the general public to two important cultural centres? What must the new Canadian Governor General think of Montreal's artistic mentality, having himself ably demonstrated such need in his exhaustive Commission?

There are campaigns, tag-days and door-to-door canvassers for many worthy objects, but we have yet to see some similar activity for the support of the Museum of Fine Arts or for the building of a concert hall. These should be enduring monuments of quality and beauty for the benefit of this and future generations.

The Museum has made in the past few years a wonderful contribution to the finer life of the city. We hope to retain its present curator, responsible for tremendous work, and who, it is regretfully understood may retire from his deeply appreciated efforts; and what can we offer to the many great artists of the stage and music, who wish to visit us often and who try to refrain from scathing criticism of schools and barns for their appearance?

Commercial Montreal! But does our city not consider the "returns" from such investments?

A Sad Montrealer.

(6) The Star
March 25, 1952

Exhibition at Museum Deserves Its Crowds

Sir.—I would like to use this opportunity to call the attention of all art lovers in this city to the magnificent exhibition of Six Centuries of Landscape Painting which is being held at the present time at the Montreal Museum of Fine Arts and which will be open to the public until April 13th. This is one of the finest shows of its type which has ever been held in Montreal. The canvases are beautifully chosen and displayed. As well as being masterpieces in themselves, they give a comprehensive panorama of certain important trends in European painting from the period of the early Renaissance to the twentieth century. There is such a wealth and variety of subject and treatment represented here that every type of art lover, no matter what his individual preferences may be, will find something to give him deep and lasting pleasure. The excellence of this exhibit is due to the tireless work, the faultless taste and the wide knowledge which are characteristic of the present director, Robert Tyler Davis.

The fact that this exhibition has been attracting crowds since its opening early this month is a convincing proof of the greatly increased interest which Montrealeers have been showing in the activities of the Museum during the past five years and of the new role which it is beginning to play in the cultural life of our community.

W. E. Greening.

The Gazette - March 25 '52

Commends Landscape Exhibition At Gallery

Sir.—I would like to use this opportunity to call the attention of all art lovers in this city to the magnificent exhibition of Six Centuries of Landscape Painting which is being held at the present time at the Montreal Museum of Fine Arts and which will be open to the public until April 13.

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W. E. GREENING.
Montreal, March 19.

33a The Star
March 25, 1952

Art Museum Plans Movies

Wednesday Evening Program Announced

The Montreal Museum of Fine Arts will present for its Wednesday evening program two color motion pictures in French, "The Painters of Charlevoix" and "Cruise in Canada," and a third "Old-Time Canadians." The pictures will be shown in the lecture hall beginning at 8 o'clock.

In the upstairs galleries will be found an exhibition of paintings by Andre Bieler and J. H. Walsh, as well as a great exhibition of paintings, "Six Centuries of Landscape," which is entering its fourth week.

In the lecture hall is the first exhibition by the Art Directors Club, showing contemporary commercial art which can be seen before and after the film program.

The public is invited to the films and to the exhibitions. A small charge is made for the major landscape exhibition but during the weeks of this exhibition the entrance fee is not being charged at the front door. The Museum is open Wednesday nights from 7:30 to 10:00 o'clock.

La Presse

25 mars 1952

Au Musée des Beaux-Arts

—Le dimanche, demain après-midi, dans les salons d'exposition du Musée des Beaux-Arts, par le Comité féminin. Mme Duncan Stewart présidera à la table.

The Gazette

March 26, 1952

Mrs. L. B. Fuller Heads Art Society

Mrs. L. B. Fuller was re-elected president of the Women's Art Society at the group's annual meeting held yesterday in the Museum of Fine Arts. Vice-presidents are Mrs. R. M. Mitchell and Mrs. Alexander Keiller.

The society has a membership of 309, with 43 new members being added during the year, it was noted by Mrs. E. T. Armitage.

The society's studio group, with 14 members, painted at the Valentine Studio this season, and held its annual exhibition at the Canadian Handicrafts Guild. The literary group, with 21 members, has as projects the writing or original short stories and reviewing current books.

Other officers elected are: honorary recording secretary, Ruby Walsh; honorary corresponding secretary, Mrs. Michel Strous; honorary treasurer, Mrs. Peter L. Walker; executive committee: Mrs. Stuart Foster, Mrs. David Glen, Mrs. J. Grundy, Mrs. R. S. Jane, Mrs. George Livingstone, Mrs. L. F. Lee, Mrs. John Narsted and Mrs. Peter Sinclair.

The Herald

March 26, 1952

Art Museum Show Has French Films

Three French motion pictures, "The Painters of Charlevoix," "Cruise in Canada," and "Old Time Canadians" will be shown tonight at the Montreal Museum of Fine Arts lecture hall at 8 p.m.

Also included in the Wednesday evening program are an exhibition of paintings by Andre Bieler and J. H. Walsh in the upstairs gallery.

The Star
March 27 '52

Appreciative Of Art Critic's Work

Sir,—May I avail myself of space in your column to thank your correspondent on art, Mr. Robert Ayre, for the consistently interesting and discriminating criticism and guidance he has been giving us? His columns have paralleled, aided and encouraged the rising interest in art in Montreal, together with the steady growth of the Museum in the city's consciousness.

His latest writing on the landscape exhibition made thousands of Montrealers eager to see the wonderful show provided for us. More than that, it helped us to understand what it took in knowledge, flair and experience to bring together and display such a rare and fascinating exhibition.

Hugh MacLennan.

The Gazette

March 29, 1952

ART

Muhlstock, Forster Show Imagination

Montreal Painters Have Non-objective Works at Fine Arts Museum

Non-objective paintings by Louis Muhlstock and Michael Forster are the offerings in Gallery XII of the Montreal Museum of Fine Arts and are certain to excite discussion. To those who are partial to the advanced trends in modern art these detached odd forms and involved networks of patterns may convey a message and, obliterating the memory of the more representational work that has been done by these two Montreal painters, furnish them with pleasure. Both artists indulge in rich color, employed with due regard to harmonies, and reveal powers of invention in the obscure themes. Muhlstock frankly states—"the paintings are without titles," so that normal comparisons need not agitate the viewer. Forster labels his works—"Guomon for Excitations," "Sideral Drift," "Galactic Figure," "Eudaemon", which a person of faith and credulity may decide fit the subjects. There are, too, "Adventure pertaining to Ice," "The Implicit Flower," "Birds of the Sun," "Fragrance of a Bouquet," "Flower and Hummingbird," "Lichens," "Flowers by a Small Hill," the last named painted on a sheet of newspaper, with patches of print showing through the pigment; "A Place for Exploring," which states a fact, and "Swamp," which, with its capitolized painted gnarled trees and suggestion of bog, is perilously near being literal.

He did not forsake humanity when he began to pay more and more attention to painting, but he took it for granted. It is in the sunny streets and lanes, though there isn't a person to be seen; it is powerfully present by its very absence in the melancholy empty rooms; it is implicit in the landscapes and even in the still lifes. I don't remember Louis Muhlstock ever painting anything that was not alive. If he wants to paint a still life, he chooses flowers and fruit, never jugs or bottles, never anything static. He comes nearest to geometry in his empty rooms, but they are not painted only for their parallel lines and angles, but for their luminous spaces, for their color and their atmosphere.

WHERE VALUE LIES

He is concerned with form, but it is living form. What he values

Art Notes...

Muhlstock's Transformation Is a Natural Development

By Robert Ayre

LOUIS MUHLSTOCK'S transformation into a non-objective painter may have come as a surprise to many of those who have known him during the past 20 years—that is to say ever since his return from Paris—but a moment's looking at the new painting and a moment's thought should satisfy them with the realization that it is not a metamorphosis after all but a natural development. He first came into public notice, it will be remembered, with his charcoal and chalk drawings: portrait heads and figures that were a revelation of character, his own no less than that of his subjects, for they showed his warm sympathy as well as his insight, his kinship with such an artist, and such a human being, as Kaethe Kollwitz.

He did not forsake humanity when he began to pay more and more attention to painting, but he took it for granted. It is in the sunny streets and lanes, though there isn't a person to be seen; it is powerfully present by its very absence in the melancholy empty rooms; it is implicit in the landscapes and even in the still lifes. I don't remember Louis Muhlstock ever painting anything that was not alive. If he wants to paint a still life, he chooses flowers and fruit, never jugs or bottles, never anything static. He comes nearest to geometry in his empty rooms, but they are not painted only for their parallel lines and angles, but for their luminous spaces, for their color and their atmosphere.

WHERE VALUE LIES

He is concerned with form, but it is living form. What he values

are the things perceived by the senses rather than by the mind, by the heart rather than the head. Movement and growth, warmth and color, the qualities of his landscapes and still lifes, these qualities themselves, in their essence, are the subject of his new painting. It would have been surprising if he had proceeded from thought, measuring, arranging, balancing, to the other kind of abstraction; but he starts with feeling, and he starts from nature, and so there is no departure from himself.

"Whatever you say it is, but not quite," he will tell you if you ask him what one of the pictures is. There are no titles to hem you in. The painter will not argue if you see in one the symbol of a Canadian landscape, with three wind-shredded trees against a stormy lake, and in another a ballet dancer on the stage; if in a third you look up at vast copper cliffs smouldering in the sun, and in a fourth gaze down through clear water at coral and sea anemones—or if you think they are pebbles and fungi.

He is much freer than when he is painting direct from nature; he is not bound by appearances; but he can be free and still have something to say because he has known discipline. This is not automatic painting; it is controlled by years of close study and intense feeling. There is music in it, and dancing, conflict and exultation; light ebbs and flows, color blazes hot and shimmering cold; life explodes and burgeons.

FROM THE EARTH

It all comes, not from the subconscious mind, but from the earth. You may combine them into whatever theme your fancy chooses, but you are aware that the elements Mr. Muhlstock uses are rocks and water, frost, ice and fire, tree branches and roots, bark and moss, the leaves and petals of flowers, the hairy legs of the spider; feathers, and the iridescent wings of moths. The pictures are not pictures of any of these things. For these things are the letters of his alphabet, the notes of his music, and out of them he gets an astonishing variety of shapes, colors, textures and themes. The paintings are different, but they are still Muhlstock and this means, for one thing, that they are not esoteric and difficult but an experience to be shared.

The exhibition opens this afternoon in Gallery XII of the Museum. So does Michael Forster's show, but I haven't had an opportunity to see it yet and my report must wait until next week.

Under the distinguished pa-

tronage of the Chief Justice and Mme Rinfret, and with a long list of patrons, including Leon D. Crestohl, Q.C., M.P., who will preside, and Moshe Yuval, Acting Consul General of Israel, who will speak on the art of that country, an exhibition of paintings by Moshe Matus, the Israeli artist now living in Montreal, will be presented in the Ritz-Carlton Hotel next Thursday evening. It is a pity more people will not be able to see it, Canadians may find Mr. Matus strange at first, his colors hot, his gestures extravagant; but we cold and sober northerners can sometimes do with what Keats calls "a beaker full of the warm South."

SCHEME IS ACTION

Feeling that the Orient looks cheap painted just as it is, Mr. Matus avoids the literal and seeks a synthesis or abstraction of the scene, distorting objects to force them into his scheme. In a view of Tiberias, for example, you quickly see the mosque tower and dome, but you have to look twice for the swerving camels. His scheme is usually action—writhing white horses on the desert, whirling Chassidic dancers, farmers picking oranges, battle. His picture of war in Israel, however, in spite of the thrust of energy, is not grim. It is more like a ballet or an outburst of flowers.

The painter has a tendency to move in circles, and the danger of circles becomes apparent—to one northerner, at least—in pictures like the Yemenite Mother (another version is in the Museum of Fine Arts in Houston, Texas) when, to get him into the right curve, the donkey's neck is bent into an attitude that is almost elegant. It works out better, I think, in the Symphony Concert, where the swell of the music is conveyed by the bent back and exaggerated arm of the conductor, the shoulders of the group in the box in the foreground and the swinging circle of the audience.

There is tremendous controlled power in his vision—for they are not transcriptions—of New York, sometimes intensified by the addition of a bunch of flowers, and I think he is never better than in his flowers, massed, regardless of season, for their colors.

OTHER EXHIBITIONS

The great Six Centuries of Landscape show has only two weeks to run.

There were a few good things in Pierre de Ligny Boudreau's exhibition at Agnes Lefort's—effective patterns of interiors with figures—but the show would have been better for a severe culling. Water colors by Gordon MacNamara will be shown at this gallery, beginning Monday.

The pupils of the art department of the High School for Girls are holding a craft show, Wednesday afternoon between 3 and 4, and Thursday between 3 and 4. Because Miss Gladys Fraser has asked some of her former pupils to exhibit, the show will be called "Where do we go from here?"



"View in North Wales," by Richard Wilson (1713-82) in the exhibition "Six Centuries of Landscape," at the Montreal Museum of Fine Arts. Lent by Mr. and Mrs. F. Cleveland Morgan.

La Presse
29 mars 1952

L'ART AU SERVICE DU COMMERCE

Le temps n'est plus où, pour certaines classes de la société, c'était déroger que de se livrer à des occupations soit industrielles, soit commerciales. De même pour l'art. Il peut aujourd'hui porter secours aux entreprises d'ordre économique, s'associer même avec elles d'une façon régulière, sans encourir le reproche de manquer à sa mission, sans se ravalier.

M. Arthur Hawkins, de la National Society of Art Directors, de New-York, a traité cette question dans sa causerie aux Beaux-Arts de Montréal, sur l'aspect artistique de la publicité commerciale. Le négoce et aussi l'industrie ont pu trouver dans ces remarques maintes indications utiles à l'expansion de leurs affaires.

C'est l'avantage qu'ils en obtenaient qui a porté maintes firmes aux Etats-Unis, au Canada, en Europe, partout aujourd'hui dans les pays civilisés, à tirer meilleur parti des ressources que l'art pouvait leur offrir. Le mouvement a pris une telle ampleur, par exemple, chez nos voisins, qu'il a amené l'établissement d'une nouvelle profession, celle de directeur artistique des initiatives manufacturières ou commerciales.

Le Canada est entré lui aussi dans cette voie, puisqu'il possède ses directeurs artistiques, groupés en un club particulier, à qui l'on doit l'organisation de la première exposition de modèles d'art commercial à Montréal, du genre de celles qui se tiennent chaque année à New-York où elles obtiennent un vif succès à cause de leur haute qualité.

La réclame aussi bien que le produit portant un cachet de bon goût, d'élégance et de distinction attireront toujours une nombreuse et fidèle clientèle. N'importe quoi, n'importe comment pouvait avoir moins d'importance jadis, pas à notre époque d'intense rivalité dans tous les domaines, l'économique comme les autres, plus que les autres.

Les leçons qui se dégagent d'une exposition d'art commercial ou industriel ont une influence certaine, considérable autant qu'heureuse, sur la prospérité nationale et le bien-être des pays qui savent les mettre en pratique.

Le Petit Journal
30 mars 1952

Nouvelles expositions

Deux nouvelles expositions de peintures sont à l'affiche cette semaine: Gordon MacNamara, à la galerie Lefort; Michael Forster et Louis Muhlstock, au musée des Beaux-Arts.

L'exposition MacNamara s'ouvrira mardi et se terminera le 6 avril. Elle sera visible tous les jours, de 10 heures à 6 heures;

les lundi, mercredi et vendredi, en soirée de 8 heures à 10 heures; le dimanche, de 3 heures à 6 heures.

Celle de Forster et Muhlstock a été inaugurée hier, samedi. Elle se poursuivra jusqu'au 13 avril.

"Six siècles de paysage"

Les amateurs de peinture qui n'ont pas encore visité l'exposition Six siècles de paysage, au musée, ont jusqu'au 13 avril pour le faire. C'est la principale exposition de l'année à Montréal. Elle illustre l'évolution du paysage chez les maîtres, depuis le 15^e siècle jusqu'à nos jours.

Talk Arranged On Art Exhibit

R. T. Davis to Speak At Museum Tonight

Robert Tyler Davis, director of the Montreal Museum of Fine Arts, will give a gallery talk at the museum on the current exhibition, "Six Centuries of Landscape," at 8:30 p.m. today. The theme of the exhibition, the high spots illustrated by the first rate masterpieces as well as the parts of the story of the history of this form of art illustrated by the lesser canvases, will be explained in a tour of the exhibition.

In other galleries will be found an exhibition of paintings by Louis

Muhlstock and Michael Forster, as well as selected presentations of the permanent collection of the museum. The lecture hall will be closed this evening, since a new exhibition is in preparation.

The museum is open free to the public on Wednesday evenings from 7:30 to 10 o'clock, but there is a small admission charge to the major exhibition, to help defray the costs of bringing 70 masterpieces from the far corners of the continent for the exclusive pleasure of Montrealers.

The Exhibition of Landscape Painting

Sir.—Referring to the letter of Mr. Michael Sheldon in The Gazette of March 27, regarding the charges for the Exhibition of Six Centuries of Landscapes currently at the Museum, Mr. Sheldon perhaps does not appreciate the expenses connected with assembling such a unique and valuable exhibition; transportation, insurance, etc., so that a small entrance fee is permissible.

The Museum is fortunate in having a Director who has the knowledge of where to find such paintings.

I agree with Mr. Sheldon in that a simple leaflet with the name of the artist, picture and date should be available, as well as the beautifully illustrated catalogue on sale.

LADY MARLER.
Montreal, March 28.

The Gazette - April 4, 1952

TOWN TOPICS: Proud parents will have the opportunity of seeing their young fry in the films when the National Film Board's picture, entitled "Lismer", will be shown at the Montreal Museum of Fine Arts on Wednesday evening. Shot at the Museum and dealing with the work of the education department, it shows the young fry at work on a cooperative mural. The film also gives a short biography of Dr. Arthur Lismer, whose children's art classes have become known nationally and reveals the method of instruction.

La Presse

2 avril 1952

Au Musée des Beaux-Arts

Cet après-midi, dans les salons d'exposition du Musée des Beaux-Arts, le thé est servi par Mme Jacques Paradis assistée de Mmes Antoine Vanier, Jean Saint-Germain et Jean Raymond.

La Presse

2 avril 1952

Conférence de M. R. Davis sur le paysage

A 8 h. 30 ce soir M. Robert Tyler Davis, directeur du Musée des Beaux-Arts, parcourra avec les visiteurs l'exposition des "Six siècles de paysage". Il leur expliquera l'évolution du paysage en peinture au cours des siècles, en illustrant sa causerie des tableaux de l'exposition, dont quelque-uns sont des chefs-d'œuvre et dont aucun n'est sans intérêt pour les amateurs d'art.

Les visiteurs pourront aussi regarder les tableaux exposés par MM. Louis Muhlstock et Michael Forster, ainsi que quelques œuvres des collections permanentes du musée spécialement mises en valeur. La salle de conférences sera fermée, parce qu'il s'y prépare une prochaine exposition.

Tous les mercredis soirs, le musée est ouvert gratuitement au public de 7 h. 30 à 10 h.

Art Notes...

"Adventure" Is the Word For Michael Forster's Exhibition

By ROBERT AYRE

MICHAEL FORSTER calls one of his drawings "Adventure Pertaining to Ice," and adventure is the word, not only for that one but for all the pictures in his exhibition in Gallery XII of the Museum. Two other titles give clues to the spirit of his painting—"A Place for Exploring" and "Eudaemon." Adventure means exploration and you explore out of an abundance of energy, out of a sense of well-being that must expand. This painter travels far, from the humble lichen on the rock to the storms of the solar system.

He has little to do with ice. His natural element is heat. The water in his swamp is red, reflecting the sky which still holds the glow from the fire after it has passed leaving the trees charred black. The moon rises over the city on a summer night sultry with smouldering color. It takes two suns, no less, to warm up the dry stalks and brown leaves of his "Winter Orchard." And in "Buds of the Sun" you are drawn into the vortex, the very core, of heat.

"Dark Celebration" is cool enough like an agate scored in blue and black, and there is something of the same hardness in another, white-veined and red, with fragments of blue, but it is called "The Implicit Flower" and warmth and growth are more than implicit in most of Mr. Forster's work. He may suggest excursions into outer space—"Galactic Figure" and "Sideral Drift"—but the fact of the matter is, after all, that he remains within the earth's atmosphere. To me, at any rate, "Sideral Drift" speaks not of the stars but of the thrust of earthly vegetation.

ALL DIFFERENT

It is one of seven big pictures, all different but related to each other by their common origin, the green earth. Closest to its beginnings is "Sun After Rain," unmistakably a forest tangle saturated and dripping. The others are abstractions, with such titles as "The Fragrance of a Bouquet" and "Gnomes for Excitations"; some are dry while others are lush, some spill out, quivering with life, as if there were no boundaries anywhere, while in others you are conscious of structure, of the geometry at the heart of things.

It is the energy that reaches you first, of course. The painter is prodigal; he squeezes the paint out of the tube; like sap it drips and runs and seems to follow its own impetuous course; the forms seem to run riot like tropic vegetation. But they are always under control; the structure is there. Mr. Forster likes to

spread himself and his drive carries him through the biggest pictures without any let-up; and without any false moves, for he always knows where he is going.

It is an exciting show but it isn't overwhelming—even in a small gallery—because it has been well chosen, with the major works nicely balanced by the drawings and the smaller paintings. These are just as big in spirit and almost as exciting. I don't think anything in the show gave me greater pleasure than the group on one wall by itself that contained the two moon pictures.

To ensure Montreal of an adequate Art Gallery the Capital funds of the 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 _____"

Peter," painted when landscape was no more than a rock and a blade of grass; the Flemish "St. Francis in Ecstasy"; Jan de Cock's "St. John on Patmos," the Patinirs, the "Adam and Eve" by Hans Baldung Grien, the de Momper landscape; the spacious Poussin and Claudes—brimming with what Mr. Davis calls the nuances of light; the van Ruisdaels; Constable's "Weymouth Bay" and Gainsborough's Philip Thicknesse; the sparkling Fragonard and the Boudin "Beach at Trouville"—to me one of the brightest, liveliest, happiest pictures in the show; the Pissaros and the Monets, particularly the sun-dappled "Seine at Bougival"; the Corots; the Manet "Funeral" which, with a touch of El Greco, stands at the beginning of Impressionism; the three lovely Cezannes, the wonderful Roussseau jungle, the pungent van Gogh wheatfield; Seurat's Grand Jatte Lady, with Monkey but without husband; the unusual Utrillo with its curtain of tree trunks.

I haven't room for the credits. Some of these—and others I might have mentioned—belong to our own Museum or to Montreal collectors. But you won't see most of the masterpieces again without going to Ottawa, Toronto, Washington, New York, Boston, Chicago, Detroit, Toledo, St. Louis, Springfield, Cleveland and a few other places. We're lucky to have them for a while.

The Star
April 1st, 1952

Wednesday Tea At Museum

Mrs. Jacques Paradis, assisted by Mrs. Antoine Vanier, Mrs. Jean Raymond, and Mrs. Jean St. Germain, will preside at the tea table at the Wednesday Tea being held by the ladies committee of the Montreal Museum of Fine Arts.

Tea will be served in the upstairs foyer of the museum from three to five o'clock.

The Gazette
April 2, 1952

Landscape Talk at Museum

Robert Tyler Davis, director of the Montreal Museum of Fine Arts, will give a talk tonight on the current exhibition, "Six Centuries of Landscape." The public should be in the galleries of the exhibition by 8:30 p.m.

LE PRINTEMPS AU MUSEE

\$500,000 de paysages au coeur de Montréal

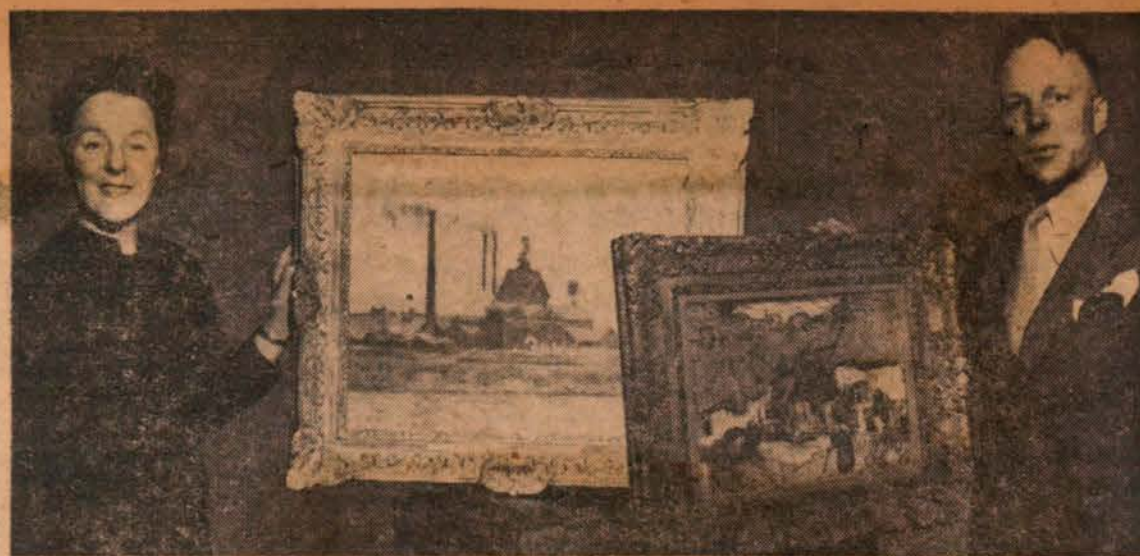
Si vous passez par le musée des Beaux-Arts, rue Sherbrooke ouest, arrêtez-y. Ça vous coûtera .25, mais vous en aurez pour votre argent. Vous y verrez pour au moins \$500,000... en paysages. En sortant, vous vous vanterez d'avoir, en 1 heure, appris six siècles de l'histoire de la peinture et fait la connaissance des plus célèbres artistes.

Ces trésors figurent à la plus grande exposition de l'année, à Montréal. Inaugurée mercredi soir, sous le titre **Six siècles de paysages**, elle sera visible jusqu'au 13 avril. Le directeur du musée, Robert-Tyler Davis, a choisi lui-même la plupart des 60 peintures qui illustrent l'évolution du paysage, depuis le 15e siècle jusqu'à nos jours. Tour de force qui a nécessité plusieurs voyages, dans les principaux musées canadiens et américains, et de multiples démarches auprès des collectionneurs. M. Davis a reçu partout une étroite collaboration, grâce à laquelle l'exposition ne coûtera que \$10,000 au musée.

Tous les tableaux réunis dans des galles spacieuses méritent d'être examinés. Ils sont, au point de vue artistique, des chefs-d'oeuvre du genre, et leur valeur commerciale est renversante. Une seule toile de Van Gogh est évaluée à \$35,000. C'est un paysage d'à peu près 18 pouces sur 15. Le titre? **Chau-mières**. Le numéro de catalogue? 61. Si ça vous intéresse de l'acheter, adressez-vous à la collection du Reader's Digest, qui l'a prêtée au musée.

On pourrait ainsi spéculer sur plusieurs autres peintures, mais il vaut mieux faire le tour de l'exposition sans d'autre but que de regarder. Défense de toucher, aussi. Les visiteurs feront ensuite, si ça les amuse, la critique des peintures.

Impossible de les mentionner toutes. Pour commencer par le commencement, il y a les enluminures des ouvrages du début du 15e siècle. Ces miniatures marquent l'apparition des premières formes de paysage, lequel jouait à cette époque un rôle d'arrière-



L'école française est à l'honneur...

Mme Marcoux-Caillet, présidente du comité féminin (section française), et M. Robert-Tyler Davis, directeur du musée des Beaux-Arts.

(Photo Cambronne)

Ce Van Gogh vaut \$35,000!

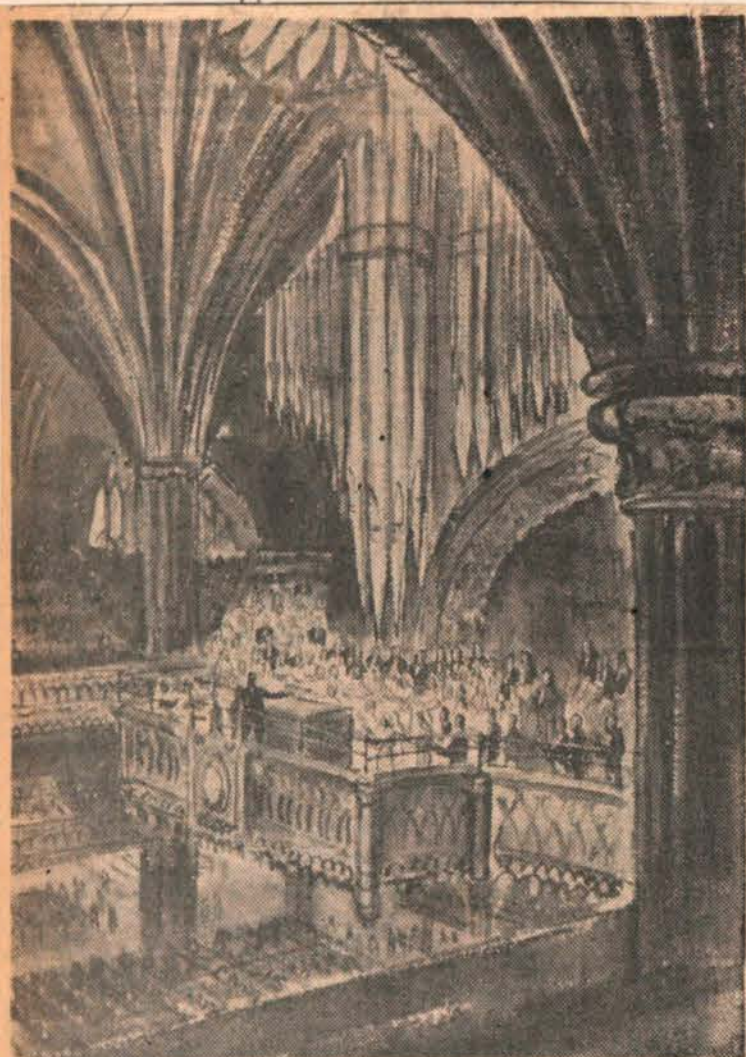
Le Petit Journal - 9 mars 1952

Amour et photo...



Oh! s'est dit le photographe, mais voilà deux personnages bien connus et dont il est question tous les jours, de ce temps-ci, à la radio!... La scène? Mais voyons, c'est à l'exposition de photographie organisée par l'Association des photographes professionnels de la province de Québec, au musée des Beaux-Arts. L'oeuvre examinée?... Mais ne vous rappelle-t-elle pas la place du Coin du Banc! L'envoi est hors-concours, bien sûr, puisque c'est la fameuse photo "mentionnée" de Claude Renaud (Jeanne d'Auteuil) que celle-ci contemple, à droite, et qu'on ne voit malheureusement que de dos (décidément, c'est une femme mystérieuse). Et, à gauche, c'est naturellement ce brave, ce sympathique Olivier Latour (Roland Chenail), qui trait bien photographier jusque dans la lune pour rester aux côtés de sa Claude, ainsi qu'il l'a confessé sans détour dans METROPOLE.

The Gazette - March 8, 1952



CHOIR, NOTRE DAME CHURCH, by John S. Walsh of Montreal, is a broadly handled watercolor showing Les Disciples de Massenet on the occasion of their appearance during the Montreal Festivals two years ago. Oils and watercolors by Walsh are going on exhibition this week-end in Gallery XII of the Montreal Museum of Fine Arts. Showing in the same gallery will be Andre Bieler, A.R.C.A., Resident Artist at Queen's University, Kingston. The shows will last until March 26.

The Star
March 11, 1952

Spring Exhibition Forecast

The Montreal Museum of Fine Arts announces that the preview for members, of the annual Spring Exhibition will be held on Thursday evening, May 8, and will be open to the public from May 9 to June 18.

The last date for entries is April 12.

The Star
March 11, 1952

Museum to Show Two Color Films

For its program tomorrow evening the Montreal Museum of Fine Arts will show two color films. "The Art Treasures of Vienna," depicting the world famous Hapsbourg paintings and works of art which recently toured this continent, are to be seen in a film made while this exhibition had its only showing in Canada in Toronto. The other film is "Wings Over Cuba," shown by courtesy of the Cuban Consulate. The program will begin at 8 a.m. in the Lecture Hall, and in case of overflow demand, a second showing of the Vienna Treasures will begin when the first showing ends.

In the galleries upstairs will be found the notable loan exhibition "Six Centuries of Landscape," as well as paintings by Andre Bieler and J. M. Walsh in Gallery XII. The public is invited to the film program and to the exhibition, although a small entrance fee is being charged to the landscape exhibition at all times. The museum is open free from 7.30 to 10 p.m. tomorrow.

The Star
March 11 '52

Art Directors Club To Open Exhibition

The Art Directors Club of Montreal will open its first annual exhibition of advertising and editorial art at the Museum of Fine Arts, 1379 Sherbrooke street west, at 5.30 p.m. Friday. City Councillor W. Hamilton will represent Mayor Camillien Houde. After the opening an awards dinner will be held at the Ritz-Carlton Hotel at which Arthur Hawkins, jr., of the National Society of Art Directors, New York, will be the speaker.

The Star
March 11, 1952

Wednesday Tea

The Wednesday Tea sponsored by the ladies' committee of the Montreal Museum of Fine Arts will this week have Mrs. Robert Pilot in charge. She will be assisted by Mrs. Duncan Stewart, Mrs. Murray Mather and Mrs. Melvin Chorney.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

The Herald
March 12 '52

Art Show Dinner Features NY Man

Arthur Hawkins, secretary-treasurer of the National Society of Art Directors of New York, will address the awards dinner of the first annual advertising art show of the Art Directors Club on Montreal Friday.

His talk before the club will precede by a day the opening of the club's first annual art show at the Montreal Museum of Fine Arts during which exhibits in the field of advertising creative work will be on exhibition. Merit awards will be presented at the dinner.

The Gazette
March 12, 1952

Films at Art Museum

For its program this evening the Montreal Museum of Fine Arts will show two colour films — "The Art Treasures of Vienna," depicting the world famous Hapsbourg paintings, and "Wings Over Cuba." The program will begin at 8 o'clock in the Lecture Hall.

La Patrie - 10 mars 1952

Jusqu'au 28 mars, aura lieu au Musée des Beaux-Arts, une exposition des oeuvres de J.-H. Walsh et de André Bieler.

Du 15 au 30 mars, au Musée des Beaux-Arts également aura lieu la première exposition du "Art Directors' Club". Cette exposition d'art publicitaire présente une centaine de pièces choisies parmi un groupe de sept cents. On y trouvera aussi plusieurs annonces originales et des oeuvres d'art.

Enfin, du 29 mars au 13 avril au Musée des Beaux-Arts aura lieu une exposition des oeuvres de Michel Forster et de Louis Muhlstöck.

L'évolution de l'art paysagiste démontrée au Musée des beaux arts

Cinq siècles illustrés par 69 peintures — Autres expositions — Les activités du Comité féminin — Film en couleur sur les "Trésors de la Vienne impériale" qui ont été en exposition à Toronto l'an dernier — Film sur la vie et l'oeuvre de Michel-Ange — Film en français — Les élèves des institutions sont invités en groupes de même que les membres des organisations féminines

Les activités se multiplient et sont de plus en plus intéressantes au Musée des Beaux-Arts pour le mois en cours et même le prochain. L'exposition de photographies se termine aujourd'hui mais plusieurs autres expositions se continuent, notamment la plus importante: "Six siècles de paysage", qui se poursuivra jusqu'au 13 avril. Un groupe de 69 peintures illustrant l'évolution de l'art paysagiste à partir du XVe siècle jusqu'à nos jours. Ces oeuvres ont été choisies dans les principaux musées des Etats-Unis et du Canada; des prêts nous viennent aussi de la galerie Tate de Londres, de riches collections privées et de marchands de tableaux. Un catalogue avec introduction par Robert Tyler Davis contient 61 reproductions des oeuvres exposées. Prix d'entrée: 50. Dans les galeries de l'étage supérieur.

Jusqu'au 26 mars — Exposition: Peintures de J. H. Walsh et d'André Bieler. Galerie XII.

Du 15 au 30 mars — Exposition: Première exposition annuelle du "Art Directors' Club". Cette exposition d'art publicitaire présente une centaine de pièces choisies parmi un groupe de sept cents. On y trouvera aussi plusieurs annonces originales et des oeuvres d'art.

Du 29 mars au 13 avril — Exposition: Peintures de Michel Forster et de Louis Muhlstock. Galerie XII.

A venir le 9 mai — Exposition annuelle du salon du printemps. Date d'expiration pour les envois: 12 avril.

Programmes du mercredi soir à 8 h. — Le Comité féminin du Musée présente les activités suivantes:

Le 12 mars: Film: "Imperial Vienna Art Treasures", en couleurs, tourné à l'occasion de l'exposition d'objets d'art qui a eu lieu à Toronto l'année dernière.

Le 19 mars: Film: "The Titan" se rapportant à la vie et à l'oeuvre de Michel-Ange.

Le 26 mars: Film en français, à être annoncé.

Nouvelles du département de l'éducation — Classes pour les membres et groupes: les classes de peinture du lundi matin se termineront le 13 mars. Des cours supplémentaires seront organisés si la demande est suffisante. Les réunions des groupes d'étude du lundi matin ont pris fin; cependant, les membres continueront à se réunir sous la direction du Dr. Lismar tous les jeudis à 11 h. du matin, au Musée, pour la durée de l'exposition "Six siècles de paysage".

Exposition par les élèves: La distribution annuelle des prix et l'exposition des travaux des élèves de l'école d'art et de dessin du Musée aura lieu le 5 avril, à 3 h.

Visites en groupes à l'exposition — Le département de l'éducation mettra des guides de langue française et de langue anglaise à la disposition des groupes qui désireront voir l'exposition de peinture paysagiste. Les membres du Musée et d'organisations féminines les maîtres d'écoles, pourront voir aux arrangements. On demande la coopération des membres du Musée et des autres organisations pour encourager les visites en groupes. Appeler PL. 1605.

Le Canada
March 12 '52

The Star
March 13 '52

To Judge Paintings



MRS. EMME FRANKENBERG, who will represent the Canadian Israeli Art Club on the panel of judges chosen to select the paintings to be hung in a room of Canadian art in Jerusalem. Prof. Robert Tyler Davis, director of the Montreal Museum of Art, is in charge of the judges. The Canadian Israeli Art club hopes the establishment of a permanent art collection in Jerusalem will not only demonstrate Canadian's artistic ability, but also serve as an inspiration to other countries, so that some day an international gallery of art may exist in the Holy City.

La Patrie
12 mars 1952

Au Musée des Beaux-Arts de Montréal

Le thé sera servi cet après-midi, dans les Salons d'exposition du Musée, par le Comité féminin du Musée des Beaux-Arts de Montréal. Mme Duncan Stuart présidera à la table.

Le Devoir
12 mars 1952

AU MUSÉE DES BEAUX-ARTS

Le thé sera servi cet après-midi, dans les salons d'exposition du Musée, par le comité féminin. Mme Duncan Stewart présidera à la table.



Voici une reproduction d'un tableau de Meindert Hobbema, peintre hollandais du 17e siècle, intitulé "Les deux moulins à eau", faisant partie de l'exposition "Six siècles de paysage", en cours au Musée des Beaux-Arts de Montréal.

The Gazette - March 15, 1952



LOOKING THEM OVER: W. C. Beamer, assistant vice-president, Bell Telephone Company; George Carter, advertising supervisor for the same company, and Ted Read, of Cockfield Brown, pause at

the 1st annual exhibition of the Art Directors Club of Montreal to examine several exhibits of Bell material.

'Ad' Artists and Directors Receive Awards As Group Opens First Annual Exhibition

More than a score of artists and art directors representing many leading advertisers and agencies received plaque and merit awards at Ritz Carlton Hotel last night at a dinner given by Art Directors Club of Montreal.

Before the dinner members and friends and press and radio representatives viewed the first annual exhibition of the club at Montreal Museum of Fine Arts, where more than 100 exhibits were hung.

Arthur Hawkins, jr., of New York, outlined the history of the art directing profession from its birth in 1908 to the present, when the profession has a code of procedure, a national association and outstanding clubs from coast to coast.

Since the advent of the art director, Mr. Hawkins said, the quality of advertising art has improved, pay for those in the profession has increased and students have found better opportunities for development.

Awards were:

Design Of Complete Unit:

Magazine section: Harry Steinfield and Charles Trumble, for advertiser Montrose Worsted Mills and the Harold F. Stanfield agency.

Trade periodicals: R. W. Murdock and Richard Racicot, for the public and industrial relations sections of Aluminum Co. of Canada.

Newspapers: James Buchanan, for Standard Brands and J. Walter Thompson Co. Ltd.

Booklets, direct mail, house organs: R. W. Murdock and Richard Racicot for the Ciba Co., Irene Kon and George Wilde for Canadian Industries Ltd. and Cambridge Press, Irene Kon and Arnaud Maggs for Sport Togs Ltd. and Irene Kon Associates.

Letterheads: R. W. Murdock and Ian Van Kerkom.

Color: Franklin Arbuckle under direction of Clifford P. Wilson for Hudson Bay Co.

Advertising art: Black and white: Don Anderson, art director G. Traunter, the advertiser Dominion Banks and McKim Advertising Ltd.

Humor, continuities, cartoons: Jacques Le Flaguais for art director Stan Engel and Federated Press; Walter Ferrier for art director James Buchanan, Stowell Screw Co. Ltd., and J. Walter Thompson.

Design of complete art, magazine covers and book jackets, George Wilde for Publiland of Paris, France.

Editorial Art: Oscar Cahen for Dick Hersey of Weekend Picture Magazine, and Peter Whalley for Dick Hersey of Weekend Picture Magazine.

Photography: Max Sauer for Henry Mercer, the advertiser Henry Birks and Belgrave Press.

Walter Edgar of The Gazette, past president, was in the chair, and Colin McMichael, president, presented the awards.

La Presse
15 mars 1952

Musée des Beaux-Arts: 1379 ouest, rue Sherbrooke.

Du 7 mars au 13 avril: Exposition: "Six siècles de paysage".

Du 8 au 26 mars: Exposition: Peintures de J. H. Walsh et de André Bieler.

Du 15 au 30 mars: Exposition: Première exposition annuelle du "Art Directors' Club". Cette exposition d'art publicitaire présente une centaine de pièces choisies parmi un groupe de sept cents. On y trouvera aussi plusieurs annonces originales et des oeuvres d'art.

Du 29 mars au 13 avril: Exposition: Peintures de Michel Forster et de Louis Muhlstock. Galerie XII.

A venir le 9 mai: Exposition annuelle du salon du printemps. Date d'expiration pour les envois: 12 avril.

La Patrie - 6 avril 1952

Grands prix de la photographie

The Star

April 7, 1952

(10)

Art, Design
Scholarships,
Prizes GivenMrs. Galt Durnford
Makes Presentations
At Museum's School

PRIZES and scholarships to successful students in the School of Art and Design of the Montreal Museum of Fine Arts were presented Saturday afternoon at the museum.

Presentations were made by Mrs. Galt Durnford, co-chairman of the ladies committee of the museum, and students were introduced by Arthur Lismer, R.C.A., principal of the school.

Special Award Presented

During the ceremonies, a special Diploma of Honor was presented to Miss Anne D. Savage, supervisor of art in the Montreal schools of the Protestant Board of Greater Montreal. Miss Savage was cited as a Canadian painter of distinction, and one who has made a distinguished contribution to the education of youth in this city and province.

The exhibition of works by the students, in the museum's lecture hall, will continue until April 20.

Following is the prize list:

DIPLOMA COURSE: THIRD YEAR

D 3

Honor Diplomas

Highest standing in the diploma course, honor diploma; first in painting and high standing in Methods of Teaching Art to Children—Sylvia Tait, top student, Bur-

land scholarship and Crowley prize. Highest standing in graphic arts and high standing in painting, honor diploma—Claude Tousignant, a Robert Reford scholarship and book prize.

Diplomas to: Jean Ostiguy, with distinction in art teaching, book prize; Marlon Feldman, with distinction in art teaching, book prize; Mortimer Baranoff, principal's prize; Brenda Long, book prize; Ann Sperber, book prize.

SECOND YEAR—D 2

Highest standing in the advanced year and firsts in modelling and design — Paul Desloover, top student, Lauterman Scholarship in modelling and book prize.

Highest standing in drawing from life and high standing in painting, second position in advanced year—Marion Goldberg, a Robert Reford scholarship and book prize.

High standard in painting and graphic arts: Gerald Denlerville, Lauterman prize (cash) and scholarship standing.

High standing in painting — Claude Gerin-Lajoie, a Robert Wood scholarship and book prize.

Highest standing in commercial art and typography—Jean Holmes, book prize.

High standing in design: Maro Scarvellis, the Martin Martin prize (cash) and book prize.

Honors to Marlon Gulnick and Maro Scarvellis.

FIRST YEAR — D1

For highest standing in Modelling, Design and Illustration, top student in first year—Marie Manson awarded Martha Martin Scholarship and book prize.

Highest standings: Drawing—Julia Kertiss, a Robert Wood Scholarship.

Painting—Milton Dorman, book prize.

High standing in first year and

second position — Marik Smolbowski, book prize.

Honors in first year — Margery Bird, Maria Smolbowski, Julia Kertiss.

JUNIOR YEAR

Continuation scholarships for highest standing — Carol Bleackley, St. Lambert High School; John Porchawka, Cardinal Newman School; Leo Chevalier, Loyola College; Leonard Fligel, Baron Byng High School.

Honors—Keith Robbins, Lachine High School; Patricia Young, Baron Byng High School; Norma Haller, Town of Mount Royal High School. The junior scholarships are given from a fund donated in memory of the late Dr. F. M. Johnson.

EVENING COURSES

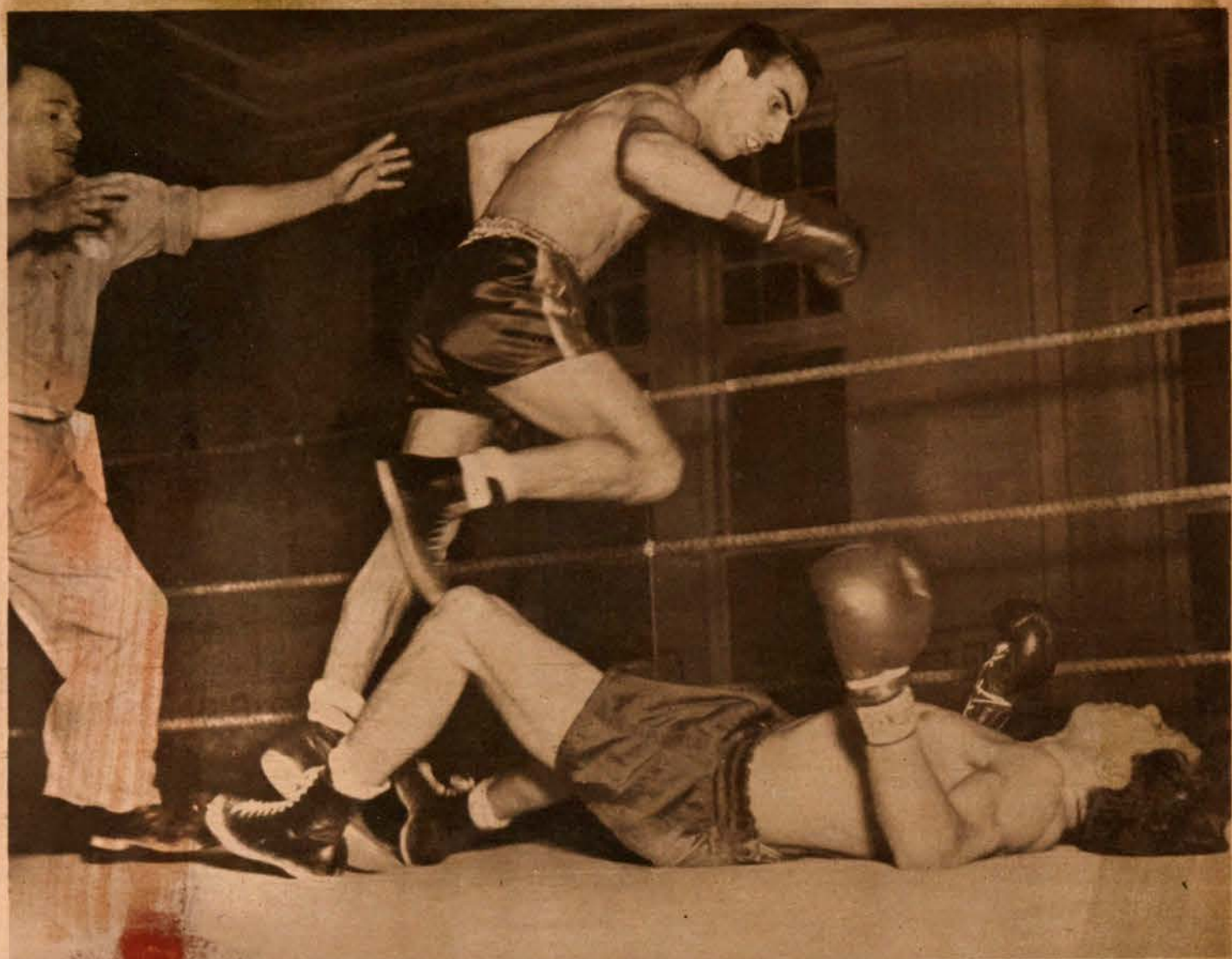
Drawing from life, Tuesday and Thursday classes — Arthur Lipton and Mervin Yellin, evening scholarships.

Commercial art—Jacques Patenaude, evening scholarship.

Elementary drawing — Noreen Jackson, evening scholarship and book prize.

Modelling—Molly Aron, elementary modelling, evening scholarship; Dora Dolliver, advanced modelling, evening scholarship.

Design—Joan Staton, design 1, evening scholarship; Francoise Rousseau, design 2, book prize.



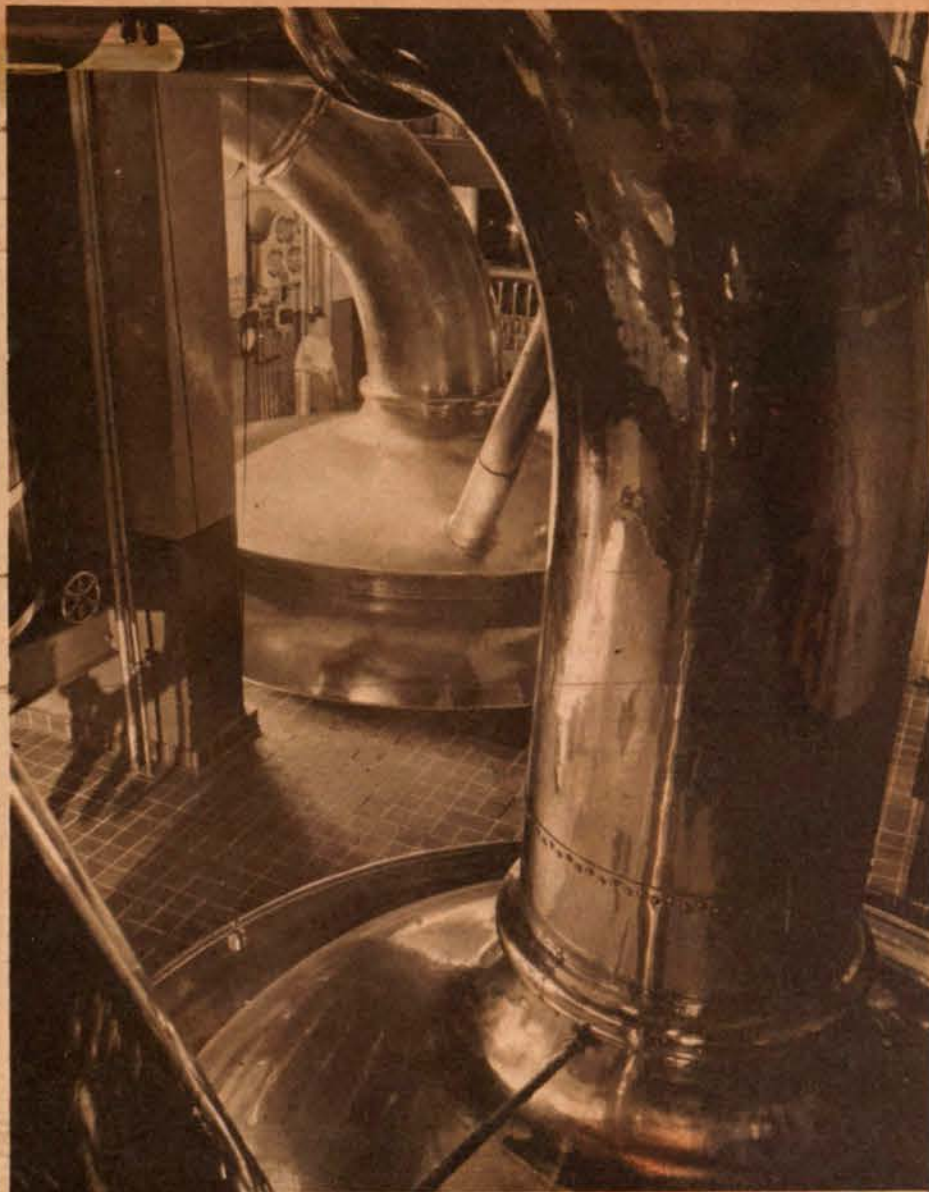
A L'INSTAR de New-York, la ville de Montréal vient de connaître une exposition de photographies, la première du genre dans la métropole. Ces photographies étaient les œuvres de photographes professionnels, de journaux, de revues, de cinéma, d'art et même de photographes commerciaux. Nous publions dans les pages qui suivent quelques-unes des photos qui ont été primées à cette exposition. Ci-dessus, une oeuvre de Jacques Doyon, artiste et photographe de la "Patrie", qui a valu à son auteur le "Grand Prix" de photographie journalistique et le premier prix avec certificat de mérite avec distinction, dans la section presse-sport. Le titre de cette photo était "Knockout". On admettra que la vie ne manque pas dans cette image, bien que l'un des boxeurs soit étendu sur le dos presque inanimé.



GRUPE de visiteurs s'attardant dans le coin où sont exposées les photos de la section presse-sport. (Suite à la 10e page)



VOICI une de ces photos qui font la joie des chefs de nouvelles des journaux. Elle montre un aspect de l'incendie qui a ravagé l'hospice de Ste-Cunégonde (Montréal) l'an dernier. Cette photo a remporté le 1^{er} prix (certificat de mérite avec distinction) à Richard Arless, dans la section des instantanés journalistiques.



DANS LA SECTION de la photographie commerciale et industrielle, F. G. Egan a remporté le grand prix avec cette photo montrant l'intérieur d'une brasserie. Tout y est au foyer et parfaitement au point. (Suite à la 11e page)



MAGNIFIQUE étude d'enfants qui a obtenu le grand prix dans la section des études d'enfants pour Maria Kiliany. (Suite à la 15e page)

Prizes, Scholarships Given At School of Art and Design

Successful students in the School of Art and Design of Montreal Museum of Fine Arts were awarded prizes and scholarships Saturday afternoon.

Presentations were made by Mrs. Galt Durnford, co-chairman of the Ladies' Committee of the Museum. Arthur Lismer, R.C.A. principal of the school, in introducing the students, mentioned that although the school was as old as the Spring Exhibition—classes in drawing and painting were being conducted over 65 years ago—changing times and ideas had given it a new appearance. Since the day when painting and sculpture were the major studies the artist had to be a whole person and understand many arts.

He said Montreal was fortunate in being populated by two races, with their two cultures, which provided inspiration to each other. The occasion was also marked by presentation of a special Diploma of Honor to Miss Anne D. Savage, supervisor of art in Montreal schools of the Protestant Board of Greater Montreal.

Miss Savage was cited as a Canadian painter of distinction, a former student of the Art Association of Montreal's School of Art, and one who has made a distinguished contribution to the education of Canadian youth in this city and province. The exhibition of works by the students, held in the Lecture Hall, lasts until April 20.

Prizes were awarded as follows:
DIPLOMA COURSE: THIRD YEAR

Honor Diplomas

Highest standing in the diploma course, honor diploma; first in painting and high standing in Methods of Teaching Art to Children—Sylvia Tait, top student, Burdland scholarship and Crowley prize.

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Diplomas to: Jean Ostiguy, with distinction in art teaching, book prize; Marion Feldman, with distinction in art teaching, book prize; Mortimer Baranoff, principal's prize; Brenda Long, book prize; Ann Spérber, book prize.

SECOND YEAR—D2

Highest standing in the advanced year and firsts in modelling and design—Paul Desloover, top student, Lauterman Scholarship in modelling and book prize.

Highest standing in drawing from life and high standing in painting, second position in advanced year—Marion Goldberg, a Robert Reford scholarship and book prize.

High standing in painting and

graphic arts: Gerald Deniverville, Lauterman prize (cash) and scholarship standing.

High standing in painting—Claude Gerin-Lajoie, a Robert Wood scholarship and book prize.

Highest standing in commercial art and typography—Jean Holmes, book prize.

High standing in design: Maro Scarvelis, the Martin Martin prize (cash) and book prize.

Honors to Marion Gulnick and Maro Scarvelis.

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For highest standing in Modelling, Design and Illustration, top student in first year—Marie Manson awarded Martha Martin Scholarship and book prize.

Highest standings:

Drawing—Julia Kertiss, a Robert Wood Scholarship.

Painting—Milton Dorman, book prize.

High standing in first year and second position—Marik Smolbowski, book prize.

Honors in first year—Margery Bird, Maria Smolbowska, Julia Kertiss.

JUNIOR YEAR

Continuation scholarships for highest standing—Carol Bleackley, St. Lambert High School; John Porchawka, Cardinal Newman School; Leo Chevalier, Loyola College; Leonard Fligel, Baron Byng High School.

Honors—Keith Robbins, Lachine High School; Patricia Young, Baron Byng High School; Norma Haller, Town of Mount Royal High School. The junior scholarships are given from a fund donated in memory of the late Dr. F. M. Johnson.

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Commercial art—Jacques Patenaude, evening scholarship.

Elementary drawing—Noreen Jackson, evening scholarship and book prize.

Modelling—Molly Aron, elementary modelling, evening scholarship; Dora Dolliver, advanced modelling, evening scholarship.

Design—Joan Staton, design 1, evening scholarship; Francoise Rousseau, design 2, book prize.

Concerned About Art Museum Future

Sir,—The failure of the Montreal Museum of Fine Arts to renew the contract of Prof. R. T. Davis, who has made such a distinguished contribution during his period as Director, has dismayed the artists of the City.

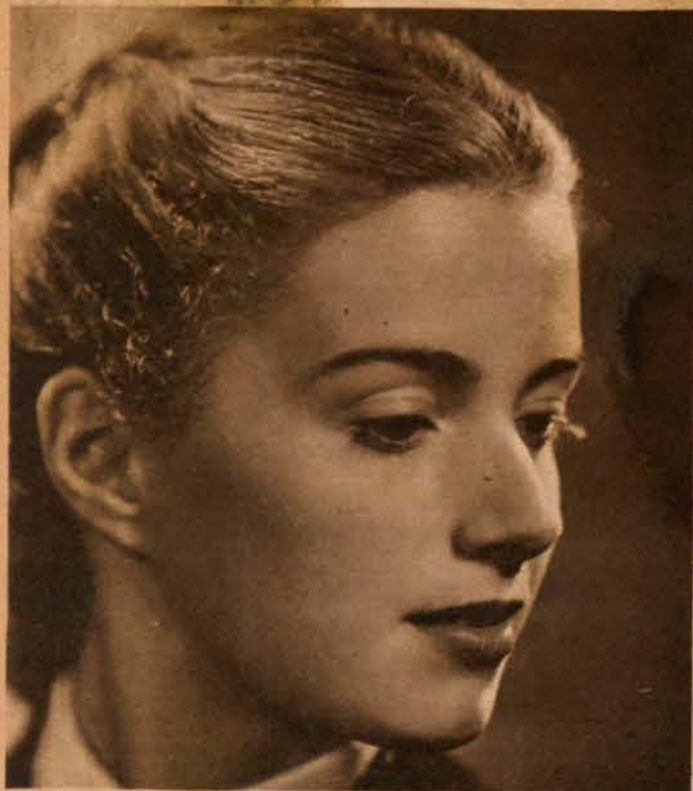
Under Prof. Davis the Museum was opened to many who had previously experienced difficulty in having their work presented to the public. Thanks to his influence the cultural life of Montreal was greatly stimulated, and the currents of contemporary feeling and expression, being admitted, brought new life to the Museum.

It is deeply to be regretted that Mr. Davis' reward should be his virtual dismissal from office. This seems inconsistent with the progressive policy which we have associated with the Museum's president, Mr. Cleveland Morgan. We as artists, can only presume that the departure of Mr. Davis will bring to an end the broadminded outlook which prevailed at the Museum during his tenure.

The Montreal Museum of Fine Arts is an institution receiving public funds and as such has a responsibility to the public, a fact which Mr. Davis in large measure recognized. It is with deep concern, therefore, that we note the failure of the Museum Council to consult its membership or the artists of Montreal before taking this step.

We feel that such a meeting should be called in order to demonstrate how solid is the public and professional support for Mr. Davis and how important it is for the future of the Museum that he be continued in office.

Louis Archambault	Peter Douet
William Walton	Albert Dumouchel
Armstrong	Suzanne Duquet
Rita Briansky	Henry Eveleigh
James Buchanan	Jean Charles
Chitta Caiserman	Faucher
Louise Cass	Armand Filion
Rene Chicoine	John Fox
Stanley Cosgrove	Alfred Pelland
Pierre Gauvreau	A. Pinchuk
Anne Greenstein	A. Pinsky
Arthur Gladu	J. Prezament
Adrien Hebert	Maurice
Julien Hebert	Raymond
Georges Huet	Moe Reinblatt
Agnes Lefort	Jeanne Rheuma
Anne Levine	Gilles Robert
Gabriel Marcotte	Goodridge
Harry	Roberts
Mayerovitch	M. Ryshpan
Colin McMichael	Marion Scott
Arthur Moss	Irene Senecal
Louis Muhlstuck	P. H. Surrey
Alice Nolin	Audrey Taylor
Pierre	G. Tondino
Normandeau	Jacques G.
Ruth Dingle	de Tonnancour
Pierre Dionne	



LE GRAND PRIX (trophée C-I-L) pour la section des portraits de femmes a été remporté par Basil Zarov, avec cette photo.



L'ILLUSTRATION commerciale joue un grand rôle dans la publicité et cette photo a remporté le premier prix pour Norman Zucker, dans la section de l'illustration commerciale.



DANS LA SECTION des portraits d'hommes, Basil Zarov s'est vu attribuer le premier prix avec cette photo.
(Suite à la 14e page)

The Star

April 8, 1952

Museum to Show New Color Film

The Montreal Museum of Fine Arts will present the first public performance of a new color film made by the National Film Board, at 8 p.m. tomorrow. Entitled "Lisner," it features the work and career of Arthur Lismer, L.L.D., R.C.A. head of the museum's department of education and principal of the museum's School of Art and Design. The performance will take place in the lecture hall.

In the upstairs galleries the great loan exhibition of 69 master paintings, "Six Centuries of Landscape," is in its last week. Sunday is the closing date, and this is the last Wednesday night in which it can be seen. Also on view in Gallery XII are paintings by Louis Muhlstuck and Michael Forster.

The public is invited to the film and to the exhibitions, although there is a small charge of admission of the landscape show to help defray the enormous expense of bringing works here from all over the continent. The museum is open on Wednesday evening from 7:30 to 10 o'clock.

Wednesday Tea Scheduled

Mrs. Jacques Paradis, assisted by Mrs. Rene Gauthier, Mrs. Jean Berard and Mrs. Antoine Vanier, will preside at the tea table at the Wednesday tea being held by the ladies committee of the Montreal Museum of Fine Arts.

Tea will be served in the upstairs foyer of the museum from three to five o'clock.

Le Petit Journal

13 avril 1952

Paysages vus par 10,000 personnes

La grande exposition Six siècles de paysage se termine aujourd'hui dimanche, au musée des Beaux-Arts. Jusqu'à hier, samedi, plus de 10,000 personnes avaient vu les 69 peintures qui représentent l'évolution du paysage (en Europe), depuis le 15e siècle jusqu'à nos jours. Le prix d'entrée à l'exposition est de .50.



COMME COMPOSITION photographique on peut difficilement trouver mieux que cette photo montrant les réactions diverses d'un groupe d'enfants assistant à un spectacle de marionnettes. Le premier prix a été accordé à Richard Arless pour cette photo exposée dans la section de composition photographique.

The Star - April 12, 1962

Arthur Lismer Is Subject Of New Canadian Film

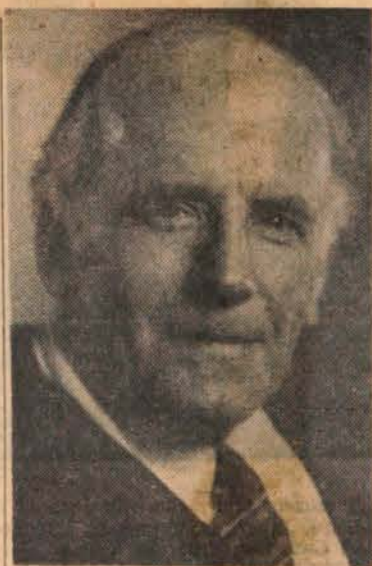
By ROBERT AYRE

THE life and work of Arthur Lismer can't possibly be squeezed into a 20-minute film. There's far too much of it, even if you skip his childhood in Yorkshire, his student days in Sheffield and Antwerp, his sojourns in Halifax, Ottawa, South Africa and Columbia University, and concentrate on his Toronto and Montreal experience.

After seeing him in action here, the National Film Board director Allan Wargon went back to Ottawa and reported that it would take six films to tell the story. Of course he was told he'd have to do it in one. That meant some mighty telescoping and the film which was given its premiere in the Museum this week turned out to be something of a teaser, just enough of Lismer's busy life as a teacher, just enough of his present and past as a painter, to make you ask for more. The clues are bright, however, and the film is full of the vivid personality of its subject.

Dr. Lismer—he may wear the LL.D. (Dalhousie) rakishly, but it's his to wear as he pleases—has been Educational Supervisor for the Montreal Museum of Fine Arts for a dozen years, already equalling the time he served the Toronto Art Gallery in the same capacity; before that, he was Vice-Principal of the Ontario College of Art for eight years, following three years as Principal of the Nova Scotia College of Art; he was Professor in Columbia's Teachers' College for a year and was for a time Educational Supervisor for the National Gallery in Ottawa. Considering this long career as a teacher, more than 35 years, and remembering the fame of his Children's Art Centres, which he started in Toronto in 1933, it is not surprising that the film should emphasize this aspect of his work.

To give a full documentary account of his philosophy and his methods and of their impact on education, another film, and a different sort, would be required, one that would not only note the spread of the Saturday morning art class idea far be-



Dr. Arthur Lismer

yond his jurisdiction, and developments in education such as those in Saskatchewan under Wynona Mulcaster, but would also relate his contribution to the whole field of what is known as progressive education and compare him with pioneers like Froebel, who died 100 years ago this June.

The film does, however, take you into the Art Centre on Ontario Street, into the School of Art and Design and into the Museum and, seeing and hearing Lismer moving among his students, encouraging a tiny tot to get started on a picture, putting an adult on the right track, you get a very good idea of why he has been such a quickening force.

It is disappointing that Lismer the painter is not shown outdoors, in relation to the Canada he has exploited so vigorously as a member of the original Group of Seven. But you do see him at his easel, you get a glimpse of how he works, and the walls of the studio vanish as the lens is trained on the rocks and pines and the "Happy Islands" of Georgian Bay, as he saw them and painted them; the tangle of the Ontario jungle and the litter of the Nova Scotia shore.

Le Samedi - 12 avril 1962

27 AU MUSÉE DES BEAUX-ARTS DE MONTRÉAL



Le Musée des Beaux-Arts de Montréal présente, du 6 mars au 13 avril, sa plus importante exposition de la saison: "Six siècles de paysage". Au nombre des toiles de l'école française, une oeuvre de Corot (Jean-Baptiste Camille), 1796-1875: le golfe de Naples. Coll. James Philip Gray.

The Star
April 15, 1962

Wednesday Tea At Museum

Mrs. Duncan Stewart, assisted by Mrs. Robert Pilot, Mrs. L. Hart, and Mrs. M. Mather, will preside at the tea table at the Wednesday Tea being held by the Ladies Committee of the Montreal Museum of Fine Arts. Tea will be served in the upstairs foyer of the Museum from three to five o'clock.

Mr. Davis and the Montreal Museum of Fine Arts

Sir.—The failure of the Montreal Museum of Fine Arts to renew the contract of Prof. R. T. Davis, who has made such a distinguished contribution during his period as director, has dismayed the artists of this city.

Under Prof. Davis the Museum was opened to many who had previously experienced difficulty in having their work presented to the public. Thanks to his influence the cultural life of Montreal was greatly stimulated, and the currents of contemporary feeling and expression, being admitted, brought new life to the Museum.

It is deeply to be regretted that Mr. Davis' reward should be his virtual dismissal from office. This seems inconsistent with the progressive policy which we have associated with the Museum's president, Mr. Cleveland Morgan.

We, as artists, can only presume that the departure of Mr. Davis will bring to an end the broadminded outlook which prevailed at the Museum during his tenure.

The Montreal Museum of Fine Arts is an institution receiving public funds, and as such, has a responsibility to the public, a fact which Mr. Davis, in large measure, recognized. It is with deep concern, therefore, that we note the failure of the Museum Council to

consult its membership, or the artists of Montreal before taking this step.

We feel that such a meeting should be called in order to demonstrate how solid is the public, and professional support for Mr. Davis, and how important it is for the future of the Museum that he be continued in office.

I am transmitting this in behalf of all the undersigned.

HARRY MAYEROVITCH
Montreal, April 9

Co-signers: Louis Archambault, William Walton Armstrong, Rita Briansky, James Buchanan, Ghitta Caiserman, Louise Cass, Rene Chicoine, Stanley Cosgrove, Ruth Dingle, Pierre Dionne, Peter Douet, Albert Dumouchel, Suzanne Duquet, Henry Eveleigh, Jean Charles Faucher, Armand Filion, John Fox, Pierre Gauvreau, Anne Greenstein, Arthur Gladu, Adrien Hebert, Julien Hebert, George Huet, Agnes Lefort, Anne Levine, Gabriel Marcotte, Colin McMichael, Arthur Moss, Louis Muhlstok, Alice Nolin, Pierre Normandeau, Alfred Pellier, A. Pinchuk, A. Pinsky, J. Prezament, Maurice Raymond, Moe Reinblatt, Jeanne Rheume, Gilles Robert, Goodridge Roberts, M. Ryshpan, Marion Scott, Irene Senecal, P. H. Surrey, Audrey Taylor, G. Tondino, Jacques G. de Tonnancour.

The Gazette - April 16, 1952

The Art Gallery and Mr. Davis

Sir.—It was a revelation to see in this morning's Gazette the collective letter of Montreal artists so vigorously expressing their displeasure at the prospect of losing the splendid services of Mr. R. T. Davis as Director of Montreal Museum of Fine Arts, and demanding that the matter be submitted to the membership and the artists for a vote.

I am sure that if a Gallup poll were to be taken among the beneficiaries of the many opportunities to enjoy, learn and improve oneself in the matters of art through visiting the Art Gallery since Mr. Davis came into our midst, and the names were to be published in your paper, there would be a need of at least one additional page to your regular edition.

It was only since Dr. C. F. Martin and Mr. Cleveland Morgan as president and vice-president became active in that institution that the citizens of Montreal and visitors began to be aware that we had an Art Gallery, and when inside, one did not have the sensation of a trespasser, but of being welcome.

They both deserve warm thanks for what they have and are doing, and I am sure that they both must be elated at the insistent clamors that Mr. R. T. Davis remain as director of the Museum of Fine Arts and continue his work as an expert, so much needed and so well begun.

LOUIS KON

Montreal, April 14.

The Star
April 17, 1952The Gazette
April 19, 1952**Local Artists' Work Shown****Last in Series Opens At Fine Arts Museum**

The last in this season's series of local artists in Gallery XII was opened today. The exhibition includes paintings by Joseph Oppenheimer, John Fox and Lillian Freiman.

Joseph Oppenheimer is a portrait-painter and water-colorist of Montreal and London, England. His group of paintings includes portraits of Montrealeers, notably a recent portrait of Mayor Camillien Houde.

John Fox, a young painter making his first solo appearance, shows a group of oils. Mr. Fox, as assistant in painting in the fine arts department at McGill University, has just been awarded a scholarship by the British Council, for a year's study in England.

Lillian Freiman, of New York, formerly of Montreal and Paris, is represented in the museums of Ottawa and Paris. The works exhibited at the Museum of Fine Arts are drawings using a mixture of pastel and water-color.

Three Artists Showing At Fine Arts Museum

In Gallery XII of the Montreal Museum of Fine Arts paintings by Lillian Freiman, John Fox and Joseph Oppenheimer are being shown.

Lillian Freiman, of New York, formerly of Montreal, effectively employs a mixture of pastel and watercolor in her offerings which reveal her interest in drawing. Chinese women and children are the subjects of some good compositions, rich in character, and effective line mark "Brittany Figures", and "The Bird Cage", the latter a favored subject with this artist.

John Fox deals in restrained color and is interested in landscape, figures and still-life. Besides a self-portrait, he shows sound efforts in "Girls in Red", "Girl Sewing", and "Girl Brushing Her Hair". "Restaurant Window" and "Kitchen Interior", are well managed compositions, and simple in arrangement are the landscapes — "Country Road", with its deftly indicated girl on a bicycle; "Landscape, St. Hilaire", "Road Near St. Hilaire" and "Cote des Neiges Road", with buildings, gleaming sidewalks and figures under umbrellas.

Joseph Oppenheimer, portrait painter and watercolorist, of Montreal and London, has a good group of oils, his portraits including Mayor Houde, Goodridge Roberts, Harry Bronfman and Lord Bessborough, as well as portraits of boys and girls. In this medium, too, are the spirited painting "Waterfall Near Ste. Adele", "Dominion Square, Winter Day", in which the Sun Life Building dominates the scene, and a good impression of buildings and traffic, called "Piccadilly Circus, London". The water-colors are fluid and handled with dash and confidence.



The portrait of Madonna Lisa, wife of Zanobi del Giocondo, by Leonardo da Vinci. It is known as both La Gioconda and Mona Lisa. The original is in the Louvre.

The Star
April 22, 1952**Wednesday Tea**

Mrs. Jacques Paradis, assisted by Mrs. Paul Fontaine, Mrs. Maurice Hudon, and Mrs. Jean Berard, will preside at the tea table at the Wednesday Tea being held by the Ladies' Committee of the Montreal Museum of Fine Arts. Tea will be served in the upstairs foyer of the museum from three to five o'clock.

The Gazette
April 23, 1952**At Art Museum**

The Montreal Museum of Fine Arts will present for its Wednesday evening program two color films, Newfoundland Scene, a documentary on sealing, and Jack Pine Journey, a documentary on timber. This is the last Wednesday night English program of the season and will be given in the Museum Lecture Hall at 8 p.m.

Art Notes...**Tribute to Leonardo da Vinci Is Both Modest and Sincere**

By ROBERT AYRE

KEEPING her thoughts to herself as usual, the Mona Lisa gazed into Sherbrooke Street this week and when, within the gallery, she was photographed in the midst of a group of charming ladies, she didn't turn a hair at the flash of the bulbs but went on smiling, knowingly and indulgently. Maybe, remembering Leonardo da Vinci's talk of dreams and inventions, she couldn't be surprised by a gadget like a camera. Its speed would have nothing to recommend it to a woman who had placidly posed for her portrait over five or six years, the while listening to music, readings from the poets and the conversation of the incomparable.

Montreal's tribute to him on the 500th anniversary of his birth was modest but sincere. The group of six ladies known as "Souvenance de l'art dans le monde" arranged an exhibition in Agnes Lefort's gallery and there on the day, which was Tuesday, the Italian Consul, Signor Ettore Staderini, gave a cocktail party. The ladies are Mme Fanny Berthiaume, Mme Huguette Olligny, Mme C. Marcoux Caille, Mme Rejane Desrameaux, Mrs Galt Durnford and Mlle Agnes Lefort.

There is, in Montreal a painting attributed to Leonardo da Vinci, a Madonna. I saw it years ago at the World's Fair in New

York. In the students' work you see plenty of freedom, which means, of course, freedom to imitate people like Modigliani, Braque and Dove which, after all, gives them insight into the contemporary idiom. There is good drawing from the model, too. Some of the commercial work is smart, but I think nothing is more interesting than the sculpture and the abstract designs in wire and plastics.

This show closes tomorrow. From the 25th to May 9, work from the Museum's children's classes will be on exhibition.

In three classes, 50 or 60 men and women are learning, under the direction of Robert Aller at the Y.W.C.A., to uncramp themselves and enjoy color and form for their own sake. The exhibition now on view on Dorchester Street shows them exploiting bottles, fruit and solid geometrical objects and elaborating into flowers, animals, fish and abstract designs. Hard by are to be seen pottery and leatherwork by the pupils of Mrs. M. Roman, and metalwork by those who work with Oscar Vindedzis. They are cultivating taste and imagination as well as skill.

Leonardo advised "diligence rather than rapid execution", but this was probably meant for the student. With years of diligence behind him, Joseph Oppenheimer can afford to be as impetuous as he pleases. The exhibition in Gallery XII of the Museum reveals him as a man of bravura

New Art Gallery Trustees



Cleveland Morgan



Jean Raymond

Cleveland Morgan, president of the Montreal Art Association, and Jean Raymond, vice-chairman of the gallery's national industrial design committee, have been appointed with three other new members to the Board of Trustees of the National Art Gallery, Ottawa, it was announced today by Prime Minister Louis St. Laurent. The appointments increase membership of the board to nine, in line with a recommendation of the Massey Commission on Arts and Sciences. Others appointed were Dr. W. T. Ross Flemington, president of Mount Allison University, Sackville, N.B., Charles P. Bell, president of the Art Gallery of Toronto, and Mrs. H. A. Dyde of Edmonton, collector of paintings.

The Gazette
April 24, 1952

Art Gallery Posts For 2 Local Men



F. CLEVELAND MORGAN

Two Montrealers prominent in Canadian art circles are among five new members appointed yesterday by Prime Minister St. Laurent to the board of trustees of the National Art Gallery, Canada's national art centre in Ottawa.

They are Cleveland Morgan, president of the Montreal Museum of Fine Arts and Jean Raymond of Westmount, vice-chairman of the National Art Gallery's national industrial design committee.

Others named were Dr. T. Ross Flemington, president of Mount Allison University, Sackville, N.S.; Charles P. Bell, president of the Art Gallery of Toronto; and Mrs. H. A. Dyde of Edmonton, a collector of paintings.

The move expands the board to nine members, in line with a recommendation of the Massey Commission on Arts and Sciences.

The Gazette
April 30, 1952

Mrs. Robert Pilot assisted by Mrs. De Wolfe McKay, Mrs. Melvin Chorney, and Mrs. James Salomon, will preside at the tea table at the Wednesday Tea being held this afternoon by the Ladies Committee of the Montreal Museum of Fine Arts. Tea will be served in the upstairs foyer of the Museum from three to five o'clock.

4 mai 1952



Chinese Mother and Child, by Lillian Freiman, in the exhibition in Gallery XII, Montreal Museum of Fine Arts.

Art Notes...

Work of John Fox Displays A Quiet Thoughtfulness

BY ROBERT AYRE

JOHN Fox, the young Montreal painter who has been associated with John Lyman in the Fine Arts course at McGill, is going to London for a year on a scholarship awarded by the British Council. Whether he stays at the Slade or moves around on his own, I think he should be at home in England. That's the feeling I get from his work, now on exhibition—his first solo in Gallery XII of the Museum. His quiet thoughtfulness, his modesty and his reticence show him to be in tune with painters like Victor Pasmore. Through Lyman and Morrice he may have his affiliations with France, but he has certainly little in common with the contemporary French, and he doesn't strike me as being essentially North American.

SUBDUED IN TEMPER

If, for example, influenced by the Group of Seven, you think of the Canadian landscape as dynamic, you won't find Mr. Fox's landscape Canadian. His three pictures of the country around St. Hilaire are subdued in temper, their color is muted and they are painted flat, all on one plane. Yet they are not stencils; they are personal landscapes with a quality that takes them beyond the merely decorative; and their stillness, their airlessness, suggest the summer trance that is Canadian enough.

The same suspension is to be found in his still lifes, his interiors—a self portrait, a girl sewing, another brushing her hair—and in his view of Cote des Neiges in the rain. He works in patches and smudges, one vague shape overlapping another, one color laid on top of another—like the blue over green in "Country Road"—in a sort of palimpsest, which gives his painting an agreeable bloom or patina.

Personally I find John Fox one of the most promising new painters to turn up in a long time and I look forward to watching his progress.

between a mother and child. It is not an accident that she draws so many mothers and children, so many violinists and singers. Love and music are the essentials of her work, the life of her supple line and warm color. You feel that, while her figures are realized with great intensity, they are relaxed and free, fulfilling themselves without strain.

It is the natural, flowering fullness of life she conveys in the Chinese mother embracing her baby, the Paris laundresses working and gossiping, the two women with the bird cage, the lovely heads of the Brittany women, the ballet dancers; it is as strong in the people just sitting around a table as it is in Edith Piaf in full voice and color.



(Photo par Cambronne)
Ce "bonhomme", exécuté par un artiste de trois ans, figure à l'exposition des travaux des enfants qui suivent les classes du département de l'éducation, au musée des Beaux-Arts.

The Star
May 6, 1952

Wednesday Tea At Museum

Mrs. Jacques Paradis, assisted by Mrs. Charles Taschereau, Mrs. Antoine Vanier, Mrs. Jean Berard, and Mrs. Roger Quimet, will preside at the tea table at the Wednesday Tea, being held by the ladies committee of the Montreal Museum of Fine Arts. Tea will be served in the upstairs foyer of the Museum from three to five o'clock.

The Star
May 6, 1952

Museum Plans Final Wednesday Program

The Montreal Museum of Fine Arts will offer as its final evening program, a number of motion pictures in French at 8 p.m. tomorrow in the Lecture Hall.

The exhibition of work from the children's classes of the educational department of the museum will also be found on view.

The public is invited. The museum is open on Wednesday evening from 7:30 to 10 o'clock.

The Gazette
May 7, 1952

Arts Museum Program

Montreal Museum of Fine Arts' final Wednesday evening program tonight will include motion pictures in French at 8 o'clock in the Lecture Hall. Work of children's classes of the educational department of the museum will be on view. The public is invited. 7/5/52

The Gazette - May 7, 1952

MONTREAL'S INDUSTRIOUS Potters' Club opens its annual spring exhibition in Victoria Hall tomorrow. It's free to the public. Pieces that have come out of the kiln for the exhibition include figurines, vases, bowls, lamps and tiles.

We've seen snapshots of some of the exhibits taken by Hilda Boelte and they're beautiful examples of the potters' art. Miss Boelte is now working at the Montreal Museum of Fine Arts but manages also to teach a class in modelling at the Potters' Club. She was a former art teacher in Germany. She will be one of the demonstrators in wheel and handwork at the show. Others include Mrs. Ramza, Mrs. Novek, Mrs. Pickering, Mrs. Friend and George Schlatter.

York, but it is too precious to go about very much and no one expected to see it at Miss Lefort's. The exhibition consisted of books and reproductions, not only of the great paintings, the Mona Lisa herself, the Last Supper, the Virgin of the Rocks, the Virgin and Ste Anne, but of the superb drawings of the genius as artist, student of anatomy, geology and botany, engineer, architect and inventor.

Leafing through one of the books, his "Treatise on Painting", I came upon these words: "The painter is not worthy of praise who does only one thing well", and thought of how wonderfully Leonardo lived up to his precept. "Nature cannot again produce his like," said Francesco Melzi, who was with him when he died. In these days of specialization, when the tendency of the individual is to know more about less and less, it seems to be true.

Our little celebration was rounded out with a meeting in the Museum last night when tributes were paid to Leonardo by the Director, Robert Tyler Davis, speaking in English; Prof. Antonio d'Andrea of McGill University, in Italian, and Jean Mouton, Cultural Attache of the French Embassy, in French.

* * *

Italy happens to be included in Gordon Webber's photographs on exhibition at the McGill School of Architecture, but most of them were taken at the Festival of Britain and the Festival spirit is sustained in the way they are hung, mounted on bright-colored backs and suspended on racks on string, and cut up into bits to dangle like mobiles. In the whole pictures you get details worth having of architecture ancient and modern and close-ups of people, both in the flesh and in marble.

* * *

The annual exhibition of the Museum's School of Art and Design bears out what has been said in the new films and elsewhere about Arthur Lismer's ability to free the energies of the young into joyous creativeness. Whatever Leonardo may have said about diligence and going upward step by step, the day of laboriously copying from the plaster cast and running the risk

who delights, like an impressionist, in the visual world and revels in paint. He is more successful in the gorgeous clatter of Piccadilly Circus than he is in Dominion Square in winter, but he has found Montreal fruitful, as in his "Evening View" from his penthouse, an abstract nocturne in blue, green and gold.

In addition to his oils and his water color sketches, which take him from London to Venice, and over here to New York, Gloucester and Rockport, he shows half a dozen large portraits and a few smaller ones, mostly of lively children. Here is Harry Bronfman, alert and quizzical; Lord Bessborough, looking a little sulky and suspicious; Mayor Houde, relaxed in good-sumored aplomb, and Goodridge Roberts, pensive. They are alive.

I shall have to leave until next week my comment on Lillian Freiman and John Fox, in the other part of the gallery, but I must say I put them both high up on the season's list.

LILLIAN FREIMAN

One of the events of the season, to my way of thinking, is the small exhibition — only a dozen drawings — which brings Lillian Freiman back to Montreal. Since she lived and worked here, she has been in Toronto (where she wasn't very comfortable) in France (where she belonged) and she has been living in New York for the past ten years or so. A distinguished exile, she exhibits all too seldom in Canada and I was glad to see the little show in Gallery XII, even if she herself feels that it isn't fully representative. Maybe it will be followed, before too long, by an exhibition of her more recent work, including the drawings she has been making behind the scenes at the circus in Madison Square Garden.

Miss Freiman loves people, not in the mass but as individuals in small groups; she loves to portray the flow of life through them and from one to another, the relationship between people working together,



Le scandale de 1950

LA PEINTURE

800 oeuvres refusées
au Salon du printemps

Des quelque 1,000 oeuvres soumises au 69e Salon annuel du printemps, qui s'ouvrira jeudi prochain, le 8, au musée des Beaux-Arts, plus de 800 ont été refusées par les deux jurys. On ne croit pas, cependant, que ce choix soit l'objet d'une petite manifestation scandaleuse, comme ce fut le cas il y a deux ans.

On se rappelle que plusieurs jeunes artistes de différentes tendances, dont des automatistes, s'étaient habilement infiltrés dans les salles d'exposition, le soir du vernissage. Ils y avaient défilé, au beau milieu des invités pris de panique, avec des pancartes portant des inscriptions fort significatives de leur dégoût. Il fallut l'intervention des gardiens pour rétablir l'ordre.

La direction du musée a voulu éviter pareilles scènes en confiant la formation du jury à son comité exécutif. Soit dit en passant, le directeur du musée, Robert Tyler Davis, n'appartient pas au comité exécutif et n'a, par conséquent, rien à faire dans la sélection des

envois. Il n'en a même vu aucun, cette année.

Quoi qu'il en soit, on peut s'attendre à tout.

Au pays de la liberté, en France, la Police a récemment ordonné le décrochage d'oeuvres soi-disant subversives! A Montréal, les seules peintures subversives, pour le moment, sont les nus. Pourtant, certains membres des jurys ne sont pas étrangers aux nus. Alfred Pelland est membre du jury no 2, avec Ghitta Caiserman et Jack Beder. Le no 2 s'occupe des oeuvres non figuratives. Le no 1, lui, s'occupe des peintures figuratives. Il se compose de Franklin Arbuckle, R.C.A., Harold Beament, R.C.A., et A. Sherriff Scott, R.C.A.

On voit qu'il a plus de titres que le no 2.



Michèle Cloutier, secrétaire adjointe du musée des Beaux-Arts, vient de jeter un coup d'oeil furtif sur une des 1,000 peintures soumises au 69e Salon du printemps.

The Gazette - May 3, 1952



PHOTO TROPHY WINNERS: Winners of grand trophies in the photographic print show at Montreal Museum of Fine Arts in March, display winning photographs at last night's annual dinner of Professional Photographers' Association of the Province of Quebec. Armand V. Waelput, presi-

dent (third from left) holds one of the trophies. From left: Fred G. Egan, Associated Screen News Ltd.; Basil Zarov of Annette and Basil Zarov; Mr. Waelput; Maria Kiliany, Tante Liane Studio; Geoffrey F. Rogers of Arnott and Rogers, and Jacques Doyon, La Patrie.

The Gazette - May 10, 1952

Letters From Our Readers

Who Developed the Montreal Art Museum?

Sir.—It is high time that a voice is raised in reply to the organized attack which has been conducted against the administration of the Montreal Museum of Fine Arts. The numerous letters published in the press have given little or no consideration to the problems of the Museum as a whole, so that one cannot help feeling that interests and ambitions of a personal nature are hiding behind the general line of aggression.

The Council, which is the chief administrative body of the Museum, has, due perhaps to excessive discretion, never yet replied officially to the criticism directed mainly against the discontinuation of Mr. Robert Tyler Davis' contract. It is intended here to give for once a correct and full picture of the various tasks with which the Museum is faced and to evaluate the activities of the present administration.

The development of the Museum's collections is a primary objective which, while remaining on the whole outside the present director's activities, was most efficiently attained through the intensive and enthusiastic work of the president, Mr. F. Cleveland Morgan, who took office at the same time at which Mr. Davis was appointed director. It is the perhaps unique case where a Museum, in which almost all historically and geographically important branches of the fine arts are represented, has been built practically by the scientific and administrative work of one single man, not the director, but the president of the Museum, with his exceptional knowledge, taste and culture.

Those who have looked at the collections, some of which count today amongst the finest in North America, cannot have but the greatest admiration for the work which has been done—the work of a lifetime. To conduct a campaign without even mentioning this achievement shows gross ignorance on one side and a remarkable lack of tact and public gratitude towards one who has certainly done a great thing for the cultural life of this city.

The second task of the Museum is to be a centre for public education in the field of fine arts, this to be achieved by a program of lectures, exhibitions, films and practical courses in the execution of the various arts, etc. The present administration has taken all necessary steps to develop these functions; one of them was to engage for this purpose a director. The funds required for his salary were provided for by a member of the Council. Mr. Davis, as direc-

tor, with the able co-operation of the Ladies' Committee has carried out such a program.

As for exhibitions, we have not yet availed ourselves of the advanced modern exhibition technique of other countries, including the United States, which explores the educational possibilities more efficiently than we have seen it here. The practical art courses have been very ably directed by Mr. Lismer, who was appointed by the Council to take charge of these activities.

The last task of the Museum and certainly not the least is the propagation of interest in contemporary Canadian art and artists. Here also the initiative had been taken by the Council which, for instance, put up the screen room for the purpose of showing regularly works of Canadian artists. This was done before Mr. Davis arrived. However, it must be admitted that we show still a number of worthless examples of late 19th and early 20th century painting instead of using more space for a really striking and comprehensive permanent exhibition of contemporary Canadian pictures.

And now a few words about the criticism of the present administration. It has been said that the Museum is run as a sort of private club. If this is so, the club consists of people who were willing to sacrifice a considerable amount of time and money for an unselfish purpose which they must have recognized as important. In a way it is miraculous that the Museum was able to carry on from year to year considering the low membership figure which amounts to only slightly more than one per thousand of Montreal's population. If the Museum did survive in spite of the very moderate interest on the part of the public, it was due to the generosity of those who form the nucleus of the present council, in the first place the president, the honorary president and their friends.

If mistakes have been made, they concern the procedure for the acquisition of paintings. Our picture gallery is still the weakest spot of the Museum. This is probably due to the apparent lack of any program for its development. But this criticism is slight compared to the praise which the administration deserves for its numerous initiatives.

If one takes into account the constructive part which it played in the development of the Museum, one must also in fairness presume that the members of the administration use adequate judgment in deciding on the choice of a director.

L. V. RANDALL

Montreal, May 9.

The Star
May 8, 1952Patrons For
Exhibit at
Museum

HONORARY patrons for the eleventh Montreal International Salon of Photography, presented by the Montreal Camera Club, being held at the Museum of Fine Arts, from May 17 to June 8, are: Mr. J. O. Asselin and Mrs. Asselin, O.B.E.; Hon. A. K. Hugessen and Mrs. Hugessen; Mr. D. C. Coleman, C.M.G. and Mrs. Coleman; Hon. Mr. Justice and Mrs. Hector Perrier.

Mr. and Mrs. Mostyn Lewis; Mr. and Mrs. Frank Hopkins, Sr.; Mr. A. Sherriff Scott, R.C.A.; and Mrs. Scott; Hon. Mr. Justice and Mrs. Theodule Rheame; Mr. Tom Arnott; Mr. and Mrs. R. C. A. Henry; Mr. R. B. Thornton and Mrs. Thornton, A.R.P.S.; Mr. John Molson, O.B.E., and Mrs. Molson.

Entries have been received from all parts of the world. On the Wednesday evenings during the exhibition, the color slides which have been accepted, will be projected at the Museum and the public is invited.

Event At Museum
Is Arranged

The Ladies' Committee of the Montreal Museum of Fine Arts have issued invitations to a competitive display of floral arrangements to take place at the Museum on Wednesday June 4.

Cocktails will be served from five to nine o'clock.

Proceeds of the event, for which tickets are in charge of Mrs. Anson McKim, will be applied to the Special Exhibition Fund.

The Star
May 12, 1952Wednesday
Tea At Museum

Mrs. Duncan Stewart, assisted by Mrs. Robert Pilot, Mrs. Murray Mather, and Mrs. L. Hart, will preside at the tea table at the Wednesday tea being held by the Ladies Committee of the Montreal Museum of Fine Arts. Tea will be served in the upstairs foyer of the Museum from three to five o'clock.

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s to the Editor

Museum of Fine Arts Faces Various Tasks

Sir.—It is high time that a voice is raised in reply to the organized attack which has been conducted against the administration of the Montreal Museum of Fine Arts. The numerous letters published in the press have given little or no consideration to the problems of the Museum as a whole, so that one cannot help feeling that interests and ambitions of a personal nature are hiding behind the general line of aggression. The Council, which is the chief administrative body of the Museum, has, due perhaps to excessive discretion, never yet replied officially to the criticism directed mainly against the discontinuation of Mr. Robert Tyler Davis' contract.

It is intended here to give for once a correct and full picture of the various tasks with which the Museum is faced and to evaluate the activities of the present administration.

The development of the Museum's collections is a primary objective which, while remaining on the whole outside the present Director's activities, was most efficiently attained through the intensive and enthusiastic work of the President, Mr. F. Cleveland Morgan, who took office at the same time at which Mr. Davis was appointed Director. It is the perhaps unique case where a Museum, in which almost all historically and geographically important branches of the Fine Arts are represented, has been built practically by the scientific and administrative work of one single man, not the Director, but the President of the Museum, with his exceptional knowledge, taste and culture. Those who have looked at the collections, some of which count today amongst the finest in North America, cannot have but the greatest admiration for the work which has been done—the work of a lifetime. To conduct a campaign without even mentioning this achievement shows gross ignorance on one side and a remarkable lack of tact and public gratitude towards one who has certainly done a great thing for the cultural life of this city.

The second task of the Museum is to be a centre for public education in the field of fine arts, this to be achieved by a program of lectures, exhibitions, films and practical courses in the execution of the various arts, etc. The present administration has taken all necessary steps to develop these functions; one of them was to engage for this purpose a Director. The funds required for his salary were provided for by a member of the Council, Mr. Davis, as Director, with the able co-operation of the Ladies' Committee has carried out such a program. As for exhibitions, we have not yet availed ourselves of the advanced modern exhibition technique of other countries, including the United States, which explores the educational potentialities more efficiently than we have seen it here. The practical art courses have been very ably directed by Mr. Lismar, who was appointed by the Council to take charge of these activities.

The last task of the Museum and certainly not the least is the propagation of interest in contemporary Canadian art and artists. Here also the initiative had been taken by the Council which, for instance, put up the screen room for the purpose of showing regularly works of Canadian artists. This was done before Mr. Davis arrived. However, it must be admitted that we show still a number of worthless examples of late 19th and early 20th century painting instead of using more space for a really striking and comprehensive permanent exhibition of contemporary Canadian pictures.

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one must also in fairness presume that the members of the administration use adequate judgment in deciding on the choice of a director.

L. V. Randall.

69th Annual Spring Exhibition Opens at Museum of Fine Arts

With an invitation preview the 69th Annual Spring Exhibition of the Montreal Museum of Fine Arts opened last night in the Sherbrooke street galleries. There is variety in the 151 items, of which 84 were judged by July 1, composed of Franklin Arbuckle, R.C.A., Harold Beament, R.C.A., and A. Sherriff Scott, R.C.A., the balance coming

before July 2, of which Ghitta Caiserman, Jack Beder and Alfred Pellian were members. There is a good representation of out-of-town artists, and there are few instances where more than one work by any one painter has been accepted.

Prize awards have been made as follows: Oil paintings, \$150. July 1 — The Jessie Dow Prize (given by Dr. J. W. A. Hickson) to Albert Cloutier, of Montreal, for "Spruce Country, Northern Quebec." The Jessie Dow Prize for watercolors, \$100, went to Mrs. B. Coghill Hawthorth, of Toronto, for "Estuary."

The prize for oils coming before July 2 — \$150 — found two painters tied for the award, with the result that \$100 each went to Richard Bowman, of Winnipeg, for "Kinetograph 20," and to Luc Martel, of Montreal, for "Le Fillet." The watercolor prize of \$100 was awarded to J. L. Shadbolt, Vancouver, for "Presences After Fire." Cloutier's landscape is a strongly painted interpretation of rugged country — wooded shores, lake, and islands, backed by a range of moun-

tains, while the watercolor by Mrs. Hawthorth shows boats resting on mud.

Franklin Arbuckle, R.C.A., in his work called "Sunday," shows an old barn, outside which, awaiting a horse, is a carriage with a girl standing in the driver's seat. Harold Beament, R.C.A., paints rugged cliffs, a distant iceberg, tents on the shore, and a group of Eskimo women, called "Gossips." Clare Bice, A.R.C.A., London, Ont., in "Setting for a Sea Piece" shows sea and a schooner as seen between typical buildings. "Wolfe's Cove, Quebec," by Lorne H. Bouchard, A.R.C.A., has wooden buildings edging a road, street lights and figures and a glimpse of the snow-topped Rock, while "Snow in the Hills, Eastern Townships, Que." is from the brush of Fred H. Briden, R.C.A., Newtonbrook, Ont.

Adrien Hebert, R.C.A., in "Le Port," shows a steamer, out-bound, passing freighters in the foreground, while by Leslie Coppold, A.R.C.A., is "The Asia," the vessel, with another, at a wharf, a work of high finish. "Turtle Cove," rocks, evergreens, pool and reflections, is the offering of Nicholas Hornysky, A.R.C.A., Toronto, and Francesco Iacurto, A.R.C.A., in "Reminiscence," depicts an old man in a Quebec City setting. By Arthur Lismar, R.C.A., are two characteristic boldly handled landscapes, very effectively being "Forest and Shore, Vancouver Island, B.C."

A fine impression of nightfall has been caught by R. W. Pilot, R.C.A., in "Winter: Dufferin Terrace, Quebec," with buildings beneath the height, curving road, the ferry approaching the shore through the ice-dotted stream, and Lewis beyond. Dusk has fallen and street lights glow in this work of subtle values. Robert E. Lougheed has caught the glitter of sunlight in "Bush Scene with Horses near Lachute," showing animals coming up a steep path from the river which is glimpsed through bushes. A. Sherriff Scott, R.C.A., contributes a strong painting of trees and clouds, called "Crest of the Hill".

T. R. Macdonald, A.R.C.A., Hamilton, Ont., shows "Snow on King Street", a building housing a laundry and a taxicab office, with a woman in slacks nearby, and winter is the season of "Pattern in the Gorge", by Hal Ross Perrigard, A.R.C.A., showing a brick house flanked by trees. Tom Roberts, A.R.C.A., Port Credit, Ont., in "Chez Yvan," paints wet pavements and a humble corner store, and by Frederick B. Taylor, A.R.C.A., is "Roofs from Dufferin Terrace, Quebec," with a mass of buildings under snow and figures in the street far below, painted with photographic precision. By Frances-Anne Johnston, A.R.C.A., is a capital still-life called "Green and Gold", another sincere example in this genre being "Still Life with Chinese Lily", with grapes and pears, by Allan Gold, Miriam R. Holland is successful with her "Geranium on Windowsill".

The portrait section, which is not large, is contributed to by Kenneth Forbes, R.C.A., Toronto, with W. B. Scott, Q.C., in legal garb; Lilius Torrance Newton, R.C.A., whose subject is R. A. Laidlaw; A. Sherriff Scott, R.C.A., with a portrait of Mrs. R. W. Steele, Robin Watt, A.R.C.A., whose sitter is James Muir, while Oscar De Lall, A.R.C.A., has a well painted self-portrait. There are also portraits by Emme Frankenberg and Anne Greenstein.

Among those contributing to the watercolor section are Peter Hawthorth, A.R.C.A., Toronto, who show "Orchard," with a modernistic touch in the treatment of the trees. Pierre Cochand, Ste. Marguerite, with a sunny painting called "Rue Champlain," John Col-

lins, with "In the Locks," showing a towering freighter and reflections, Joseph Purcell, who reveals rich color in "Pasture in Spring," Harry E. G. Ricketts, who has a good subject in "Shade Trees, Rockport," Henry Simpkins, A.R.C.A., who sends "Arundel Station," with figures on the platform, the train approaching and a teamster halting his horses, and John S. Walsh who is represented by "Winding Street."

Among the sculpture are Thibaudau Rinfret, by Alfred Laliberte, R.C.A., and Professor John Bland, by Orson Wheeler, A.R.C.A.

In the galleries devoted to the selections of July 2 are many works which will appeal strongly to those with advanced tastes, but balance is established by offerings which are less puzzling. Jack Beder in "Littered Beach, N.B." makes an interesting composition of roots and driftwood, there are two examples of the "primitive" art of Edith Bouchard, while Ghitta Caiserman paints figures in "Interior" and "Resting." Ludwig Flanner is precise in his painting of railway track and market gardens, called "Fillion Station", and Louis Muhlstok has an effective wood interior, called "Autumn on Mount Royal." Goodridge Roberts is represented by "Studio in the Country", with oils, paints, canvases in evidence and a stretch of country seen through a window, and M. Reimblatt, is broad in his work called "The Reservoir." Philip Surrey has a characteristic painting of men and women in a street.

"Orchard, St. Hilaire," by Louise Cass, and "Trees by the River," by Archie Macdonald, are effective examples among the watercolors, and the drawings include good offerings by Denis Jumeau, "Femme Lisant", a charcoal, "Alpine Club Camp, B.C.", a pen and ink of tents, by Ethel P. McNaughton, "Girl with Pig-tail", a charcoal by Graeme H. Ross, and "Odalisque", a pen and ink by Mary H. Filer.

The Star
May 14, 1952

Dinner To Precede Salon Opening

The Montreal Camera Club, sponsors of the 11th International Salon of Photography, to be held at the Montreal Museum of Fine Arts, are holding their annual dinner on Friday, May 16, at "Au Lutin qui Bouffe."

This is the 20th anniversary of the club's foundation and the guest of honor will be Dr. Jean Bruchesi, D.P.Sc., Litt.D., Under-Secretary of State and Deputy Registrar of the Province of Quebec.

After the dinner, members and guests will proceed to the museum, where Dr. Bruchesi will declare the salon open and view the display. Entries from all parts of the world have been received and the finest of them will be on exhibit from May 17th to June 8th. The public has been invited to view this exhibition.

The Star
May 16, '52

On Display Committees

MRS. PHILIP F. OSLER and Mrs. Maurice Hudon are conveners for the competitive floral arrangement display being held at the Montreal Museum of Fine Arts on Wednesday, June 4 from five until nine o'clock.

Those in charge of committees are: Flowers, Mrs. Robin Watt and Mrs. Stuart Molson; bar, Mrs. L. M. Hart and Mrs. Paul Lafontaine; entry forms, Mrs. Ailsie Hands and Miss Aimee Cusson; tickets, Mrs. Anson McKim and Mrs. Arsene Morin, refreshments, Mrs. Duncan Stewart and Mrs. Jacques Paradis.

The public has been asked to compete, and those wishing information have been requested to contact Mrs. P. F. Osler.

The Gazette
May 17, 1952

Floral Arrangement Display Committee Members

Committee members for the Competitive Floral Arrangement Display being held by the Ladies' Committee of the Montreal Museum of Fine Arts on Wednesday afternoon, June 4, from five to nine o'clock, at the Museum under the chairmanship of Mrs. Philip Osler and Mrs. Maurice Hudon, are: Mrs. Robin Watt and Mrs. Stuart Molson, flowers; Mrs. L. M. Hart and Mrs. Paul Lafontaine, bar; Mrs. Ailsie Hands and Miss Aimee Cusson, entry forms; Mrs. Anson McKim and Mrs. Arsene Morin, tickets; Mrs. Duncan Stewart and Mrs. Jacques Paradis, refreshments.

This competition is open to the public and information may be obtained from Mrs. P. F. Osler, 3463 Mountain street, and Mrs. Ailsie Hands, 3425 Redpath street.

The Gazette - May 15, 1952

HERE AT HOME: Last day for entries in the floral arrangements competition being staged by the Ladies' Committee of the Montreal Museum of Fine Arts on June 4 is May 28, Mrs. Ailsie Hands, in charge of forms, tells us. The competition is open to everyone

The Star
May 17, 1952

Photography Show Opens

International Salon On Display Until June 8

More than 180 of the world's best photographs are on display at the Montreal Museum of Fine Arts where they will remain until June 8, closing date of the 11th International Salon of Photography.

The salon was opened last night by Jean Bruchesi, Undersecretary of the Province, who said that international exchanges in the various fields serve only to promote a better understanding and relationship between nations.

"Photography is an artistic medium of expression," Dr. Bruchesi said. "It compares very well with painting, sculpture and architecture."

Although there are many Canadian photographs exhibited, he said he felt that Canadian scenery was not adequately represented.

"We have places in the Laurentians, in the Rockies and in Gaspe which compare with any landscape in the world," Dr. Bruchesi added. "It is strange to see Canadians exhibiting photographs of Egypt."

The exhibition, free to the public, was arranged in Montreal by the Camera Club, which this year celebrates its 20th anniversary.

39a
The Star ①
May 14, 1952

Wants Open Discussion Of Art Museum Matter

Sir, — May I be permitted the privilege of a few words of rejoinder to the letter of Mr. R. V. Randall, respecting the Montreal Art Museum. It is a rather disappointing letter, inasmuch as after I finally was able to trim the fat from the lean, I found remarkably little substance. But even that poor substance must be dealt with.

Mr. Randall refers to "numerous letters published in the press", and calls them an organized attack. The true magnificence of those letters lies in the fact that they have not been organized, but represent a spontaneous outcry against the administration of the Museum, which has been responsible for the non-continuation of Mr. Davis' contract. There is no doubt that one man, President of the Museum, with an undeniably "exceptional knowledge, taste and culture", has done an enormous and brilliant task in helping to make the Museum a worthy one, nor is there any attempt to deny that the generosity of the present administrative leaders has also been an important factor in the building of

its collection—although Mr. Randall himself admits some deficiencies in that area. However, this is not the point at issue at all. In short, while notable, it is irrelevant. The question is strictly that of the retention or non-retention of Mr. Davis—an issue that has never been met openly and squarely by the administration. I rather suspect that the reason for this will turn out to be that the deeper one plunges into the basic causes, the more indefensible will the administration's actions become.

Endowed with the technical authority to take certain steps without consulting the membership, the administration has nonetheless exhibited a remarkable absence of sound judgment in its unwillingness to bring the matter to open discussion. In response to an enquiry circulated by a group of the members which calls itself the Committee of Ten, and of which I have privilege to be one, hundreds of members have, over their signatures, clearly indicated their desire to retain Mr. Davis, and have constantly put the question "Why is he going?"

It is indeed a simple matter for an administration to fall back on an authoritarian statement, and to say in effect: "We do not choose to explain". But the power to say so must carry with it the responsibility for all implications, and for a rapidly growing lack of confidence.

So Mr. Randall is really completely irrelevant, because he never explains the very serious business of the dismissal of a museum director, by proving that somebody else some time ago did a good job. Like the men whom he so loyally defends, he too is evasive. On the other hand, perhaps he does not know either. In that case he would have done well if he had been silent.

The real question—still unanswered—is this: What individual or individuals set the machinery of expulsion into action, and for what reason? Silence is not dignified; it is suspect.

E. M. Rosenzweig

(The Star's understanding is that Mr. Davis' contract was not renewed, which would not seem to constitute "expulsion." Ed. Star)

The Star - May 10, 1952

All Trends Represented At 69th. Spring Art Exhibition

THE 69th annual spring exhibition at the Montreal Museum of Fine Arts offers a collection of 151 works in oil, watercolor, drawing, engraving and sculpture, representing practically all trends in Canadian art.

The exhibition opened to the public yesterday, and will remain until June 18.

The work is divided officially into two groups, selected respectively by Jury I and Jury II. Jury I is the academicians, Franklin Arkuckle, Harold Beament, and A. Sherriff Scott, and Jury II the modernists, Ghitta Caiserman, Jack Beder and Alfred Pellon.

The artists were free to choose which jury to submit their work to.

The Jessie Dow Prize, awarded by Jury I, went this year to Albert Cloutier for a forest landscape titled "Spruce Country Northern Quebec." This is a strong view of rugged country in a misty evening light. From a hill-top, the scene looks over a valley, with the tops of tall firs in the foreground, a shining lake below and ranges of mountains beyond, a vivid, hard blue at the horizon. The clouded sky gleams with suffused light from the setting sun.

The equivalent prize awarded by Jury II went to two works considered equal in merit. One is about the most extreme contrast possible — "Kinetograph 20" by Richard Bowman. This is a large non-objective oil, an intricate pattern of heavy lines and nodules against a vari-colored background. Mr. Bowman has gained an unusual and striking effect by superimposing an arrangement of dots and blobs in red paint which appears to be fluorescent.

His co-prizewinner is Luc Martel, whose entry is a Matisse-like picture in bright colors of a girl's face behind a silhouetted vase of flowers and a kind of lattice-work design.

The Jessie Dow Prize in watercolors went to Mrs. B. Coghill Haworth, for "Estuary," and the Jury II equivalent to J. L. Shadbolt for "Presences After Fire."

Among the sculpture exhibits, Montreal Robert Roussil managed to get two large wooden pieces into the Jury II room this year without alarming the morality of the Montreal Police Department, and they are major pieces of his work.

There are many well-known

names in both sections of the spring show.

Franklin Arkuckle, R.C.A., in his work called "Sunday," shows an old barn, outside which, awaiting a horse, is a carriage with a girl standing in the driver's seat. Harold Beament, R.C.A., paints rugged cliffs, a distant iceberg, tents on the shore, and a group of Eskimo women, called "Gossips." Clare Bice, A.R.C.A., London, Ont., in "Setting for a Sea Piece" shows sea and a schooner as seen between typical buildings. "Wolfe's Cove, Quebec," by Lorne H. Bouchard, A.R.C.A., has wooden buildings edging a road, street lights and figures and a glimpse of the snow-topped Rock, while "Snow in the Hills, Eastern Townships, Que." is from the brush of Fred H. Bridgen, R.C.A., Newtonbrook, Ont.

* * *

Adrien Hebert, R.C.A., in "Le Port," shows a steamer, outbound, passing freighters in the foreground, while by Leslie Coppold, A.R.C.A., is "The Asia," the vessel, with another, at a wharf, a work of high finish. "Turtle Cove," rocks, evergreens, pool and reflections, is the offering of Nicholas Hornyansky, A.R.C.A., Toronto, and Francesco Iacurto, A.R.C.A., in "Reminiscing," depicts an old man in a Quebec City setting. By Arthur Lismer, R.C.A., are two characteristic boldly handled landscapes, very effective being "Forest and Shore, Vancouver Island, B.C."

A fine impression of nightfall has been caught by R. W. Pilot, R.C.A., in "Winter: Dufferin Terrace, Quebec," with buildings beneath the height, curving road, the ferry approaching the shore through the ice-dotted stream, and Levis beyond. Dusk has fallen and street lights glow in this work of subtle values. Robert E. Lougheed has caught the glitter of sunlight in "Bush Scene with Horses near Lachute," showing animals coming up a steep path from the river which is glimpsed through bushes. A. Sherriff Scott, R.C.A., contributes a strong painting of trees and clouds, called "Crest of the Hill."

* * *

T. R. Macdonald, A.R.C.A., Hamilton, Ont., shows "Snow on King Street," a building housing a laundry and a taxicab office with a woman in slacks nearby, and winter is the season of "Pattern in the Gorge," by Hal Ross Per-

rigard, A.R.C.A., showing a brick house flanked by trees. Tom Roberts, A.R.C.A., Port Credit, Ont., in "Chez Yvan," paints wet pavements and a humble corner store, and by Frederick B. Taylor, A.R.C.A., is "Rooftops from Dufferin Terrace, Quebec," with a mass of buildings under snow and figures in the street far below, painted with photographic precision. By Frances-Anne Johnston, A.R.C.A., is a capital still-life called "Green and Gold," another sincere example in this genre being "Still Life with Chinese Lily," with grapes and pears, by Allan Gold, Miriam R. Holland is successful with her "Geranium on Windowsill."

The portrait section, which is not large, is contributed to by Kenneth Forbes, R.C.A., Toronto, with W. B. Scott, Q.C., in legal garb; Lillas Torrance Newton, R.C.A., whose subject is R. A. Laidlaw; A. Sherriff Scott, R.C.A., with a portrait of Mrs. R. W. Steele, Robin Watt, A.R.C.A., whose sitter is James Muir, while Oscar De Lall, A.R.C.A., has a well painted self-portrait. There are also portraits by Emme Frankenberg and Anne Greenstein.

* * *

Among those contributing to the watercolor section are Peter Haworth, A.R.C.A., Toronto, who shows "Orchard," with a modernistic touch in the treatment of the trees, Pierre Cochand, Ste. Marguerite, with a sunny painting called "Rue Champlain," John Collins, with "In the Locks," showing a towering freighter and reflections, Joseph Purcell, who reveals rich color in "Pasture in Spring," Harry E. G. Ricketts, who has a good subject in "Shade Trees, Rockport," Henry Simpkins, A.R.C.A., who sends "Arundel Station," with figures on the platform, the train approaching and a teamster halting his horses, and John S. Walsh who is represented by "Winding Street."

* * *

Among the sculpture are Thibaud Rinfret, by Alfred Laliberte, R.C.A., and Professor John Bland, by Orson Wheeler, A.R.C.A.

In the galleries devoted to the selections of July 2 are many works which will appeal strongly to those with advanced tastes, but balance is established by offerings which are less puzzling. Jack Beder in "Littered Beach, N.B." makes an interesting com-

position of roots and driftwood, there are two examples of the "primitive" art of Edith Bouchard, while Ghitta Caiserman paints figures in "Interior" and "Resting." Ludwig Flancer is precise in his painting of railway track and market gardens, called "Fillion Station," and Louis Muhlstock has an effective wood interior, called "Autumn on Mount Royal." Goodridge Roberts is represented by "Studio in the Country," with oils, paints, canvases in evidence and a stretch of country seen through a window, and M. Reinblatt, is broad in his work called "The Reservoir." Philip Surrey has a characteristic painting of men and women in a street.

"Orchard, St. Hilaire," by Louise Cass, and "Trees by the River," by Archie Macdonald, are effective examples among the watercolors, and the drawings include good offerings by Denis Juneau, "Femme Lisant," a charcoal, "Alpine Club Camp, B.C.," a pen and ink of tents, by Ethel P. McNaughton, "Girl with Pig-tail," a charcoal by Graeme H. Ross, and "Odalisque," a pen and ink by Mary H. Filer.

The Gazette
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Arthur M. Underwood has effective subjects in "Shore Ice," and "Ides of March," with farm buildings under snow, while Martin J. Winnik, New York, sends "Alaskan Landscape." J. F. Dick, Victoria, B. C., has "Approaching Snowstorm," and C. C. Ruchhoff, Cincinnati, sends "Gaspé Village."

Mrs. Blossom Caron and Raymond Caron, of Montreal, are not as strongly represented as in past years. The former sends "On the Nile" characteristic vessels under sail or moored in groups, and the latter has "Great - Grannie's Clothes," showing a comely girl in old fashioned garments, holding a parasol, the background being a curtain bearing printed figures. "The Captain's Move," by W. L. Garrison, Westfield, N. J., shows men playing checkers under the eyes of interested onlookers.

Roy H. Hudson, St. Leonards-on-Sea, England, has three capital portraits "Cortot," "Lord Bishop," and "Authoress," and four girl's heads are the offering of Theodore L. Bronson, of New York. J. Wallace Galloway, Edmonton, Alta., has a good study of an old Chinese, called "Age and Wisdom."

Industrial scenes, "Tugs and Freighters," and "Smoke and Steam" represent Doris Martha Weber, Cleveland, Ohio, and city scenes—"The Loop" and "Manhattan," are by Alfred C. Schwartz, Brooklyn, N.Y., and Arthur F. Smethurst, South Orange, N.J., respectively.

Rex Frost, Toronto, shows imagination in "Ballet," the tulips and daffodils making effective pattern. John I. Fish, Rochester, N.Y., in "Spring Song" employs huge tulips, while "Majestic Weed" reveals the beauty of the dandelion. W. F. Wood, Montreal, in "7:45 a.m." shows sizzling rashers of bacon, and fried eggs and sausages of noble size on a plate. Jack Wright, San Jose, Calif., who knows the taste of the public, has capital prints of a couple of duckling and three spaniel puppies.

Le Petit Journal
18 mai 1952

Au musée



Mme Maurice Hudon, présidente conjointe du Comité d'organisation du "Cocktail fleuri" qui aura lieu le mercredi 4 juin et à l'occasion duquel le comité féminin du musée des Beaux-Arts organise une exposition-concours.

International Salon Of Photography Open

Open today and lasting until June 8 in the Lecture Hall of the Montreal Museum of Fine Arts is the 11th Montreal International Salon of Photography, sponsored by the Montreal Camera Club Inc. Entries totalled 750 prints, of which 181 passed the judges. Also being held is the Second Montreal International Exhibition of Color Slides. These will be projected on Wednesday evenings, May 21 and 28 and total 165, over 500 having been received. Prints and slides were received from 14 countries, among them being China, Brazil, Portugal, Spain, Italy, France, Belgium, Holland, Germany, the British Isles, the United States and Canada.

Judges of photography were George A. Driscoll, Quebec, and R. S. Echlin and J. W. Campbell of Montreal. Judges of the color slides were all of Montreal — Raymond Caron, T. S. Arnott and C. E. French.

Subjects generally follow the usual lines, and sea and shipping have not been ignored. The prow of a freighter made a good subject for Lloyd C. Bauer, La Canada, Calif., and Harold M. Biggs, Alton, Ill., convincingly captured atmosphere in "On the Wings of Morning," and "Japanese Fishing Scene." "Close Race," showing three yachts, attracted K. W. Brenner, Rochester, N.Y., while reflections play an effective part in "Calm Cove" by John L. Herzog, Saginaw, Mich. Vernon E. Pettet, Lincoln, Neb., sends "Pacific Power," heavy waves breaking in foam on rocks, and David S. Cox, Montreal, has "Morning Fog." There are many attractive landscapes, among those of J. W. Campbell, Montreal, being "Wintertime," with its barns, house and snow, and old tree silhouetted against a cloudy sky, called "Survival." Rocks, a vertical curtain of water, spray and a lone figure are the pictorial elements of "The Waterfall," by Dr. Joseph Denfield, East London, South Africa, and George Driscoll, Quebec, has an admirable study of snow, ice and open water called "Spring and the Mill," while sunlit snow smothers trees in "Winter Wonderland."



"Spruce Country, Northern Quebec," by Albert Cloutier, Montreal, awarded the Jessie Dow

prize for oils in the 69th annual Spring Exhibition at the Museum of Fine Arts.

Art Notes....

Spring Show May Become A National Institution

By ROBERT AYRE

IN THE doldrums of summer, when there are no exhibitions demanding attention, I think I will write about the Spring Show and how it might, with a dynamic plan of action, become what it almost is now, a national institution, and how that would be a good thing. But the 69th Show is before us and I will content myself with pointing out that there are exhibits in it from Vancouver, Calgary, Winnipeg, Newfoundland and even Massachusetts, as well as from Quebec and 10 different centres in Ontario, and that three of the five prizes were taken by outsiders.

The Jessie Dow prize for oils, given by Dr. J. W. A. Hickson, was awarded to Albert Cloutier of Montreal, for "Spruce Country, Northern Quebec". It takes us back to the Canadian wilderness but the spirit in which it was painted is quite different from the impulse of the Group of Seven. The members of the Group had a tremendous amount of gusto; Mr. Cloutier, working in dry, tart color, is not so much at his ease as he is nervous and tense; yet he does convey, through his personal reaction, the immensity and drama of the country.

LISMER IN FORESTS

Few are looking at that Canada now. In this exhibition, Arthur Lismer is in the forest of British Columbia, less tangled than he has been, still sinewy and juicy. Maurice Lebel, in "Grey Day, November, Shawbridge," has something of the old spirit, but that's about all unless you include Jack Beder's vigorous "Littered Beach, N.B."

From the beach, too, comes "Estuary," winner of the Jessie Dow prize for water colors. Its painter, Mrs. B. Coghill Haworth of Toronto, signs it with her nickname "Bobs", which shows that she is not very solemn about this little fantasy of stumps and boats and flowers tossed about.

In the Jury 2 section, the prize for oils was shared by Richard Bowman of Winnipeg and Luc Martel of Montreal, and the prize for water colors was awarded to Jack Shadbolt of Vancouver. Mr. Martel's "Le Filet," which shows a girl behind a black bouquet and a net which lassoes one eye, is tricky

and provocative. No doubt the spots in Mr. Bowman's red rash, "Kinetograph 20" — some of them luminous — are well organized, but I preferred his color etching, "Kinetograph 12," which has more substance and isn't so feverish. Mr. Shadbolt's "Presences After Fire," has a powerful intensity, deriving, as surprisingly little of our painting does, from the West Coast Indians.

Roland Truchon uses what might be taken for pagan motifs in his "La dans un Bosquet Entouré de Fleurs," which is like an all-over fabric design; and so does Georges de Niverville; in his "Legend" he divides and pigeon-holes his symbols in the manner of the American Gollieb. There is a great deal of variety in the abstractions — from the faintly seen outlines scratched on rock in Marian Scott's "Group 3" to the heavy forms in "Ominous Feelings" by Lionel Thomas of Vancouver; from Fritz Brandtner's firm fantasy on recognizable objects to the trivial ribbon play of Charles Playfair of Hamilton; compare Michael Forster's delicate skein with the rich and sombre jewels of Gerard Tremblay; Vern Lynn's "Town Vista" with Edwy Francis Cooke's "Urban Landscape," the first an impression of the thing seen, the second, a contrived abstract maze.

Section 2 is not all abstract, however. Edith Bouchard, the Bale St. Paul "primitive," sent in two of her prim and tidy Quebec interiors. Ludwig Flancier's "Filion Station" is a beautifully groomed piece of railway track,

a credit to any section foreman. Goodridge Roberts is represented by a studio interior you have probably seen before; Philip Surrey by one of his lusty street scenes; Louis Muhstock by a landscape "Autumn on Mount Royal," in which you can very definitely see the new style.

The old business of the two juries comes up again when you realize how many of the pictures in the show are interchangeable. If the academic jury accepted Harry Mayerovitch's little documentary "Newsvendor" and the backyards of Jack Gray's "East Wind, Halifax", it might well pass "Alley" by C. W. Martucci and some of the others. But I don't see it taking the Kinetographs, and I doubt if Jury 2 would have been much excited by the official portraits. (My typewriter wrote photographs, which isn't quite the same.)

OTHER PAINTERS

But excitement isn't the criterion and no Spring Show would be complete without Forbes, de Lall, Scott and Watt and the other painters who uphold the older standards faithfully instead of kicking over the traces. Before I close — leaving for next week the sculpture, the drawings and prints — let me point out that Mr. and Mrs. E. P. Taylor of Toronto have presented Frederick B. Taylor's "Rooftops from Dufferin Terrace, Quebec" to the Museum, and let me once again compare its architectural solidity with the mist, snow and smoke of Robert W. Pilot's Quebec pictures. Looking at these, and at Lorne Bouchard's bright illustrative "Wolfe's Cove" — a little too enlarged, I feel — you realize that there's more than one way of looking at Quebec, or any other place.

The eleventh Montreal International Salon of the Montreal Camera Club is being held in the Museum until June 8, officially opened last night by Jean Bruchesi, Under Secretary for the Province.

The Gazette - May 20, '52 (3)

Letters From Our Readers

The Affairs of the Art Museum

Sir,—Will you permit an outsider a brief comment re the renewed discussion of the affairs of the Art Museum? A long letter has appeared in your columns from L. V. Randall which purports to explain the position and policy of the Council of the Museum, along with an extensive eulogy of Mr. Cleveland Morgan who is already greatly admired and appreciated by the community, and with a quite gratuitous attack on the director whom most of us have found exceptionally satisfactory from the community point of view.

The point I wish to make here, however, is that, having taken the trouble to consult the reports of

JOSIAH CARTER.
Westmount, May 17.

LE SALON DU PRINTEMPS

A la recherche d'un réalisme

Le 69e salon du printemps, au musée des Beaux-Arts, pourrait aussi bien être le 68e ou le 67e: la plupart des 151 oeuvres qui y figurent sont du déjà-vu-quelque-part. Elles diffèrent quelque peu par leurs formes, certes, mais elles ont en commun la vertu de laisser assez indifférents ceux qui les voient.

Naturellement, les visiteurs recherchent d'abord les oeuvres primées par les deux jurys, l'un et l'autre composés de partisans (soit de la peinture dite abstraite, soit de l'autre peinture dite objective). Ces oeuvres primées sont, pour les huiles, Spruce Country (jury no 1), d'Albert Cloutier; Kinetograph 20, de Richard Bowman, et le Filet, de Luc Martel (jury no 2). Pour les aquarelles, Estuary (jury no 1), de Mme B. Coghill-Haworth, et Presences After Fire (jury no 2), de J.-L. Shadbolt. Voilà autant de sélections sur lesquelles les spectateurs ne partagent pas l'avis des jurés.

Elles ont des qualités, bien sûr, mais aucune ne traduit ce que les amateurs attendent de la peinture. C'est, pour répéter, du déjà-vu-quelque-part et ça témoigne d'une sécheresse, d'une confusion étonnantes. On constate que plusieurs de ces gens-là possèdent une solide technique, que quelques-uns même sont maîtres de leurs moyens d'expression, mais on ne comprend pas qu'ils versent ensemble dans un statisme, une stérilité que contredisent les réalités de notre milieu.

Réalisme

Il est vrai que le mot réalisme provoque un mouvement d'horreur chez beaucoup d'entre eux, pour qui une beauté inexplicable, et sans doute invisible, est la seule raison d'être. N'allez même pas leur chuchoter que la fidèle reproduction d'un sujet visible n'est pas du réalisme, mais du naturalisme, car ils vous mépriseront du haut de leur émoi d'esthètes. Non, ils ne veulent absolument pas

entendre parler de réalisme, même le vrai: celui qui permet d'exprimer les forces du progrès, tout ce qui est au service de la libération de l'homme. Contrairement aux grands peintres de tous les temps, ils fabriquent seulement des paysages, des portraits, des natures mortes, etc., quand ils ne barbouillent pas leurs toiles de couleurs où brillent leur impuissance et leur dégoût de vivre. Et l'on se console en se proclamant "objectifs" ou "avant-gardistes".

Il serait cependant injuste de rejeter en bloc les travaux du salon du printemps: il y en a qui, pour une raison ou une autre, méritent d'être vus, tant pour leurs qualités strictement formelles que pour les tentatives de renouvellement de leurs auteurs. Quoi qu'il en soit, il faut que le grand public, qui est la raison d'être des peintres, se rende compte lui-même d'une production qui ne sait pas refléter ses conceptions de la vie, de la beauté, du bonheur.

"La Paix"

Une des sélections les plus audacieuses du salon du printemps est la fameuse sculpture de "La Paix", de Robert Roussil. C'est cette oeuvre (quelque peu retouchée) qu'un Montréalais scandalisé massacra devant la galerie Agnes-Lefort. Mais, jusqu'ici, les visiteurs du musée se contentent de dévisager le couple (enlacé et nu) tenant un enfant surmonté d'une colombe. Il n'y aura plus de "scandale".

The Star
May 20, 1952

The Star
May 21, 1952

Hoped That United Effort Could Continue

Sir,—I would like to make one or two comments in reference to the letter by L. V. Randall which appeared in the editorial columns of The Star on May 10 concerning the situation at the Montreal Museum of Fine Arts.

In the first place, Mr. Randall is incorrect when he implies that the members of the museum or the art lovers of Montreal who are concerned with the future of the gallery and with the position of the director are, in any way, unappreciative of the very fine work which Mr. Cleveland Morgan has done for the museum during the past 15 or 20 years. They fully realize that much of the excellence of its present permanent collection is due to this public spirit, his untiring work and his boundless generosity. Without his long preliminary spade work, much of the progress of the museum which has occurred during the past five years under Mr. Davis's directorship would have been quite impossible. Indeed it is the close collaboration between Mr. Davis and Mr. Morgan, as President of the Council and as Chairman of three standing committees of the museum, which has produced such remarkable results during this period.

In this connection I would like to draw attention to certain passages in Mr. Davis's annual report as director which was given at the annual meeting of the museum in

November 1951, and which was reprinted in the annual report of the museum which has just been made public. On page 21 of this report, Mr. Davis refers in the most glowing terms to the "knowledge," "generosity" and "energy" of Mr. Morgan. After referring to recent important additions to the permanent collection of the museum brought about through the instrumentality of Mr. Morgan, Mr. Davis goes on to say: "I hope that the citizens of this city (Montreal) fully realize the great enrichment of its resources brought about through the efforts of one of its most distinguished citizens."

It has been the hope of friends of the museum that the collaboration of two such well qualified experts in the world of art could continue in the future for the benefit of the museum and the city.

A.H.A.



—Salmon Studio

MRS. AISLIE HANDS, who is a member of the committee for the competitive floral arrangement display being held at the Montreal Museum of Fine Arts on Wednesday, June 4, from five until nine o'clock.

Party Follows Formal Opening

Following the formal opening on Friday night of the International Salon of Photography at the Museum of Fine Arts, by Dr. Jean Bruchesi, Under-Secretary of the Province, the chairman of the salon, Mr. Mark Stein and Mrs. Stein entertained at their home, at a cocktail party and late buffet supper for Dr. Bruchesi and the members of the executive of the Montreal Camera Club.

Museum Council Replies Stand on Replacement of Director and Other Issues Outlined

The Council and executive committee of the Montreal Museum of Fine Arts have circulated to members of the Museum a letter setting forth their reply to criticism of various phases of the Museum's administration which has arisen during the past several months, especially controversy over the decision to replace the Museum director, Robert T. Davis.

The letter emphasizes that it is not intended primarily as an answer to comments which have appeared in the "Letters to the Editor" columns of the newspapers, but has been prompted in particular by a recent letter to members from a group calling itself "The Committee of Ten." This committee has been seeking support of Museum members for revision of certain aspects of the institution's operation, and in particular for calling of a meeting of the members to review them, particularly the prospective separation of Mr. Davis from the Museum.

The Council has not released its letter to the press or otherwise made it available for publication. The Gazette has, however, been able to procure the text, which is published as a matter of public interest. It reads in full as follows:

To the Members of the Montreal Museum of Fine Arts:

The Council and the Executive Committee of the Museum have until the present time felt that they should not make any announcement regarding letters that have appeared in the newspapers dealing with the affairs of the Museum, nor regarding certain communications emanating from a group of members calling themselves "The Committee of Ten."

However, a recent letter which was sent out to a number of our members by that "Committee," headed, without authorization, "The Montreal Museum of Fine Arts," criticized the administration of the Museum, and asked the recipients to signify in writing their approval of certain proposals for the future conduct of the Museum's affairs. This has resulted in numerous requests from members for advice as to what reply, if any, should be made to this unusual request, and, consequently, the Council deems it advisable to send the following statement to the members.

We have received no evidence of the manner in which the "Committee of Ten" was appointed nor of the members which it represents. The Council feels that it, rather than the "Committee of Ten," holds the confidence of the members. Nevertheless in order to put all our members in possession of the facts we now deal specifically with each of the five suggestions made by the "Committee."

First. To secure a large number of new members. This has been the constant care of those who have been in charge of the Museum and some progress has been made. Membership increased from 1,161 in 1944 to 2,050 in 1950, but fell to 1,864 last year.

Incidentally, we take this opportunity of asking each of our present members to help us in this, and to write or telephone—Plateau 8706—to our Membership Secretary, Miss Lorraine Cuddy, giving her the names of friends of theirs whom Miss Cuddy might ask to join the Museum.

Second. Additional support from the City of Montreal and the Province of Quebec.

This has been sought diligently year after year and with some moderate success.

	City	Province
1945	\$ 1,000.	\$ 3,000.
1946	1,000.	3,000.
1947	1,500.	Nil
1948	2,000.	3,000.
1949	5,000.	3,000.
1950	10,000.	3,000.
1951	40,000.	3,000.
1952	Not yet received	5,000.

Our efforts to get large grants will be continued, and with reasonable hope of success.

Third. A public campaign for funds. Some months before these

suggestions were made the Executive Committee of the Museum had taken active steps toward the holding of a campaign. If you look at your copies of the last Annual Report which has just been sent out, you will see that Mr. Morgan spoke of the undertaking of the campaign. The objects decided upon were as follows:

- (a) Increased endowments.
- (b) Extension of building.
- (c) Acquisitions.

The advice of the Museum's architect had been taken on the area and location of ground available for the needed extension. The reason that the campaign is not being held in 1952 is that far too many campaigns for this year had already been arranged for. However, a campaign will be undertaken at the first favorable opportunity and we hope that the members will keep this in mind when considering what gifts they will make in 1953.

Fourth. A broader base of representation on the Museum Board. This has been effected to a considerable extent and further representation of the various groups in the city interested in the fine arts will be sought as the members of Council find the best men obtainable among such groups. There is no vacancy on the council at the present time.

This leads us to the "Committee's" fifth and last point.

Fifth. The retention of Mr. Davis as Director of the Museum.

This is, we think, the crux of the whole matter, and has been the basis of the various letters which have appeared in the press. It is the most difficult to deal with not only in itself but in a communication to be sent to some 1,900 people. However, we shall make our position clear in general terms and ask the members at large not to expect us to go into details. Mr. Robert Tyler Davis was appointed Director of the Museum for a definite term of five years, and this expires on August 31, 1952. His appointment was made by the Council, which, under the constitution and bylaws of the Museum, is the proper authority to deal with his employment, as with that of all members of the Museum staff.

The Council decided not to renew the contract. Nothing is to be gained by going into the reasons for this decision. It was referred to by the President of the Museum and by Mr. Davis at the last annual meeting of the members which was held on November 22, 1951. It was later confirmed by the new Council including those of its members who were elected at that meeting. The fact that it was considered carefully by the Council and the executive committee both before and since the last annual meeting of members is evidence that the decision was the subject of very thorough consideration. We ask our members to believe that we have acted fairly by Mr. Davis, and in the best interests of the Museum as we saw them.

The appointment of a new director is under consideration and a number of likely and highly qualified possible successors from Canada, England, the United States, and abroad are available and an appointment will be made by the Council in due course. The Council is fully conscious of its duty to the community and you may rest assured that it will endeavor to find a director who will reconcile the opinions of the different groups who take an interest in the fine arts.

The Museum has made great progress and is an institution of which its members and the City of Montreal may well be proud. We look forward to further growth and improvement of its collections and of increased usefulness to the community.

As the President, Mr. F. Cleveland Morgan, is abroad, this letter bears the names of the vice-presidents. (Mr. Morgan has since returned.)

R. P. JELLETT,
HONORE PARENT, Q.C.,
Vice-Presidents.

Letters From Our Readers

Tribute To The Work of Mr. Cleveland Morgan

Sir, — I would like to make one or two comments in reference to the letter by L. V. Randall which appeared in the editorial columns of The Gazette on May 10, concerning the situation at the Montreal Museum of Fine Arts.

In the first place Mr. Randall is incorrect when he implies that the Members of the Museum or the art lovers of Montreal who are concerned with the future of the Gallery and with the position of the director are, in any way, unappreciative of the very fine work which Mr. Cleveland Morgan has done for the Museum during the past 15 or 20 years. They fully realize that much of the excellence of its present permanent collection is due to his public spirit, his untiring work and his boundless generosity.

Without his long preliminary spade work, much of the progress of the Museum which has occurred during the past five years under Mr. Davis' directorship would have been quite impossible. Indeed it is the close collaboration between Mr. Davis and Mr. Morgan, as president of the Council and as chairman of three standing committees of the Museum, which has produced such remarkable results during this period.

In this connection I would like to draw attention to certain passages in Mr. Davis' annual report as director which was given at the annual meeting of the Museum in November, 1951, and which was reprinted in the annual report of the Museum which has just been made public. On page 21 of this report, Mr. Davis refers in the most glowing terms to the "knowledge," "generosity" and "energy" of Mr. Morgan. After referring to recent important additions to the permanent collection of the Museum brought about through the instrumentality of Mr. Morgan, Mr. Davis goes on to say: "I hope that the citizens of this city (Montreal) fully realize the great enrichment of its resources brought about through the efforts of one of its most distinguished citizens."

It has been the hope of friends of the Museum that the collaboration of two such well qualified experts in the world of art could continue in the future for the benefit of the Museum and the city.

ANDREW H. ALLAN,
Montreal, May 20.

From Our Readers

The Montreal Art Museum

Sir,—There are many people who deeply regret, as I do, the long drawn-out and rather pointless criticism of the management of the affairs at the Museum of Fine Arts in Montreal.

It seems to the great majority of members that these criticisms are in very bad taste and an insult to the Board of Management of the Museum and should be discontinued. The Museum would again become popular and regain its dignity as a fine institution.

MARY E. ANGUS
(Mrs. D. Forbes)
Senneville, May 22.

Ambassador To Be Feted

Mrs. Galt Durnford and Mrs. C. Marcoux-Caille, co-chairmen of the Ladies' Committee of the Montreal Museum of Fine Arts, who are sponsoring the competitive Exhibition of Floral Arrangements taking place on Wednesday, June 4, from five to nine o'clock, will give a small reception in honor of His Excellency the Hon. Stanley Woodward, Ambassador of the United States to Canada, and Mrs. Woodward, prior to the presentation of prizes.

Stand of Museum Critics

Committee of Ten Outlines Opposition to Council's Policies

In yesterday's issue The Gazette published the text of a letter addressed to members of the Museum of Fine Arts by the Council and executive committee of that institution. This was a reply to critics of the administrative policies of the Council, notably a group of members known as "The Committee of Ten," and dealt in particular with the decision against renewing the contract of the Museum director, Mr. Robert T. Davis.

The Committee of Ten has been functioning since late last year. Recently it has been seeking to induce the Museum Council to call a general meeting of members to review various phases of Council policy, including not only the status of Mr. Davis but the question of broader representation on the Council and the problem of finding additional funds to support the Museum.

To round out the record of opposing views on the situation, the text is published below of a letter sent to Museum members last month by the Committee. It was this letter which prompted the countering letter to members from the Council.

A group of ten members of the Montreal Museum of Fine Arts trust that you will review the following carefully:

In the last ten years, the financial situation of the Museum has become steadily worse. Aside from the annual grant from the City of Montreal it has been dependent upon private funds and benefactions for its maintenance and during the last decade, these sources of support have shown themselves to be utterly inadequate for the operation of the Museum. Operating costs have risen without any corresponding increase in revenue with result that the Museum has been going steadily into the red.

In 1947 Mr. Robert Tyler Davis, a Harvard B.A., M.A., a former Director of the Buffalo, N.Y., and Portland, Ore., museums; post-graduate studies at the Sorbonne, Paris; bilingual, and closely associated with the directors of museums in Canada and the United States, was appointed director of the Montreal Museum of Fine Arts for a period of five years, also director of the newly created Fine Arts Department of McGill University.

The members must be familiar with the excellent work of Mr. Davis in putting new life into the exhibitions shown at the Gallery stimulating popular interest in its activities. Especially important have been his efforts to make it into a community-wide institution and he has also created valuable links between the Museum and the professional artists.

It would seem that there are only three methods whereby this situation can be rectified:

1. To secure a large number of new members.

2. Additional support from the City and the Province which would entail their representation on the Council.

3. A public campaign for funds. There should be created a fund-raising committee comprising experienced men and women representing all segments of our community; racial, religious, and ethnic. Such population groups would not only be asked to help stabilize the Museum's financial structure, but would be given continuing membership on the administrative committee of our Museum.

The Council has given no reason for its failure to extend Mr. Davis' contract. Their silence is an unfair reflection on Mr. Davis and an even more serious reflection on their sense of responsibility to the members of the Museum, the only effect of which will be seriously to undermine confidence in the Museum administration.

After studying the foregoing, we trust that you will favor us with your support, so that we can go before the Council with the evidence of your agreement. Your signature on the enclosed card means that you are voting for:

1. A member drive.
2. An appeal for additional funds from the City and Province.
3. A public campaign for funds.
4. A broader base of representation on the Museum Board.
5. The retention of Mr. Davis as Director of the Museum.

(Signed),
L. J. Barcelo, Q.C., Maurice Corbeil, W. E. Greening, M.A., Mrs. Philip Joseph, M.A., Lady Marler, Louis Muhlstuck, C.S.G.A., C.G.P., Mrs. Walter Ramsay, Jacques Rousseau, D.Sc., F.R.C.S., Efraim Rosenzweig, B.A., B.A.L. and Mrs. Walter Stewart.

Floral Arrangement Display

The Lieutenant Governor of Quebec and Mrs. Gaspard Fauteux have extended their patronage to the Competitive Floral Arrangement Display being held by the Ladies' Committee of the Montreal Museum of Fine Arts, on Wednesday afternoon, June 4, from five to nine o'clock, at the Museum. This competition is open to the public and entries will be accepted up to and including Monday, June 2.

The Star - May 23, 1952

Art Notes....



A portrait head of Prof. John Bland, McGill University, by Orson Wheeler, A.R.C.A., now being shown at the Spring Exhibition at the Montreal Museum of Fine Arts. Mr. Bland is Director of the School of Architecture and is at present on his way to South America to advise the Bolivian Government upon Housing and Town Planning matters in the City of La Paz.

Display By Sculptors at 69th Spring Show Here Is Varied

BY ROBERT AYRE

IF you remember the fuss that was kicked up when Robert Roussil's wooden figure "Paix" stood in front of Miss Agnes Lefort's gallery on Sherbrooke Street, you may be surprised to see it in the Museum of Fine Arts.

Under a City by-law, Miss Lefort was fined \$10—with the alternative of eight days in jail—for exposing an indecent object in the street. Whether an object is indecent or a work of art is apparently a matter for the police to decide. In the street, at any rate. Had Miss Lefort exhibited the statue inside her gallery, she would probably have been all right; so long, I suppose, as it was not in the window. I don't know the fine points of the law, but I gather that to be in the window is to be in the street. I know that a policeman arrested a Matisse nude that was in a framer's window on Burnside Street and took her into custody.

The judgment of the police stops at the door. When an object is in the sanctuary of an art gallery or a museum, it is presumed to be a work of art and is beyond the reach of the heavy hand of the Law. It is a good

thing that Art has that much latitude, for a man who would arrest a Matisse would arrest anything.

Well, Mr. Roussil's "Peace", and another of the same ilk called "Canada", obscene objects in the street, have been transmuted into works of art by their admission to the Museum as exhibits in the 69th Spring Show. I'm glad to see them there, for the sake of freedom of expression, but I can't say I think much of them. To me, they are flabby conglomerations, rather like the queer-shaped vegetables people sometimes bring in to newspaper editors because of their resemblance to people or animals; they may or may not be an effence against morality; what concerns me is that I take them to be an offence against the canons of art.

Apart from these, the sculpture section—14 works in all—contains several pieces a little out of the ordinary, notably Anne Kahane's amusing semi-abstracts in wood, "Man with a Child" and "Seated Man," the Moore-like headless torso by Stanley Lewis, in limestone, and the marble Dobson-like "Two Women" by Cecil P. Richards of Winnipeg. Orson Wheeler, Alfred Laliberte, Herold Pfeiffer and Reta Dehahn show straightforward portrait heads.

The Gazette - May 28, 1952



(Annette & Basil Zarov.)
MRS. ANSON McKIM, chairman of the ticket committee for the Competitive Flower Arrangement Display being held by the Ladies' Committee of the Montreal Museum of Fine Arts on Wednesday afternoon, June 4, from five to nine o'clock, at the Museum.

The Star
May 30, 1952



—Reproduction of a painting by Robin Watt
MRS. L. M. HART, who is a member of the Ladies' Committee of the Montreal Museum of Fine Arts which is sponsoring the competitive floral arrangement exhibition being held at the Museum on Wednesday, June 4, from five until nine o'clock.

The Star
May 30, 1952

The Star - May 28, 1952



MRS. P. F. OSLER, left, and MRS. MAURICE HUDON, co-chairmen for the floral arrangement display and competition taking place at the Montreal Museum of Fine Arts on Wednesday, June 4, from five until nine o'clock.

To Judge Flowers



Mrs. Donald MacKay

MRS. DONALD MacKay will be one of the judges at the competitive exhibition of floral arrangements which will be held at the Montreal Museum of Fine Arts on Wednesday from 5 to 9 p.m. Mrs. MacKay studied under Constance Spry at the famous Modern School of Flower Work, and later worked with Miss Spry in the business field. Since Mrs. MacKay's return to Montreal, she has given lectures at numerous garden clubs.

The Ladies' Committee of the Montreal Museum of Fine Arts, which is sponsoring the exhibition, has announced that the names of the prize winning exhibitors in the displays will be posted at 5 p.m. in the front hall of the museum on the day of the competition. Prize winners have been asked to be near the foot of the rear staircase of the museum, when Mrs. Stanley Woodward, wife of His Excellency the American Ambassador to Canada, awards the prizes at 6.30 p.m.

The Gazette - May 29, 1952

OPEN TO THE PUBLIC
Come and Enjoy the Exciting
COMPETITIVE
DISPLAY OF FLORAL ARRANGEMENTS
(for amateurs)
WEDNESDAY, June 4th, 5 to 9 p.m.
Tickets \$1.50 - On Sale at the Museum
MONTREAL MUSEUM OF FINE ARTS
1379 Sherbrooke Street West
(Competitors, Please Bring Your Displays on Wednesday Morning,
June 4th, between 10 a.m. and 1 p.m.)

The Gazette - May 29, 1952

FIRST DISPLAY of floral arrangements sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts is already arousing considerable interest. It will be held at the Museum on June 4 from five p.m. to nine and the deadline for receiving entry forms has been extended to June 2. They're available at the Museum. The display is open to the public and cocktails and refreshments will be served. Among the judges are F. Cleveland Morgan, Mrs. Donald MacKay, who studied under the famed floral arrangement authority, Constance Spry, and W. H. Perron. Mrs. Stanley Woodward, wife of the U.S. Ambassador to Canada, will present the prizes. Present will be Mrs. Gaspard Fauteux, wife of the Lieutenant-Governor.

Mrs. Stanley Woodward, wife of His Excellency the Ambassador of the United States to Canada, will present prizes to the winners of the best floral arrangements in the Montreal Museum of Fine Arts Competitive Exhibition of Floral Arrangements which is being held by the Ladies' Committee of the Museum on Wednesday afternoon, from five to nine o'clock. This competition is open to the public and entry forms will be accepted up to and including Monday, June 2.

The Gazette
May 31, 1952

Speaking of portraits, Lillas Torrance Newton stands out in the painting section, and I found a good deal of vigor and character in the self portrait by Anne Greenstein, a newcomer to me. "A Man's Raincoat," by Ethel Planta of Newfoundland, a largely handled still life of coat, hat, brief case, etc. is a portrait without the man himself.

Among the painters of people, I would note Rita Briansky and Octave Belanger, for their sincere studies of a man reading a newspaper and of two workmen, father and son, having their lunch; Paul Rand of Vancouver, whose hefty "Timberman" is like a detail of a mural; Phillipa Faulkner of Belleville, for a lively water color sketch of chicken sellers in Mexico; and Ghitta Caiserman, who is making strides in her endeavor to combine human qualities with abstract relationships.

* * *

Here are a few "non-objectives" I didn't get around to mentioning last week but that are worth seeing—"Les Combustions Originelles," a runny color pattern by Marcel Barbeau, who had a show in New York recently; "Composition aux oiseaux," by Jean P. Ostiguy and "Maisons d'oiseaux" by Leon Bellefleur, not so obviously birdy as Ostiguy and not so pyrotechnical as Bellefleur has been; a blue and grey abstract fish design by Jean-Paul Filion; a sonorously colored "Oratorio" by John Kacere of Winnipeg; an eerie marbled drawing, "Oiselets, Marins," by Conrad Tremblay of Ottawa, and two brightly colored paintings, part Picasso, part playing card, part stained glass window, "Jeu de Cartes," by Monique Charbonneau and "Moise" by Claire Meunier.

I began with sculpture and I will end by drawing your attention to an important work that has been lent to the Museum by Solly Muhlstock and that now stands at the top of the grand staircase. It is a bronze head, a self-portrait by Kaethe Kollwitz, the great German artist who died in 1945 at the age of 78. A little larger than life, it is so powerfully realized that you feel you are looking at the woman herself; a woman whose massive features are as strong as a man's, ennobled by suffering and pity. I thought of Edith Sitwell's words: "An old woman . . . that has seen too much, looked on too many "sorrows." . . . But she has not been embittered; she is a symbol of human dignity.

41a The Gazette
June 2, 1952

Floral Competition Slated at Museum

A competitive exhibition of floral arrangements will be held in the Montreal Museum of Fine Arts on Wednesday. There will be five classes in which flower arrangements can be entered: wildflowers; in niches; giant arrangements; in low containers; and in vases not over one foot in height. All entry forms have to be in by today.

The presentation of prizes will be marked by a ceremony at 6.30 p.m. Wednesday at the museum. Mrs. Stanley Woodward, wife of the American ambassador to Canada, will officiate.

The competition is open to the public. The judges will be F. Cleveland Morgan, W. H. Perron, and Mrs. Donald MacKay, who studied under Constance Spry, who is known for her skill at floral arrangements.

The Star
June 3, 1952

● **Tomorrow** ●
June 4th
Come and Enjoy The
GREAT FLORAL EXHIBITION
5 to 9 p.m.
(Refreshments)
Tickets \$1.50
On Sale at The Museum
MONTREAL MUSEUM OF FINE ARTS
1379 Sherbrooke Street West
● Top of Crescent Street ●

The Gazette
June 3, 1952

The judges of the Competitive Exhibition of Floral Arrangements, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, taking place tomorrow from five to nine p.m. are as follows: Mr. F. Cleveland Morgan, Mr. W. H. Perron, and Mrs. Donald MacKay, who studied under Constance Spry, a leading exponent of floral arrangements.

The Gazette
June 4, 1952

Floral Arrangement Display

The Competitive Floral Arrangement Display being held by the Ladies' Committee of the Montreal Museum of Fine Arts is taking place this afternoon, from five to nine o'clock, in the Museum. The committee wishes to announce that the names of the prize-winning exhibitors will be posted in the front hall of the Museum at five o'clock. It is requested that the prize winners be near the front of the rear staircase where Mrs. Stanley Woodward, wife of His Excellency the United States Ambassador to Canada will award the prizes at half-past six o'clock.

The Star
June 5, 1952

Tea Follows Meeting Today

Tea will be served following the third annual meeting of the Ladies Committee of the Montreal Museum of Fine Arts which is being held this afternoon at four o'clock.

The Gazette - June 3, 1952



FLORAL COMPETITION: A competitive exhibition of floral arrangements will be held at the Montreal Museum of Fine Arts tomorrow. The event, which is open to the public, is being sponsored by the Ladies' Committee of the museum. Prizes will be presented by Mrs. Stanley Woodward, wife of the United States Ambassador to Canada. Above, left to right, are Mrs. Philip Osler, co-chairman of the event; Mrs. Donald MacKay, one of the judges; and Mrs. Anson McKim, chairman of the ticket committee.

The Star - June 3, 1952

Museum Ladies' Committee Plans Exhibition



Members of the Ladies' Committee of the Montreal Museum of Fine Arts who are making arrangements for the competitive exhibition of floral arrangements to be held at the Museum tomorrow, are, left to right: MRS. C. MARCOUX-CAILLE, MRS. J. BARTLETT MORGAN, MRS.

ROBIN WATT, MRS. ANSON McKIM, MRS. DONALD MacKAY, MRS. AILSIE HANDS, MRS. MAURICE HUDON and MISS AIMEE CUSSON. The exhibition, which will be held from 5 to 9 p.m., is open to the public.

The Gazette - June 3, 1952

ABOUT PEOPLE: Names of the prize-winners in the exhibition of floral arrangements being staged by the Ladies' Committee of the Montreal Museum of Fine Arts tomorrow at the Museum will be posted in the front hall of the Museum at 5 p.m. and prize-winners are asked to be near the foot of the rear staircase where Mrs. Stanley Woodward, wife of the U.S. Ambassador to Canada, will present the prizes at 6.30 p.m. Co-chairmen of the venture are Mrs. P. F. Osler and Mrs. Maurice Hudon; flowers arrangements, Mrs. Robin Watt and Mrs. Stewart Molson; tickets, Mrs. Anson McKim and Mrs. A. Morin; refreshments, Mrs. Duncan Stewart and Mrs. Jacques Paradis; bar, Mrs. Ailsie Hands and Mrs. L. M. Hart; publicity, Mrs. J. Bartlett Morgan and Mrs. A. Lafrancois.

The Gazette - June 4, 1952



(Julia King photo)
MRS. STANLEY WOODWARD, wife of the United States Ambassador to Canada, who will present the prizes at the Competitive Floral Display Exhibition being held by the Ladies' Committee of the Montreal Museum of Fine Arts this afternoon, from five to nine o'clock, at the Museum.

Museum Ladies' Committee Sponsors Flower Show

Prizes Awarded
Amateur Florists

THE Montreal Museum of Fine Arts, long noted for its exhibitions of painting, photography, and sculpture, turned to a new field last night.

The first flower show in the Museum's history sponsored by the Ladies Committee of the Museum, attracted a large crowd of Montrealers to view the work of amateur florists who competed for various prizes.

The competitive display of floral arrangements drew entries from all groups of citizens and ranged from simple arrangements in a vase to elaborate arrangements, complete with china figures, sea shells and other background materials.

Attractively arranged on two floors of the Museum, the exhibits were divided into five classes — mantle or table decorations, vase arrangements, giant arrangements, niche displays, and wild flowers, leaves or flowering branches.

Of the 156 people who entered the competition, 19 won prizes. Twelve commercial florists were also represented in the professional displays.

Mrs. L. M. Hart won two honors; the prize for the best overall display, and her old-fashioned bouquet of multi-colored spring flowers won the prize for the best giant arrangement. Second prize winner in the giant arrangement class was Mrs. Earle Spafford.

Arrangements of wild flower leaves, and flowering or blossoming branches featured many rustic displays, with one of the most unusual comprising a mossy bank where toad stools and other spring flowers grew. Not far away, a miniature bird in another arrangement, rested in the branches of a tiny tree. Several people had displays of fruit and vegetables, which resembled the food section of a newspaper.

In this class Mrs. J. H. Pettit won the first prize while Mrs. Donald Baillie's arrangement entitled "From the Vacant Lot" was second. Mrs. Davidson won third prize, and honorable mention went to Mrs. Roland Bock.

Originality to the Fore

The most ingenious displays were in the niche arrangements class, where Mrs. Allan Aitken won first prize with a grouping of tulips and lilacs against a green velvet backdrop. Mrs. John H. Pettit was second prize winner, and Mrs. P. N. MacDermot, third. Mrs. MacDermot's arrangement showed that even rhubarb leaves which have sprouted need not be consigned to the garbage heap.

A rustic display entitled "The Deserted Partridge Nest" won an honorable mention for Mrs. Honore Parent. Originality came to the fore in the niche displays, with the flowers often being incidental to the completed design. Flowers took the place of globes of paint on an artist's palette. In a sea exhibit, a glass fish was seemingly blowing flowers instead of bubbles, while wooden shoes filled with tulips completed a group of Dutch curios.

Tulips Came First

Mrs. S. Schaffner's formal grouping of black tulips won her first prize in the arrangements in low containers not over two inches high. Second prize was won by Mrs. John Eaton, with Mrs. G. L. Ogilvie winning third, and Mrs. R. G. Aitken gaining an honorable mention.

Interesting exhibits in this category featured a miniature pond with a green frog swimming among a cluster of pansies; in another a



Amateur Montreal florists turned out in full force last night for the first competitive display of floral arrangements to be held at the Mont-

real Museum of Fine Arts. MRS. J. B. MORGAN of the Ladies Committee of the Museum, sponsors of the show, looks over a group of entries.

mythical faun blew his horn against a back ground of lily of the valley.

The floral arrangements in vases not over one foot high was won by Mrs. Alexander Howatson with an all white grouping of massed spring flowers. Second and third prize winners were Mrs. W. W. Ogilvie and Mrs. Alan McCall, while Mrs. W. Eric Butler was given honorable mention.

To add more glitter to a display of lily-of-the-valley, several of the stocks had been wrapped in silver mesh, while brass pans and an oversized brandy snifter were containers for other floral arrangements.

Mrs. Donald MacKay, Cleveland Morgan, and W. H. Perron were the judges for the competition, while prizes were awarded to the winners by the wife of the American Ambassador to Canada, Mrs. Stanley Woodward.

The Gazette - June 5, '52



(Gazette Photo Service.)

FLORAL COMPETITION: Mrs. Robert Pilot, member of the Ladies' Committee of the Montreal Museum of Fine Arts, puts the finishing touches to one of the exhibits in the competitive display of floral arrangements in the Museum yesterday. They featured a wide variety of flowers and floral arrangements.

Prizes Awarded
In Floral Exhibit

Mrs. L. M. Hart won the over-all prize in the competitive exhibition of flower arrangements held yesterday at the Museum of Fine Arts. Mrs. Stanley Woodward, wife of the American ambassador to Canada, presented the awards.

There were 200 entries in the exhibit, which was sponsored by the museum's Ladies' Committee. Other prize winners were:

Class 1: First, Mrs. J. H. Pettit; second, Mrs. Donald Baillie; third, Mrs. Davidson; honorable mention, Mrs. Roland Bock. Class 2: First, Mrs. Allan Aitken; second, Mrs. J. H. Pettit; third, Mrs. P. N. MacDermot; honorable mention, Mrs. Honore Parent. Class 3: First, Mrs. L. M. Hart; second, Mrs. Earle Spafford. Class 4: First, Mrs. S. Schaffner; second, Mrs. John Eaton; honorable mention, Mrs. R. G. Aitken. Class 5: First, Mrs. Alexander Howatson; second, Mrs. W. W. Ogilvie; third, Mrs. Alan McCall; honorable mention, Mrs. W. Eric Butler.

The Gazette - June 9, 1952

The Floral Competition at the Art Museum

Sir,—Montrealers should be glowing with pride after the Ladies Committee of the Montreal Museum of Fine Arts Floral Competition.

It was an exhibition of vast diversity and loveliness, excellently organized.

It was "a thing of beauty," though we are the first to admit

that it could not be "a joy forever." But how sad that for one extra day it could not have been kept open at "popular prices."

Surely those who can only pay "popular prices" are those who most need and enjoy the uplift that such an enchanting glimpse of the outdoors would bring them.

BETTY CAPE.
Saraguay P.O., June 5.

Art Notes

Exhibitions
Are Closing
For Summer

BY ROBERT AYRE

WITHOUT benefit of cuccu (singing either lude or soft) but with the help of the robin and the mosquito hawk, summer has l-cum in at full tide. Completely fledged, the trees hang heavy over the streets. The light gone out of the lilac has been taken up by the candles of the chestnuts and the scarlet poppies are ab'aze. The rains fall and the mosquitoes rise and probe after your very heart's blood—the dodging, rasping hawks can't seem to do a thing about it—while the tent-caterpillars steadily munch their way through the hawthorn, as if determined to eat the trees back to winter nakedness.

So much is going on in Nature, out in the sun, that Art has been thrown into the shade. Not a bad place to be, in a cool gallery, as you may realize in the torrid days to come, but just now the call is to the outdoors. The season is over, the exhibitions are petering out, although the Spring Show still has a week and a half to go and the annual exhibition of the students of the Beaux Arts will not open until the evening of Friday the 13th. It will run for three weeks.

In recognition of summer, the Ladies' Committee of the Museum held a competitive display of floral arrangements this week. It lasted only four hours. Such is the nature of Nature. Art has more stamina.

PART OF FESTIVALS

But the summer won't be vacant. Indeed, one of the biggest and most important exhibitions of the year will open in August. This show, held as part of the Montreal Festivals, will be presented by the Province of Quebec and the City of Montreal and will survey the arts of this province from the earliest times to the present. It will not be limited to the French-speaking and it will take in the New Canadians. I am told by Mr. Paul Gouin, Cultural Adviser to the Executive Council, Mr. Edward Cleghorn, Controller and Assistant to the Director of the Museum, and Mr. R. H. Charlebois, Director of L'Ecole des Beaux-Arts, are working out details with him. It is a little early yet to say just how the exhibition will be shaped, but it will include wood-carving, silver, ceramics and other handicrafts as well as painting. Open from August 18 to September 7, it should give tourists—a good synthesis of La Douce Province.

After the Spring Show, we are to have an opportunity to see what is going on these days in the designing of products in Great Britain. The exhibition "British Designers Today" honors about 30 designers of merit and their work includes furniture, china, glass, silver, textiles, luggage, toys, lamps, electrical fixtures and appliances and clocks. The exhibits were selected by the Industrial Design section of the National Gallery of Canada from work which had been offered in previous British exhibitions. The dates are June 25 to July 9.

AT THE MUSEUM

Apart from these two shows, the Museum will rest on its permanent collections during the warm months. A dozen and a half reproductions of paintings and drawings by Vincent van Gogh—by the way, next year will be his centenary—are on view in the library. The Museum will continue to be open Wednesday evenings although no program will be presented.

Museum of Fine Arts, Ladies Comm. Elects Officers

THE Ladies Committee of the Montreal Museum of Fine Arts held its annual meeting in the museum library with M. Paul Vaillancourt, co-chairman of the Auxiliary Board of the Museum, in the chair. Mrs. A. T. Galt Durnford presented the year's report, in the names of Mme. Cecile Marcoux-Caille and herself, the two co-chairmen of the Ladies Committee. She announced that the proceeds of last year's money-raising project, a garden party, were being presented to the Museum to make up any deficit from the recent exhibition, Six Centuries of Landscape.

The Committee had had a very successful year, Mrs. Durnford said, carrying on a number of activities for the benefit of the museum, notably the arrangement of Wednesday evening programs, and the serving of tea every Wednesday afternoon as well as the recent competitive Flower Show. It had also again been responsible for one exhibition, that of Ten Montreal Collectors.

Mrs. C. Pierce Decary gave the secretary's report for herself and the co-secretary, Mme. Maurice Hudon, while Mrs. Sterling Maxwell presented the treasurer's report.

Mlle. Aimee Cusson, as chairman of the nominating committee, presented the new slate for next year, which was accepted by acclamation.

Mrs. A. T. Galt Durnford and Mme. Cecile Marcoux-Caille were again elected co-chairmen of the Committee. Brief speeches were made by Murray Chipman, co-chairman of the Auxiliary Board, and by M. Pierre Beique, third member of that Board.

Mrs. Anson McKim, honorary president of the committee, presented Director Robert Tyler Davis with an oil painting by Goodridge Roberts as a token of esteem and a farewell gift from the Ladies' Committee.

The meeting was followed by a tea in the upstairs foyer of the museum.

The Star

June 28th.

Art Notes

Industrial Designs On Display Here

BY ROBERT AYRE

"HAVE nothing in your house that you do not know to be useful or believe to be beautiful." This quotation from William Morris spread across one of the walls gives the key to the exhibition "British Designers Today," now to be seen in the Museum.

According to one of the posters, the function of the Council of Industrial Design is "to promote, by all practicable means, the improvement of design in the products of British industry, from capital goods at one end of the scale to fashion goods at the other, including those produced in quantity by machine and in detail by handwork."

It is pointed out that professional standards are established by the Society of Industrial Artists; government aid is given through the Council; manufacturers are served by firms of professional industrial designers; training and research are provided through research centres and apprentice schemes, and public understanding is developed through books, cartoons, lectures and radio talks and exhibitions.

It all adds up to good industrial design and this is defined as including efficiency in use, good appearance, the best use of materials and workmanship, economy in production and ease of maintenance—"and therefore, sales appeal."

The use of such a phrase as "sales appeal" doesn't mean that there is anything high pressure about the show. On the contrary, it is so reticent that it is disappointing. It is a very small show, with a few specimens of glass, a little china, a handful of silver, several pieces of furniture, two or three lamps, and so on. Everything is in perfect taste: the glass elegant; the china simple and inexpensive, one set pure white, the other cool white and grey—no toby jugs or thatched cottage teapots or souvenir mugs; the silver practically unadorned; the plastic tea caddies and children's blocks in agreeable colors; the printed fabrics excellent in both color and design. But I didn't find the furniture very interesting and our own Canadian lamps are as good as anything shown here.

One shouldn't expect surprises; novelty is the last thing you should look for in industrial design; but I thought there might be a few new ideas. It makes me feel that we aren't doing so badly in Canada, after all. We have no Council of Industrial Design and, as Mr. D. W. Buchanan says, "The Canadian profession of industrial design is only in its infancy," but we have the Canadian Design Index, which is maintained by the National Gallery to encourage good design in Canada and we are beginning to recognize and desire good design, both as manufacturers and consumers.

The selection committee for the Index this year is composed of John Bland, Director of McGill's School of Architecture; J. S. Luck, designer for Aluminum Laboratories, Kingston, and Humphrey Carver, chairman of the Research Committee, Central Mortgage and Housing Corporation, Ottawa.

Here are the questions they ask about a manufactured object considered for the Index. The answer must be yes to all of them. Is the form suitable to the functions? Is there a harmonious relationship of all parts? Is the design as simple as it can be? Is there no unnecessary or meaningless ornament? Is the use of texture and color both honest and logical in relation to the material used and the function of the object? Is the object mechanically efficient? Is the material suitable in regard to function and the manufacturing processes used? Is the construction durable and safe? Has ease of maintenance and repair been considered? Is the design original, or if an adaption, is the adaption both logical and original?

These standards don't differ from those of Britain, quoted at the beginning of these notes, except that we don't take anything for granted and we do look for originality. We needn't be too pleased with ourselves, however. It is one thing to set standards and published an index; it is another thing to produce the goods. Since the end of the war, 40 or 50 new product designs of some merit have been originated in Canada, but the old-time lag operates in this field as in others. "We need a 'pageant of progress' in design," says Mr. Buchanan, "but we have not had one yet. Without such possibilities of proclamation and advertising, the buying public continues to remain largely unaware of what Canadian designers are doing and can do."

It was good news from the National Gallery this week that three talented industrial designers had been awarded scholarships to help them get advanced training in the United Kingdom and the United States. Valued at \$1,500 a year each, tenable for two years, they were awarded to Pierre Gauvin, Quebec; Charles H. Blais, Winnipeg; and James Y. Johnstone, New Westminster, B.C.

Under the patronage of His Honor the Lieutenant-Governor of Quebec and Mr. Ernest Triat, French Consul General in Montreal, an exhibition of 20 paintings by Michel Rostand, the painter from Nice who is now settled here, is being held in the Hotel de la Salle from July 1 to 11.

The Canadian Israeli Art Club is offering two scholarships in art to students enrolled in the Protestant Board high schools in Montreal. The first is a junior part time scholarship valued at \$30, to a student 14 or 15 years old still at high school, and the second, a full-time day scholarship valued at \$130, will be awarded to a senior high school student, 16 to 18, graduating or leaving high school this year. The scholarships are for free instruction in the first year of the Montreal Museum of Fine Arts School of Art and Design.

Competitors must submit original and unaided work—in any medium, size and subject—no later than September 15, to the Museum's Art Centre, 3430 Ontario Avenue. The chairman of a jury of artists to judge the submissions will be Dr. Arthur Lismer, Educational Supervisor.

The purpose of the competition is "to find two students who are keen enough to produce original work during the summer months and who want to become artists, and to foster Canadian-Israeli cultural relations." If the award-winning works have sufficient merit they will be sent to the Bezalel Museum in Jerusalem as a gift to the children of Israel.

The Star

July 11, 1952

Named Director



John Steegman, O.B.E.

The President and Council of the Montreal Museum of Fine Arts has announced the appointment of Mr. Steegman as director. He will take up his duties at the end of October. Since 1946 Mr. Steegman has been Keeper of the Department of Art in the National Museum of Wales.

The Gazette

July 1952

John Steegman New Director Of Arts Museum

The President and Council of The Montreal Museum of Fine Arts announce the appointment of John Steegman, O.B.E., M.A., F.S.A., as director, and he will take up his duties at the end of October.

Mr. Steegman, an Englishman, was educated at Clifton College, and is a graduate in history of



JOHN STEEGMAN

King's College, Cambridge. From 1929 to 1939, he was the assistant to the director of the National Portrait Gallery, London. From 1940-45 he travelled extensively in Europe under the auspices of The British Council for work of cultural propaganda, in Spain, Portugal, Iceland, Turkey and Palestine. Since 1946 he has been Keeper of the Department of Art in the National Museum of Wales.

Mr. Steegman has lectured on European art for the British Council in several countries, including the United States, where he was visiting professor of Art History at the Chicago University. He is the author of a number of books and has contributed numerous articles to the Burlington Magazine, Country Life, Connoisseur, Architectural Review, the Art Journal of America and the Art Quarterly of America.

His publications include: Hours in the National Portrait Gallery; Sir Joshua Reynolds: A Life; The Iconography of the Duke of Wellington; The Rule of Taste, 1730-1830; Cambridge; The Artist and the Country House and Consort of Taste; British Art.

The Gazette
June 28th

Art Museum Has Work Of British Designers

Presented by the National Gallery of Canada, an exhibition, to show international as well as Canadian achievements in the better design of useful articles for everyday living, is being held in the Montreal Museum of Fine Arts. This selection, according to the catalogue is in honor of distinguished British designers. Besides some effective fabric designs, the items on view include tablelamps, plastic food canisters, silverplate cruet set, Embassy wine service, dining-table and matching armchairs of Manassonia walnut, cutlery and flatware, tea service, elm condiment set with sycamore spoons, air travel cases, etc.

The Gazette - July 22 '52

Facts and Fancies

By HARRIET HILL

GOOD HOUSEKEEPING impresses even specialists who visit the Montreal Museum of Fine Arts. Talking yesterday with the museum's Robert Tyler Davis (he leaves his post within the next ten days) we learned that specialists especially eye a museum from the housekeeping point of view. He told us of the visit made to the museum the other day by John Palmer Leeper, of the Pasadena Art Institute, and Mrs. Leeper. We asked Mr. Davis what Mr. Leeper commented on first and he didn't hesitate a moment, "The housekeeping." We said we were surprised.

"Not at all," said Mr. Davis. "One of the things museum people judge other museum people by is such details as whether the brass is polished. A nicely-kept museum is a good museum." He confessed that he himself judged other museums by the housekeeping.

"The public isn't consciously aware of whether or not a museum is well-groomed," he said, "but it reacts to good grooming all the same, as it reacts to a well-groomed individual."

Mr. Davis told us that summer brings many specialists among the tourists who visit the permanent collections. The other day Dr. Alfred Salmony of New York arrived. He is a specialist in Chinese art and was particularly interested in the Chinese collection.

From long experience, Mr. Davis finds that the average tourist is more interested in painting than in any of the other collections. But he added that practically all were fascinated by the French-Canadian rooms "because they are unique to the Province of Quebec."



Above: Admiring First Prize exhibit, Class Two, won by Mrs. Allan Aitken, are Mrs. G. H. Sequin and Miss Nicole Sequin. The green and white floral arrangement was made up of white tulips, lilacs and lupins, with green poppy buds and leaves.

Right: Mrs. L. M. Hart, Jr., who won First Prize in Class Three and Grand Prize for Over-all Excellence, is here seen with her display.



At the Competitive Exhibition of
FLORAL
ARRANGEMENTS
Recently held by the Ladies' Committee at the
Montreal Museum of Fine Arts

Photos by Geraldine Carpenter



Two very attractive displays in Class Two were those of Mrs. M. Hudon and Mrs. Gilles Brosseau.



This display of dried flowers, done by Mrs. Robert Adair, was highly commended.



Left: A few of the members of the Museum Committee, left to right: Mrs. C. Marcous-Caille, Mrs. Galt Durnford, Mr. Cleveland Morgan, Mrs. Stanley Woodward, Mrs. Philip Osler, Mrs. Maurice Hudon, and Mr. Philip Osler.



Right: Mrs. Alexander Howatson receives her First Prize ribbon from Mrs. Stanley Woodward.



Left: A group of the prize-winners: Left to right, front row: Mrs. P. N. MacDermot, Mrs. Allen Aitken, Mrs. S. Schaffner, Mrs. Alexander Howatson, Mrs. L. M. Hart, Jr., Mrs. G. L. Ogilvie, Mrs. H. Spafford and Mrs. G. H. Davidson. Back row: Mrs. W. W. Ogilvie, Mrs. G. W. Eaton, Mrs. Roland, Mrs. Honore Parent, Mrs. Allen McCall, Mrs. D. Baillie and Mrs. G. H. Pettit.

Art Notes

Early Classes
For Children
Are Recalled

By Robert Ayre

BEFORE completing my little survey of Friedrich Froebel by summing up his ideas and relating them to art education or what Arthur Lismer calls "child art", let me digress to remind you that it is just 25 years since the movement got its start in Canada, in the Saturday morning classes of the Art Gallery of Toronto.

Dr. Lismer, who was himself the originator, recalls that Toronto owed something to the Cleveland Museum of Art and other United States galleries but the plan was adapted to suit the needs of Canadian children. The United States, which was, of course, passing on the ideas of Franz Cizek of Vienna (who in turn derived them from Froebel) provided Toronto with financial assistance as well as ideas. The Children's Art Centre was financed with the help of the Carnegie Corporation.

It was in 1927 that children, gathered from the Toronto schools, began going to the Art Gallery on Saturday mornings. The first large classes were set up in the following year and the galleries were thronged with youngsters "copying the picture on the walls, making designs, models and drawings with new freedom and gusto." No fees were charged and the Art Gallery was generous in providing free space, staff and materials. From 1929 to 1947, more than 10,000 children passed through, had fun, enlarged their experience and were helped to develop into well-rounded men and women.

A NOTABLE EFFECT

As Dr. Lismer has told us, the "Toronto experiment in education" not only had a notable effect on the Ontario school system and on formal art education, but it brought fame to the city, inspired other centres and attracted teachers from abroad who came to study the techniques. Exhibitions of children's drawings and paintings were sent to the United States, to the overseas dominions and to Europe.

The director and members of his staff travelled to South Africa, New Zealand, Australia and the South Seas, spreading the idea, and some of them remained in Africa long enough to establish children's art centres in Cape Town and Pretoria. One of the group, Miss Nora McCullough spent eight years in child education work in South Africa.

The pioneers in Montreal were Anne Savage, working with teenagers in the Baron Byng High School as far back as 1936, and Ethel Seath, at The Studio. Fritz Brandtner made a vital contribution with groups in his own studio, in the Negro Community Centre and the Iverley Settlement.

With a small Carnegie grant, Miss Savage and Miss Seath organized classes for the Art Association and when Dr. Lismer came here as Educational Supervisor the work was expanded. Audrey Taylor, Gordon Webber and others who had been associated with him in Toronto, joined him. Courses were organized for school and kindergarten teachers, for camp counsellors and social service workers. Classes were provided for handicapped and underprivileged children, for refugees, for children in wartime day nurseries. In 1943, the first pre-school-age classes were organized and the Saturday morning classes now covered the age range from three to 16.

"SORT OF ANNEX"

The new Art Centre on Ontario Street, described as "a sort of annex of the Museum," gave the work great impetus. In his report for last year, Dr. Lismer said that almost every inch of its space is occupied each day and most evenings. Last year about 185 children attended the children's classes; this year the enrolment has increased to 240.

In the Art Centre, young people are trained to teach children in community centres, in co-operation with the Home and School Associations and other organizations and the Educational Department of the Museum has organized, staffed and supervised new centres for children in outlying communities. Saturday morning classes, some of them independent of the Museum's Art Centre, have sprung up in all parts of the city.

AU MUSEE DES BEAUX-ARTS

Le renvoi inexpliqué
de M. Robert T. Davis

Les autorités refusent de s'expliquer — Le principal intéressé et les membres du Musée ne sont pas mieux renseignés

M. Robert Tyler Davis a quitté notre ville cette semaine. Il a été obligé d'abandonner son poste de directeur du Musée des Beaux-Arts.

Pour quels motifs les dirigeants du Musée ont-ils forcé cette démission?

C'est là une question qui demeure sans réponse officielle. M. Davis lui-même ne la connaît pas. Et le public ne sera jamais renseigné clairement, semble-t-il, sur cet événement important dans le domaine des arts.

Car les dirigeants du Musée, ayant à leur tête M. Cleveland Morgan, refusent carrément la moindre explication.

Le Musée compte environ 900 membres. Plusieurs centaines d'entre eux ont officiellement exigé de connaître les raisons du départ de M. Davis. Les administrateurs ont refusé de faire droit à cette requête... "Donner de telles raisons ne servirait à rien", ont-ils répondu. Et ils ont observé une attitude également intransigeante à l'égard du reporter du *Devoir*.

Le plus curieux de l'affaire, c'est que les administrateurs du Musée ne reprochent rien à M. Davis. Du moins officiellement. Ils font l'éloge de ses qualités de directeur. Ce sont eux, d'ailleurs, qui ont été le chercher aux Etats-Unis il y a cinq ans et lui ont fait signer un contrat d'engagement.

Maintenant, ils refusent de renouveler son contrat. C'est un renvoi déguisé. On ne déplace pas ainsi un directeur de musée sans raisons graves. Refuser d'expliquer un tel geste entache sérieusement la réputation, l'honnêteté même, de M. Davis.

Mais les administrateurs prennent un soin particulier d'écarter

tout soupçon que l'on pourrait avoir au sujet de l'honnêteté personnelle et de la compétence artistique de M. Davis.

Dès lors, pourquoi le congédier?

Motifs

Une enquête assez approfondie nous laisse croire que M. Davis a perdu sa place parce qu'il a voulu agir en véritable directeur de musée — non en porte-parole des gens qui ont dirigé jusqu'ici cette institution.

M. Davis a probablement été renvoyé parce qu'il a "trop bien fait", parce qu'il a mis trop de zèle à transformer le Musée en un lieu accueillant et accessible à toutes les classes de la société. Tandis qu'auparavant, le Musée était "la chose" d'un petit groupe de riches Anglais, fort bien intentionnés par ailleurs, qui voulaient garder cette chose bien à eux.

"Hobby"

Le Musée des Beaux-Arts appartient à la corporation du même nom. Elle a été fondée en 1860 par l'évêque anglican de Montréal, le très révérend Francis Fulford. Depuis lors, ce sont toujours quelques riches Anglais de la métropole qui ont assuré la survivance du Musée. Notre ville leur doit, en particulier à M. Cleveland Morgan, de posséder un musée dans ses murs. Jusqu'à la dernière guerre, ils n'ont jamais demandé l'aide d'un public dont ils n'avaient pas besoin. C'était un "hobby" agréable pour ces messieurs de posséder et de garnir un musée.

Mais les temps ont changé. Il est devenu assez onéreux de défrayer les dépenses croissantes d'une Maison dont le dernier budget s'est élevé à \$140,000. Depuis quelques années, la ville de Montréal souscrit une subvention de \$10,000, tandis que le gouvernement provincial verse une somme annuelle de \$3,000 pour le maintien de l'école d'art.

Le public

Cela n'est pas assez. Les administrateurs veulent maintenant augmenter le nombre de leurs membres (cotisations annuelles de \$5 à \$100). Et ils ont décidé d'organiser prochainement une souscription publique.

Quand des fonds publics, même limités, sont versés à une oeuvre quelconque, il est normal que le public sache comment cette oeuvre est dirigée. Tel est le cas du Musée des Beaux-Arts. Et le public a donc le droit d'apprendre pourquoi M. Davis a été renvoyé.

Réalisations

Nous sommes portés à croire que M. Davis n'est plus directeur à cause des innovations qu'il a réussies. Ces innovations ont eu pour effet d'encourager considérablement les artistes canadiens, d'augmenter l'intérêt de tous les groupes ethniques de la métropole envers le musée, de coordonner

les initiatives diverses dans le domaine des arts plastiques, de mettre un peu plus de chaleur dans l'enceinte du musée.

On doit aussi à M. Davis l'idée de faire imprimer en français aussi bien qu'en anglais une bonne partie des brochures ou dépliantes distribués par le Musée.

Jalousie?

Nous avons découvert que les innovations de M. Davis n'ont pas eu l'heur de plaire aux administrateurs. Certaines chicanes ont éclaté entre ces derniers, qui sont de vieux messieurs, et le directeur. Mentionnons particulièrement le désaccord entre M. Davis et le Dr Charles F. Martin, qui payait de sa poche la moitié du salaire de M. Davis.

Il semble que le Dr Martin et ses collègues, quand ils ont engagé M. Davis, aient cru que l'on pouvait diriger un musée comme une entreprise commerciale quelconque. Dans les affaires, le bureau de direction prend des décisions et donne des ordres que le directeur général est chargé d'exécuter.

Le Dr Martin aurait voulu que M. Davis agisse un peu de cette façon. C'était une erreur. Le directeur d'un musée est un spécialiste dont le travail ne doit pas être entravé par les opinions personnelles d'un président d'une maison financière quelconque; même si ce président, à cause de certains impondérables, est appelé à siéger comme administrateur du musée.

En somme, le Dr Martin et ses amis du Musée croyaient avoir engagé un "yes-man" en la personne de M. Davis. Deux ans ne s'étaient pas écoulés qu'ils se sont aperçus du contraire. Et il y a déjà deux ans que M. Davis a été officiellement averti d'avoir à se trouver un emploi ailleurs.

Son remplaçant

Le printemps dernier, M. Cleveland Morgan est allé en Europe se mettre à la recherche d'un nouveau directeur. Il a trouvé M. John Steegman qui doit entrer en fonctions en octobre prochain. M. Steegman était, depuis 1945, le conservateur du département des arts au Musée national du pays de Galles. On nous affirme qu'il parle le français.

* * *

Quant à M. Davis, il part pour la France. Il parle notre langue couramment et il se trouvera à l'aise dans une petite maison qu'il a louée à Paris. Avant son départ, il nous a dit ses regrets de quitter Montréal:

"Ce qui me fait le plus de peine, a-t-il précisé, c'est de n'avoir pas eu le temps d'accomplir tout ce que j'aurais voulu. Après cinq ans de travail, on ne fait que commencer!"

François ZALLONI

Art Notes

Exhibition
Will Open
On Monday

By ROBERT AYRE

THE big exhibition "Arts of Quebec" presented by the Montreal Festivals through the Museum of Fine Arts and L'Ecole des Beaux Arts, under the presidency of the Secretary of the Province and the Mayor of Montreal, will be opened Monday night at 8.30. It will be on view at the Museum until September 7.

ART

Arts of Quebec Show
Opens Here Tuesday

Variety in Collection Marking
Montreal Festival at
Fine Arts Museum.

There is interesting variety in the exhibition of Arts of Quebec which opens on Tuesday in the Montreal Museum of Fine Arts. The show, presented in connection with the Montreal Festival, lasts until Sept. 7. Some of the items, especially among the paintings, have been seen before, but there is a wealth of material from both public and private sources—McGill University and the Ecole des Beaux-Arts supplying strong contrasts in the realm of painting. Modernistic trend have not been ignored and this movement is markedly evident in some massive examples of sculpture.

By Robert W. Pilot, R.C.A., there are two convincingly atmospheric works—"Twilight, Dufferin Terrace," with flickering lights, the ferryboat making the Quebec shore through ice floes and a distant view of Levis. Admirably painted are the foreground buildings and snowy road and traffic seen from a height. His other work, marked by subtle values, is "Grey Day, Baie St. Paul," with foreground buildings and poplars, ice-littered stream, and on the opposite shore buildings and a church backed by snow-covered country and a distant ridge. By Adrien

Hebert, R.C.A., are two summer scenes—"Mountain Hill, Quebec," with buildings and noble trees, and "L'Ecluse," with garden, hedge, poplars and buildings in sunlight. Arthur Lismer, R.C.A., has typical offerings in "Three Rocks in a Pool, Georgian Bay," and "Flotsam on the Seashore, Cape Breton Island," and E. H. Holgate has a work of character called "Uncle George"—a man in fur coat in a winter landscape, and "Three Tamaracks," the trees, rich in the color of the autumn season, being shown in a setting of spruces in hilly country. Louis Muhlstock, besides a painting of sun-lit trees, called "Summer on Mount Royal," finds color in the buildings on Grubert Lane. John Lyman well expresses strong sunlight and heat in "Berry Pickers"—a group of girls in straw hats busy in tall grass, and is effectively direct and simple in his portrait, called "Young Girl in Blue." By Eric Goldberg are two landscapes entitled "Petite Riviere" and "Anse au Griffon," respectively, and M. A. Fortin, A.R.C.A., shows a landscape entitled "Le Orleans," and a still life. A soundly painted still life, "Les Poissons," worthily represents Louise Gadbois.

The art of J. W. Morrice, R.C.A., is represented by "The Pond," and "Woman with a Fan."

Frederick B. Taylor, A.R.C.A., has "Waiting Travellers"—figures resting on benches with their luggage about them, and a Quebec winter scene showing rooftops as seen from Dufferin Terrace. Philip Surrey, besides a cafe interior with figures, shows figures piling on a street car called "Five O'clock." A girl in red is the offering of Stanley Cosgrove, A.R.C.A. There are typical offerings by Marian Scott, Paul-Emile Borduas, Mary Filer, and a painting of two barns in a landscape setting by Pellam. Sculpture shown by Orson Wheeler, A.R.C.A., include "Negro," and a head of Professor E. E. Boothroyd. Sculpture in more modern vein has generous representation, including an imaginative fountain, and a huge creation called "The Bird," by Louis Archambault. There is also a good representation of advanced painting.

Redpath Museum has loaned a number of historic portraits—Hon. James McGill, Hon. Thomas McCord and Mrs. McCord, and Joseph Frobisher of Beaver Hall. From this source, too, comes a collection of watercolors of Montreal and Quebec of an earlier day. By R. A. Sproule are records of 1830—"St. James Street," "Montreal from St. Helen's Island," "Nelson's Monu-

Art Notes

Festivals' Exhibition Ends Sept. 7

BY ROBERT AYRE

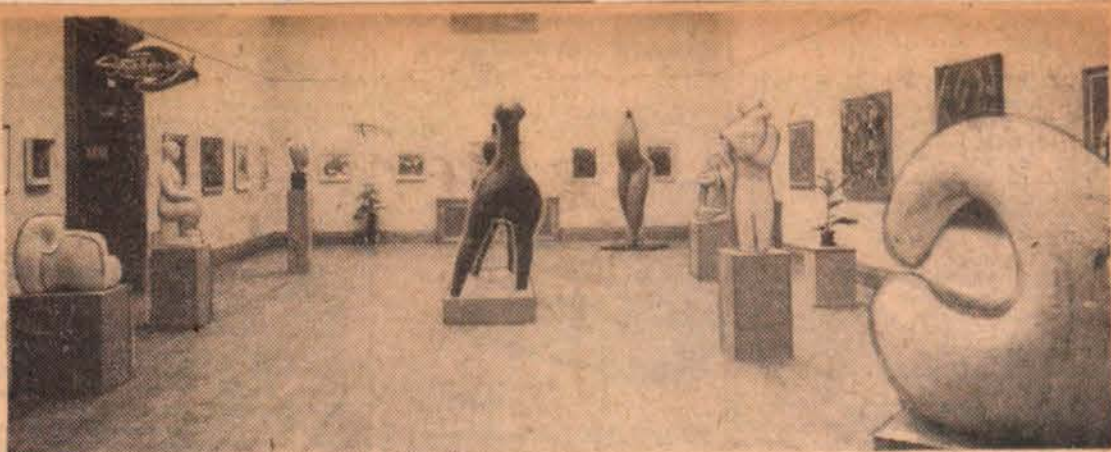
FOR the sake of the tourists, I'm sorry the big Montreal Festivals exhibition, "Arts of Quebec" didn't open earlier, say in the middle of June instead of the middle of August. A show of that kind ought to run throughout the summer. It ought to be widely advertised, too: in hotels and shops, wherever the visitor puts in his head, he should be confronted with an invitation. And I have always felt that the Montreal Museum might borrow an idea from Toronto and announce its exhibitions, attractively, on cards in the trams.

Still thinking of the stranger within our gates, I'm sorry there isn't a catalogue, well illustrated and containing enough historical data—but not too much—so that the visitor would not only go intelligently through the exhibition but would have something worth taking home to remember Montreal by. I know these things cost money, but most tourists, if they were interested at all, would be willing to pay a dollar for such a souvenir.

ART IN QUEBEC

Introducing Dr. Jean Bruchesi, Under Secretary of the Province, who formally opened the exhibition on Monday night, Mr. Cleveland Morgan, President of the Museum, described it as a pot-pourri or a cross-section. It does indeed show almost every phase of art in Quebec, from the crucifixes of the early wood-carvers, clumsy, perhaps, but the work of intense devotion and full of anguish, to the abstract sculptures of Beaux-Arts students of today; from the water color landscape reports of the topographers to the bizarre fantasies of young painters who have been looking at Picasso and Pellam.

You will find the topographers, Bartlett, Sproule, Cockburn, Car-



A section of the "Arts of Quebec" exhibition at the Montreal Museum of Fine Arts.

lisle and the others, in the small gallery XVIII, and it is worth your while to look at these views of Montreal and Quebec as they were a long time ago. In this gallery, too, are the crucifixes; the more expertly carved Holy Ghosts, and rosettes and other church ornaments; as well as beautifully chaste modern church utensils.

I think most visitors are as delighted as I was with the three wood carvings by the famous Jean-Baptiste Cote (1834-1907), the Hunter with the fringe of whiskers, looking intrepid as he displays his rabbit. The Singer whose mouth opens under a vast moustache; the Fisherman who holds up a fish, like an unpalatable fact that must be swallowed; all amazingly long-drawn-out. I liked the chess set designed by Maurice Raymond and carved by Lucienne Boyer-Mayrand: it is taken from Canadian history with kneeling redcoats and men in green for the pawns; 18th Century seigneur types and their crinolined ladies for the kings and queens, and blockhouses for the castles; I don't know why Indians replace the bishops, but they round out the Canadian story.

The long gallery, XVI, is set out with antique pine cupboards, chests and bureaux, doors and screens, chandeliers, rugs and wrought iron; and the pictures, hung as in rooms rather than in a gallery, start with family portraits by such painters as Louis Dulongpre and go on to contemporaries not quite so young and violent as some of those in the neighboring gallery. Few of them are new to Montrealers, but they are all worth seeing again and they give visitors several important aspects of Quebec painting. There are quiet streets and green

spots by Adrien Hebert; one of Louis Muhlstock's summer glimpses of Mount Royal and one of his lanes; John Lyman's "Berry Pickers" and "Girl in Blue"; a bright Laurentian landscape and "Uncle George" in a fur coat by Edwin Holgate; two of Eric Goldberg's Lower St. Lawrence landscapes and two of Robert Pilot's, ice and mist in Quebec City and Baie St. Paul. As well as his Quebec rooftops, Frederick B. Taylor shows a new painting, "Waiting Travellers", which takes us right back to the Victorians.

DOCUMENTATION NEEDED

Seeing Morrice—a West Indies picture and a half-nude woman with a fan—I realize how much the show needs documentation; and I remember that some quite important elements, both from the past and the present, are missing. Some of them may be seen, however, in the permanent collections in other parts of the museum and I think it was a good idea to direct attention to them.

The sculpture in Gallery XVI—including a wistful Joan of Arc by Sylvia Daoust and a little nude of rounded contours by Orson Wheeler—is modest, in spite of the size of Mr. Wheeler's Negro head. It is anything but modest, however, next door, in Gallery XVII, where you get the last word in Quebec art. Some may be affronted by Louis Archambault's monstrous rooster, half man as it is, with colossal thighs and buttocks, and wide-spread iron wings; it dominates the room, for sheer sensationalism and organized force carrying the day against Mario Bartolini's black horse and rider, which is massive enough. I like to see Canadians working on such a

scale; and I admire Archambault's daring. It goes too far, however, in his garden fountain, "Maternity".

Most of the sculpture has moved over from the Beaux-Arts and, as I said some weeks ago, the work of the students is quite exciting—Yvette Fillion's grave head and nude; Jean-Pierre Boivin's "Maternity"; Bartolini's abstract "Forme" and part of his "Faithful Shepherd" (I didn't care for the bottle-shaped body), and Mervyn William's coil of wire bedecked with colored glass.

Some of the painting has come from the Beaux-Arts, too—Marion Merola's fresco; Claire Maunier's yellow-clad child having a nightmare of a blue bat, a green-cowled figure out of "Inner Sanctum," a red ram and a flat fish; Monique Charbonneau's dislocated Picasso children flying kites among boats; Paul-Antoine Couture's dancing figures, in which the colors are more keyed down, Pierre Pichet's graceful dancers in colors as subdued as a carpet, and Graeme Ross' bright sugary buildings.

FAMILIAR WORKS

Against all this vividness, and even shrillness, you may put Maurice Raymond's flat black and dull red still lifes. Most of the others you know, although you may be surprised at Alfred Pellam's "Les Deux Granges," with its pastoral cow and its pink roses. Arthur Lismer is represented by one of his seashore series, "Beach Flotsam," and a lively landscape "Two Rocks in a Pool," Stanley Cosgrove by a single figure; Paul-Emile Borduas, Marian Scott, Philip Surrey, Mary Filer and others by familiar works.

The exhibition will be open through September 7.

The Gazette - August 23, 1952

City Gives Neuro \$40,000 Other Grants Total \$71,100

Grant of \$40,000 to the Montreal Neurological Institute is the largest item on a list totaling \$111,100 that will be presented to council by the city executive committee at the Aug. 27 session.

The list includes: Salvation Army, \$1,750; Catholic Sailor's Club, \$1,000; Canadian National Institute for the Blind, \$2,500; Canadian Paraplegic Association, \$2,000; Province of Quebec Safety

League, \$1,500; Canadian Red Cross Society, \$3,000; Association Athle-tique Nationale de la Jeunesse, \$2,000; Women's Athletic Federation of Canada, \$300; Croix de Lorraine, \$1,000; Bien-etre de la Jeunesse, \$500; Crippled Children's Aid Society, \$3,500; Catholic Boy Scouts, \$5,000; Boy Scouts' Association, \$2,000; Association des Sourdes Muets, \$750.

Society for the Rehabilitation of the Infirm, \$3,500; National Council of Jewish Women, \$1,000; Montreal Children's Library, \$3,000; Montreal Historical Society, \$300; Societe d'Etudes et Conference, \$1,000; University of Montreal School of Tourism, \$1,000; Montreal Museum of Fine Arts, \$10,000; Little Symphony, \$1,000; Les Amis de l'Art, \$2,500; Firemen's Philharmonic, \$500.

Disciples de Massenet, \$2,500; B.C.G. Clinic, \$12,500; Montreal Convalescent Hospital, \$3,500; Jewish Hospital of Hope, \$1,000; Montreal Neurological Institute, \$40,000.

Polish Artist Paints On Porcelain

By HELEN ROGERS

BRONISLAWA MICHALOWSKA is a young Polish visitor in town who believes in bringing art to the dinner table.

In fact every cup, saucer and plate to her is a work of art, of no less significance than the oil paintings or family portraits hanging on the living room walls.

Bronia, as she is called by her English-speaking friends, began by painting landscapes, still life and portraits on canvas, as most artists do. But about five years ago she began painting on porcelain and became so fascinated with the results that in a short time she had developed an artistic work that won the acclaim of art critics and British society alike.

Had Own Studio

She was living in London, England, at the time, where she had opened her own studio. After she had entered pieces of porcelain which she had designed herself in exhibitions, she was kept busy for months painting china for prominent members of British society. "I was flattered," she said, "when I was asked to paint the design on china for the Marquess of Blandford, the Marchioness of Dufferin and Ava, and for such movie celebrities as Vivien Leigh and John Mills."

The tea set she painted for the Marquess of Blandford and his bride was ordered by his aunt as a wedding present. It was mainly in pale green, she recalled, with a gold border and the initials of the bride and groom worked into each piece. Bronia was particularly happy when the aunt asked her to add her signature to each piece of the set.

Painting on porcelain is a very time consuming business, Bronia commented. "In fact you might say it takes years of experience to find the right colors and the mixtures that will look attractive after the china has been fired," she said.

Bronia bought only the best English bone china to paint in her studio in London. "All my designs are done free hand," she explained. "In no case did I ever sketch the design before using my brush."

Likes Pale Green, Rich Reds

Pale greens and deep reds are her favorite colors to work with on china "and I use a lot of gold for decoration. When it is used with either of those colors it is a very rich combination and very effective," she explained. For the morning she believes there is nothing better than yellow china "for it is sunny and bright and helps get the day off to a good start."

The charming, blonde artist has definite ideas about the color of the tablecloth that should be used with each color of china. For example, she thought a white tablecloth provided the most effective background for china painted in shades of red; and a mahogany table top with only small lace place mats under each setting was striking when combined with china painted pale green. She also recommended a silvery grey background for china painted in shades of red.

Bronia likes the heavy, modern type of china that a lot of Canadians use, but she prefers to work on more elegant, exquisite porcelain, she said.

Fires Own China

She applies the same technique to china that she uses when working on canvas. She also has her own kiln in her studio in London so that she is able to fire her own china. The china that she has painted has begun making its appearance on this side of the Atlantic, she said, for a considerable quantity had been exported to New York.

When she came to Montreal two months ago to visit her brother-in-law and sister, Mr. and Mrs. E. Cichon, she brought with her some pieces of china that she has painted and arrangements have now been completed to hold an exhibition of her work at the Montreal Museum of Fine Arts the first two weeks in October.

She will also exhibit some of her landscapes, still life paintings and portraits.

Bronia left her native Poland during the Russian occupation in 1939, escaping in a small Swedish boat across the Baltic Sea to Stockholm. She and her sister took with them some family jewels,



BRONISLAWA MICHALOWSKA

... British society liked her art work.

which they sold and used the money to go to Paris.

It was while she was living in Paris that Bronia took up painting seriously. Since she was a child she had liked to draw and sketch, she recalled, but each time she had begun to study art war intervened. A year later she moved to London, where she continued to study art, later opening her own studio. She studied in Glasgow for a while, and graduated with honors in the

History of Fine Art from the University of London.

Bronia is returning to London in about six months' time, but she's hoping to return to Montreal to make her home here.

"The coloring here is wonderful from an artist's point of view," she said. "It is a real pleasure to go to the Laurentians to paint a landscape, for the colors there are so clear and bright. I hope I will live in Canada someday," she smiled.

The Star - September 9, 1952

Ceramic Show Dates Set

To Be Held at Syracuse Museum of Fine Arts

Announcements for the 17th Ceramic National to be held at the Syracuse Museum of Fine Arts, New York, from Nov. 9 through Dec. 7, have been mailed to U.S. and Canadian ceramists and painters.

This exhibition, an open competition, is sponsored jointly by the Syracuse Museum and the Onondaga Pottery Company, makers of Syracuse China, and consists of pottery, ceramic sculpture and enamels.

Prizes totalling \$2,400 are offered and include six prizes amounting to \$750 for designs for dinnerware. Prize works and other selected pieces from the initial showing will be circulated as usual by the Syracuse Museum on a 14-month tour.

All entries must be received at The Montreal Museum of Fine Arts on Sept. 18, 19 and 20 from 10 a.m. to 5 p.m. Other regional centres are maintained in Boston, Cleveland, Los Angeles, Athens, Ga., and Syracuse.

Art Notes

New Director Arrives Here In October

By ROBERT AYRE

THE new Director of the Montreal Museum of Fine Arts, Mr. John Steegman, will not arrive from overseas before the end of October but of course plans are going forward for the first exhibitions of the season and he will take over a going concern.

The Marion Richardson Memorial Exhibition, under the auspices of the Arts Council of Great Britain, is due to open October 10. Marion Richardson, who died in 1946, was recognized (by Roger Fry, among others) as the outstanding pioneer of the modern approach to art teaching in England. "What was important to her was that children should grow up with a sincere love of the arts, and she believed that the practice of the arts in youth is the surest way to this end." The show will consist of 42 paintings by her young pupils and by teachers she trained.

Naturally this is right up Arthur Lismer's alley and he will give several talks on Marion Richardson and her work. One of them will be on Wednesday, October 15, when the busy man will appear simultaneously in a hundred and one different places. While he is talking about "Children as Artists" in the midst of the Richardson exhibition in the Museum, he will be talking about Leonardo da Vinci to the unseen and unseeing radio audience; and his image will scarcely have faded from the television screens; for his TV program, "Design for Living," goes on the air Wednesday nights. Stephen Leacock's character who rode off madly in all directions wasn't half the man we used to think he was.

Television, the newest thing in communication, is reviving some of the good old entertainments, long fallen into disuse (in sophisticated places, at least) such as the lantern lecture and the chalk talk. Both are naturals for TV. "Design for Living" turns out to be a bit of each. I saw the first of the series of eight last Wednesday in Studio 40. After some introductory remarks, delivered from his desk, Dr. Lismer shoved back his chair and, taking up his stand in front of a sort of easel, began drawing with that swift and dexterous left hand of his, keeping up a running commentary all the while. Talking about houses, he went from egg to igloo and from snail-shell to skyscraper, and from time to time one of the cameras focussed on photographs of the triumphs of architecture throughout the centuries.

It was a popular talk not intended to go beyond the elementary level, and it was a clear indication of the possibilities there are in TV for education as well as entertainment. The visual arts will come into their own on TV when color arrives. But they

can't be kept out, even now. Walking down Sherbrooke Street one night, I stopped at a shop window to look at a film on Utrillo; another time, I saw Robert La Palme on the little screen. Some weeks ago, the Museum lent textiles, silver, pots and stone masks from its collection to serve as background for a South American folk song program.

Gettin' back to the exhibition—some time next month a display of Finnish arts and crafts will be opened.

This is Montreal's year for the Royal Canadian Academy—November 14 to December 6.

The Rouart Collection of 31 impressionist paintings by Berthe Morisot, Renoir, Degas, Manet and Monet will be seen in November.

Paintings by the contemporary British artists Ben Nicholson, Matthew Smith, L. S. Lowry and Robert Colquhoun will be shown in December.

The first of the Gallery XII exhibitions of contemporary painters living in Canada will open on October 3 with the work of Mrs. Lutka Pink, Miss B. Michalowska and Mr. Helmut Gransow.

The current exhibition in the National Gallery in Ottawa is the Unesco travelling exhibition of Leonardo da Vinci reproductions.

The Finnish exhibition opens there this month and the British exhibition, which was organized by the Arts Council of Great Britain at the request of the National Gallery and the Art Gallery of Toronto, will be in Ottawa in November. In the same month, the designs submitted for the Massey Medals for architecture will be exhibited.

December will see the new Industrial Design Centre of the National Gallery opened with an inaugural exhibition. Before the end of the year, a big exhibition of modern German painting, organized in Germany for the Gallery, will be hung. It will include the "Brücke," the "Blaue Reiter" and the "Bauhaus" groups.

Next Tuesday at 8.30 in the Museum, Al Parker, the well-known American illustrator, will lecture under the auspices of the Art Directors' Club of Montreal. The meeting is open to the public.

The Star
Sept 16, 1952

Club Speaker



AL PARKER, American illustrator, who will speak to the Montreal Art Directors' Club tonight, at 8.30, at the Montreal Museum of Fine Arts. The public is invited to the lecture, "Illustration Today," which will be accompanied by slides and films.

The Gazette
September 15 '52

Canada Jury Given For Ceramic Contest

The Canadian regional jury of selection for the 17th Ceramic National, to be held at the Syracuse Museum of Fine Arts, Syracuse, N.Y., Nov. 9 to Dec. 7 will include F. Cleveland Morgan, president of the Montreal Museum of Fine Arts, Mrs. Nancy Dawes of Senneville and F. St. G. Spindlove of the Royal Ontario Museum of Archaeology, Toronto. Edward Cleghorn of the Montreal museum will serve as adviser.

Schools Don't Train Artists Says Friend of Picasso

By Helen Rogers

PSYCHOLOGISTS say that application and interest have a lot to do with success, but Lutka Pink, an artist from Paris, says this doesn't apply in the field of art.

Lutka firmly believes that no one can learn art. "Either you can create an artistic work or you can't," she said flatly, "and if you can't, it's something you'll never acquire."

Lutka agrees with her famous friend, Picasso on that score. She met him through mutual friends when she was studying art in Paris and frequently was among the week-end guests invited to his summer home in southern France.

Art and painting were subjects rarely discussed by Picasso, Lutka said, for he felt it was something imaginative, something that should be created and enjoyed and nothing to talk about. Picasso was around 70 the last time Lutka saw him in Paris, "but he was younger than anyone I've ever known at 20." She described him as "highly temperamental and I knew as soon as I met him that he was a genius."

Abstract Civilization

Lutka, who specializes in abstract paintings, believes there is a great future for modern art here. "In comparison with the pioneer days when everyone lived close to nature, you have many abstract things here," she went on. "For example there is the telephone or electric light bulb, and your houses and cars are a modern design, so why don't Canadians like modern art?" She says it's not that they lack imagination, but it is likely that many do not understand the A.B.C.'s of art, or haven't seen enough modern paintings to be able to understand them.

Lutka admitted that modern art was not easy to understand. Many people concentrated on the subject to such an extent that they failed to see the essential qualities of art. It is the abstract rhythm of form and color which distinguishes the work of art from a mechanical imitation of nature, she went on.

Painting Suggests

The purpose of a picture is not to show something, but to suggest, and it is because of this suggestion that the beauty of a picture is often concealed. Looking at paintings is an active, not a passive thing, she continued, for the person looking at the picture must use



LUTKA PINK

his imagination just as the artist did.

It's quite usual not to like a modern painting the minute you see it, Lutka said. It's something that one has to look at every day . . . "then as you see new things, it begins to become alive, and eventually it is possible to understand it."

Lutka is holding an exhibition of her paintings at the Montreal Museum of Fine Arts from Oct. 3 to 15. She held her first exhibition at the age of 14 in Poland and three years later won a scholarship to study art in Paris. Since then, she's won a series of scholarships, and sold paintings to the French government, the City of Paris and to the Polish Government for their museums.

She's hoping she'll be able to sell enough paintings in Montreal so to live here. "I lived for years in Paris by selling my paintings," she said, "but I'm not sure that it will be possible to do that here."

Art Notes Old Treasures Now On View At Museum

By ROBERT AYRE

LET'S take a look this week at the new acquisitions in the Museum. You'll find most of them in the small Gallery VII, which is not much more than a corridor leading to the library but which has become the show-place for new treasures. Others are scattered about here and there, identified by the red spot on the card.

I don't know which will take your eye first, the head of Buddha in red sandstone or the female bust in white marble. The Buddha, perhaps, smiling his inscrutable smile in the knowledge that, human nature being what it is—in the Western World at any rate—most people would see the lady first. He comes from Cambodia of the tenth century, the time of the highest attainment of classical Khmer art.

SCULPTURED HEAD

Outside you will find another superb sculptured head, from another country and much older, a limestone head from the Valley of Kings of Egypt, Eighteenth Dynasty. Nearby is a small polychromed head from the Fourth Dynasty; it is not as subtle a piece of work and the subject himself is of coarser grain, but it projects itself with the power that sculpture can have, even when it is small and crude. This little head, like the Buddha, was bought through the Annie White Townsend Fund. The figure from the Valley of Kings was presented to the Museum by F. Cleveland Morgan.

From another world comes the snowy young lady by Hiram Powers. She has a little of the antique Greek about her but she belongs to the Victorian Era, to the crammed parlor of one of the more emancipated families, shall we say, for her neckline is extremely low. She is a very young and innocent little creature, though, and quite lovely in her way, trivial as she may appear as a work of art in comparison with Cambodia and Egypt.

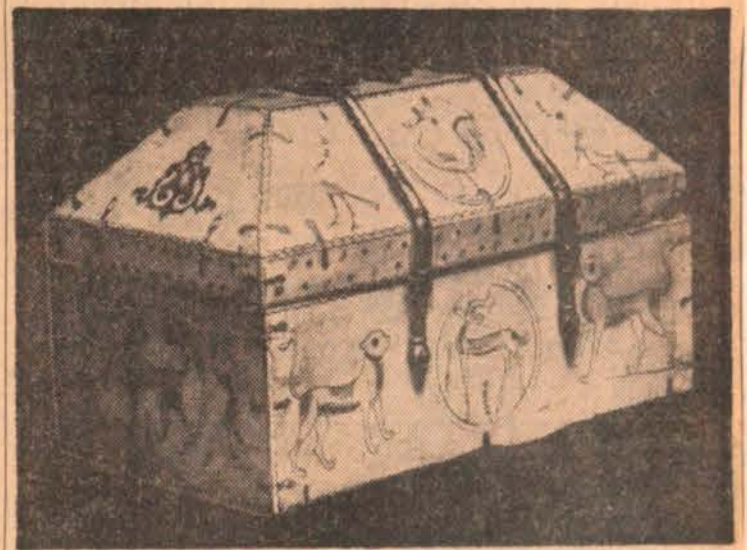
Looking at her, it is interesting to recall that the sculptor prophesied great things for Frederick Leighton—remember him?—when he was brought to him as a young student. Hiram Powers (1805-73), an American who lived in Italy and made a fortune out of his portraits and such popular works as the "Greek Slave", was a respected authority in his day. His picture is in LIFE this week, by the way.

The bust was given to the Museum by Dr. J. Douglas Morgan, who also donated several entirely different things—a carved and painted wooden shield from New Guinea and two paintings, "Oxen Plowing", by Clarence Gagnon and "St. George's, Bermuda" by John Lyman. There is another Gagnon, "Old Woman Reading", the gift of Mrs. Yolande de Tour Morgan.

While we're at it, we should mention the Romney pencil sketch which looks like a Deposition; the David Cox charcoal landscape; the Jacques Fouquier study of trees, which reminds me of an 18th Century wallpaper de-



A limestone head from the Valley of Kings, 18th Dynasty Egypt, and a Siculo-Arabic ivory casket (below) from the 12th Century, now to be seen among the new acquisitions at the Montreal Museum of Fine Arts. Both were the gift of the president, F. Cleveland Morgan.



sign; and the Rowlandson water color of an auction at Christie's, whose men and women, gawking and quizzing or merely gossiping, are so much alive against the pale background of pictures framed in curly frames. Some of these have been around a while and you may have seen them.

Mr. Morgan has enriched the collections with a deep blue pottery jar from the Tang Dynasty of China, a 12th Century Siculo-Arabic ivory casket; a mahogany writing table from the time of George I; and Mrs. Morgan has given an 11th Century Hispano-Moresque silk brocade with a design of pigeons and peacocks.

Eagles, very much conventionalized, appear in the Byzantine fragment from the tomb of San Bernardo Calvo, 11th Century Spain, and the creatures in the Coptic textile fragment look like parrots. Both were bought through the D. W. Parker Fund.

Mrs. Nasli Heeramanek donated a charming brocaded compound twill of poppies from 17th Century Persia.

From 18th Century Europe come these—a Queen Anne silver basting spoon, a George I silver hot-water jug and a pair of Dutch silver-gilt salts, donated by Miss Mabel Moisons as embroidered waistcoat, the gift of Mrs. Doreen Eyroll; a leaden garden tank given by Lady Davis; a white and blue Worcester dessert dish and basket, Dr. Wall period, and a pair of Hep-plewhite arm chairs, gilt, covered in a modern reproduction of the original material.

From 12th Century Constantinople comes a Byzantine St. Matthew enameled on gold, the gift of Mrs. Howard W. Pillow, and from Tang China—she should have been mentioned at the beginning—a clay lady in ceremonial robes.

The Gazette
September 27 '52

The Star
September 26th.

ART

Fine Arts Museum
Announces Exhibits

Some of the attractions for the present season are noted in the Bulletin of the Montreal Museum of Fine Arts. Two exhibitions are listed for next month. In the middle of October "Finnish Arts and Crafts"—a selection of the best in Finnish art expression from the late 1800's to the present day will be shown, while opening Oct. 10 will be the Marion Richardson Memorial Exhibition. Marion Richardson, who died in 1946, was regarded as the outstanding pioneer of the modern approach to the teaching of art in England. The exhibition, set for the Lecture Hall, will show 42 paintings by young people who were taught by Marion Richardson, or by teachers trained by her. Arthur Lismer, R.C.A., will give a Gallery Talk on "Marion Richardson and the Art of English Children" at 4 p.m. Oct. 10, while on Oct. 15, at 8 p.m. he will speak on "Children as Artists".

The annual exhibition of the Royal Canadian Academy of Arts will be held from Nov. 14, until Dec. 6, and early in November the Rouart Collection, 31 Impressionist paintings, now on view in the Art Gallery of Toronto, will go on view here. In the middle of December the work of contemporary British artists, now in the Toronto gallery, will be shown.

The first of a series of Gallery XII exhibitions for contemporary painters living in Canada will open Oct. 3, those showing being Miss B. Michalowska, Mrs. Lutka Pink and Helmut Gransow.

Wednesday Tea

The Wednesday Tea on October 1, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will be in charge of Mrs. Duncan Stewart, assisted by Mrs. E. Lemessurier, Mrs. B. Brainerd, and Miss E. Morrice.

Tea for all visitors will be available in the upstairs foyer of the museum from three until five o'clock.

The Gazette - September 20, 1952

The Gazette - September 29, 1952

MONTREAL MUSEUM OF FINE ARTS

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Principal

Wednesday afternoon teas served by the Ladies' Committee of the Montreal Museum of Fine Arts will open on Wednesday, October 1 . . .

45a Star - Sept. 24, 1952

Star - Oct. 3, 1952

The Star Oct. 4, 1952

The Star Oct. 1, 1952

SEASON STARTS OCT. 6

Art Museum's First Display Will Feature Canadian Talent

AN exhibition of contemporary paintings by three Canadians on Oct. 3 will get a busy fall program under way at the Montreal Museum of Fine Arts.

Highlight of six exhibitions planned between now and mid-December, will be the Royal Canadian Academy of Arts Exhibition Nov. 12 to Dec. 16.

In addition to exhibitions of the works of some of the world's top artists, the museum has planned an extensive educational program to take place in the Art Centre, 3430 Ontario avenue, as well as at the Sherbrooke street west museum.

First In Series

The exhibition by the three Canadians—Miss B. Michalowska, Mrs. Lutka Pink and Helmut Gransow—will be the first in a series to be held in Gallery XII for contemporary painters living in Canada.

On Oct. 10, the Marion Richardson Memorial Exhibition, featuring 42 paintings by young people taught by Marion Richardson, will open. She died in 1945 after establishing herself as the outstanding pioneer of the modern approach to art teaching in England.

Other exhibitions include: Finnish Arts and Crafts in mid-October, a selection of the best in Finnish art expression from the late 1800's to today; Rouart Collection in early November, an exhibition of 31 Impressionist paintings by Berthe Morisot, Renoir, Degas, Manet and Monet; and works of Contemporary British Artists in mid-December, including paintings by Ben Nicholson, Matthew Smith, L. S. Lowry and Robert Colquhoun.

To Have New Director

The museum also will have a new director, starting late in October. John Steegman, former keeper of the Department of Art in the National Museum of Wales and author of several books on art, will arrive in Montreal next month.

On the educational side, lectures, gallery talks, films, demonstrations and special exhibitions will be held each month at the museum. At the Art Centre, a special teaching program for children will start the first week in October. Classes will be held Monday and Wednesday afternoons at 3 p.m. and Saturday at 9 a.m. for children aged from three to 14.

Other programs have been arranged for adults at the Art Centre, under the direction of Dr. Lismer, starting Thursday, Oct. 16.

The museum also announced in its fall bulletin that several new acquisitions are on display on the ground floor.

Women's Art Soc. Plans Calendar

The Women's Art Society of Montreal has an interesting calendar arranged for the forthcoming season 1952-53. The meetings will be held in the Lecture Hall, Museum of Fine Arts, Sherbrooke West.

The first meeting is taking place October 21, at 3 P.M., when Mr. F. St. George Spendlove, who is a widely known archaeologist and world traveller will give an illustrated address on "English and Irish Glass."

Star - Oct. 1st, 1952

Museum Ladies' Committee Plans Year's Program

THE Wednesday afternoon teas served by the Ladies' Committee of the Montreal Museum of Fine Arts will be continued this year, the first of the season taking place today.

In announcing its program for the year, the committee said the Wednesday evening programs will begin tonight when films will be shown. On Wednesday, Oct. 15, at 8 p.m. the Marion Richardson Exhibition of children's drawings will be the background of a talk by Dr. Arthur Lismer on "Children as Artists." This will be the first of the series "Artists in Action" which will be presented the first Wednesday of each month by the Ladies' Committee.

The Museum's permanent collection will be on view for a few weeks following the "Arts of Quebec" exhibition, which closed Sept. 7. From Oct. 24 to Nov. 9, a selection of Finnish art expression from the late 1800's to the present day will be shown and the Marion Richardson Memorial Exhibition will open on Oct. 10. The exhibition will include 42 paintings by young people who were taught by Marion Richardson, who died in 1946 and was the outstanding pioneer of the modern approach to the teaching of art in England.

Shows Collection

The Ladies' Committee has made arrangements for the Rouart Collection to be shown at the Museum from Oct. 31 to Nov. 30. About half of this exhibition of 31 Impressionist paintings are by Berthe Morisot; the others are by her colleagues, Renoir, Degas, Manet and Monet.

The first of a series of exhibitions for contemporary painters living in Canada will open on Oct. 3 with a three-man show by Miss B. Michalowska, Mrs. Lutka Pink and Helmut Gransow.

Study groups for members has been arranged, beginning in the Art Centre on Thursday morning, Oct. 16. This group will be directed by Dr. Lismer. The Art Centre at 3430 Ontario avenue, is the home of the children's classes. Children from the ages of three to 14 years are arranged in age-level

groups under the care of trained staff of teachers.

The officers of the Education Department are: Miss Gertrude Bent, registrar; Miss Alexa Macleod, secretary, Art Centre; Miss Audrey Taylor, chief instructor of children; and Arthur Lismer, Educational Supervisor, Principal, School of Art and Design.

The Star Oct. 7, 1952

Wednesday Tea Planned

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Jacques Paradis, assisted by Mrs. Antoine Danier, Mrs. Roger Oulmet, Mrs. Rene Gauthier and Mrs. Jean Berard.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

The Gazette Oct. 7, 1952



F. ST. GEORGE SPENDLOVE, archaeologist and world traveller, who will address the Women's Art Society at 3 p.m., Oct. 21. Mr. Spendlove, who is an archaeologist and world traveller, will speak on "English and Irish Glass." The meeting will be held in the Museum of Fine Arts, Sherbrooke street west.

Art Notes

First Exhibit Of Season Now Open

BY ROBERT AYRE

WITH the first exhibition in Gallery XII of the Museum opened yesterday and the Goodridge Roberts show at the Dominion Gallery announced for next week, the season may be said to be well under way.

Gallery XII presents three newcomers to Canada — Mrs. Lutka Pink, Miss Bronislawa Michalowska and Helmut Gransow.

We have seen ceramics here before but I don't think porcelain-painting, which is not quite the same thing as, for example, Louis Archambault's masks and platters, has been seen in contemporary exhibitions since the days it used to be admitted to the Spring Show. There will no doubt be a good deal of interest in Miss Michalowska's cups and saucers and plates, most of them covered with elaborate floral designs and much gold; for myself, I preferred the little ash trays with their simple drawings in white, on blue or red or pale green, of nudes, tree branches, birds and stags, and the sporty little yellow bird with the big eye.

They suggest an unpretentious happy spirit and the impression is borne out by the painter's water colors of the Thames and Dublin, the Riviera, Quebec and the Laurentians. They are so fresh and pleasant that it seems ungracious to call them slight, but they lack the individuality you will find in Mrs. Pink's water colors next door.

A traveller's notes, they have a sense of place, of particular place, they don't tell you a great deal about the observer. Mrs. Pink, on the other hand, is more subjective. You are conscious of the painter rather than the place. Where a particular landscape may be, you can't be sure and you are not helped by a title. These woods and hills are not inventions, you feel, but improvisations from memory, interior landscapes without air or light—that is to say, the light of common day — the color keyed down to conform to the painter's reflective mood. They are not static, however; you are aware, as you notice how the brush has swept across the paper, writing down in a sort of shorthand the rims of the hills and the contours of the clouds, that the painter has enjoyed motion for its own sake.

If she has not seen fit to identify her landscapes because they are personal distillations of experiences rather than actuality reports, there is all the more reason why Mrs. Pink should have numbered rather than named her oil paintings. Three of them obviously begin with people; they are almost portraits; but the others are completely non-objective, though several of them may tease you because, half reminding you of something you are struggling to remember, you can't say whether they are landscapes or still lifes, abstracted and a little out of focus. It doesn't matter; you don't have to make up your mind.

Look at the woman with the wide leg o' mutton sleeves and the gorgeous skirt — or is it a patchwork quilt spread over her knees? Like the Wandering Minstrel, she is a thing of shreds and patches. In the two other paintings of people, the figures are even more merged with their background, and the other compositions are nothing but shreds and patches. As I see it, Mrs. Pink is not always successful in bringing them together in harmony but they may make music for you.

MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts will present for its Wednesday evening program three documentary films, "The National Gallery of Canada," "The Photographer," and "Art in Haiti." The films will be shown in the lecture hall of the museum at 8 p.m. tomorrow.

The Gazette Oct. 8, 1952

Show Films Tonight

The Montreal Museum of Fine Arts will present as its program tonight three documentary films, The National Gallery of Canada, The Photographer and Art in Haiti. The films will be shown in the Lecture Hall of the Museum at 8 p.m.

The Gazette Oct. 8, 1952

Mrs. Jacques Paradis, assisted by Mrs. Antoine Danier, Mrs. Roger Oulmet, Mrs. Rene Gauthier and Mrs. Jean Berard, is in charge today of the Wednesday Tea being held by the Ladies' Committee of the Montreal Museum of Fine Arts. Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

The Gazette Oct. 14, 1952

Wednesday Tea

Mrs. Murray Mather, assisted by Mrs. H. Lafleur, Mrs. Larry Hart and Mrs. Peter Dawes, will be in charge of the Wednesday Tea being held tomorrow afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts.

It is a muted music. The expanding forms are usually soft, subdued in color, often woolly in texture. Mrs. Pink may have taken something from her friend Pablo Picasso, but she has not taken the hard edges and the shining surfaces; she has taken none of the brutality.

The third contributor to the little group show, Mr. Gransow, is a graphic arts man, represented by block prints and monotypes. He likes people and observes them with sympathy and humor, as you will see in his picture of a skating rink, luminous and witty, and his illustration of three boys treed by a bulldog, which has a nice rhythm and mellow color. Even his monotype "Nightmare" is good-humored rather than sinister. He does much better with the Laurentians in the winter than he does in the summer—a lively, crowded scene behind a veil of snow—but his monotype of a country road in grey and green is one of the best things in the show. His boats and anglers will probably remind you of Japanese prints. Don't overlook his load.

F. Cleveland Morgan, president of the Montreal Museum of Fine Arts, Mrs. Nancy Dawes, and F. St. G. Spendlove, Curator of the Modern European Department, of the Royal Ontario Museum of Archaeology, are the Canadian regional jury of selection for the 17th Ceramic National, with Edward Cleghorn of the Montreal Museum as advisor. The exhibition will be held in the Syracuse Museum of Fine Arts from November 9 through December 7. After "screening" by the regional juries, the entries go before a final jury of selection for awards amounting to \$2,450 for ceramics and designs for dinnerware.

The Gazette Oct. 1st, 1952

John Steegman, newly-appointed director of the Montreal Museum of Fine Arts, is expected to take up his duties here at the end of this month.

The Gazette Oct. 3, 1952

ABOUT OUR TOWN: Marion Richardson, who died in 1946, was the outstanding pioneer of the modern approach to the teaching of art in England. Opening on Friday, October 10, the Montreal Museum of Fine Arts will hold a Marion Richardson Memorial Exhibition which will include 42 paintings by young people who were taught by her or by teachers trained by her. On October 15 the exhibition will be the background of a talk by Dr. Arthur Lismer on "Children as Artists." This is one of the series, "Artists in Action," presented at part of the program of the Ladies' Committee.

Three Painters Show At Fine Arts Museum

Three painters are exhibiting their work in Gallery XII of the Montreal Museum of Fine Arts, those contributing being Miss Bronislawa Michalowska, Mrs. Lutka Pink and Helmut Gransow.

Miss Michalowska, using water color in a direct, fluid manner, has an interesting group of small works which indicate varied travel. Of London there is the summary impression called "Hampstead," while barges, bridge and riverside buildings form the subject done on the Thames. Dublin yields two subjects, one showing a towered building and houses, and the other buildings, a bridge and a boat. Another Irish subject was done at Bray — buildings edging the seashore. There is strong sunlight in "Cap Ferrat, French Riviera," with white buildings, group of boats and moving water of rich blue. There is a painting of buildings in Quebec, and the two Laurentian subjects are "St. Sauveur" and "Lac Oureau." Tasteful design and rich color mark her paintings on porcelain.

Mrs. Pink has a small group of landscapes in watercolor, and, working in oils on larger scale, has a series of "compositions" of modernistic trend.

Helmut Gransow has a varied and interested group, employing monotype and pen for "Nightmare" — gigantic figures menacing a tiny Oriental on a donkey, while the monotypes include "Fisher in Boat," showing the man laboring at the oars, while an angler is also depicted under an umbrella. The blockprints include an effective "Toad," a "Skating Rink," with plenty of action, there also being a version in color. In color, too, is "Boys in a Tree," gathering pears, but not ignoring a watchful bulldog down below. Effective and broad in treatment is "Country Road," while there is evidence of human activity in "Sawmill." "Winter in the Laurentians," is a spirited scene, while in more restful vein are the monotypes in color "Riverside," with barge in the foreground and the water mirroring house and trees on the opposite shore, and "Posts in the Water."

Costumes, Stage Sets Going on View Here

Under the auspices of the Consul General of France and the Cultural Attache of the French Embassy in Canada, the Montreal Museum of Fine Arts will exhibit a collection of costumes, miniature stage sets and drawings designed by well known contemporary French artists especially for the French theatrical company of Madeleine Renaud and Jean Louis Barrault. This exhibition will be on view at the Museum from Oct. 15 until Oct. 28.

The Star
Oct. 11, 1952

OTHER EXHIBITS

The Marion Richardson Memorial Exhibition was due to open yesterday in the Museum. The three-man show continues in Gallery XII — Lutka Pink, Bronislawa Michalowska and Helmut Gransow, Mrs. Pink, who was well received in her Paris exhibitions before coming to Montreal, is planning to take her work to New York.

Women's Art Society Plans Activities For Year

THE Women's Art Society will begin its activities for the season on Tuesday, Oct. 21, when F. St. George Spendlove, Curator of the Modern European Dept., Royal Ontario Museum, gives an illustrated address on "English and Irish Glass."

The Star
Oct. 14, 1952

Wednesday Tea

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Murray Mather, assisted by Mrs. H. Lafleur, Mrs. L. Hart, and Mrs. Peter Dawes.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

The Star
Oct. 15-1952

Theatre Exhibition

Costumes and Miniature Sets

Theatre Marigny Show Opened by M. Barrault

ON THE eve of their first appearance on this continent, Le Theatre Marigny and their distinguished director, Jean Louis Barrault, made a brief appearance last evening at the Montreal Museum of Fine Art, where they officially opened an interesting exhibit of drawings, paintings, costumes and miniature sets which they brought with them from Paris and which will remain on display at the Museum during the two weeks that the company is appearing at His Majesty's.

Designs for sets and costumes in the exhibit have been selected from a variety of plays produced by Le Theatre Marigny and represent the work of such talented French stage and costume designers as the late Christian Berard, Maurice Brianchon, Felix Laisse, Lucien Coutend and Jean Denis Molder. Of particular interest to Montrealers will be the drawings for costumes and sets of "Les Fourberies de Scapin" and "Amphitryon," by Moliere, and for "La Repetition ou L'amour Puni" by Jean Anouilh, since all of these plays will be seen at Her Majesty's this week and next with the original stage sets and costumes which have been brought from Paris for the occasion.

Speaking briefly about the exhibit, Mr. Barrault, a young man of average height and modest deportment, pointed out that many items in the exhibition have a deep, personal meaning for the company which may not be immediately apparent to the casual observer, since so many of the exhibits are tied closely to events and happenings in the development of Le Theatre Marigny. As an example he cited the maquette or miniature set of "Les Fourberies de Scapin" which was the last stage set designed by Christian Berard before his death.

The exhibit also comprises a few costumes, the most extravagant being Lucien Coutend's dress for the queen in the play, "Elizabeth d'Angleterre." There is also a curious stage prop, a pole-like object upon which is mounted the skull of an ox (or something very like it), which Mr. Barrault referred to affectionately as a prop for one of the first productions attempted by Le Theatre Marigny.

Photographs of various members of the company complete the exhibit. The evening was arranged and was under the auspices of the Consul-General of France, who spoke briefly welcoming the company to Montreal. Le Theatre Marigny open their series of productions this evening at Her Majesty's with "Les Fourberies de Scapin," by Moliere, and "Les Fausses Confidences" by Marivaux. —G.R.B.

Other events scheduled for the year are:

Oct. 28, 11 a.m., Prof. H. R. Avison, Macdonald College, will speak on "The Relations of Adult Education to the Arts."

Nov. 4, 3 p.m., recital by Gaston Gagnon, bass, with Marguerite La Vergne, accompanist.

Nov. 11, 11 a.m., Leslie Gordon Barnard will speak on "The Springs of Our Literature."

Nov. 18, 3 p.m., "Art and Symbolism in Handicrafts" will be the topic of an address given by Mrs. Margaret Furness MacLeod.

Nov. 25, 1 p.m., the annual luncheon in the Mount Royal Hotel. Wolfgang Grunsky, the celebrated Austrian cellist and player of the Viola da Gamba will make his first Montreal guest appearance. He will talk on "Voice, Viola da Gamba and Virginals." Kenneth Meek will accompany Mr. Grunsky on the Virginals; Linda Carlson, soprano, will sing with Gilbert Hill accompanying Miss Carlson at the piano.

Dec. 2, 3 p.m., Mrs. Louise B. Fisher, of Williamsburg, Va., will talk on "Flower and Fruit Arrangements of Colonial Williamsburg."

Dec. 9, 11 a.m., Doris Hodges will discuss "The Future Canadian Writer."

Jan. 20, 3 p.m., there will be a recital by Maureen Forrester, contralto, with Doris Killam, accompanist.

Jan. 27, 11 a.m., John Steegman, O.B.E., M.A., F.S.A., Director of the Montreal Museum of Fine Arts will be the speaker.

Feb. 3, 3 p.m., a book review by Rev. R. J. Berlis, D.D., Church of St. Andrew and St. Paul.

Feb. 10, 11 a.m., Prof. Kenneth F. Byrd of McGill University will talk on "Chaucer and Others."

Feb. 7, 3 p.m., Members' Day.

Feb. 24, 11 a.m., Rene Richard of Bale St. Paul will speak on "Summer in the North Country as a Trapper-Artist."

March 3, 3 p.m., Marvin C. Ross, of Walters Art Gallery, Baltimore, Maryland, will give an illustrated lecture on "Old Sevre, The Porcelain of Kings."

March 10, 11 a.m., Dr. D. L. Thomson, Dean of the Faculty of Graduate Studies and Research, McGill University, will talk on "Insight and Outlook in Poetry."

March 17, recital.

March 24, the annual meeting. Mrs. Laurence Bentick Fuller is president of the club. Other officers are: Mrs. R. M. Mitchell, Mrs. A. S. Keiller, Miss Ruby M. Walsh, Mrs. Michel Strous, and Mrs. F. L. Walker.

FORMES ET COULEURS

TROIS PEINTRES DISPARATES

(Par Fernand DANSEREAU)

Trois peintres d'origine étrangère, Mlle Bronislawa Michalowska, Mlle Lutka Pink et M. Helmut Gransow, exposent ensemble au Musée des Beaux-Arts actuelle-ment. Leur rencontre résulte d'un hasard. Ils n'ont à peu près rien en commun, si ce n'est une grande habileté dans l'utilisation de leur technique propre. Tous trois ont tenu en Europe des expositions fructueuses. Ils ont aussi décroché des prix convoités.

Le public souffrira du disparate de cette exposition. En passant d'une collection à une autre, il éprouvera le malaise d'oublier trop brusquement un monde pour se plonger dans un autre monde totalement différent.

Bronislawa Michalowska nous présente des aquarelles et des porcelaines peintes.

Je n'ai pas de compétence particulière dans les porcelaines. C'est un art savant, riche d'innombrables dynasties qui ont donné chacune des chefs-d'œuvre délicats.

Je sais cependant que la plupart des porcelaines qu'on nous présente ici sont de jolies choses, très décoratives. La couleur est vive. Les formes chantent allègrement, évitant presque toujours la minéralité.

Les aquarelles gardent un peu le même caractère. Mlle Michalowska avoue elle-même chercher d'abord dans le paysage un prétexte à la décoration. Les couleurs sur ses toiles naissent non pas d'une docilité à la grande vie des êtres, mais d'une nécessité de relation imposée par tels ou tels tons déjà posés.

Ceux qui cherchent de la vraie peinture n'y trouveront pas leur affaire; mais la femme de bon goût y dénicherà des tableaux pour son salon.

Lutka Pink nous offre au contraire une peinture hermétique et difficile, mais probablement plus authentique.

A travers le parti pris d'un style qui décompose lumière et formes, on sent un effort réel de dégager un univers intérieur tendu, d'exprimer dans une atmosphère neuve une beauté propre.

Lutka Pink nourrit ses huiles de couleurs flamboyantes, qui se fondent avec beaucoup d'unité dans une brume intensément lumineuse. L'effet est rare et saisissant.

Une ou deux aquarelles, plus heureuses que les autres, trahissent une délicate attention aux rythmes de la nature.

La peinture de Lutka Pink demande qu'on s'arrête longuement. Mais l'effort n'est pas sans récompense.

Helmut Gransow déconcerte l'amateur par une série de gravures d'un métier étonnant.

Gransow a dû étudier beaucoup les grands maîtres de toutes les disciplines. Dans ses images on retrouve les souvenirs les plus divers: tantôt c'est Goya, tantôt Gauguin; tantôt c'est un primitif, tantôt un oriental.

Le tout effraie un peu. La couleur n'est jamais banale. Chacune des estampes nous plairait peut-être si elle était présentée seule.

Mais à les voir tellement diverses, on ne peut s'empêcher de penser qu'il y a là quelque chose de faux. On dirait de l'artiste qu'il s'acharne à enfouir sous mille visages l'expression d'une personnalité propre.

A rechercher ce qui caractérise Gransow, on s'arrêterait probablement à un certain goût de l'horrible, de la matière hideuse, de la caricature cruelle; mais il faudrait une exposition beaucoup plus vaste pour se prononcer avec certitude.

ART

Talent Is Revealed By Young Artists

There is much interesting material in the Marion Richardson Memorial Exhibition being held in the Lecture Hall of the Montreal Museum of Fine Arts. Marion Richardson, who died in 1946, was regarded as the outstanding pioneer of the modern approach to the teaching of art in England, and the drawings and paintings are by young people who were taught by Marion Richardson, or by teachers trained by her. Ages of the artists range from 10 to 17 — and all, irrespective of years, reveal an intense seriousness.

Good arrangement marks "Beer Drinkers," by Lorna Comrie, (17), and "The Room," in which the shadow of the window frame is effectively employed, is an attractive interior by Joan Aiken, (15). Lesley Grey, (15), succeeds with his black and white drawing called "Pick a Back." The dramatic angle is stressed by L. Gilbert, (15) in "Storm," and there is good pattern in "Landscape," a clump of trees edging water, by Monica Collet, (14).

Gardens in the rear of buildings have caught the interest of both M. Lowe, (15), and June Gardener, (16), and Jennifer Smith, (14), is broad and vigorous with figures about a bonfire or setting off fireworks in "Fifth November." Like broad approach is adopted by Robert Paterson, (11) in "Carol Singers," showing figures in a street. Nancy Ewart, (17), uses pastel for her effective still-life of pears, and Hilda Griggs (15), arranges her figures well in "The Painting Class." Ivy Monskell, (13), chose no easy subject in "Lady III in Bed," with attendant figures, and Dora Richardson, (15), in Evening Newspaper, shows a group perusing a single copy in the dusk.

Three Artists Showing At Fine Arts Museum

Variety marks the work of three artists showing in Gallery XII of the Montreal Museum of Fine Arts, where the contributors are Ernst Neumann, Moe Reinblatt and Jack Nichols, the latter of Toronto.

Neumann, who shows his habitual attention to drawing and just values, has a good group which includes "Harbor Scene," introducing distant grain elevators, which is tranquil in spirit, and makes an interesting composition of "Top of Mount Royal," which features a clump of trees with the buildings of the city below. "Bathers, La Salle," makes an engaging subject, with its figures, water and trees, and, in the same locality, he invests with convincing movement the wild water of Lachine Rapids.

He also shows a standing and a seated nude, and a still-life in which apples, a bottle and a red cloth employ gay color. Besides a self-portrait, he shows a portrait of a boy, and "Portrait of Girl in Green and Red," the green, incidentally, being supplied by the background.

Jack Nichols displays a group of lithographs, in which figures are the centre of interest — a singing cowboy with a guitar, an Indian girl seated, an Indian woman and child, a girl with hands folded, and a drawing called "Prophet," among them.

Moe Reinblatt, who works in a broad, free manner, has a large portrait of the late Aleksandre Ber-covitch seated. Landscapes done about Montreal include "The Bridge," and "St. Joseph Oratory," while scenes farther afield include hills and rough water at Lac Ouar-eau and a landscape at St. Donat.



Portrait of Peter Kaufman, by Ernst Neumann, showing in Gallery XII of the Montreal Museum of Fine Arts.

Art Notes...

Child's Own Vision Rated As Important

By Robert Ayre

CHILDREN should be encouraged to wait for the mental image before beginning to paint, and then express it as faithfully as they can, said Marion Richardson. That's the child's natural approach. Later they can paint from direct observation, learning to select from the multitude of impressions of the world around them. Idea and expression are in their essence one, she maintained, and the teacher should help the child find the shapes and colors that match his vision; a rich variety of materials and wide and stimulating opportunities for using them should be provided; but the teacher should beware of laying down a technique that might be divorced from the child's own vision.

It took farsighted and deep-sighted teachers like Marion Richardson, who pioneered in England, and Arthur Lismer, who led the way in Canada, to persuade education authorities and other grownups that the child's way of looking at things and his way of expressing what he perceives is of any interest, let alone value. They were liberators and though freedom in this, as in everything else, may be carried to excess and the cult of innocence can stunt the growth, they helped enrich life on more than one level. Children are people, as Lismer has said; not just imperfect adults.

HANDWRITING LINKED

We know so well how it has worked out that the Richardson memorial exhibition in the lecture hall of the Museum doesn't come as a surprise. It is a good sound affirmation in the form of some two score paintings by pupils of Miss Richardson or of the teachers she trained. It is interesting to see how she linked painting and hand-writing. We have the pre-writing scribble of a five-year-old followed, on the one hand, by the development of writing to fine legible penmanship and, on the other hand, the development of free-running "painted writing patterns" into design that shows good taste as well as vitality. These patterns, which come out of the child's love of rhythm and color, belong to the period of from four to nine years. Then the pictures—spontaneous reports of carollers in the street, family groups, a painting class, horses in a field, a train—all the way up to "The Beer Drinkers" by a girl of 17 and "The Room" by a 15-year-old. These last two, the first, well organized and beautifully modelled, and the second full of atmosphere, are really in the adult class. The train is pure child art, more feeling than knowledge; but the powerful mass of the engine, the shapes of smoke and steam, of the coaches and their lighted windows and of the background, hold together and make a picture.

Parents who sometimes think that free expression is too free

and insist on the old disciplines will be interested in Marion Richardson's letter to some of her students. "Good writing is like good manners," she said. To write well is as pleasant a thing as to speak well. Both speech and handwriting have a history and a tradition which cannot be disregarded and we are no more at liberty to shape a letter as we please than to pronounce a word as our own fancy would have it. Yet, and this is a lovely thing, we know that however correct the diction, two voices are never alike. . . ."

DISPLAY FROM PARIS

The theatre exhibition brought from Paris by Madeleine Renaud and Jean-Louis Barrault, now playing at Her Majesty's, came as a surprise to the Museum, I hear, and there was little time to get it set up, with the need for special screens and all, but the staff did a good job and the collection is well displayed. The only drawback is that the Norton Gallery is scarcely big enough for it and if you want to see it in comfort I advise you to go on the less crowded days.

You will find photographs of actors and productions; masks hang on the walls; costumes spill out of a hamper and there is a complete dress for Elizabeth I in Bruckner's "Elisabeth d'Angleterre"; there are two model stages, one set as an endless blue grotto with pillars for Moliere's "Amphitryon" and the other a fluffy pink bedroom by Felix Labisse for Feydeau's "Occupe-toi d'Amelie".

Most of the exhibition, however, is made up of sketches for settings and costumes and some of them are able to stand alone to be appreciated as paintings apart altogether from the work they have to do in the theatre. Notable among these are the late Christian Bernard's designs for "Amphitryon" and "Les Fourberies de Scapin"—the blue vista, the wonderful sky swarming with stars, the double staircase, the airy figures of the gods delightfully delicate, wispy drawings. In contrast are the severely geometrical Greek costumes Leon Greschia made for Gide's "Oedipe" and the backgrounds Mayo did for the Prevert ballet pantomime "Baptiste"—they are like tinted wood cuts from a child's book of Paris—has our own Pierre Boisvert been looking at Mayo, or has Mayo been looking at Boisvert?

POWERFUL SETTINGS

Felix Labisse's surrealist settings for the drama version of Kafka's "The Trial," for "Le Bossu" and for Claudel's "Partage de Midi" are so imaginative and powerful that I regret these plays are not being shown in Montreal. The same with Mariano Andreu's designs for "Malatesta" by de Montherlant. I don't know the play, so I don't know how the painting of the concert party fits into it. Here the people making music in the last shreds of a ruined castle on the sandy shore are in modern dress.

These are only a few of the productions illustrated. Among the others are Lucien Coutaud's costumes for the Elizabeth play and examples of Andre Masson's Hamlet, including a grisly painting of the reaper death. It is a

Prince Charlie's Bib 'n' Tucker To Be Exhibited

Chances are that Sherbrooke street's Museum of Fine Arts will soon become a stamping ground for Montreal Jacobites.

For the first time in history, some personal relics of Prince Charles Edward Stuart—Bonnie Prince Charlie—will be on display there in the next day or two.

The relics include Charlie's first child's shoe, a lock of his hair with a covering letter, his first lace collar and a bib.

They are the property of Rev. V. S. Robertson, a Stewart himself, and have been on display at the National Scottish Museum of Antiquities in Edinburgh. They were brought here by a friend of Mr. Robertson's, John R. Wooler, a Canadian who has just returned to Montreal from a long sojourn in business overseas.

It is the first time the articles have been out of Scotland.

The Star
Oct. 21, 1952 (3)

Art Museum Arranges French Film Showing

The Montreal Museum of Fine Arts will present a group of short films in French in the lecture hall of the museum, at 8 p.m. tomorrow. The program will include "Fantaisie" (O. Canada), "A la Pointe de la Plume," "Fiddle Dee Dee," "La Poulette Grise," and "Begone, Dull Care." There will also be a documentary, "Lismer" (in French), describing the work of Dr. Arthur Lismer, educational supervisor of the museum. Dr. Lismer will speak at the close of the film.

fascinating exhibition and a smart piece of promotion.

Opening today — Paintings by Moe Reinblatt, Ernst Neumann and Jack Nichols, in Gallery XII of the Museum; paintings by Ludwig Flanner in the Y.W.C.A., Dorchester Street; the annual pottery exhibition, Canadian Handicrafts Guild, Peel Street.

On Monday evening at 8.15, in the Museum, the Canadian Israeli Art Club will present a symposium "The Role of Art in Our Society". Prof. Maxwell Cohen will be moderator and the speakers will be: Prof. Jules Bazin, City Librarian and teacher, "Art and Religion"; Dr. Arthur Lismer, Educational Supervisor of the Museum and Principal of the School of Art and Design, "Art and Education"; Dr. H. Lehmann, Clinical Director, Verdun Protestant Hospital and Assistant Professor of Psychiatry, McGill University, "Art and Therapy".

Art Described As Education, Medical Aid

Three Participate In Panel Discussion At Montreal Museum

ART as an aid to medicine, religion and education was described last night by Dr. H. Lehmann, Prof. Jules Bazin and Dr. Arthur Lismer, during a panel discussion at the Montreal Museum of Art. Prof. Maxwell Cohen, McGill University, was moderator.

Sponsored by the Canadian Israeli Art Club, the discussion first heard Dr. Lehmann describe art as a healing power. He said: "Art can have a therapeutic influence upon people in trouble."

"Music is used as a therapy to those in an upset state of mind. Certain types of music should be played to preoccupied, depressed and tense persons. There is a therapeutic influence in dancing."

"Art is like a drug. It stimulates or affords escape. And as drugs can be harmful, so art can be too. If you read the wrong books, you can be mentally injured. If you attend the wrong type of movie, you may become upset. Even the wrong type of music can be harmful."

To Induce Good

Professor Bazin spoke on "Art and the Catholic Church." The church has looked upon art as "a means of inducing good thoughts in people," he said. "A condition of the church is that art representing testamentary personages should have a noble appearance."

"It is interesting that some famous church designs were adapted from pagan drawings. For example, 'The Good Shepherd' came from a pagan Greek diagram."

In his turn, Dr. Lismer described the relation of art and education: "Here in this museum gallery you see work of schoolboys under the age of 17. The art has no cultural purpose to us, but it reveals the child's nature."

"The child working at art should express his own world and thoughts. Let him be a child while he is a child."

FORMES ET COULEURS

NEUMANN, NICHOLS et REINBLATT (5)

par Fernand DANSEREAU

J'éprouve une certaine appréhension alors que j'entreprends de présenter ici trois artistes qui exposent actuellement au Musée des Beaux-Arts: Ernst Neumann, Jack Nichols et Moe Reinblatt.

Tous trois sont d'assez bons peintres pour exprimer une vision personnelle du monde. Et parce que cette vision est proprement picturale, on la cerne mal avec des phrases écrites.

Ernst Neumann: une peinture froide en dépit d'une gamme riche. Des paysages qui baignent dans une lumière sans chaleur. Des portraits un peu durs où l'on semble avoir figé l'être humain afin de mieux l'ausculter.

Neumann manie une technique fine et minutieuse: touche délicate, pâte mince, dessin qui s'acharne à la précision. Sa fidélité à la nature lui impose en plus des coloris rares et presque toujours harmonieux.

Pour fouiller dans un portrait, il utilise son pinceau comme un scalpel; mais il hésite à pousser l'analyse jusqu'au bout. On sent à

un moment qu'il abandonne la tâche, — on dirait par fatigue.

Il recourt alors à des cernes abrégés et à des dégradés monotones pour suggérer ce qui restait à faire.

Le tout compose une peinture un peu lointaine qui ne devient émouvante qu'à force d'attention. Sur ce point, deux nus de femmes semblent marquer un progrès. Ils sont dégingandés, mal à l'aise contre des fonds immenses de verts ou de gris; mais l'un d'eux ("Standing Nude") garde une présence quasi sculpturale, tandis que l'autre ("Seated Nude") s'impose par une tiédeur que même le coloris

cruel et les jeux de l'ombre ne pourront dissiper.

Jack Nichols au contraire, semble ne se lasser jamais de puiser dans l'humain. C'est d'un voyage chez les Indiens du Sud qu'il rapporte, je suppose, cette série de lithographies caricaturales et pathétiques. On croirait presque au documentaire.

Pour qualifier une misère, il a trouvé entre le blanc et le noir mille lumières implacables qui soulignent dans des visages émaciés une longue tradition de la souffrance. Ces visages se livrent d'ailleurs à contre gré. Ils demeurent impassibles comme des masques de bronze. On les surprend hermétiques et terriblement sérieux.

Seule la ligne, qui court, souple et nette, les trahit; mais elle se perd sans cesse dans l'abondance de l'encre. Une ombre lourde coule partout, noyant ce qui n'est pas essentiel dans une atmosphère semblable à celle de Rouault.

Moe Reinblatt est plus agréable et plus fantasque. Je confesse pour lui une préférence qui ne tient pas à des raisons proprement picturales: sa jeunesse, son allégresse, cette couleur qui saute aux yeux et qui fait très "moderne". Je pense même qu'une bonne part de la joie qu'il nous procure naît de la surprise et du contraste.

Il peint par larges touchés décoratives. Ces hachures épaisses ne se fondent pas comme chez les Impressionnistes. Chacune loge une tache particulière de lumière dans un paysage ou sur un portrait.

Parfois Reinblatt s'abandonne à sa verve; il en résulte alors des fantaisies incroyables comme cette "View of St. Joseph Shrine".

Mais il serait injuste de le limiter. Certaines toiles éveillent en nous des échos plus profonds. J'avoue pour ma part avoir goûté longtemps à cette admirable nature morte qu'il a intitulée "Flowers on a red chair".

The Star
Oct. 22, 1952 (4)

Relics of a Prince

Hair Lock On View Here

RELICS belonging to Prince Charles Edward Stuart—Bonnie Prince Charlie—will be on exhibition at the Montreal Museum of Fine Arts in the next day or two.

Charlie's first shoe, a lock of hair with a covering letter, his first lace collar and a bib, were brought to Montreal by John R. Wooler, of 1627 Lincoln Avenue. They were given him by a close friend, Rev. V. Struan Robertson, of Edinburgh, a descendant of the Stuart family.

It is the first time the relics have been outside of the United Kingdom. They have been on display at the Scottish National Museum of Antiquities in Edinburgh.

Mr. Wooler said today that Mr. Robertson had given them because of the many Scotsmen here. He believed they would attract much interest and be of great historical value.

They have been checked by experts of the Royal Albert Museum, London.

Mr. Wooler, a Canadian, was on a business trip to Scotland when he received the items.

Will Show Films

Tonight at 8.00, the Montreal Museum of Fine Arts will present a group of short films in French

in the Lecture Hall of the Museum. The program will include Fantaisie (O Canada), A la Pointe de la Plume, Fiddle Dee Dee, La Poulette Grise, and Begone, Dull Care. Also on the program will be a documentary, Lismer, describing the work of Dr. Arthur Lismer, Educational Supervisor. Dr. Lismer will speak at the close of the film.

The Gazette
Oct. 22, 1952 (6)

Wednesday Tea

Mrs. J. Paradis, assisted by Mrs. R. Ouimet, Mrs. A. Vanier and Mrs. R. Hanan, will be in charge today of the Wednesday Tea being held by the Ladies' Committee of the Montreal Museum of Fine Arts.

The Star
Oct. 21, 1952

Wednesday Tea At Fine Arts Museum

The Wednesday Tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. J. Paradis, assisted by Mrs. R. Ouimet, Mrs. A. Vanier and Mrs. R. Hanan.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

The Star - Oct. 21, 1952 (7)

The Gazette
Oct. 22, 1952

ART

Finnish Arts, Crafts
On Exhibition Here

Paintings, Sculpture, Prints
Ceramics, Glass, Textiles at
Fine Arts Museum

Three galleries are occupied by the Finnish Arts and Crafts Exhibition which opens today in the Montreal Museum of Fine Arts. The collection, which came here from the National Gallery of Canada, Ottawa, besides a generous selection of paintings, includes sculpture, examples of graphic art, pottery, glass, ceramics and textiles, all of which have been effectively displayed.

The paintings, which form the largest group, reflect varying manners but, by some modern standards, are conservative and agreeable. There are examples by the late Helene Schjerfbeck, whose work was introduced to Montrealers in these galleries two or three years ago, mainly figure subjects which include "Girl Reading," "The Novel," "Woman in Black," and the effectively simple "Green Bench, Pont-Aven." Akseli Gallen-Kallela, 1865-1931, indicates greater versatility — the large "In the Bath-House" shows skill in painting figures, while the simpler themes include "Landscape with Sheep," "Interior Keuru-Vicarage" — a chair and a plant on a stand, "Imatra in Winter," showing water gushing past snow-covered, wooded shores, with a bridge in the distance, and "Winter Landscape," which admirably captures the atmosphere of the season in the thawing snow on a lake, the winter road being marked, as in Canada, with evergreen saplings. Among the other items is the kitchen interior, entitled "Woman Frying Fish."

Magnus Enckell, 1870-1925, effectively employed gouache in "Two Boys," studies of the nude, in "Study of a Model," and in the dignified portrait of Toini Van

Rehausen. Oil is the medium of "The Angler," a man stripped to the waist seated on a rock, which is impressionistic in treatment, while, in a sketchier manner, he imparted a convincing sense of Nature's fury in "Storm at Kuorsalo," with its gale-bent trees, rough water and shipping. Hugo Simberg, 1873-1917, is represented by the small "Boats on the Shore," the simply handled "Head of a Boy," while imagination is evident in the works called "Frost," "Peasant and Death" and "The Gate of Death."

Sigrid Schauman, 1877, is broad and free in "Tree and Shadows," and suggests warm, sunny atmosphere in the trees and buildings called "Mentone." Tyko Konstantin Sallinen, 1879, has a large, bright-colored work called "The Washerwomen," and is broadly impressionistic in "Rainbow," a landscape, and in the girl's head called "Pekka's Hilma," and "Self-Portrait the Day After." Of smaller scale is the spirited painting of two horse-drawn sleighs, entitled "The Race." Marcus Collin, 1882, is open-minded as to subjects — "Burial," with a group about a grave, crosses and buildings, "Harvest," showing men and women, under a stormy sky, hastening to get the crop in; "Snow-Shovelers," a group of men tramping in leisurely manner to their scene of operations, and "Sleet," showing pedestrians wading through deep mud and slush. He also has a group of directly handled pastels — "The Pig Market, Salamanca," "Selling Pigs," which are black, "Arcades" and figures in the market or about the harbor.

Alvar Cawen, 1886-1935, in modernistic manner, painted "Red Cyclamen" and "Mimosa," and is more obscure in "Warships in Helsinki Harbor," "Winter," with its road and snow-covered buildings is simple and convincing, and "Studio Interior," with a seated woman, can be counted successful. "At the Window," with a woman at a writing table, is also a good subject. William Lonnberg, 1887-1949, managed vivid color well in "Girl in Red," the seated subject writing in a book, among other subjects being a woman's head, called "Meditation."

Sulho Sipila, 1895-1949, painted "Spring," the buildings and trees being precise in detail, a manner which adds to the effectiveness of "Cactus." A winter scene is "St. John's Church, Helsinki," and "Christmas Tree with Self-Portrait," is an interior with the artist seated on a couch.

The sculpture is the work of Waino Aaltonen, 1894, the items including H.M. the Queen of Sweden, a work in marble, fittingly dignified; while in bronze are the head of Jan Sibelius; head of a wrestler; Olavi Siipainen, a young man of comely appearance, and "Past and Present," a work of imagination — a woman's face subtly divided, one side showing the plump contour of youth, and the other revealing the effects of increasing years.

Oct. 27, '52

Preview at Art Gallery

THE president and council of the Montreal Museum of Fine Arts have issued invitations to a preview of the exhibition, "Berthe Morisot and her Circle," to be held on Thursday evening, October 30, under the patronage of His Excellency the Ambassador of France and Madame Hubert Guerin and under the sponsorship of the Ladies' Committee of the museum.

The exhibition will be on view from October 31 to November 30.

Les expositions

Une trentaine de tableaux de la Collection Rouart, comprenant des oeuvres de Manet, Degas, Monet, Renoir et Berthe Morisot seront exposés à la Galerie des Beaux-Arts de Montréal dès la fin de la semaine prochaine. Cette collection qui nous vient de Paris est la propriété de Mme E. Rouart, fille de Berthe Morisot.

Le vernissage aura lieu le 30 octobre. Le public pourra visiter l'exposition du 31 octobre au 30 novembre.

Jusqu'au 29 octobre à la Galerie des Beaux-Arts, exposition d'oeuvres de MM. Ernst Neumann, Moe Reinblatt et John Nichols.

Deux peintres montréalais et un graveur de Toronto

Une triple exposition à la Galerie des Beaux-Arts, cette semaine, met le public en présence de trois genres bien différents. Paysages et portraits dans la tradition académique, tableaux impressionnistes et lithographies d'un style étrange.

Les trois artistes qui exposent sont MM. Ernst Neumann, Moe Reinblatt, et John Nichols. Les deux premiers sont des Montréalais, alors que le dernier est de Toronto.

M. Neumann, qui est âgé de 45 ans, a étudié aux Beaux-Arts, et il a longtemps travaillé avec M. Goodridge Roberts. Il en est à sa troisième exposition à la Galerie des Arts depuis la guerre. M. Neumann est portraitiste et paysagiste. Il s'est attaché dans ses tableaux à décrire Montréal par le détail. Le port, le Mont-Royal, les bords du S.-Laurent du côté de Ville LaSalle, l'ont beaucoup attiré.

De même que les autres exposants, M. Neumann a dû limiter à douze le nombre de ses oeuvres exposées. Comme il travaillait ferme depuis nombre d'années, un choix aussi restreint est forcément arbitraire. L'artiste peut préférer telle de ses oeuvres alors qu'une autre serait beaucoup plus admirée du public.

Les paysages de M. Neumann sont solidement construits. Tous les canons de l'art y retrouvent leur compte. Le dessin est toujours impeccable et la couleur d'une grande sobriété. La plupart de ses paysages, malgré leur plénitude, semblent attendre quelque chose. Ils ont une tranquillité qui dément la luminosité du jour sous lequel ils sont peints. Quelque chose comme une promenade dans le port un jour de fête, alors que rien d'autre ne remue que la poussière.

Les portraits et les nus de l'artiste reprennent ce même filon, mais d'une façon plus intéressante. Ils respirent la mélancolie, mais une mélancolie apprivoisée, une mélancolie sur laquelle le sujet s'est habitué à concentrer longuement, une mélancolie réfléchie. Un des nus de M. Neumann représente une jeune fille malade d'une longue maladie. Tout en elle est résignation, mais résignation ahurie. Le peintre est très habile à capturer tout ce qu'il peut y avoir de lourd dans un regard. Ses tableaux témoignent d'une belle compréhension de la vie. Mais pourquoi la vie chez lui semble-t-il s'arrêter au bord d'un gouffre, ou au pied d'un mur? Interprétation...

En somme, M. Neumann est très habile dessinateur, et un peintre d'une scrupuleuse honnêteté. L'idéal qu'il se propose pourrait surprendre, si on s'arrêtait à ses paysages, mais une confrontation avec tel portrait de jeune fille, la dureté du dessin de tel de ses nus, laisse songeur. L'artiste nous a en effet révélé que Goya avait, parmi tous les maîtres, sa plus grande admiration.

Tout autre est l'art de M. Reinblatt. Agé de 35 ans, il a été peintre de guerre avec l'aviation canadienne au cours du dernier conflit mondial. M. Reinblatt nous a exprimé avec enthousiasme comment Montréal était pour lui une ville de grande valeur picturale. Les juxtapositions de couleurs sont pour lui particulièrement attrayantes. Il a longtemps travaillé dans l'atelier d'un autre peintre montréalais, M. Bercevitich, qu'il admire beaucoup.

Actuellement M. Reinblatt enseigne à la Galerie des Arts.

Le peintre poursuit des recherches intéressantes. Il faut le féliciter de ne pas se confiner à un genre qui pourrait lui réussir facilement. Il est vrai que ses recherches ont parfois des résultats fort incomplets. M. Reinblatt semble être de ceux pour qui une oeuvre n'a de valeur que dans sa présentation originale. Il ne recherche pas la perfection, mais la sincérité de l'expression. Les résultats ont une certaine naïveté. Cela conduit aussi à l'adoption de certains trucs de technique. On ne sait plus alors si le peintre tombe dans la facilité ou s'il lutte avec des moyens forcément limités.

Certaines toiles sont exécutées avec une belle violence. La couleur et le modelé arrêtent l'oeil. La netteté des verticales, la précision des plans horizontaux, la franchise presque agressive des couleurs, les bleus coupants, tout cela donne un caractère cristallin à certaines toiles. Et le vent, un vent déchirant, souffle à travers plusieurs d'entre elles.

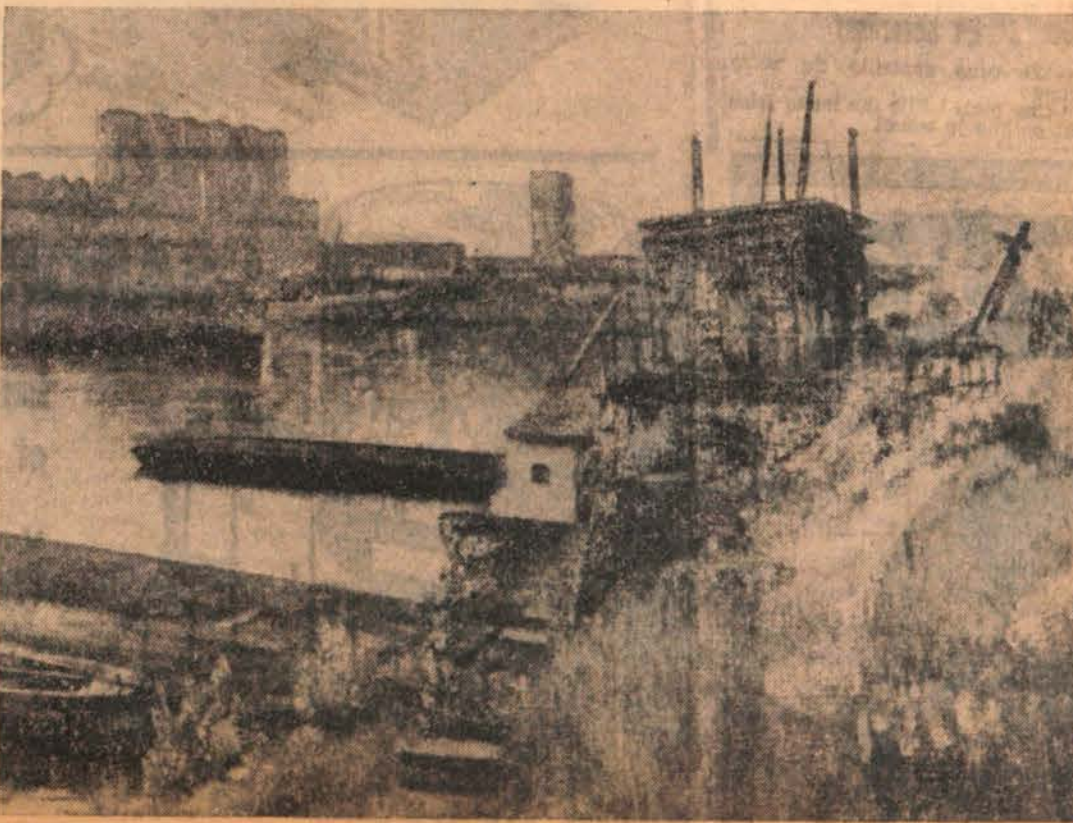
M. Reinblatt obtient ses effets de forme beaucoup plus par des masses de couleur que par le dessin. La couleur a dans ses toiles une vie propre. Elle signifie par elle-même. Le peintre rappelle ainsi certains impressionnistes.

M. Nichols expose une série d'études lithographiques de la figure humaine. L'artiste possède une belle technique, une technique raffinée même. Mais on se demande si parfois il ne se laisse pas emporter par sa technique à faire de l'illustration tout simplement. En général il recherche ce qui dans la figure humaine peut sembler lourd d'un sens tragique, sauf pour quelques petites bluettes qu'il s'est permises.

Cette exposition, ouverte depuis le 18 octobre, se terminera mercredi prochain.

de Repentigny

A la Galerie des Arts, jusqu'au 29



"Scène du port", un des tableaux de M. Ernst Neumann exposés jusqu'au 29 octobre, à la Galerie des Arts. M. Neumann, qui expose avec deux autres peintres, s'est attaché à décrire Montréal et divers coins pittoresques de la région. Le fleuve l'attire particulièrement, et il a fait de nombreuses toiles sur certains coins de Ville LaSalle. (cliché LA PRESSE)

The Gazette
Oct. 22, '52

Therapeutic Role Seen for Art

Dr. Hyman Lehmann, clinical director of the Verdun Protestant Hospital, told the Canadian Israeli Art Club Wednesday that art is like a drug.

"It stimulates or affords escape. And as drugs can be harmful, so art can be too. If you read the wrong books, you can be mentally injured. If you attend the wrong type of movie, you may become upset. Even the wrong type of music can be harmful."

Dr. Lehmann spoke at a symposium on "The role of art in our society." The two other speakers were Dr. Arthur Lismer, director of Art education at the Montreal Museum of Fine Arts and Prof. Jules Bazin, municipal librarian. Prof. Maxwell Cohen acted as moderator.

Prof. Bazin discussed "Art and the Catholic Church." The church has looked upon art as a means of inducing good thoughts in people, he said.

In his turn Dr. Lismer described the relation of art and education: "Here in this museum gallery you see work of schoolboys under the age of 17. The art has no cultural purpose to us, but it reveals the child's nature. The child working at art should express his own world and thoughts. Let him be a child while he is a child."

The Star

Oct. 27-1952

Wednesday Tea At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Robert Pilot, assisted by Mrs. E. Buchanan, Miss E. Morrice, Mrs. E. LeMessurier and Mrs. H. W. Brainerd.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

Roof renovation in progress at Montreal Museum of Fine Arts resented by pigeons which inhabit loftier ledges and corners...

Art Notes

Three Types Of Paintings Now On View

By ROBERT AYRE

THE three artists to be met in Gallery XII of the Museum just now are three entirely different personalities. Two of them show you the visual world for its own sake; Ernest Neumann, its tranquil harmonies; Moe Reinblatt, its clash and conflict. Though they could never be accused of dwelling in ivory towers, they do find humanity all-absorbing as the third does. Jack Nichols never looks at landscape and his concentration on the human figure is emphasized by his medium, the lithograph. It's as if color would be distraction, withdrawing the heart and mind from the serious contemplation of man's most serious subject, himself.

This does not mean that the others are frivolous. Mr. Neumann is a serious painter who has too much respect for his art and his subject matter to be slapdash. On the contrary, you feel that he brings his full attention to bear on what he is painting, be it portrait or landscape. He will work hard to get a likeness and this conscientiousness has sometimes been too apparent. In the present show, however, he is much freer. Though he works like an Impressionist, he is not a schillatting painter, seeking rather the quality of the motionless scene in subdued light. He finds it close to home, on top of Mount Royal, looking down at the city, along the Harbor, at the Lachine Rapids.

A COMPARISON

It is interesting to compare his "Top of Mount Royal" with Mr. Reinblatt's "Walk in the Woods." In both, the mountain is contained within a wedge-shaped segment widening to the right and occupying most of the picture, while the city lies below to the left. There the similarity ends. The first is summer, the second is winter; in the first, you have arrived, you can stand still and take your breath, steady beside the flourishing trees, well rooted and well balanced by their great branches; in the second, you are still climbing, making the arduous ascent with the two figures.

Mr. Reinblatt has moved from the appearance into the emotion and you have to stand a long way off to bring his violent brush strokes into focus. He suggests that the world is bristling with difficulties, he makes you aware of tension and struggle. Look at the conflict of the diagonals in "Winter Evening", a picture of two horsemen in the woods. He doesn't always drive through, though; he sometimes scatters his strength and in this one, as in his portrait of Aleksandre Bercovitch, there are thin patches and holes. He gathers it



"Top of Mount Royal" by Ernest Neumann, in the three-man exhibition at the Museum of Fine Arts.

up better in "Lac Ouareau" with its boats tossing on rough water under a stormy sky, and "Winter Day" with its windtorn trees and its breakers of snow. I like these austerities better than the sumptuousness of his flowers and still lifes and his view of St. Joseph's Shrine; in these I find the colors hot and sweet; but that is a matter of personal taste.

Mr. Neumann paints portraits, intent on faithful likenesses, and looks for the nuances of form, as in his straightforward and agreeably relaxed "Standing Nude"; people are always implied if not actually shown in Mr. Reinblatt's scheme; but with Mr. Nichols—the young Toronto artist who a while ago was awarded a Guggenheim Fellowship—Man, and I use the capital M, is paramount. The 12 lithographs in Gallery XII show his compassion as well as his faculty for observation. His subjects are mostly mothers and children as he observed them in Mexico, some of them Indians, people of grave demeanor for whom life is not easy. When I say that with him Man comes first, I do not mean to imply that he is not interested in aesthetics; as an artist he cannot reveal his subject without line and mass, and he is skilled in the means of expression, his line strong and supple and his control of the gradations of black firm. You are always aware of the bone beneath the skin.

I agree with Mr. Frayn who formally opened it, that the Canadian Handicrafts Guild pottery exhibition is the best yet. The judges considered the work of Mrs. Nancy Dawes, Senneville, and Mrs. Eileen Hazell, Toronto, the best in the show, but since they won the first prize jointly last year, they were awarded "Rapel de Prix" and the first prize went to Miss Molly

Satterly of Toronto, for a blue plate. Mrs. Margaret Friend of Rougemont won the first prize for sculpture in pottery, for her "Peasant Couple" (I also liked her angel musicians in color). Miss Jean F. McIntyre, Vancouver, came second in pottery for a thrown vase, and Rudolph Schubert, Oshawa, third, for a tray, teapot, cream jug and sugar bowl.

Honorable mentions were awarded to the Deichmanns of New Brunswick for a punch bowl and six cups; Mrs. Eileen B. Harold of Hampstead for a set of four blue plates; Mrs. Kathleen H. Jacques, Rosemount, for a pair of underglazed wall plates; Mr. Ernst and Mrs. Alma Lorenzen, Nova Scotia, for a titanium glaze bowl; Konrad Sadowski, Nova Scotia, for a majolica glaze bottle; Jarko Zavi, Conrad, Ont., for a bowl; and to a group of Mrs. Lisl Hoffman's pupils at St. George's School, for a collection of lively figures.

SCOPE PORTRAYED

Space limitations will not allow me to mull over the pieces but the list gives you an idea of the scope of the show. I should like to add that the quality is consistently good throughout and to mention Mrs. W. K. Ross's green fish and her deep blue plate with scrolls and Mrs. Sadowski's figures of birds and ships. The exhibition continues through next Saturday.

He showed two or three portraits in oils, but most of Gunter Heymann's 50 pictures at the Arts Club were swift water color impressions of earth, water and sky, exuberant flourishes of trees, "in romantic mood", to quote the title of his trilogy in one frame. Blurs of color on wet paper, they tended toward the abstract — "Hidden Glade" more so than most — but never lost

touch with the pleasant exterior world.

Ludwig Flancer, who is exhibiting eight oils at the Y.W.C.A. until a week from Monday, is what is known as a "primitive", a painter with the innocent eye. He has a rudimentary idea of composition, here looking for symmetry as he places a tree square in the middle like a fountain, there chopping a tree down because something tells him the line must be broken; he likes good strong color; and he is scrupulous in registering every detail. As you may remember from his butterflies and daisies in last Spring Show, there is something quite attractive in his clean positiveness.

An exhibition of sculpture, drawings and paintings by Bezael Malchi, will be held at the Y.M.-Y.W.H.A., Mount Royal Avenue, opening tomorrow. The exhibition of paintings by business and professional men and women continues in the Snowdon building.



MRS. A. T. GALT DURNFORD, who is co-chairman of the Ladies Committee of the Montreal Museum of Fine Arts which is sponsoring the preview for members, being held under the patronage of His Excellency the Ambassador of France and Madame Hubert Guerin, tomorrow evening, of the exhibition, "Berthe Morisot and her Circle", which will be on view from October 31 to November 30.

The Gazette - October 29 '52

Facts and Fancies

By HARRIET HILL

BEHIND THE EXHIBITION of fine examples of Impressionist paintings which opens under the auspices of the Ladies' Committee of The Montreal Museum of Fine Arts on Friday lies the story of a remarkable woman. One of the leading women painters of the nineteenth century, an ardent believer in the new approach to painting in which the subject was bathed in sunlight, and an enterprising publicity woman who by organizing exhibitions of her friends' work did much to bring about acceptance of the paintings of these "rebels," she was at once artist, promoter and inspiration.

She was Berthe Morisot whose work Paul Valery once compared "to the diary of a woman who expressed herself by color and drawing." The exhibition which opens on Friday is titled, "Berthe Morisot and her Circle" and it includes paintings from the famous Rouart Collection of Paris of Manet, Monet, Degas and Renoir.

Born in 1841 at Bourges and receiving the education thought fitting for a lady in that period, Berthe Morisot managed to obtain her parents' permission to study painting when she was sixteen.

It was her lifelong love and it brought her the friendship of the group of "rebel" painters who were later to win fame. She married Eugene Manet, brother of the artist, Edouard Manet. She persuaded her brother-in-law to paint in the open air and working together they explored the problems of light and color which were the chief concern of the Impressionists.

All the paintings in this exhibition come from the home of Mrs. Ernest Rouart, 40 rue Paul Valery, Paris—that is from the house which like the paintings themselves belonged to her mother, Berthe Morisot. Berthe's house was the meeting place for the Impressionist painters and under her guidance as hostess-painter the group, which was to make its mark on the world of art, was nurtured.

Wednesday Tea

Mrs. Robert Pilot, assisted by Mrs. Erskine Buchanan, Miss Eleanor Morrice, Mrs. Ernest LeMesurier and Mrs. H. W. Brainerd, will be in charge of the Wednesday Tea held tomorrow afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

The Gazette
Oct. 28, 1952



FAMED ROUART COLLECTION: A selection from the famous Rouart Collection of Paris, France, will be on view at the Montreal Museum of Fine Arts, Sherbrooke street, from Oct. 31 to Nov. 30. Shown above is a painting of Berthe Morisot and her daughter Julie, who later became Madame Rouart, owner of the collection, by Auguste Renoir.

Famous Collection of Paintings To Get One-month Showing Here

An opportunity to view examples of Impressionist paintings will be given Montrealers at an exhibition opening at the Montreal Museum of Fine Arts Friday.

The exhibition, entitled "Berthe Morisot and her Circle," is a selection from the famous Rouart collection of Paris. Manet, Monet, Degas and Renoir are represented in the exhibition, together with the paintings by Berthe Morisot which form the nucleus of the group.

The exhibition, sponsored by the Ladies' Committee of the Museum, will be on view in the lecture hall from Friday to Nov. 30. The French Ambassador Hubert Guérin and Mrs. Guérin will officiate at the formal opening of the

exhibition at 8.30 p.m. Friday. It will take the form of a preview for member and next day will be open to the public.

Public exhibition of these selected paintings from the Rouart Collection, which are insured for more than \$1,000,000, was made possible for the first time by the Art Gallery of Toronto. Officials of the Gallery made the necessary arrangements with the Rouart family with the co-operation of Major General Vanier and the staff of the Canadian Embassy in Paris.

After the showing in Montreal, the exhibition will begin a two-year tour throughout Canada and the United States.

Berthe Morisot, one of the leading women painters of the nineteenth century, was an important figure in the Impressionist movement in France. A pupil of Corot, she later worked with Edouard Manet, whose brother Eugene she married and the two artists had a strong influence upon each other's work.

Included in the exhibition besides portraits and landscapes by Berthe Morisot, are several works by her good friends Manet, Monet, Renoir and Degas. Among these are the striking Portrait of the Artist's Parents by Manet, a Renoir portrait of Berthe Morisot with her daughter Julie, later Mrs. Rouart and owner of the collection.

THE MONTREAL STAR, TUESDAY, OCTOBER 28, 1952

Museum Committee Sponsors Exhibition

MONTREALERS will have an opportunity to see fine examples of Impressionist paintings at an exhibition which opens at The Montreal Museum of Fine Arts on Friday, Oct. 31.

The exhibition, entitled "Berthe Morisot and her Circle," is a selection from the famous Rouart Collection of Paris. Manet, Monet, Degas and Renoir are represented by important works in this exhibition, together with the paintings by Berthe Morisot which form the nucleus of the group.

The exhibition, sponsored by the Ladies' Committee of the Museum, will be on view in the Lecture Hall from Oct. 31 to Nov. 30. The French Ambassador, M. Hubert Guérin, will officiate at the preview for members, on Thursday evening at 8.30.

Berthe Morisot, one of the leading women painters of the 19th century, was an important figure in the Impressionist movement in France. A pupil of Corot, she later worked with Edouard Manet, whose brother Eugene she married. She persuaded Manet to work in the open air, somewhat of an innovation in painting at that time, and the two often painted together, exploring the problems of light and color which were the primary concern of the Impressionists.

In addition to her own work, Berthe Morisot spent much of her time championing the cause of her fellow artists in gaining recognition and acceptance for their new movement. She organized exhibitions for them in which she herself showed paintings since it was almost impossible for her friends, who worked in opposition to the academic conventions of the time, to have their pictures accepted in the Paris salons.

Included in the exhibition besides portraits and landscapes by Berthe Morisot, are several works



A portrait by Edouard Manet, of **BERTHE MORISOT**, one of the leading woman painters of the 19th century, whose work will be exhibited in the Lecture Hall of the Montreal Museum of Fine Arts from Friday, Oct. 31, to Sunday, Nov. 30.

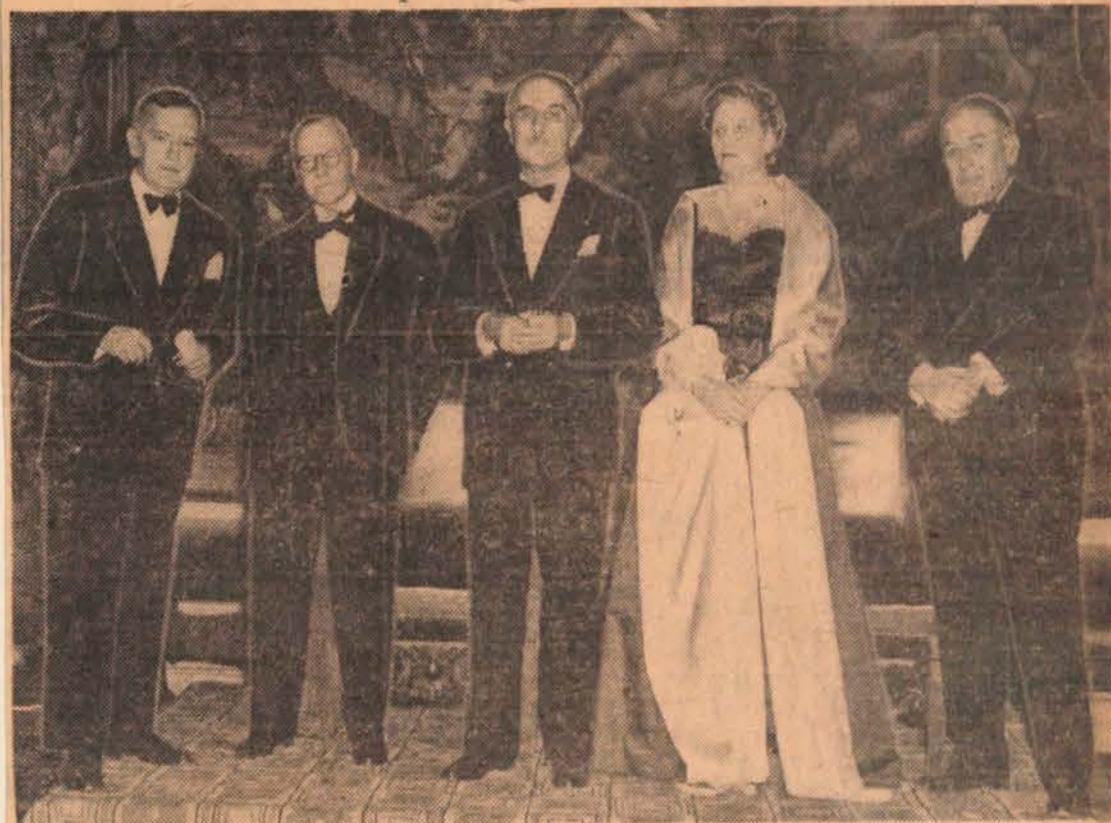
by her good friends Manet, Monet, Renoir and Degas.

Public exhibition of these selected paintings from the Rouart Collection, which are insured for over \$1,000,000, was made possible for the first time by The Art Gallery of Toronto. Officials of the Gallery

made the necessary arrangements with the Rouart family with the cooperation of Major-General Vanier and the staff of the Canadian Embassy in Paris. After the showing in Montreal, the exhibition will begin a two-year tour throughout Canada and the United States.

THE MONTREAL STAR, FRIDAY, OCTOBER 31, 1952

At Art Exhibition Opening



HON. HUBERT GUÉRIN, French Ambassador to Canada, (centre), officiated at last night's opening of an exhibition of paintings by Berthe Morisot, one of France's outstanding modern painters, at the Museum of Fine Arts. Attending the ceremony were, left to right: **HONORE**

PARENT, vice-president of the Museum; **CLEVE LAND MORGAN**, president of the Museum Council; Ambassador Guérin; **MRS. GUÉRIN**; and **HON. PAUL VAILLANCOURT**, a member of the Museum's auxiliary board.

The Gazette
Oct. 30, 1952



MRS. C. MARCOUX CAILLE, co-chairman of the Ladies' Committee of the Montreal Museum of Fine Arts which is sponsoring the exhibition, Berthe Morisot and Her Circle, from the famous Rouart Collection of Paris being held from this evening to November 30.

(Jac-Guy Photo)

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ART

Berthe Morisot's Art Well Displayed Here

Berthe Morisot and Her Circle, the title given the group of paintings from the Rouart Collection, Paris, effectively hung in the French Gallery of the Montreal Museum of Fine Arts, is an offering which should attract a large attendance of picture-lovers.

Berthe Morisot, born in 1841 at Bourges, took painting lessons at 16 years of age, and in 1868 met Edouard Manet, fell in with his views and sided with Monet, Pissarro, Renoir and Sisley in opposition to academic teaching. She married Eugene Manet, the painter's brother, and, in deference to her brother-in-law, continued to exhibit under her maiden name after her marriage. The paintings on exhibition come from the home of Mme. Ernest Rouart, her daughter.

The works by Berthe Morisot reveal how thoroughly she was in sympathy with the works of the Impressionists, and the arrangement shows her development. The rather heavy treatment of "Under the Lilacs", a mother and two children in a landscape, painted in 1874, gives way to more deft brushwork and airier treatment in "Girl Dressing", done in 1880, this sense of developing freedom in handling and skill in suggestion being evident in "Eugene Manet and His Daughter at Bougival", in the fine spontaneous work called "Haystack at Bougival", with men at work in sunlight which illumines distant houses and trees in vivid leaf, and in "The Garden" with its two figures and flowering bush. Broader in brushwork and more spontaneous in spirit is "At the Edge of the Lake", with two figures, swans and distant parkland, like qualities marking "On the Island, Bois de Boulogne," also a figure subject. "On the Lake," a child in a boat, swans and tree-edged distant shore, is an engaging work employing a minimum of means. Following come "Child with

a Doll", "Woman Dressing", a portrait of Paule Gobillard, seated in a garden; a boldly painted "Self-Portrait" with palette in hand; "Two Children Playing", and "Harvesting". "Cherry Pickers", a vertical composition, done in 1891, is recorded as showing the influence of Renoir, the balance of the works — "Writing at the Window", "Girl with Cat" and "Girl Sitting on a Sofa", having some of these qualities.

Paintings by those of her Circle include a group by Edouard Manet — "Portrait of the Artist's Parents", a work of sound, solid painting and character, more dash being evident in the portrait of Berthe Morisot. Broad brushwork and harmonious values mark "Oysters and Champagne", by Manet, while by the same artist are a nude, "Cafe-Concert", with a woman singer on a stage above the skillfully suggested audience beneath; "Marguerite at Bellevue" — a woman seated in a garden reading, some scarlet geraniums and a background of rose bushes in bloom, and "Portrait of Isabelle". Eugene Manet seated in a landscape was painted by Degas, the example by Monet is "Bordighera" — buildings, mountains and luxurious vegetation, sunny and hot, and Renoir's painting of Berthe Morisot and her daughter Julie.

Wednesday Tea

Mrs. J. Paradis, assisted by Mrs. C. Taschereau, Mrs. A. Vanier, Mrs. R. Ouimet, Mrs. R. Gauthier and Mrs. P. Panneton, is in charge of the Wednesday tea being held tomorrow afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts. Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

Lecture This Evening At Fine Arts Museum

Dr. Arthur Lismer, educational supervisor, Montreal Museum of Fine Arts, will give an illustrated lecture on Impressionism, at 8 o'clock this evening in the Museum Lecture Hall. Dr. Lismer will use as his background the exhibition "Berthe Morisot and her Circle," now on view at the museum. The exhibition includes works by Morisot, Manet, Monet, Degas and Renoir.

The Gazette - November 5, 1952

Now showing in Gallery XII of The Montreal Museum of Fine Arts is the work of three young Montreal painters—Owen Chicoine, Jean Ostiguy and Gentile Tondino, diploma students 1950-51 of the museum's School of Art and Design.

Star - November 1st 1952

Art Notes

Paris Exhibit Is Feature of Week Here

BY ROBERT AYRE

THE event of the week—and, no doubt about it, one of the events of the season—was the opening, Thursday night, under the patronage of the French Ambassador and Mme. Guerin, of the exhibition "Berthe Morisot and Her Circle". These 30 paintings from the home of the artist's daughter, Mme. Ernest Rouart, of Paris, come to the Montreal Museum of Fine Arts from the Art Gallery of Toronto; and for once Canada is a step ahead of the United States: the collection goes from here to the Metropolitan in New York, and then to Toledo, Washington, San Francisco and Portland. It consists of 20 works by the woman who studied with Corot, who was associated with Manet (she married his brother) and with Monet, Renoir and other Impressionists; seven paintings by Manet and one each by Degas, Monet and Renoir.

It is a sort of family affair. Berthe Morisot paints her husband and her daughter, her sister and her nieces; Manet paints his parents and Degas paints his brother—that is Manet's brother, Berthe's husband; Manet paints Berthe and her daughter Julie; the Monet landscape "Bordighera" was painted especially for Berthe's salon-studio.

PICTURES HAVE GLOW

So much for the statistics. They sound dull, as statistics always do, compared with the real thing. I had a quick look at the paintings before the opening, all by myself, when nobody was around. When Mr. Johnson, the building superintendent, asked me if I had switched on the lights, I said it wasn't necessary: the pictures had their own glow. I walked into a room full of light and buoyancy, brimming with the silver and green of summer, never too bright, never too hot, just right for happiness; into a world of peaceful gardens, of graceful women and children, flowers and swans. Paul Valery was right when he described Berthe Morisot's work as "the diary of a woman who expresses herself by color and drawing." Yes, the paintings are feminine; the touch is light, the color key is high—soprano as compared with Manet's dark bass—but melodious, never shrill. That doesn't say the half of it, but I haven't time this week for more than first impressions.

The Finnish Arts and Crafts exhibition, assembled by the Fine Arts Academy of Finland and the Finnish-American Society and brought here by the National Gallery of Canada, fills three galleries of the Museum. It falls into two sections: the painting belongs to the past and the sculpture, the graphic arts and the applied arts belong to the present. It is true, some of the painting comes from a past so close that it is almost present, but the three artists who are still



"Under the Lilacs", by Berthe Morisot, the French Impressionist, in the exhibition now on view at the Montreal Museum of Fine Arts.

alive are in their seventies and, with the exception of the sculptor Waino Aaltonen, who is 58, there is scarcely anyone over 40 in the other section and some are in their twenties.

Does this mean that Finland considers her contemporary painting less interesting than her expression in the other arts? A completely contemporary show would have been enlightening, with today's painting to match today's ceramics, rounded out perhaps with a few photographs reminding us of Finland's contribution to modern architecture.

We know so little about Finnish painting, however, that the historical survey is welcome. We are glad to meet that dominating personality Gallen-Kallela and see him both as the realist ("In the Bath-House") and, in the later phase, as the illustrator of the Kalevala. As northerners we can appreciate the rough vigor of Sallinen, who paints people (the big, colorful "Washerwomen"; himself, "The Day After") landscape and still life, with gusto. The heavy, massive building of Cawen—the bleak, blocky woman Eva-Stilna, the stacks of warships in Helsinki Harbor in 1919—has something to say to us. So have the illustrations of every-day life—harvest, snow-shovellers, burial, market scenes—by Collins.

But none of these vigorous people, and we might add others—Enckell and Lonnberg—have the originality and distinction, it seems to me, of Helene Schjerfbeck and Hugo Simberg, though you might think them both unheathen. Remembering the Schjerfbeck exhibition of two years ago, I was glad to see these other examples of her work, pale flowers of a spirit refined by suffering. Simberg seems to have been a divided personality. When he painted portrait heads—in this

show, two boys and an old woman—he painted with extraordinary skill as well as imagination; when he painted his nude elf "Frost", his "Peasant and Death" and his "Gate of Death"—he was preoccupied with skeletons—he was almost like a primitive, unsure of his tools; yet these little pictures have an insidious power, drawing you back to Simberg when you mightn't return to Sallinen.

STYLE AND TASTE

On the whole, I would say the other section is more interesting than the painting. I haven't space to particularize, but there is style and taste in the woodcuts, etchings, lithographs, monotypes and serigraphs, and the ceramics are astonishing, notably the plaques by Rut Bryk, the plaque with fossil leaves and the tall bottles, like flower stems or bamboo, by Toini Muona, the blue dish by Kyllikki Salmenhaara, and the strange stylized figures by Birger Kaipiainen. There is good glass, too, and a rug by Laura Korpi-kaivo-Tamminen, like a giant sampler to compare with the rich-colored antiques on display.

Other exhibitions — Stanley Cosgrove, Dominion Gallery, through November 15, Stanley B. Wilson, 231 Elm Street, Westmount, through next Saturday. Bezalel Malchi, Y.M.-Y.W.H.A., through Nov. 10. Four artists, Rudolph Messner, Andrew Lukachko, Albert Veinmann and Andrei Zadorozny, Antoine's Gallery. Opening Monday, Leonie Perry paintings at L'Art Montreal, St. Hubert Street; paintings by Bruce Stoeker of Morin Heights, at Agnes Lefort's gallery.

Monday evening, at 8.15, in Moyse Hall, the American illustrator Albert Dorne will give an illustrated lecture open to the public, under the auspices of the Art Directors Club.

The Star
Nov. 10th 1952

Wednesday Tea

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Robert Pilot, assisted by Countess de Roussy de Sales, Mrs. Peter Dawes, and Mrs. Murray Mather.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

The Gazette
Nov. 12th 1952

Fall Preview

The president and council of the Royal Canadian Academy of Arts and the president of council of the Montreal Museum of Fine Arts have issued invitations to the preview of the seventy-third annual exhibition of the Academy, to be held at the Montreal Museum of Fine Arts, on Friday evening, November 14, from nine until eleven o'clock.

The Gazette
November, 8 '52

Fine Arts Museum Has Works of Trio

Paintings by Owen Chicoine, Jean Ostiguy and Gentile Tondino occupy Gallery XII of the Montreal Museum of Fine Arts, and the works of these young Montreal artists make an interesting offering.

Ostiguy has two versions of landscapes in the Spring, is direct and forceful in his "La Foret d'Erables," maples also figuring in "Paysage a la Cabane a Sucre," with the old shack partly screened by the bush in the foreground. In "Anse a Beaufils" he was attracted by the vessel at the wharf, sheds, sheds and drying nets, while boats and sheds are the centre of interest in "Anse Brillante." He has a dignified figure piece — "Jeune Fille Assise," the seated girl being in a dress of becoming blue. Another item is "Study for a head of St. Paul."

Tondino, besides some still-lives done in the accepted modern vein, has figure subjects, an effective effort in flat color being "Figure," showing a seated woman in red blouse and brown skirt. "Head," a young woman with auburn hair, also employs a good red. Good in arrangement is "Figure Sitting." There is confident painting in the two dark-haired young women in the work called "Heads," while blue plays its effective part in "Woman and Child." "Man Reading" is broad and spontaneous. In "Landscape" pattern has been the main concern.

Chicoine, who has some still-lives, in some of which he takes liberties with forms, has a couple of landscapes — "Piedmont" with its fields and mountains being done with an economy of means, like simple treatment being accorded "The Back Field." Red and yellow walls and the green of grass are the main color notes in "The Back Yard," with its birdhouse on a tall pole, lower tones being employed in "Perce Rock," which is seen beyond a row of shacks on the shore.



L'exposition "Berthe Morisot et ses amis" qui se tient actuellement au Musée des Beaux-Arts de Montréal groupe des tableaux de Berthe Morisot, de Manet, Monet, Renoir et Degas. Ces peintures, qui font partie de la collection Rouart, seront exposées jusqu'au 30 novembre. Voici "Huitres et Champagne", d'Edouard Manet.

The Star
Nov. 15 - 1952



Portrait bust of the well-known Montreal writer J. Harry Smith, by Orson Wheeler, A.R.C.A., in the 73rd annual exhibition of the Royal Canadian Academy.

Too late for this column, the 73rd annual exhibition of the Royal Canadian Academy opened in the Museum last night. Starting today, Arthur Lismer and A. Y. Jackson will be seen in Gallery XII.

Au Musée des Beaux-Arts Divers aspects de l'école impressionniste française

La saison des expositions bat son plein à Montréal depuis quelque temps. La plupart de ces expositions nous mettent en présence des efforts encore inachevés de jeunes peintres locaux, sujets eux-mêmes à se varier infiniment et à changer sans cesse l'orientation de leur oeuvre. Du moins peut-on espérer qu'il en est ainsi pour eux, de même qu'il en fut pour des maîtres comme ceux dont les toiles sont ces jours-ci exposées au Musée des Beaux-Arts.

L'exposition "Berthe Morisot et ses amis" comporte vingt toiles de Berthe Morisot, six de Edouard Manet, et une de chacun des trois peintres Edgar Degas, Auguste Renoir et Claude Monet. Ces oeuvres font partie de la collection Rouart. La propriétaire de cette collection, Mme Ernest Rouart, de Paris, est la fille de l'artiste Berthe Morisot. La maison même qui abrite la collection à Paris appartenait à Berthe Morisot, et servait de lieu de réunion pour le groupe des peintres impressionnistes.

Berthe Morisot a donc joué un grand rôle dans l'influence qu'ont exercée les peintres de cette école. Elle-même dans ses toiles présente en quelque sorte la synthèse des méthodes de travail des peintres révolutionnaires que furent les impressionnistes. Après avoir été une élève d'un disciple de Delacroix, elle avait travaillé sous la direction de Corot. L'influence qu'eut sur elle ce maître est bien visible dans une des toiles exposées au Musée, "Sous les lilas". Le paysage dilué dans l'atmosphère, les arbres en grandes arabesques, cela est bien caractéristique de Corot. Cette toile est de 1874, la plus ancienne que l'on ait incluse dans l'exposition.

En général on peut admirer dans les scènes vivantes que dépeint Berthe Morisot une touche très personnelle, une certaine désinvolture, une gaieté qui ne se retrouve pas dans les toiles de Renoir, dont elle se rapproche le plus pour sa façon d'illustrer le sujet, ni dans les oeuvres de Manet, de qui elle tient sa technique impressionniste. Alors que Renoir semble s'attacher plutôt à mettre en valeur certains aspects du sujet, Berthe Morisot, par l'importance qu'elle attache au fond de toile, dépeint un moment complexe de vie. Elle veut, croirait-on, recréer l'atmosphère de tel jour, de tel endroit.

Elle a le sens de l'anecdote, mais de l'anecdote vécue plutôt que de l'anecdote racontée. Là encore, on peut retrouver une autre influence, celle de Degas. Ce peintre, qui un des premiers se dissocia de la tradition du sujet peint dans une attitude conventionnelle, rendit la peinture à la vie comme elle est vécue. Il fut en quelque sorte le peintre de l'instantané.

L'exposition comporte une seule toile de Degas, mais elle suffit pour souligner comment le peintre ne craignait pas de représenter une "impression" de la vie. Dans cette toile, la technique demeure toutefois classique.

Les six toiles de Manet forment un ensemble extrêmement intéressant. On a d'abord le "Portrait des parents de l'artiste" peint en 1860; Manet avait alors 28 ans. La composition est fort belle, selon les normes qui étaient prédominantes à l'époque, mais le dessin a une certaine raideur, et on sent comment le sujet a été étudié. La technique est celle du clair-obscur, mais les contrastes semblent quelque peu exagérés. En somme, une oeuvre sans doute presque parfaite selon l'académisme du milieu du XIXe siècle. Le tableau suivant est un "Portrait de Berthe Morisot", peint en 1874. L'artiste est déjà beaucoup plus spontané. Son clair-obscur est moins cruel, et il a même pour un

moment une touche de Rembrandt, par sa douceur. Encore une belle composition.

"Huitres et champagne". C'est le premier tableau de technique impressionniste. Il est peint vers 1877. La touche est devenue beaucoup plus souple, et les effets sont obtenus autant des éclats de lumière que par des contrastes de valeurs. Son "Nu", peint une couple d'années plus tard, est un éclat de lumière. Par le dessin, il rejoint la pureté de Renoir. Mais c'est la technique de la coloration qui intéresse surtout. Manet a ici abandonné les contrastes, il a introduit la lumière partout. Pour souligner son sujet, il s'est cependant permis de l'entourer par endroits d'un lourd trait noir. Ainsi le peintre ne cache plus ses moyens; il obtient directement les effets qu'il recherche.

"Café-concert" est peint un peu après la toile précédente. C'est la plus franchement impressionnante des six toiles. Tout est éclairé, et il n'y a plus à proprement parler de dessin. La lumière seule fait ressortir les objets. L'oeil de l'artiste a capté des messages lumineux qu'il nous retransmet par les touches presque frénétiques de son pinceau.

Les deux autres toiles, "Marguerite à Bellevue", et "Portrait d'Isabelle", peintes toutes deux en 1880, sont plutôt inégales dans leur ensemble. Dans chaque cas la partie centrale semble être peinte dans une technique différente de celle du reste du tableau. Dans le premier, ce sont les feuillages qui sont dans le style le plus récent de Manet. Dans le second, c'est la robe d'Isabelle. Ces deux parties de tableaux sont vivantes, tant la lumière est bien notée.

Du point de vue de la technique de la coloration, la maîtresse-pièce de cette exposition est un Monet, peint en 1884. Tout en touches de couleurs est ce paysage de la Riviera italienne intitulé "Bordighera". On a là un bel exemple de la technique de décomposition des couleurs employée par plusieurs impressionnistes. Les couleurs complexes sont réduites à leurs éléments juxtaposés, de telle sorte que l'on a le sentiment de la vibration lumineuse dans tous les éléments du tableau. Ici l'artiste ne subordonne aucun élément de son sujet. Son sujet est devenu la nature, et il ne se permet plus de choisir ses détails. C'est son oeil qui dirige son pinceau.

de Repentigny

Art Notes

Exhibitions In City Cover A Wide Range

By ROBERT AYRE

AS I have often observed—and have probably said in print, for you can't help repeating yourself when the same pictures keep coming round and round like rabbits in a shooting gallery—in the house of art are many mansions. (The original of that paraphrase, I notice, has been changed in the new Bible. Mansions have become rooms. Lest I bring down around my ears the wrath of those who know, I'd better not get mixed up in exegesis, but it isn't the same thing at all.)

I have a suspicion that what was meant by mansions in the gospel was not large and handsome manor houses but the old astrological and astronomical divisions of the heavens. At any rate, even if the word rooms seems more understandable to the common reader of today, it hasn't the poetry of mansions in the heavenly sense, nor the patina. Perhaps we'd better forget the whole thing and simply say it takes all kinds to make a world.

WARMTH AND COOLNESS

There are more than a dozen exhibitions in Montreal just now and they certainly run the gamut. You have, in the Museum, the impressionist warmth of Berthe Morisot and, across the street, in the Dominion Gallery, the classic coolness of Stanley Cosgrove. The Finnish exhibition closes tomorrow, so you have only a few hours left to see the imaginative ceramics and prints. You have even less time to see the sophisticated silver—large pieces this time as well as rings, bracelets and necklaces—of Georges Delrue at the Provincial Handicrafts Centre, 72 Sherbrooke West; the exhibition, open this afternoon and again at 7.30, closes at 10.30 tonight.

From these you may turn to the Eskimo baskets at the Canadian Handicrafts Guild shop and begin a long journey in sculpture from the little stone bears and ivory seals to the civilized marble portraits by the great Finn, Waino Aaltonen, by way of the expressive figures in wood by Bezael Malchi in the Y.M.-Y.W.H.A. and the queer little twistings by Andrei Zadorozny in Antoine's Gallery. Back to painting, you may begin with the three diploma students—Owen Chicoine, Jean Ostiguy and Gentile Tondino—in Gallery XII, and work your way through to the Veteran Robert Pilot in the Arts Club and the other academician, R. York Wilson, in the Watson Galleries, taking in as you go such young painters as Bruce Stoecker at Agnes LeFort's, and Andre Jasmin at 3425 St. Denis Street.

Your gamut-running will take you far afield. York Wilson is reporting on a trip to the Canary Islands, Morocco and

France; painters at Antoine's show you Paris and London, Brighton Beach and Cape Breton Island; today and tomorrow, at his studio, 9 Braeside Place, Moise Matus reveals his Israel, under the auspices of the Consul, Joseph Nebo. To complete the calendar, I should say that the photographer Michel Brault is exhibiting with Mr. Jasmin, that an exhibition of paintings by Tytus Tomczyk has opened in the Librairie Tranquille, 67 St. Catherine Street West, and that Norman Hudson is exhibiting at the Hotel de la Salle, beginning Monday.

MORE TO COME

I haven't been able to see all these exhibitions yet and hope to review some of them next week. Today, I should like to bask in Berthe Morisot's summer sun for a moment, cross the street to Cosgrove's autumn and then drop down the hill to Antoine's.

"Under the Lilacs", which was reproduced last Saturday, is the earliest Morisot in the exhibition, painted while the artist was still under the influence of Corot and before the full tide of impressionism. It is distinguished for firm drawing and a slightly darker palette, but the grace and airiness are there, as well as the love. After that, until, under the impact of Renoir, as in "The Cherry Pickers" and the later portraits, the

painter begins to feel the need for more solidity, the forms dissolve in light. The catching of the fugitive moment is not merely a scientific experiment, as some people say when they talk of impressionism; it is the expression of an emotion. One of the winning things about Berthe Morisot is that apparently she never limited herself to landscape, like Monet and some of the other impressionists.

You will always find people in her gardens, her own people, painted with love. How wonderfully, and without false sentiment, she painted the evanescence, the tenderness and vulnerability of childhood! I owe to my wife the observation that few have been able to do it, to catch children on the wing as she did, and that one of them was Pegi Nicol.

Odious as comparisons are supposed to be, it is impossible for the reviewer, running from show to show, to pack his experiences into separate boxes. I could not go from Berthe Morisot to Stanley Cosgrove without noticing that while the first loved summer, brimming with light and chlorophyll, the second turns to the ebb season, when the trees are leafless and there is acid in the color. Berthe Morisot was sensuous and warm, close to the earth; Stanley Cosgrove is intellectual and cool.

The Gazette
Nov. 11, 1952

Art Gallery Movies

The Montreal Museum of Fine Arts will present two documentaries in French, "Nos Tailleurs d'Images," on French sculptors, and a travelogue on Japan at tonight's film showing. There will also be a film in English, "Merry Christmas," with the Vienna Boys' Choir. The program will begin at 8 op.m. in the lecture hall.

73rd Annual Exhibit
Of R.C.A. on View HereCollection of Works Opened
at Montreal Museum
of Fine Arts

Just short of 120 works in differing media form the 73rd annual exhibition of the Royal Canadian Academy of Arts being held in the Montreal Museum of Fine Arts. It is a refreshing show of varied content, and has been capitally hung.

A. J. Casson, P.R.C.A., is represented by a painting of wild, rocky, wooded country, with poplars mirrored in the water, called "Calm after Storm," and the painting of a home and barns and a man walking to get water at a pool, entitled "Frosty Morning." Robert W. Pilot, R.C.A., is represented by one example—"Kingston from the Waterfront," generally low in tone, showing a domed building and other structures under a cloudy sky. Harold Beament, R.C.A., in "Northland Solitude," paints massive snow-streaked rocks, mirrored in water, with an Eskimo in a kayak looking at the sky in which geese are flying. Adrien Hebert, R.C.A., sends a painting of freighter and tugs, with a rain squall passing over, called "Le Port," and a studio interior. Arthur Lismer, R.C.A., paints noble trees in "In the Forest, Vancouver, B.C." and Franklin Arbuckle, R.C.A., has "Portuguese Cove, N.S.," with moored boats at a wharf and buildings on a height, backed by evergreens. Frances-Anne Johnston, A.R.C.A., has a colorful still-life called "Victuals," and is convincing in her study of sunlight in "South Window," with its plants on a rack. Albert Cloutier, A.R.C.A., besides "Boats in Port," shows a wild landscape, called "Wasted Wilderness, No. 2." Hal Ross Perrigard, A.R.C.A., has an effective winter scene in "Abandoned Quarry, Pigeon Cove, Mass.," with snow-covered stone, frozen pool and buildings. H. Mabel May, A.R.C.A., is decorative in her work called "Ripening Fields," and Frederick B. Taylor, A.R.C.A., sends a painting of old buildings on St. Norbert street. Thurstan Topham, A.R.C.A., shows an unusual bent formation in "The Condor Rock, Mount Condor, Val David, P.Q." Mrs. Yvonne McKague Housser, R.C.A., is simple and grim in her work entitled "Funeral in December," and Dorothy Stevens, R.C.A., employs bright color in building and vegetation, called "Spice Island, B.W.I." Figures promenading in pairs around a pool, called "Recreation Hour," is the offering of Kathleen M. Morris, A.R.C.A.

R. York Wilson, R.C.A., shows a figure at a flower stand, called "Toluca Market," and a group of ships, called "Camouflage Composition," is by Rowley Murphy, A.R.C.A. "Forgerson du Village," a man busy at the anvil, is by Francesco Iacurto, A.R.C.A., and Jean Paul Lemieux, A.R.C.A., is crisp and direct in his landscape entitled "Paysage a St. Simeon." Robert M. Loughheed sends "Sunday Afternoon, North of Ste. Rose, P.Q.," showing a group of sleighs about a house in a snowy landscape. "Leaside still-life" is by Mrs. Paraskeva Clark, and Adrian Dingle, A.R.C.A., has an effective vertical composition called "Old Ice House." Joachim Gauthier, A.R.C.A., paints "Fast Water," in a wooded landscape, and employs water color for "Palmer Rapids." Figures on a bowling green, called "Mixed Doubles," is by J. S. Hallam, R.C.A., and Fred Finley, A.R.C.A., is decorative in "Birds and the Sea." Leslie Coppold, A.R.C.A., paints ancient structures about the level crossing in his work called "Gatetower." There is rich color in rock and sea in "Promontory," by Charles F. Comfort, R.C.A., and Mrs. Jean Forbes, A.R.C.A., is effective in "June Flowers." L. A. C. Pantton, R.C.A., shows imagination in his "Ballet of Fog and Rock," and Gordon E. Pfeiffer has atmosphere in "Soft Winter Weather." Tom Roberts, A.R.C.A., paints "Mennonites after Church," and Carl Schaefer, A.R.C.A., is direct in "Fields with Evening Sky," a watercolor. Charles H. Scott, A.R.C.A., employs the same medium for "Quiet Woods, B.C." William H. Taylor, sends "October, the North River," and Goodridge Roberts is represented by two vigorous examples—"Squaw Island" and "Georgian Bay Landscape." A watercolor called "Morning Mood" represents Harry E. G. Ricketts.

Lilius Torrance Newton, R.C.A., is represented by a portrait of Field Marshal Earl Alexander, K.G., while Mrs. George Cooper, in yellow with a peony in her hand, is the subject by Archibald Barnes, R.C.A. Mrs. Carol Teller, with a red curtain as a background, is by Allan Barr, A.R.C.A., while Kenneth K. Forbes, R.C.A., contributes a family group—"Mrs. Alan Hollinrake and Children." A Brontman is the subject by Oscar de Lall, A.R.C.A., while Marion Long, R.C.A., paint Miss

Portia White, Cleave Horne, R.C.A., has a striking portrait of Howard Dunnington-Grubb, and Dr. H. P. O'Neill is the subject of Robin Watt, A.R.C.A. Faith Wood paints "Barbara," Mrs. Marjorie L. Child sends "Giselle," and John M. Alfson, A.R.C.A., contributes a self-portrait. "Eskimo Children" is by Kathleen Daly, A.R.C.A., and Octave Belanger contributes "The Bookworm."

Others exhibiting are John Bennett, Jack H. Bush, A.R.C.A., Alan C. Collier, Mrs. Rody Kenny Courice, Langley Donges, Harold A. Duffin, Mrs. Hilda Danks, Albert Jacques Franck, Eric Freifeld, H. G. Glyde, R.C.A., Jack Hamer, Mrs. Tutzi Haspel-Seguin, Mrs. B. Cogill Haworth, A.R.C.A., Peter Haworth, A.R.C.A., Tom Hodgson, Nicholas Hornyansky, A.R.C.A., James Kemp, Roy K. Kiyooka, Sidney A. J. Ledson, John C. Little, Virginia Luz, Grant Macdonald, John Martin, A.R.C.A., Doris McCarthy, A.R.C.A., Harley W. Parker, George Pepper, A.R.C.A., Mrs. Suzanne B. Raney, Tom Roberts, A.R.C.A., William Roberts, Peter C. Sheppard, A.R.C.A., Mrs. Odric Smith, Sydney H. Watson, A.R.C.A., Wm. P. Weston, A.R.C.A., William Winter, A.R.C.A.

In Sculpture: Sylvia Daoust, R.C.A., Frances M. Gage, Stanley Hayman, Mrs. Elizabeth Bradford Holbrook, Cleave Horne, R.C.A., Mrs. Jean Horne, Jacobine Jones, R.C.A., Frances Loring, R.C.A., Orson Wheeler, A.R.C.A.

Etchings, lithographs, etc.: Ghitta Caiserman, Sidney Goldsmith, Nicholas Hornyansky, A.R.C.A., Walter J. Phillips, R.C.A., and Mrs. Katherine Ross Robinson.

Architecture: Gordon S. Adamson, A.R.C.A.; Fetherstonhaugh, Durnford, Fetherstonhaugh, Durnford, Bolton and Chadwick (H. L. Fetherstonhaugh, R.C.A., A. T. Galt Durnford, A.R.C.A.); Marani and Morris (F. H. Marani, R.C.A.); Forsey Page, A.R.C.A.

Jackson and Lismer
Holding Exhibition

Paintings and sketches by A. Y. Jackson, C.M.G., O.S.A., and Arthur Lismer, R.C.A., occupy the walls of Gallery XII at the Montreal Museum of Fine Arts, the varied works making an interesting offering.

In Jackson's group there are five large works—"The Barns," with the old structures under snow, a stretch of country, and a dark, heavy sky with birds; "Early Spring, Quebec," with humble homes edging a rutted road with ascends to a distant height, the more colorful and impressionistic mass of buildings.

The Star
Nov. 18 - 1952 (5)Fine Art Museum
Announces Program

The Montreal Museum of Fine Arts will present its usual program of films in the Lecture Hall at 8 p.m. tomorrow. This includes three short documentaries, "Sculpture for Life," "Pompeii and Vesuvius," and "Tutti Frutti" (with the Vienna Boys' Choir). The Museum will be open from 7.30 to 10 p.m. tomorrow.

The Star
Nov. 19 - 1952 (6)Fine Arts Museum
Meeting Nov. 27

The annual meeting of members of the Montreal Museum of Fine Arts will be held on Thursday, Nov. 27, at 4 p.m. in the gallery. Reports from officers and council, financial statements, auditors reports will be heard and election of councillors and appointment of auditors will be conducted.

Two by-laws will be considered: Special by-law "A," enacted by the council, amending and renumbering the by-laws of the corporation, and special by-law "B," reading as follows: "At the annual meeting of members, there be elected, in addition to nine councillors who shall serve for the term of three years, two councillors who shall serve for the term of one year and two councillors who shall serve for the term of two years."

backed by a height, low trees edging a road on which pedestrians and a woman with a donkey travel, called "Assisi from the Plain," and "Gem Lake," rather forbidding, rocky country, the steep shore being mirrored in the water—a work of rich color, and "Blood Indian Reserve, Alberta."

The sketches indicate wide travel in remote regions, the group including "Bear River," with house, bare trees and distant hills; "East Wind, Barren Islands" in which the rocky country is recorded in rich reds and browns, and "Barren Lands" having much the same pictorial elements. A fence plays its decorative role in "Farms at Pincher, Alberta," a work of fine distance, while blue water, flecked with foam, and distant hills are spontaneously set down in "Beaver Lodge Lake, Saskatchewan."

Buildings edge the water in "Yellowknife Bay," and tents have their place in the rocky landscape, called "Camp in the Coppermine Country." "Hay River from Plane" makes a good composition—the land, scored by the winding waterway, while he also painted "Bear River from Boat," with moving water, distant hills and a cloudy sky. "Muskeg," with low hills and bare trees, is an attractive color scheme, and a big white tent with figures have their part in rocky country, entitled "Camp in the Barren Lands." Sunlight glows on hill and shore in "McDonough Lake."

Lismer is concerned with wood interiors and shores, some of the wooded landscapes being reminis-

cent of "In the Forest, Vancouver Island, B.C."—which represents this painter in the R.C.A. show in the same galleries—the region in which he worked this summer. Done in a direct, free manner his favored theme is the trunks and foliage of noble evergreens silhouetted against sunlight. His interest in pattern is clear in most of the examples—the treatment of the foliage in "Shoreline," "Twisted Tree," and "Rocks on the Shore." He has found opportunities for touches of rich color in "Slash and Litter of the Forest," "Forest Meets the Shore," "Stumps in the Forest," an attractive example being "Little Cove," with its rocks, trees and curving shore. Big ferns have not been overlooked in his paintings of undergrowth, and an impressive sketch is "Edge of the Forest." Drifted logs backed by spruces are the pictorial elements of the attractive "Sea Fog and Shore Line."

The Gazette
Nov. 19 - 1952 (3)

Museum Movie Night

The Montreal Museum of Fine Arts will present its usual program of films in the lecture hall at 8 o'clock this evening. This includes three short documentaries, "Sculpture for Life," "Pompeii and Vesuvius," and "Tutti Frutti" with the Vienna Boys' Choir.

The Gazette - Nov. 17th. 1952 (4)

Royal Canadian Arts Academy
Elects Robert Pilot President

Robert W. Pilot, R.C.A., of Montreal, was unanimously elected president of the Royal Canadian Academy of Arts, at the annual meeting held in the Lecture Hall of the Montreal Museum of Fine Arts, succeeding Alfred J. Casson, R.C.A., of Toronto, L. A. C. Pantton, R.C.A., of Toronto, was elected vice-president, W. L. Somerville,

R.C.A., was born in Egremont, Cheshire, England, and studied his profession at the Ontario College of Art, Toronto, of which, since June 1st, 1951, he has been principal. He is a member of a number of Canadian art societies. He served in the First World War, 1916-19.

Fred J. Finley, A.R.C.A., was born in Newcastle, New South Wales, Australia, and studied at the Sydney Art School, Academie Julian, Paris, and the Bavarian Academy, Munich. He was appointed to direct the Commercial Art Department of the Ontario College of Art in 1946. He served with the Australian forces, 1914-1919.

Goodridge Roberts, A.R.C.A., of Montreal, was born in Barbados, B.W.I., and studied at the Ecole des Beaux-Arts, Montreal, and at the Art Students League; and under a Carnegie grant. He was a Resident Artist at Queen's University, Kingston, Ont., 1933-36. In 1943 Roberts went overseas holding a commission in the Royal Canadian Air Force as an official War Artist.



R. W. PILOT, P.R.C.A.

R.C.A., of Toronto, remains treasurer, and Fred Finley, A.R.C.A., Toronto, was elected secretary, succeeding Herbert S. Palmer, R.C.A., of Toronto, resigned.

Those elected to Council (2 years) are: R. York Wilson, R.C.A., Charles F. Comfort, R.C.A., Herbert S. Palmer, R.C.A., and Cleve Horne, R.C.A., for one year, all of Toronto.

The only other election was that of Goodridge Roberts, painter of Montreal, as Associate member of the R.C.A.

Robert Wakeham Pilot, M.B.E., P.R.C.A., was born in St. John's, Newfoundland, and studied at the classes of the Art Association of Montreal under William Brymner, C.M.G., R.C.A., and under Maurice Cullen, R.C.A., and also at Academie Julian, in Paris. He was elected A.R.C.A. in 1925 and R.C.A. in 1934. He saw active service in the First World War 1916-18, and as a captain in Italy in the Second World War.

Lawrence A. Colley Pantton.

The Star
Nov. 24, 1952 (2)

Chairman



ARMAND FINN, chairman of the Canadian ORT (Organization for Rehabilitation through Training) Exhibition of Paintings which will be held at the Montreal Museum of Fine Arts from Dec. 8 to Dec. 21 under the distinguished patronage of His Excellency, the Rt. Hon. Vincent Massey, Governor General of Canada. The exhibition will feature works by outstanding contemporary artists of Montreal.

The Star
Nov. 24 - 1952 (1)

Wednesday Tea

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. E. LeMessurier, assisted by Mrs. E. Buchanan, Mrs. B. Brainerd, and Mrs. M. Chorney.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

The Gazette
Nov. 22 - 1952 (7)

To The Members of

The Montreal Museum
of Fine Arts

The members of the Montreal Museum of Fine Arts who have at heart the future of the Montreal Museum, are urged to be present at the Annual meeting of the Museum, which will take place at four o'clock in the afternoon, November 27, 1952, in order to vote against the adoption of a revised series of by-laws which have been made by the Council. These revised by-laws are aimed at restricting membership in the Museum and at increasing the voting powers of a few members. If these by-laws are adopted, it means that the members at large will virtually be deprived of their right to express their views in the affairs of the Museum. It will mean also that the Museum will be less accessible to the general public, than it ever was and that, for obvious reasons, no grants either from the City of Montreal or from the Province of Quebec will be obtained in the future.

THE GROUP OF NINE

Nov. 26 '1952

Art Notes

All Phases Presented By Academy

BY ROBERT AYRE

TRITE as it may be to say so, there's something for everybody in the 73rd exhibition of the Royal Canadian Academy, now to be seen at the Montreal Museum of Fine Arts, through December 7. It's a good substantial Academy show, setting before us examples of every phase of contemporary expression in Canada, from the official portrait and the strictly literal landscape to the personal fantasy, except the extreme abstract and the automatist. Broad as the Academy has become, you wouldn't expect to find them.

Earl Alexander isn't an exhibitor this year, as he used to be when he was Governor General, but he is present in a portrait by Lillias Torrance Newton, the wide lapel and cuff and the folds of his great coat coming into play for design. This dry, matter-of-fact statement may be contrasted with Cleve Horne's portrait of Mr. Dunnington-Grubb in which truth is approached in another way, by exaggeration and something like flippancy, and with the heavily charged self portrait by John Alfsen. This last, and his Negro mother and child in the jungle, make a good many of the other portraits and figure studies look like mere sketches. This could not be said, however, of Kenneth Forbes' conversation piece of a mother and her four children, an astonishing attempt to combine the spontaneous and the monumental.

PATTERN OF WHITE

Of paintings looking at people in groups there aren't many. J. S. Hallam works out a pattern of white forms in his "Mixed Doubles." And in his "Aftermath," akin to the American regionalists, H. G. Glyde deals with a much more serious subject, a disaster in Alberta—air raid, earthquake or cyclone, I'm not sure which, but it gives you pause; the painter is restrained and much surer of himself than he used to be. Alan C. Collier looks for the drama of the mine in "Shrinkage Stope Drillers," but Canadians continue to neglect their industrial enterprise as picture material.

Landscape for its own sake still has a hold, though not the Pre-Cambrian Shield. It crops up only here and there, as in the naked copper rocks of Charles Comfort's "Promontory," in Albert Cloutier's "Wasted Wilderness," in Mrs. Odric Smith's mosaic "Fait beau," and in the free-running Georgian Bay landscapes by the newest ARCA, Goodridge Roberts. Naturally it is in A. J. Casson, immediate Past President of the Academy, for he was a member of the Group of Seven, although he didn't get as excited about the North Country as the others did. He was always a measuring man and to me a work like the bleak "Frosty Morning" is too composed.



"The Waterfront, Kingston", by Robert W. Pilot, newly elected President of the Royal Canadian Academy, in the exhibition at the Museum of Fine Arts.

The new President, Robert W. Pilot belongs to a different tradition, as you will see by the subtleties of his "Kingston from the Waterfront." There is mellowness, too, in "Le Port" and "Interieur" by Adrien Hebert. The harshness of the big city, on the other hand, is brought to light, and a cruel light it is, by Leslie Coppold's "Gatetower," which reveals every detail of a garbage-littered railway crossing, even to the chalk scrawls and the labels on the beer bottles. But the painter isn't as all-seeing as you might imagine. My young son asked me why, since the locomotive is so close to the crossing, the gates are not down.

ROOM TO STRETCH

The same sort of literal total recall is to be found in Franklin Arbuckle's "Portuguese Cove, N.S." Albert Cloutier doesn't try to take in so much in "Boats in Port"; he is more relaxed and gives you room to stretch and breathe. Rowley Murphy deals with bigger boats, but it's strange to see his "Camouflage Composition" here; has he done nothing since the war?

Even when they are interesting, most of the paintings do not break new ground, they belong to the old order, and I felt that the architects were far ahead of the painters. Look at the Shipshaw development (no indication, by the way, that Andre Fidler painted the big mural), at the Bank of Canada, the hospital, the apartments and the schools, the perfume factory and the churches, and see if you don't agree.

Looking around for deviations, I find traces of individuality, however, though some of the works might be described as whimsical rather than important. William Roberts' water color, "Morning Paper," a little man on

a bench behind a thin iron fence at the end of a long line of houses reminds me of the movie cartoonists who created McBoing-Boing. There is another quaint empty street in Roy Kiyooka's "White Buildings," with a fish swinging in one window and a quarter-moon moon cocked over the roof. These would be good book illustrations. So would Tom Roberts' "Mennonites after Church," but S. H. Watson's "City, Back Elevation," cutouts of buildings, is pure pattern.

HAWORTH EXHIBITS

Peter Haworth's "Swamp Bonnets" is a pretty flower pattern and his wife's "Old Root Fence," featuring a pileated woodpecker and curlicued Victorian house is a pleasant fantasy. There is more body in Paraskeva Clark's bright little still life with lemons. I was taken with John Martin's rich swirl of "Greek Things" and his still life of playing cards and jugs, "Royalty," with Tom Hodgson's abstract still life (also water color) "Yellow Circle"; not so much with L. A. C. Panton's wraiths in "Ballet of Fog and Rock." Yvonne McKague Housser's "Funeral in December" is a touching anecdote. The print section is small but I must mention Ghitta Calserman's lithograph, "Reclining Figure," and the monotype "Pieta," in the style of Picasso, by Sidney Goldsmith.

R. York Wilson's "Toluca Market," large in concept as in dimensions, with its complex organization of big elements, its movement resolved in equilibrium and its reverberating organ tones of color, is in a class by itself. Arthur Lismer's "In the Forest, Vancouver Island" brings me to the Lismer and Jackson exhibition in Gallery XII. But that will have to wait until next week. So will Professor Christo

Denies the Accuracy Of Recent Statement

Sir,—On Saturday, November 22nd, there appeared in the local press a notice over the signature "The Group of Nine" which attempts to influence the opinion of members of The Montreal Museum of Fine Arts by statements which are completely untrue and grossly distorted. The revised by-laws referred to in the announcement are not, as stated, aimed at restricting membership in the museum, but are intended as a means of protection of the very large assets of the museum. The reference to the deprivation of members of their rights to express their views perhaps refers to the associate members of the Museum, who many years ago were granted, for a reduced fee, certain restricted privileges of membership including the right to attend meetings but excluding the right to vote. Because of restricted space and other practical reasons the new By-laws do not extend to these Associates the right to attend meetings. In other respects all their privileges remain undisturbed.

The expression "increasing of the voting powers of a few members" no doubt refers to the by-law conferring upon Patrons (true, unfortunately, too few in number) the right to 10 votes. Multiple votes have always had sanction in the by-laws and the by-law in question simply recognizes and extends this established principle to patrons who were formerly merely honorary appointments but are now members who have made important donations to the Museum. Nothing in the revised by-laws touches in any way upon the accessibility of the Museum to the public. The statement that the passing of these by-laws will mean that the Museum will be less accessible is completely false and mischievous. That the City of Montreal and the Province of Quebec will be influenced by the gratuitous statements of "The Group of Nine" seems highly improbable. F. CLEVELAND MORGAN, President, Montreal Museum of Fine Arts

The Gazette Nov. 26, 1952

Film Program

Two documentaries — Newfoundland and Klee Wyck — will be featured on Montreal Museum of Fine Arts film program at 8 p.m. Wednesday in the museum's lecture hall. "Klee Wyck" deals with the artist Emily Carr.

Le Petit Journal - 23 nov. 1952

Pour la postérité



L'ex-gouverneur général du Canada, lord Alexander, présentement ministre de la Défense dans le gouvernement britannique, trône (en peinture) à l'exposition de la "Royal Canadian Academy of Arts", au musée des Beaux-Arts. Ce saisissant portrait est l'oeuvre de Lillias-Torrance Newton. (Photo Cambronne)

The Star Nov. 25- '52

The Gazette - Nov. 26 '52

Two Films Arranged At Fine Arts Museum

At 8 p.m. tomorrow the Montreal Museum of Fine Arts will feature, on its regular film program, two documentaries, "Newfoundland" and "Klee Wyck," the latter a film on the life and work of Emily Carr, well known Canadian artist. The films will be shown in the Museum Lecture Hall.

The Gazette Nov. 25 '52

Wednesday Tea

Mrs. Ernest LeMessurier, assisted by Mrs. Erskine Buchanan, Mrs. H. W. Brianer and Mrs. Melvin Chorney, will be in charge of the Wednesday Tea, sponsored by the Ladies Committee of the Montreal Museum of Fine Arts, being held tomorrow afternoon.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

Letters From Our Readers

Reply to Charges on Art Gallery

Sir,—On Saturday, November 22, there appeared in the local press a notice over the signature "The Group of Nine" which attempts to influence the opinion of members of The Montreal Museum of Fine Arts by statements which are completely untrue and grossly distorted.

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F. CLEVELAND MORGAN

President, Montreal Museum of Fine Arts, Montreal, Nov. 21.



(Photos: Cambronne)
Ces petits Esquimaux, vus par Kathleen Daly, jettent un peu de fraîcheur au salon de la "Royal Academy of Arts", au musée des Beaux-Arts. La toile ci-dessus, signée Leslie Coppold, est un exemple du genre "photographique".

The Star
Nov. 27-1952

New Museum Law Discussed

All Former By-laws Would Be Replaced

A new by-law which would have the effect of replacing all the former by-laws of the Montreal Museum of Fine Arts, was one of the subjects discussed this afternoon at the annual meeting in the Art Gallery on Sherbrooke street west.

One of the results of the proposed new by-law would be that future officers of the organization would be selected by the council from among the councillors, instead of by the members at large. There is also provision for the number of councillors to be increased from 21 to 27.

Associate members, who have heretofore been allowed to attend meetings, but had no right to vote, would be excluded from future meetings. Much confusion and administrative difficulties have been experienced in the past through the attendance of associate members who had no voting rights, it was stated.

F. Cleveland Morgan, of Montreal, is president of the organization.

LA PEINTURE

Réalisme pas humain

S'il est vrai qu'un retour au réalisme se manifeste en peinture dans la plupart des pays du monde, le salon 1952 de la "Royal Canadian Academy of Arts" est encore un peu à la page: on y voit plus d'une centaine d'oeuvres dont plusieurs pourraient figurer dans une exposition de photographie.

C'est le cas, par exemple, de la tour de garde-barrière de Saint-Henri qui a inspiré Leslie Coppold. Le peintre a tenu à représenter planche par planche, si l'on peut dire, la tour et la petite maison sordide qui se dresse tout à côté. Tableau qui témoigne d'une rare maîtrise technique, mais qui ne reflète que les apparences de la réalité.

La même réflexion vaut pour plusieurs autres tableaux, dont un de Franklin Arbuckle, sur un petit port de pêche de la Nouvelle-Ecosse. Il y a cependant dans cet Arbuckle un effort d'interprétation qui ne laisse pas le spectateur indifférent. La facture de la scène de mine d'Alan-C. Collier est mieux réussie. On y voit tout de même, dans un décor fidèle à la réalité extérieure, quelque chose qui bat et qui atteste la présence de l'homme.

C'est précisément cette présence de l'homme, derrière les détails, que l'on cherche souvent en vain au salon de la "Royal Canadian

Academy of Arts", qui se tient au musée des Beaux-Arts, jusqu'au 7 décembre.

-- Ferron et Blair

Dans le hall du Gesù, Marcelle Ferron et R. Blair exposent des toiles montrant que le genre automatiste (ou abstractionniste) n'est pas mort à la suite du départ de Borduas. Ces tentatives de représentation inconsciente des réalités intérieures ont sans doute leur mérite (souvent insaisissable): elles ne nous empêchent toutefois pas de souhaiter que Ferron et Blair débouchent un jour sur la réalité tout court.

Les autres expositions de la semaine se tiennent au musée des Beaux-Arts et à la galerie Agnès-Lefort: la première est consacrée à des paysages austères, mais non sans charmes, de Lismer et A.-Y. Jackson; l'autre, à des abstractions à la géométrie, signées Hortense-M. Gordon, A.R.C.A.

P. ST-GERMAIN

Reflets de l'âge d'or



Les trois grâces. Ou, comme le veut le titre de ce tableau à l'huile, "Trois femmes et un oiseau". Le peintre est Grant MacDonald. Son emploi de la couleur est d'une reposante sobriété qui convient bien au classicisme de son dessin, d'autre part plein de mouvement. Ce tableau fait partie de l'exposition de l'Académie royale des arts, au Musée de la rue Sherbrooke.

The Gazette - November 28 '52

Fine Arts Museum Reports Deficit Urges Fuller Recognition of Work

The annual meeting of members of the Montreal Museum of Fine Arts yesterday adopted a revision of by-laws without opposition. Two minor amendments moved from the floor were both accepted by F. Cleveland Morgan, the president, and passed unanimously.

G. Meredith Smith, C.A., the honorary treasurer, reported a deficit for the year ending August 31, 1952, of \$23,249, as compared to one of \$517,376 in 1951. Both income and operating expenditures were up in the past year.

Mr. Morgan said in his presidential report that "we had much hoped for an increased contribution from the city, which we sadly need, but the authorities have merely renewed their grant of \$10,000, from which we deduct nearly \$3,000 for water taxes. Though we are grateful for this assistance, we still plead for a fuller recognition of the work we are doing, not only for Montreal itself, but for the added attractions and services we give to visitors."

Toronto's museum, he pointed out, receives \$50,000.

Mr. Morgan also welcomed John Steegman to the museum as its new director. Mr. Steegman, who came from the National Gallery of Wales and has had experience in the National Portrait Gallery in London, took up his duties a month ago, succeeding Robert Tyler Davis.

Dr. Arthur Lismer, the educational supervisor, reported that the increasing activity of adults in the educational program "is a sign of a breaking down of the isolation of art and artists. No more convincing and refreshing confirmation of the universality of artistic experience could be stated than this simple evidence that more and more people are concerned with making, as well as with just looking at, pictures."

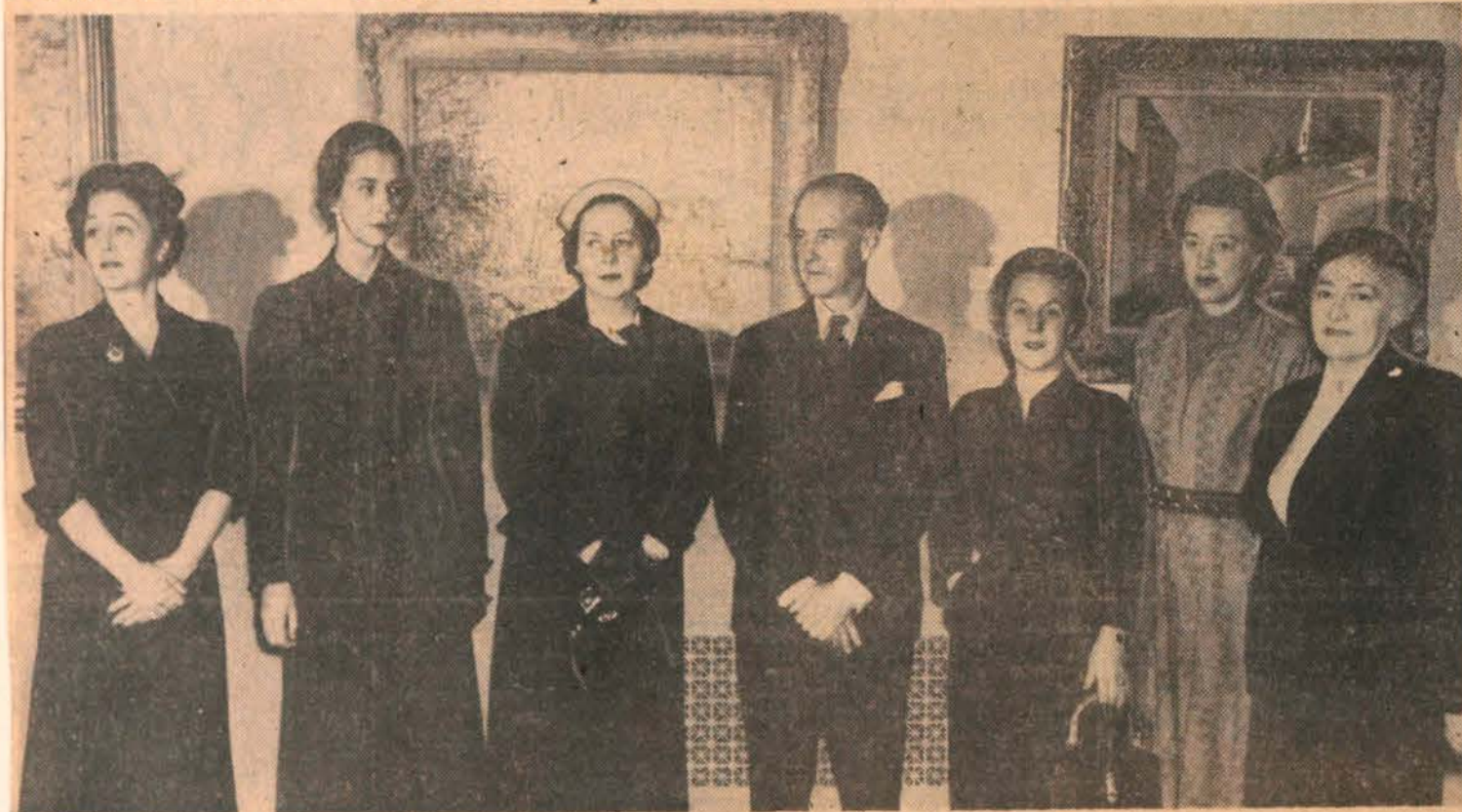
He also reported that more than 6,000 children and students have received instruction and training in the museum's classes in the past eight years.

The following members were elected to the council: Hon. Edouard Asselin, Q.C., R. H. Charlebois, Sydney Dobson, Dr. J. W. A. Hickson, Mostyn Lewis, F. Cleveland Morgan, G. A. Morris, Honore Parent, Q.C., and Lazarus Phillips, Q.C., all for a three-year term; Robert P. Jellet and G. Meredith Smith, for a two-year term; Dr. C. F. Martin and Anson McKim, for a one-year term.

The officers of the corporation will be elected by the council at its next meeting.

The Star - November 26, 1952

Museum Ladies' Committee Sponsors Lecture on Flowers



JOHN STEEGMAN, MA, FSA, OBE, director of the Montreal Museum of Fine Arts, addressed a meeting yesterday of the general committee of the Ladies' Committee held in the museum. Final plans were discussed for the lecture which will be given by Louise B. Fisher, who is in charge of the exhibition buildings of

Colonial Williamsburg, on Wednesday, Dec. 3, at 2.30 p.m. in the lecture hall of the Museum. Pictured above are: MRS. C. PIERCE DECARY, MRS. W. W. OGILVIE, MRS. A. T. GALT DURNFORD, co-chairman; Mr. Steegman, MRS. CECILE CAILLE, co-chairman, MRS. ANSON McKIM and MRS. MAURICE HUDON.

Nov. 29, 1952

Art Museum Adopts New Election Rule

Reports on Busy Year Given at Exceptionally Well-attended Meeting

A NEW by-law under which officers are to be elected by the council from among the councillors was passed last evening at the annual meeting of the Montreal Museum of Fine Arts, which paid warm tribute to the leadership of F. Cleveland Morgan, the president, who was in the chair.

The by-law also created the new office of honorary secretary, and extended the powers of the acquisition committee, but it refused to exclude from attendance at the meetings associate members who have always attended hitherto, but have no voting rights.

Record Attendance Noted

The president, commenting on the large meeting, which, he said, indicated the widest interest in his 30 years' experience on the council, observed that if the hall, which seated only 300 people, proved too small, then a larger hall would have to be obtained. There were 280 people at that meeting.

Mr. Morgan was one of the 10 members of council elected for a three years' term, and under the new by-law, two others were elected for two years, and two for one year.

Those elected for three years, besides the president, were: Hon. Edouard Asselin, QC, R. H. Charlebois, Sydney Dobson, J. W. A. Hickson, PhD, Mostyn Lewis, G. A. Morris, Honore Parent, QC, and Lazarus Phillips, QC; those elected for two years were Robert P. Jellett and G. Meredith Smith; and those for one year, Dr. Charles F. Martin and Anson McKim. The council in future will consist of 27, instead of 21 members, according to the new by-law.

The new Director, Mr. Steegman, former Director of the National Gallery of Wales, was introduced to the gathering by Mr. Morgan, and responding in both French and English, said he approached his task with a deep sense of responsibility. Mr. Steegman said he hoped he would be rewarded with the goodwill of all the members.

Printer's Error Corrected

Mr. Morgan, in moving the adoption of the by-law observed that the rule that patrons (the word honorary was dropped) should have 10 votes, was apparently a printer's error, the intention being that patrons should have no votes at all.

An associate member after requesting that all suggestions of members receive a reply, either favorable or against, asked if the council would take up with the Provincial Government the matter

Tribute to a President



Principals at the annual meeting yesterday of the Montreal Museum of Fine Arts are shown above at the close of the meeting which paid tribute to the leadership of F. CLEVELAND MORGAN, the president, (centre). Left to right are: JOHN STEEGMAN, the new director;

HONORE PARENT, QC, vice-president; MRS. CECILE MARCOUX-CAILLE, joint chairman, Ladies' Committee; Mr. Morgan; MRS. GALT DURNFORD, joint chairman, Ladies' Committee; and MOSTYN LEWIS, who presented the financial report.

of the levy on forest products for educational purposes.

He said that one of the purposes of the museum was educational, and it therefore deserved a proportion of the levy made on the pulp and paper operators.

Stresses Need For Funds

The president said the matter would be considered, for the organization required all the financial assistance it could obtain.

In his annual report, Mr. Morgan said that estimated expenses for repairs on the art gallery might run as high as \$47,000 "and even this leaves several desirable improvements for another season." A great deal of work had been done.

The museum had hoped for an increased grant from the city, but the latter had merely renewed their grant of \$10,000; and only \$5,000, an increase of \$2,000, was forthcoming from the Provincial Government. The Toronto City Council gave \$50,000 to its art gallery.

"It is becoming more and more imperative to seek added support from both public and private sources," he continued. "We have hesitated to join the legion of other bodies who have gone hat in hand to an already generous public. But ours is not one of charity only, but of supporting a service any cultured society needs and, indeed, demands. We hope all members will do their utmost to press our cause."

Mr. Morgan paid high tribute to the work of the ladies' committee, an innovation in their program this year, namely the flower show, proving so popular that they had been urged to repeat it. He also commended the work of Edward Cleghorn, assistant to the director, who did the interim work between the departure of Robert Tyler Davis, the former Director, and the arrival in Montreal of his successor, Mr. Steegman, "supremely well."

Reports also were presented on behalf of Mr. Davis and Dr. G. R. Lomer, chairman of the library committee; and by Mr. Cleghorn, Dr. Arthur Lismer, the educational supervisor, and Mrs. Galt Durnford, joint chairman of the ladies' committee.

6,000 Children Taught

Dr. Lismer reported that the school of art and design had an enrolment last year of 500, with 250 additional children and juniors registered. During the past eight years, 6,000 children and students had received instruction at the school, he noted.

Mr. Lewis, presenting the report of the honorary treasurer, G. Meredith Smith, CA, pointed out that while income during 1952 had exceeded the 1951 total by almost \$5,000, operating expenditure had gone up from \$108,055 to \$118,752. This despite "material" decreases in the direct costs of exhibitions, lectures and general expenses, he said.

FLOWER ARRANGEMENT

A lecture on flower arrangements, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts will be given by Mrs. Louise B. Fisher at 2.30 p.m. Wednesday in the lecture hall of the museum to members of the museum and the general public.

The Gazette - Nov. 28, 1952

Facts and Fancies

By HARRIET HILL

A FORMER PHYSICS' TEACHER who has unearthed centuries-old secrets of drying flowers so that they keep their fresh-cut look throughout the winter will visit Montreal on Wednesday. She is Louise B. Fisher, a slender silver-haired woman who has been in charge of Colonial Williamsburg's 18th century flower and fruit arrangements since 1935. Mrs. Fisher is coming to our city to speak under the auspices of the Ladies' Committee of the Montreal Museum of Fine Arts in the lecture hall of the museum on Wednesday afternoon.

To keep flowers in the Williamsburg buildings throughout the years, Mrs. Fisher undertook research on the art of preserving flowers for winter bouquets. During the summer she collects and dries her bouquet materials and in the autumn she makes about 60 arrangements for winter use. She arranges her dried materials into bouquets that retain their freshly-picked look from one year to another.

An authority on all kinds of plants grown in Colonial America, her book, "An Eighteenth Century Garland," has established her as an expert on 18th century horticulture.

Mrs. Fisher's lecture, which will be illustrated with lantern slides in color, will be keyed to amateurs in the art of flower arrangements. She will tell of the holders she uses, the colors and textures she combines, her way of massing flowers to achieve the kinds of bouquets that once graced colonial homes as well as how to fix bouquets so that they will look fresh for several days.

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The Gazette

Dec. 2, 1952

The Gazette

Dec. 2, 1952

City Art Show

Exhibition of the works of Montreal contemporary painters will open Dec. 8 under sponsorship of Organization for Rehabilitation Through Training. The show will be in Montreal Museum of Fine Arts, 1379 Sherbrooke street west and will run until Dec. 21.

Wednesday Tea

Mrs. Robert Pilot and Mrs. Jacques Paradis will be in charge of the Wednesday Tea being held tomorrow afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts. They will be assisted by members of their committee. Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

Mrs. Louise B. Fisher, of Williamsburg, Va., well-known expert on 18th century horticulture, is giving a lecture tomorrow afternoon in the Lecture Hall of the Montreal Museum of Fine Arts on Floral and Fruit Arrangements in colonial Williamsburg homes and buildings. This lecture, under the sponsorship of the Ladies' Committee of the Museum, is for members and the general public.

Brig. and Mrs. W. J. Lawson and Miss Janet Lawson, who attended St. Andrew's Ball on Friday evening

Mrs. L. B. Fuller is entertaining at luncheon tomorrow in honor of Mrs. Louise B. Fisher, of Williamsburg, Va., prior to her lecture at the Montreal Museum of Fine Arts.

The Star

Dec. 2, 1952

The Gazette

Nov. 27, 1952

A general meeting of the Ladies' Committee of the Montreal Museum of Fine Arts was held in the Lecture Hall of the Museum on Tuesday morning when Mr. John Steegman, F.S.A., O.B.E., director of the Museum, addressed the meeting.

The Star

Dec. 1st, 1952

Mrs. Louise B. Fisher, expert on 18th century horticulture, is arriving in town tomorrow and will stay at the Ritz-Carlton. She will give a lecture on flower arrangements on Wednesday, at half-past two o'clock in the lecture hall of the Montreal Museum of Fine Arts. The lecture for members and the general public is under the sponsorship of the ladies committee at the museum.

Mrs. Louise B. Fisher, of Colonial Williamsburg, Virginia, who is to address the Women's Art Society on Tuesday afternoon, December 2, in the lecture room of the Museum of Fine Arts will stay at the Ritz-Carlton. On Wednesday afternoon Mrs. Fisher will give another address in the Museum of Fine Arts, under the sponsorship of the Ladies' Committee of the Museum.

The Gazette

Dec. 1st, 1952

Art Notes

Varied Styles Offered By Group Here

By ROBERT AYRE

OF the seven painters to come under review this week, three are extroverts who show us the Canada before our eyes, and we recognize it, though we may never get as far north as A. Y. Jackson's Great Bear Lake or see the British Columbia forest just as Arthur Lismer sees it or, in gazing at the Laurentians, rise to the heights of Professor Christo Stefanoff, who tells us that "if eternity be man's destiny, then it will be shared foremost by those who create." The other four painters take us out of Canada into strange territories, guessed at in dreams, perhaps, but undefined by any geography.

Jackson's exhibition in Gallery XII at the Museum is a handful of sketches from the rusty and desolate barren lands of the sub-Arctic — the links of the Hay River chain seen from an airplane, Bear River from a boat, a camp on the Coppermine, boulders and a few shacks at Yellowknife, the September Mountains, the Teskier Mountains, Cobalt Island.

The honest, vigorous Jackson touch is on them, and it is a good thing that a Canadian artist should push past the frontiers to remind us of the overwhelming Canada beyond the last bus stop, but they are monotonous and there aren't enough of them to make a show. Four big canvases from the Toronto Art Gallery and one from the Canadian National Exhibition were borrowed to make weight, including two of the Quebec landscape well-known to you, "Early Spring" with its rutted road, and "The Barns" huddling together in the swirl of drifts of snow and cloud. The light-filled mosaic, "Assisi from the Plain" takes you back 40 years to Jackson's European days before the Group of Seven began discovering the North.

BASKET OF TREASURES

Arthur Lismer has brought back a basket of treasures from the B.C. shores and jungles — "Beach Stuff" such as anemones, shells, bones and leaves; forest stuff such as stumps and fallen logs, slash and litter, jewelled undergrowth. In contrast with Jackson's iron North this is tropical country, and the painter delights in the thrust and explosion of its vegetation, in its gorgeous colors, but most of all in its juicy green. These fantasies don't go quite so well when they're writ large, it seems to me. The bigger pictures, "Shore Line," "Edge of the Forest," "The Dark Trees" and "Cathedral" are rich in color and sumptuous in rhythm, but a bit obvious in their stylization; I get more fun out of the little ones.

The Canadian Organization for Rehabilitation through Training is sponsoring an exhibition of the works of about 30 Montreal painters in the Museum, opening on Monday, Dec. 8.

Next Monday Le Centre d'Art de Ste. Adele will present an exhibition of ceramics by Paul Riou at Agnes Lefort's gallery.

Works by Jack Beder, L. Fielding Downes and David Morrice, in Gallery XII, opening today.

The Star

Dec. 2, 1952

LECTURE ON FLOWERS

THE Ladies' Committee of the Montreal Museum of Fine Arts is sponsoring a lecture by Mrs. Louise B. Fisher on "Flower and Fruit Arrangements in Colonial Williamsburg Houses and Buildings" at 2.30 p.m. tomorrow. The lecture is open to the public and members of the Museum.

This will be followed in the evening by films on "Eighteenth Century Life in Williamsburg," and "Williamsburg Restored," at 8 p.m. in the Museum.

51a The Star
Dec. 1st. 1952

Public to View Royal Portrait

McGill Lends Painting Of Queen to Museum

Hailed as an extremely fine work of art, the portrait of Her Majesty the Queen, painted by Margaret Lindsay Williams, has been loaned by McGill University to the Montreal Museum of Fine Arts, where it will be on view to the public.

The portrait was given to McGill by a member of the Board of Governors and for the past two weeks has been on display in the Royal Victoria College, where students have been attracted to the vivid personality of Her Majesty as so brilliantly caught on canvas by the artist.

The portrait is destined to be hung in McGill University's new library, now under construction as an addition to the Redpath Library. Hundreds of students use this library each day and the extremely attractive likeness of Her Majesty will be a constant reminder of the close link which the university has had down through the years with the Royal Family.

The artist, Britain's most famous living painter of royalty, painted Her Majesty three times before she became Queen.

In the work donated to McGill, the Queen looks very natural. It was completed in six weeks and sent along to Buckingham Palace for approval. Word came back that Her Majesty was greatly pleased.

The Queen is shown wearing a diamond tiara, a diamond necklace and the Ribbon and Star of the Garter. On her left wrist she wears a platinum bracelet watch, one of her favorite pieces of jewelry.

The Gazette
December 2 '52

Queen's Portrait Loaned by McGill To Arts Museum

Portrait of Queen Elizabeth II by Margaret Lindsay Williams has been loaned by McGill University to Montreal Museum of Fine Arts where it will be on public display for two weeks.

The painting, given to the university by a member of the Board of Governors, has been on display for the past two weeks in Royal Victoria College.

The artist, Britain's most noted living painter of royalty, painted Her Majesty three times before she became Queen. The McGill painting was completed in six weeks and Buckingham Palace reports the Queen was very pleased with it.

It shows the Queen wearing a diamond tiara, a diamond necklace and the Ribbon and Star of the Garter. On her left wrist she wears a platinum bracelet watch. The portrait will eventually be hung in McGill's Redpath Library extension.

The Gazette
December 3 '52

Mrs. A. T. Galt Durnford and Mrs. Cecile Marcoux Caille, co-president of the Ladies' Committee of the Montreal Museum of Fine Arts, are entertaining at tea this afternoon in honor of Mrs. Louise B. Fisher, of Williamsburg, Va., following her lecture at the Montreal Museum of Fine Arts, sponsored by the Ladies' Committee.

The Gazette
Dec. 3 1952

Following the lecture on floral arrangement being given this afternoon at The Montreal Museum of Fine Arts by Louise B. Fisher of Colonial Williamsburg, the Ladies' Committee of the Museum will also sponsor the showing of two films at the museum this evening at eight. They will be "18th Century Life in Williamsburg," and "Williamsburg Restored." The public is invited.

The Star
Dec. 3 1952

Are Patrons For ORT Exhibition

AMONG patrons for the Canadian ORT exhibition by Montreal contemporary painters at the Montreal Museum of Fine Arts, from December 8 to December 21, under the distinguished patronage of His Excellency, Rt. Hon. Vincent Massey, CH, Governor-General of Canada, are: His Hon., the Hon. Gaspard Fauteux, Lieut.-Governor of the Province of Quebec; Hon. Brooke Claxton, Minister of National Defence; Hon. Douglas C. Abbott, Minister of Finance; His Worship Mayor Camillien Houde, CBE, His Worship Mayor R. Bourque, of Outremont; Mr. Ernest Triat, Consul-General of France; Dr. F. Kaestli, Consul-General of Switzerland; Mr. J. Varekamp, Acting Consul-General of the Netherlands; Hon. Mr. Justice Harry Batshaw, Hon. Mr. Justice E. Fabre Surveyor, Dr. F. Cyril James, Madame Pauline Donald, Mr.

The Gazette - Dec. 4, 1952

Three well known women artists will be exhibited in Gallery XII of The Montreal Museum of Fine Arts from December 17 to January 4. They are Frances-Anne Johnston, Mabel Lockerby and Ethel Seath.

The Gazette - Dec. 4, 1952

Patrons

The Canadian ORT Exhibition by Montreal Contemporary Painters at the Montreal Museum of Fine Arts from December 8 to December 21, under the distinguished patronage of His Excellency, the Right Hon. Vincent Massey, CH, Governor-General of Canada, has the following partial list of patrons and patronesses: His Excellency, the Hon. Gaspard Fauteux, Lieutenant-Governor of the Province of Quebec; the Hon. Mr. Douglas C. Abbott, Minister of Finance for Canada; the Hon. Brooke Claxton; His Worship, Mayor Camillien Houde; His Worship Mayor R. Bourque, of Outremont; Mr. Ernest Triat, Consul-General of France; Dr. F. Kaestli, Consul-General of Switzerland; Mr. J. Varekamp, Acting Consul-General of the Netherlands; the Hon. Mr. Justice Mr. Harry Batshaw; the Hon. Mr. Justice E. Fabre Surveyor; Dr. Cyril F. James; Madame Pauline Donald, Mr. Laz-

arus Phillips, OBE, QC; Mr. Leon D. Crestohl, QC, MP; Mrs. Albert Dupuis, Mr. Cleveland Morgan; Mr. Honore Parent, QC; Mrs. R. G. Gilbride; Mr. Sam Godinsky; Alderman Max Seigler; Mrs. Allan Turner Bone; Mr. Oscar Faerman; Mr. Jean C. Lallemand; Mr. Hyman Grover; Dr. David Ballon; Mrs. Alton Goldbloom; Mrs. Sydney Levitt; Dr. A. Aisenstadt; Mr. George W. DeBelle; Mr. Monroe Abbey. The official opening and reception will be held on Monday evening, December 8, at eight o'clock, under the honorary chairmanship of Dr. Leon D. Crestohl, QC, MP. Speakers will include Mr. Lazarus Phillips, OBE, QC, who will open the exhibition, and Mr. John E. H. Steegman, OBE, M.A., F.S.A., will bring greetings from the Art Association. This opening is by invitation only.

The Star
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Talks on Writing



DORIS HEDGES, Montreal short story writer, novelist and commentator, who will address the Women's Art Society at the Museum of Fine Arts on Tuesday at 11 a.m. on the subject: "The Future Canadian Writer."

Sponsoring Art Exhibit

CANADIAN ORT (Organization for Rehabilitation through Training) is sponsoring an exhibition of paintings by a group of well-known Montreal contemporary artists at the Montreal Museum of Fine Arts, December 8 to December 21 inclusive. The exhibition is under the distinguished patronage of His Excellency, the Rt. Hon. Vincent Massey, CH, Governor-General of Canada, and will be opened by Lazarus Phillips, OBE, QC, Honorary President of the Canadian ORT Federation.

As part of its cultural and educational program, ORT has undertaken to arrange this showing in order to stimulate public interest in the works of Montreal painters. More than thirty local artists, who have previously exhibited at the Art Gallery, will participate in this showing.

Although the official opening on December 8 is by invitation only the balance of the two-weeks' showing will be open to the public. Armand Finn is in charge of the exhibition, with Mrs. H. H. Gould as co-chairman. The committee includes Mrs. H. D. Cheifetz, Mrs. L. D. Crestohl, Mrs. J. Krakower, Mrs. Jack N. Heller, Mrs. Morton Mintz, Nat Cohen, Moe Aspler, and Gregory Charlap.

The Gazette
Dec. 5, 1952

The Gazette - December 5, 1952

AROUND OUR TOWN: Montreal is due to have a visit from one of the colorful Sitwell triumvirate early in the new year. Sacheverell Sitwell, youngest of the clan and a famous British poet and critic, will give an address at The Montreal Museum of Fine Arts on January 5. His subject will be, "Venetian Painters." The address is being sponsored by the very active Ladies' Committee of the museum.

The Gazette - December 6, 1952

ART

Tomorrow Final Day Of Morisot Exhibit

R.C.A. Show At Museum Of
Fine Arts Lasts Till
December 7

Sunday afternoon will be the last opportunity to view the group of paintings from the Rouart Collection, Paris, shown in the French Gallery of the Montreal Museum of Fine Arts under the title of Berthe Morisot and her Circle. The works by Berthe Morisot, the most comprehensive that have ever been shown in Montreal, are admirably displayed and reveal her marked talent. Paintings by the artists who formed her Circle are, outside of examples in the permanent collection, only occasionally shown here.

—Manet, Monet, Degas and Renoir.

The 73rd Annual Exhibition of the Royal Canadian Academy of Arts, which also occupies upstairs galleries, remains on view until Dec. 7.

In Gallery XII there is an exhibition of work by David Morrice, Jack Beder and Fielding Downes. Armand Finn is chairman of the Canadian ORT (Organization for Rehabilitation through Training) exhibition of paintings which will be held in the Lecture Hall of the Montreal Museum of Fine Arts from Dec. 8 to Dec. 21. This show which, it is announced, will be under the patronage of His Excellency, the Rt. Hon. Vincent Massey, C.H., Governor General, is to feature works by contemporary artists of Montreal. Official opening, Dec. 8, will be by invitation only.

The Star - December 6, 1952

Social Interest



—Garcia Photo

MR. LAZARUS PHILLIPS, OBE, QC, honorary president of the Canadian ORT Federation, and **MRS. PHILLIPS**, who are patrons for the forthcoming Canadian ORT exhibition of paintings, by an outstanding group of Montreal contemporary artists, which will be held at the Montreal Museum of Fine Arts from December 8 to 21, under the distinguished patronage of His Excellency, the Rt. Hon. Vincent Massey, CH, Governor General of Canada.

The Star
Dec. 8, 1952

The Gazette
Dec. 9, 1952

Fine Arts Museum Wednesday Tea

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. E. LeMessurier, assisted by Mrs. E. Buchanan, Mrs. M. Mather, and Mrs. H. Lafleur.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

Wednesday Tea

Mrs. Ernest LeMessurier, assisted by Mrs. Erskine Buchanan, Mrs. Murray Mather and Mrs. H. Lafleur, will be in charge of the tea table at the Wednesday Tea being arranged by the Ladies' Committee of the Montreal Museum of Fine Arts. Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

Art Notes

Local Works Featured In Display Here

BY ROBERT AYRE

LET'S see what's left of the last verse," as Johnny Standley says in "It's in the Book".

As the year draws to a close, we have the large exhibition of about 65 paintings by 30 or more contemporary Montrealers sponsored by the Canadian O. R. T. Federation.

Under the distinguished patronage of the Governor General, it will be formally opened in the Museum on Monday night by Lazarus Phillips, QC, CBE, Honorary President of the O. R. T. Federation, and it will come down just before Christmas. The painters included (in alphabetical order) are: Marion Aronson, Jack Beder, Fritz Brandtner, Ghitta Caiserman, Albert Cloutier, Stanley Cosgrove, Henry Eveleigh, Emma Frankenberg, Mary Filer, Marguerite Faimmel, Louise Gadois, Eric Goldberg, Herman Heimlich, Arthur Lismer, John Lyman, Mable Lockerby, Louis Muhlstok, Harry Mayerovitch, Kathleen Morris, Ernst Neumann, Alfred Pinsky, Robert Pilot, Moe Reinblatt, Goodridge Roberts, Maurice Raymond, Marian Scott, Philip Surrey, Betty Sutherland, Rose Wiselberg, Fanny Wiselberg and Gordon Webber.

NEW EXHIBITION

Starting next Friday, we have "Five Contemporary British Painters," works by Ben Nicholson (who won the first prize in the 1952 Pittsburgh International at the Carnegie Institute), Matthew Smith, Joseph Herman, Robert Colquhoun and William Gear.

This will carry us over the line well into the New Year. The current three-man show in Gallery XII has another week to run and it will be succeeded by an exhibition of Mable Lockerby, Ethel Seath and Frances Anne Johnston, through January 4.

Already, the Museum is thinking about the 70th Spring Show, tentatively booked for March 8-April 13.

Jack Beder's section of the three-man show in Gallery XII is a demonstration of the value of culling. It is better, in my opinion, to look at 16 paintings by one man than 116. His show at Antoine's a while ago was too big; here, with less to look at you can see more. There are three of Montreal streets—Oxenden, Sherbrooke, St. Louis Square—painted with affection for the city and the warm colors of its buildings; the rest are from Nova Scotia. Mr. Beder puts lots of action into "North West Wind" and "Derelict Sea Wall", with the white sea bearing down on the shore, and there

is plenty of energy in his large still lifes of driftwood on the beach. Excited by the vigorous rhythms of trunks and branches and the contrast of their silver grey with the shrill green of grass sprouting from the sand, he paints them in oil, water color and gouache and he gets a different music from each, from staccato to legato, with the forms enlarged and slowed down.

His neighbor, David Morrice, is all slowness and even stillness. He is a reserved, careful painter. His churches—St. Marc's surrounded by its headstones, Biddeford in the moonlight, Les Eboulements—his farm buildings, his Lac Cloutier, his cyclamen on the table, even the big industrial doings at Peribonka, all sit motionless for his steady contemplation, and, as he chooses the hours of the day for their tones, his color has a sombre cast.

The third painter, on the contrary, prefers the snapshot to the time exposure. L. Fielding Downes paints Peggy's Cove and other holiday places, and does a big crowded canvas of East Side New York, but he's at his best in his quick water color impressions of the Montreal harbor and the streets of Quebec City.

ART

Local Artists' Works Feature ORT Show

Collection At Fine Arts Museum Opens To Public On Tuesday

Sponsored by Canadian ORT—Organization for Rehabilitation through Training—an exhibition of paintings by Montreal contemporary artists, displayed in the Lecture Hall of the Montreal Museum of Fine Arts, will be opened with a preview, by invitation only, on Monday evening. The exhibition, which is under the patronage of His Excellency the Rt. Hon.

Vincent Massey, C.H., Governor-General of Canada, has been contributed to by artists well known to Montrealers.

Robert W. Pilot, P.R.C.A., is represented by two works—"October Day, Sherbrooke, Que., with placid water, trees, reflections and distant buildings, and a typical bit of the Ancient Capital, called 'Winter, Dufferin Terrace, Quebec,' with glimpse of the Citadel, the promenade, and a stretch of ice and water, with Lewis beyond. Arthur Lismer, R.C.A., sends typical examples in the decoratively handled "Lily Pond, Georgian Bay," and "Twisted Tree." Goodridge Roberts, A.R.C.A., besides a small, breezy landscape called "Hillside, Port au Persil," has a work in his more usual vein, entitled "Jukes Island, Georgian Bay," with rocks, row of pines and a glimpse of water. Albert Cloutier, A.R.C.A., treats trees broadly in "Autumn, Laurentians," with some rich hues, and "The Pines, Oka," in strong sunlight. Kathleen Morris, A.R.C.A., paints a sow and little pigs, labelled "Family Group," and also has a work called "Chipie"—a chipmunk, holding a nut, resting on the base of a sawn tree. John Lyman is represented by "Oat Field, the Laurentians," with barns, high ground and distant mountains, a work in which he has convincingly captured the green of the growing oats, and "Little Beach, Laurentian Lake," with lush vegetation and two figures resting on the shore. Stanley Cosgrove, A.R.C.A., sends two typical paintings of women, and Jori Smith is represented by flowers in vases, and the portrait of a little girl. Marian Scott has two works of imagination, simply identified as "Group 6" and "Group 7," and Gordon Webber contributes two characteristic works. Maurice Raymond has a straightforward still-life, which he calls "The Fish in the Frying Pan," added decoration being a spray of leaves. Louise Gadois paints a collection of fruit resting on a chair, with a bottle on the nearby table, and "La Riviere Malbaie. Betty Sutherland contributes a painting of a man bare to his shorts, wandering in a green landscape, called "Irving," and also a road with bordering houses done at LaPrairie. Henry Eveleigh has a work called "Composition," and also "Mother and Child" in which pattern is his main concern. Marguerite Faimmel paints a woman at a table with an array of fruit, and also a big still-life with flowers.

Louis Muhlstok is worthily represented by broad, strong examples—"Morning Light," Laurentians," a woodland glade of rich color, and "Elms on Pine Avenue," in which he does justice to these noble trees. Ernst Neumann, besides a seated girl in red, called "Carmen," has a strongly painted "Still-Life with Cabbage," and is also represented by a view of Montreal, as seen from Mount Royal. Jack Beder has a capital impression of a tree-lined street, with roadway gleaming in heavy rain, his other offering being "Still-life with Flowers," convincingly painted asters, with a yellow cup and bottle on a table. Eric Goldberg, in his "Landscape Lower St. Lawrence shows road, buildings and a vessel at a wharf, and also sends "Drydock," with a yellow boat, on stocks. M. Reinblatt is decorative in his two landscapes, "After the Rain" and "Street in Summer," and Alfred Pinsky, besides pines, rocks and water, a Georgian Bay scene, has a lithograph called "Newsstand"—a man leaning against his stand. M. Aronson paints a rather insecure looking building with a girl on the balcony, and also has a flower and fruit still-life. Herman Heimlich has "Dutch Girl," the seated subject seen in profile in "The Violin," and employs rich color in "Native Dress." Emme Falkenberg sends a portrait of a girl in a patterned scarf, and has rich color in an arrangement of a loaf of bread and a bottle of wine. Ghitta Caiserman has two figure pieces, both entitled "Masquerade," which are a departure from her usual work. Rose Wiselberg has a colorful impression, called "Landscape Montreal," and, besides a reclining nude, Fanny Wiselberg shows confidence in "Landscape, Montreal," with its distant domed building and river beyond. Fritz Brandtner has a characteristic group of varicolored buildings called "Town by the River," and entitles his carved line, painted in oil, "Precise and Elegant."

Morrice is represented by oils and monotypes, many of his subjects revealing a partiality for nightfall and grey days, effects he manages well. Two figures on a beach, curving bay and headlands are the pictorial elements of "Cloudy Day, St. Simeon," while "Windy Day, Lac Cloutier" features barns and a clump of trees on a hill. In "Late Evening, Les Eboulements," with its barns, outbuildings and high hill, the western sky holds the hues of the setting sun. Sunlight flushes the structures in "Barns, Les Eboulements," and it also shines strongly in "Farm Buildings, Ste. Beatrix," which shows a winding road, barns, field with grain in stock, and wooded hill. He paints sound records in "Church, St. Marc," with adjacent tombstones; "Church, Les Eboulements," and "Church under Moonlight, Biddeford," the last-named building being seen from above. "Dock, St. Simeon," with its light-illuminated road, is a good study of night, and there are paintings of construction work being carried on at Peribonka. "Rainy Day, Lac Cloutier" is a good subject, and, besides two figure studies, there is an effective painting of cyclamen. "Winter Afternoon" showing a figure plodding through snow and a rig outside a barn, is a good monotype, others including "Early Evening" and "Lunch Counter," with two customers and a counterwoman, backed by shelves.

Beder has gone to the sea and has been industrious there, examples, in oils, gouache and watercolor, indicating a liking for studies of the sea, in varying weather, as seen beyond beaches littered with timbers and decaying branches. "Salmon Beach, N.B.," with boats on shore is a soundly painted oil, while he has found good material in "Rocks on Beach," "North West Wind," and "Tidal Brook, N.B.," with its litter of logs. Watercolor is directly handled in "Rock-bound Coast, N.S.," and "Boat Anchorage, Hunt's Point, N.S.," and among the oils are three city scenes—subjects he does so effectively—entitled "Oxenden Avenue," "Along Sherbrooke Street," and "West Side, St. Louis Square," a favored sketching haunt.

Three Artists Show Work In Gallery XII

In Gallery XII of the Montreal Museum of Fine Arts, L. Fielding Downes, David R. Morrice and Jack Bader are displaying their paintings, the works, following normal lines, being marked by evident sincerity.

Downes is effective in his handling of sunlit rocks, a breaking wave and boats, done at Peggy's Cove, N.S., and has a good subject

Les expositions

Au Musée des beaux-arts:

Exposition d'œuvres de peintres montréalais contemporains, sous les auspices de la Canadian ORT. Jusqu'au 21 décembre. Liste partielle des artistes qui participeront à cette exposition: Louis Muhlstok, A. Y. Lismer, Moe Reinblatt, Emma Frankenberg, Alfred Pinsky, Ghitta Caiserman, John-G. Lyman, Fritz Brandtner, Marian Scott, Mary Filer, Goodridge Roberts, Louise Gadois, Harry Mayerovitch, Marian Aronson, Eric Goldberg, Stanley Cosgrove, Mabel Lockerby, Kathleen Morris, Robert Pilot, Maurice Raymond, Philip Surrey, Marguerite Faimmel, Henry Eveleigh, Ernst Neumann, Hermann Heimlich, Jack Beder, Betty Sutherland, Rose Wiselberg, Albert Cloutier et Gordon Webber.

A la galerie XII, Stanley Lewis, sculpteur, expose ses œuvres. Le vernissage aura lieu cette après-midi, et l'exposition durera jusqu'au 21 décembre. Stanley Lewis, âgé de 22 ans, vient d'obtenir une bourse pour étudier la sculpture à l'Institut Allende, San Miguel, au Mexique. Le jeune sculpteur montréalais est diplômé de l'Ecole d'art et de composition du Musée des beaux-arts.

Wednesday Tea at Museum

The Wednesday tea, sponsored by the ladies' committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Charles Taschereau, assisted by Mrs. A. Vanier, Mrs. R. Oulmet, Mrs. R. Gauthier.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

Wednesday Tea

Mrs. Charles Taschereau, assisted by Mrs. A. Vanier, Mrs. R. Oulmet and Mrs. R. Gauthier will be in charge of the Wednesday Tea being held tomorrow afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts.

Christmas Films Featured

The Montreal Museum of Fine Arts will present a special Christmas program of films for both children and adults tonight.

Included are "The Littlest Angel," an animated cartoon in color; "Early One Morning," a musical film on Christmas Eve in Sweden; and "Flying Skis." The program will begin at 8 p.m. in the Museum Lecture Hall.

Art Students Plan Presentation

THE children of the Educational Dept. of the Montreal Museum of Fine Arts will present the Christmas story at the Museum on Tuesday, Dec. 23. There will be two presentations, the first at 5 p.m. and the second at 8 o'clock in the Lecture Hall.

Children, ranging in age from 3 to 14, will give their version of the story in spectacle and song, in costumes and color, with carols, pageantry and a creche, all made and designed by the children who attend the special classes at the Art Centre of the Museum.

These presentations are being sponsored by the Ladies' Committee of the Museum and will be under the direction of the Educational Dept. of the Museum. The public is invited to attend.

Under the distinguished patronage of
His Excellency, the Rt. Hon. Vincent Massey, C.H.,
Governor-General of Canada

Canadian ORT-Exhibition of Paintings

by an outstanding group of Montreal contemporary artists
at the

MONTREAL MUSEUM of FINE ARTS
1379 Sherbrooke St. West

SATURDAY, DEC. 13 TO SUNDAY, DEC. 21

OPEN TO THE PUBLIC

"YOU TOO CAN OWN A CANADIAN PAINTING"

ABOUT OUR TOWN: The Montreal Museum of Fine Arts recently has received a gift of a collection of 18th century French-Canadian silver and furniture which will be on view shortly in the accessions gallery. It was a bequest from Prof. Ramsay Traquair.

Realism Features Contemporary Art Show

Exhibition Opens at Fine Arts Museum

By Bruce Russell

I COULDN'T help feeling as I wandered round the Canadian ORT Federation's exhibition of contemporary Montreal painters at the Museum of Fine Arts last night, that contemporary art had been dealt a sad blow.

These paintings not only said what they were meant to represent but looked like what they said.

The show is the first of a series to help popularize contemporary Montreal painters and about 200 people attended the official opening by Leon D. Crestohl, QC, MP. The show will be open to the public until Dec. 21.

ORT is the Organization for Rehabilitation through Training.

Yes, this exhibition was different.

No Unlikely Images

Gone was all the jumbled nonsense of tangled line, luminous circles, fried fish and human skulls that added so much gaiety to former contemporary art shows.

No one had stood back from his easel and let fly blobs of paint at the canvas with aesthetic aim. Nobody had entered his palette, as an exhibit.

Stanley Cosgrove's "Woman with a White Drape," for instance, was a woman with a white drape. His "Girl with a Green Dress" was a woman with a green dress.

Herman Heinrich's "Dutch Girl," although she had a yellow tinge to her skin which was slightly odd, was so much like a Dutch girl that I recoiled in horror.

Maurice Raymond's "Le Violon Vert" had a touch of cubism (or was it dadaism) to it. But even without a knowledge of French it was obviously a picture of a green violin.

His other painting of a fish was even more disappointing. The fish was not balanced on a woman's head, where it quite clearly should have been, but was in a frying pan.

Touch of Surrealism

And then I ran across the paintings that I had been hoping to see all evening. They were tucked away down the bottom of the hall.

Here were dismembered eyes looming out of murky green backgrounds, dots and stripes wandering round on canvas looking for a design.

These paintings by Gordon Weber and Marian Scott I could understand.

And no easy titles like "Elms on



LAZARUS PHILLIPS, president of the Canadian ORT Federation, opens the federation's exhibition of paintings by contemporary Montreal artists at the Montreal Museum of Fine Arts.

Left to right at last night's ceremony: ARMAND FINN, chairman of the exhibition; Mr. Phillips; and LEON D. CRESTOHL, QC, MP. The exhibition will be open to the public until Dec. 21.

Pine Ave." which gave the game away immediately. Titles like "Group No. 6" and "Design No. 1952" keep you guessing just as long as you want to keep guessing.

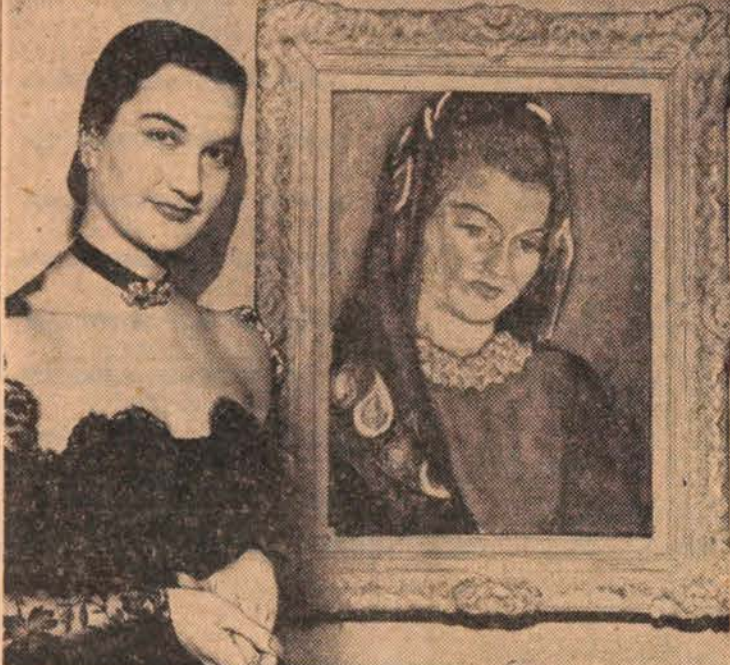
To paintings like these you can bring your friends and, with resounding artistic terms, astound them with your knowledge of art and what the painter was thinking when he painted his picture.

I shudder to think of what the ORT federation's contemporary exhibition would have been without Gordon Weber's and Marian Scott's paintings.

Artists Represented

The 31 Montreal artists represented at the exhibition are:

Marion Aronson, Jack Beder, Fritz Brandtner, Ghitta Caiserman, Albert Cloutier, Stanley Cosgrove, Henry Eveleigh, Marguerite Faimel, Mary Filler, Emme Frankenberg, Louise Gadois, Eric Goldberg, Herman Heinrich, Arthur Lismer, John Lyman, Harry Mayerovitch, Kathleen M. Morris, Louis Muhlstock, Ernst Neumann, Robert W. Pilot, Alfred Pinsky, Maurice Raymond, Moe Reinblatt, Goodridge Roberts, Marian Scott, Jori Smith, Philip Surrey, Betty Sutherland, Gordon Weber, Fanny Wiselberg, and Rose Wiselberg.



MISS CARMEN HIND, of Bloomfield avenue, stands near a portrait of herself by Montreal artist Emme Frankenberg, which now is on display at the exhibition.

AU MUSEE

De nombreux peintres de Montréal exposent

C'est presque un panorama des activités des peintres de Montréal que l'on a cette semaine, et jusqu'au 23 du mois, au Musée des Beaux-arts. Trente et un peintres, de tendances fort diverses, exposent chacun deux oeuvres. Soit dit en passant que cette exposition a été organisée par la Canadian ORT, dans le but de développer l'intérêt pour les oeuvres des peintres de la métropole.

L'on retrouve à cette exposition des oeuvres aussi diverses que les paysages soigneux et sobres de Robert W. Pilot et les abstractions aux couleurs gratuites de Gordon Weber.

Les paysagistes sont particulièrement bien représentés. Robert Pilot a une scène hivernale de la terrasse de Québec, et une vue de Sherbrooke par temps gris. Son dessin soigné, son heureux sens de l'équilibre des valeurs sont mis en évidence dans ces deux toiles aux couleurs sobres, d'où le mouvement est cependant absent. M. Pilot nous inspire le sentiment de tranquillité qui vient de la méditation en plein air, devant un paysage où tout semble occuper une place séculaire.

M. Ernst Neumann est un autre peintre de la contemplation de la nature. On trouve de lui une scène du mont Royal. Lui, cependant, manie la couleur assez volontiers. Louis Muhlstock aussi peint à tête reposée. Mais ce ne sont pas tellement les délimitations du paysage qu'il tente de retrouver que certaines qualités de la lumière sur les arbres et les sols jonchés de feuilles décomposées. Le peintre cherche aussi à représenter la forme massive des troncs et des terrains dans ses "Ormes sur l'avenue des Pins" et sa "Lumière du matin dans les Laurentides". Un John Lyman, d'autre part, tout en demeurant dans la veine du dessin classique, se contente de représenter la nature par des plages de couleurs contrastantes mais sans relief. De Lyman aussi, on peut voir une petite composition qui rappelle le style des paysagistes du XVIIIe siècle.

Deux Goodridge Roberts sont dans le style nerveux mais sûr qui est familier à ce peintre des bois de pin balayés par le vent, au bord de lacs houleux. On y trouve aussi la note inquiète, un peu tragique, des paysages des pays nordiques. De Moe Reinblatt, deux intéressants essais, en fortes touches, traitent des arbres feuillus. La technique est très pure mais l'extrême simplicité de la composition laisse un vide, semble-t-il, dans l'oeuvre. Jack Beder peint avec une grande sobriété de moyens et un touche vibrante une scène de rue sous la pluie. La composition et les masses de couleurs forment une belle harmonie.

Alors que devant toutes les toiles précédentes on peut s'arrêter avec plaisir, les deux présentations d'Albert Cloutier désoient par leur caractère peu artistique. Ce sont deux paysages exécutés avec une habileté qui semble toute mécanique, dans le style illustration pour revue de chasse et de pêche. Des couleurs sans nuances, absence de composition, des formes qui ont l'allure de motifs décoratifs.

Rose Wiselberg présente une scène du port avec une touche nerveuse, en teintes lumineuses. Fanny Wiselberg s'essaie timidement dans le genre impressionniste, avec un paysage de Montréal. Eric Goldberg expose de son côté une scène d'un petit coin maritime de la province, de composition très dépouillée, faisant quelque peu songer à un décor de théâtre.

Deux des intéressantes études d'Arthur Lismer sont également exposées, morceaux d'un monde sans atmosphère, où les objets végétaux nous sont directement présentés avec leurs reliefs les plus saisissants.

Parmi les études de la figure humaine on peut s'arrêter devant deux toiles de Stanley Cosgrove, figures de femmes dans le style châtié et dépouillé adopté par ce peintre qui use de la technique de la fresque. Ghitta Caiserman offre deux images intéressantes, "Masquerades", mais d'intérêt surtout décoratif. Philip Surrey fait une plaisante composition d'un groupe de buveurs, "Terrapin Tavern". Sa coloration a un caractère surchauffé et diffus qui donne une atmosphère bien propice au sujet.

Parmi les toiles les plus intéressantes sont sûrement les deux présentations de Marian Scott; dans des teintes bleues de valeurs diverses se dessinent des figures humaines superposées, donnant une impression presque angoissante de foule aux abois, ou encore d'un esprit hanté par les Erinnyes. Son autre tableau a pour tout dessin quelques traits sombres suggérant des êtres empétrés dans une matière hostile et gluante. Dans un genre tout à fait non-figuratif, Gordon Weber peint des vibrations de couleur tantôt punctiformes, tantôt linéaires.

Plusieurs peintres ont exposé des natures mortes, mais il n'y a qu'un petit "Poisson dans la poêle", de Maurice Raymo qui ait un caractère remarquable. La superposition des formes géométriques diverses, la simplicité de la couleur et le dessin peu prétentieux en font une pièce attrayante. Son "Violon vert" est également bien agencé.

de Repentigny

The Gazette - Dec. 18, 1952

The Christmas story will be presented at the Montreal Museum of Fine Arts on Tuesday, December 23, at 5 p.m. and at 8 p.m. Children from three to 14 will give their version, in spectacle and song, in costumes and color, with carols, pageantry and a creche, of the age-old story. All the scenery and costumes were made and designed by the children who attended the special classes at the Art Centre. The presentations are sponsored by the Ladies' Committee of the museum and are under the direction of the museum's educational department. The public is invited and there is no admission charge.

The Ensign

December 27, 1952

Nativity Pageant Staged At Museum By Students

Around a creche they built themselves, nearly 70 boys and girls from 3 to 14 enacted with moving simplicity this week the story of Christ's Birth. The pageant Nativity was staged at the Montreal Museum of Fine Arts, and is an annual tradition at the Museum.

Two presentations were necessary. The young actors, all of them students at the Museum's special

classes, played to a packed lecture hall. They designed and made their own costumes.

Stained glass windows of paper were effective, the work of the students. Around the walls of the lecture hall hung pictures they had drawn of different aspects of the Christmas story.

Le rire a plusieurs couleurs



Un des sujets préférés des peintres contemporains, le clown. Celui-ci, qui n'attend qu'un signal pour faire rire le public, a été vu en vibrantes couleurs par le peintre F. Fielding Downes. Ce tableau est exposé au Musée des beaux-arts, avec d'autres oeuvres de l'artiste. (cliché LA PRESSE)

Art Notes

30 Painters Affording a Wide Range

BY ROBERT AYRE

SEVERAL of the guests invited to the ORT party in the lecture hall of the Museum must have shown up late for, although their presence is announced in the catalogue, they are not to be seen. You'll find nearly everybody else you know, however—except Pelland de Tonnancour and Borduas and some of the younger abstractionists and automatists. There are about 30 painters, most of them exhibiting two works. Ranging from the academic landscape and still life to the non-objective—there are a few, though they are beyond the experimental stage—they present a fair statement of what's going on in Montreal today—always remembering the omissions. I noted. Others come to mind, too, painters who may be considered to have a more important place in the Montreal scene than some who were chosen.

As I say, you know most of these painters and, if you are a faithful follower of the exhibitions, you know most of the paintings. One good thing about these parties is that they bring out people who keep to themselves too much. It was a pleasure to see Jori Smith, Marguerite Fainmel, Rose and Fanny Wiselberg and Marion Aronson, all painters of sensibility who exhibit infrequently.

A summer on Georgian Bay with Goodridge Roberts was good for Alfred Pinsky. It has helped him loosen up and spread himself. In color and handling, one or two of the pictures in his show were almost pure Roberts but in others he showed that he had shaken off the influence although still travelling under the momentum. In contrast with the thickness of his St. Donat painting, his Georgian Bay rocks and water, islands and singing pines are open and airy and uninhibited. The color is clean and bright but not—since this is the Ontario landscape—feverish, as it is in his "Man and Guitar" and his self portrait. Both of these are on the exotic side, more relaxed in their rhythms than the "Man and Barrow".

In the ORT show Ghitta Caiserman makes the most of folds of clothing too big for children playing at dressing up. I think the subject comes out better in her less ambitious drawings. She had some well observed and touching sketches of women and children at the studio show on Milton Street.

The Antoine Gallery has six pictures worth a trip down to Victoria Square to see. The pick of the lot, I should say, is a lovely luminous little Renoir of a "Jeune Femme Lisant" with her back to a window. A bit too pretty for my taste is the Monet "Antibes", all a-shimmer with

its ladylike tree in the foreground and its fairy city glowing golden across the green water.

I'd rather have the tartness of Soutine's exterior of his Montparnasse atelier, seen on the other side of a sandy spot hedged with circling shrubs. The earth and weather come thick in the Vlamincq, whose farm buildings are as solid as a castle. On the other hand, there's nothing earthbound in the two Utrillos.

It is breezy spring in Montparnasse, with green sprouting and a few figures floating on the tranquil street. In "Defense d'afficher"—the warning scrawled on the wall—the same back view of the same woman, with ballooning skirt in different colors, is presented five times, a quaint device in a nice arrangement of pavement walls and buildings, quiet under an almost lurid violet sky.

There has been time for only a glimpse of "Five Contemporary British Painters", which opened last night in the Museum. Organized by the British Council in conjunction with the National Gallery of Canada and the Toronto Art Gallery, it presents the sumptuous color of the veteran Matthew Smith, the ascetic designs of Ben Nicholson, who has happily been given a room to himself, the dazzling abstractions and the distortions of the two younger men William Gear and Robert Colquhoun, and the heavy, deeply felt pictures of the life of peasants and miners by Josef Herman.

Art Notes

British Art Exhibit Opens At Museum

BY ROBERT AYRE

MICHAEL MIDDLETON is right when he observes in his foreword that there is no "didactic unity" in the exhibition "Five Contemporary British Painters", organized by the British Council in conjunction with the National Gallery of Canada and the Art Gallery of Toronto and now to be seen at the Montreal Museum of Fine Arts through January 11. "Here is no school on show," he says, "no generation or region—simply five painters, widely separated in age and outlook, who happen to work in Britain." He thinks it likely that they haven't even met each other. They can be accounted British by "their isolation from group activity; their determination to construct, each for himself, a personal vocabulary of appearances."

The oldest of the group, Matthew Smith, is 72 and William Gear, the youngest, is 37. Robert Colquhoun, a Scot like Gear, is a year older; Joseph Herman is just over 40 and Ben Nicholson is 58. They differ as much in experience and language. Smith, a Yorkshireman, left the "dark Satanic mills" of Manchester and came to luxurious flower in the south of France with the help of Matisse and the Fauves. Herman, who emigrated from Poland and Belgium, wasn't happy in Britain until he settled in the village of Ystradgynlais in Wales among the people he knew and loved, the people of the black coal pits. Nicholson, son of the realist, Sir William Nicholson, is as cool as Smith is hot, and is as far removed from the lives of the working people as the moon he loves is from the coal seams underground. Colquhoun paints people only to distort them and Gear distils landscapes and interiors into abstract designs.

WELL WORTH WHILE

Shows like this are worth while because you get enough of a few painters at one time to see what they're driving at. The older men are allowed ten paintings each and the younger ones five. Let's hope the British Council will send over another group next year, and why shouldn't we return the compliment and lend four or five Canadians to Britain?

As I write, the catalogue lies open on my desk and Colquhoun's "Woman in a Blue Hat" stares at me with a fixed and watchful intensity. Even without the color, which I remember as being as uncompromising as the lines of this woman's features and her uniform—it must be a uniform and her hat is a helmet—this is a positive picture. So are the others—the beaked woman and her cat, the girl with the goat, the students talking at a table, the other woman with another cat leaping fiercely out of her arms. They are full of tensions, not without cruelty, and while I admit the power in them, I am repelled by their harshness. William Gear's abstractions don't affect me much either way. The large shapes of his "interiors"—one spread out like a stretched hide, others striking in zigzag flashes—are in violent motion. His syntheses of landscape and weather in shafts and splinters of dazzling color are like patterns for tartans, no more than that.

You can warm your hands at Matthew Smith. He shows three landscapes—Cornwall, Frejus—painted in lusty slathers. The rest are sunburnt nudes and ripe fruits. Ripeness is all and his paintings are throbbing with heat and color and rolling in great voluptuous curves. It was a good idea to mix them a little with Herman, so that the warmth of their glowing flesh could relieve the stark gloom of Ystradgynlais.

LUXURY AND LANGUOR

Smith is for luxury and languor, Herman for toil. Here are two fishermen on a gangplank; peasants bend low to pick roots or prune vines; a woman scrubs the floor by lamplight; tired men stand in the street or on the bridge as immovable as the chimney or the post in the red glow of evening or the dark of night. The pictures are weighty, sombre in color, slow or quite still in their brooding; profound in their sympathy; and that rules out both anger and sentimentality. The landscapes may be the coal country but it is not a mean country; the people have their dignity. The "Miner and His Child" might have been painted by Rouault.

I cannot understand why Nicholson calls No. 28 "Abelard and Heloise." If there was ever a "program" to any of his pictures it wouldn't do for this passionless still life of the transparent shadows of jugs and bottles and squares of paper arranged on a drawing board. Like most of his other works it is a scrupulous calculation, faintly touched with yellow, but otherwise all but devoid of color. There is more color—a pleasant green—and more body in the dishes of No. 23, although it is painted so thinly that the canvas shows through, and "Refractions" is almost kaleidoscopic. One or two examples of Nicholson's reliefs are here, notably, "West Penwith", with its red disc on a black square, its gray and yellow and luminous white.

If the balancing of Nicholson's chaste circles and squares is too cold and mathematical for you, cross the threshold to Smith's fertility and if you want to change the metaphor—bread, instead of wafers or fruit cake, there is Herman. They all have something for you that is worth having.

Tomorrow is the last day for the exhibition of sculptures by Stanley Lewis, diploma student of the Museum's School of Art and Design; who was recently awarded a scholarship for study in Mexico. He works mostly in stone, getting satisfaction out of its texture and color as well as its mass, scooping it out, boring into it, incising it, polishing it, shaping it, but never forcing it out of character. Like a primitive sculptor, like a Henry Moore, he carves out his gods and mythological beings, his "Raindrop Eater", his "Crying One". His "Dove" is a mature bird, folded up for sleep; but it is still in the egg; it is still a stone.

The three painters in Gallery XII until January 4 are Frances-Anne Johnston, Mabel Lockerby and Ethel Seath.

William G. Kinnis is showing landscapes in the YWCA until January 5.

Disapproves of Art Criticism

Sir.—It seems unfortunate that a newspaper of The Montreal Star's status should have nothing better to offer its readers in the way of art criticism than the tasteless inanities of Mr. Russell. Though Mr. Russell doubtless sees himself as a man of critical parts and humorous intent, the fact remains that his recent comment on the ORT exhibition of Contemporary Montreal Artists at the Museum of Fine Arts is lacking in knowledge, understanding, discernment and wit.

Isabel M. Dobell

Work by Stanley Lewis

In the upper hall of the Montreal Museum of Fine Arts is an exhibition of sculpture by Stanley Lewis, diploma student of the School of Art and Design, Montreal Museum of Fine Arts, who was recently awarded a scholarship for study in Mexico. The exhibits show versatility and suggest that the further opportunity to study is deserved. The show lasts until Sunday.

The Bulletin of the Museum announces that the 70th Annual Spring Exhibition has been tentatively scheduled for March 8 through April 13.

From the same source is notice that the Museum will be closed December 25 and January 1, and will be open from 10 a.m. to 12 noon on December 24.

ART

Matthew Smith's Art Is Well Represented

In Exhibition Including Herman, Colquhoun, Gear, Nicholson at Arts Museum

Under the title "Five Contemporary British Painters", two upstairs galleries of the Montreal Museum of Fine Arts are occupied with the works of Matthew Smith, Ben Nicholson, Josef Herman, Robert Colquhoun and William Gear. This exhibition, organized by the British Council in conjunction with the National Gallery of Canada and the Art Gallery of Toronto, contains interesting material, both moderate and extreme, and affords an unusual opportunity of enjoying the broad handling and rich color of Matthew Smith. Of the group showing, Smith, born in 1879, is the senior of these painters in years and came into contact with Matisse and the Fauves more than 45 years ago, according to the catalogue's Foreword.

His offerings include "Fitzroy Street, Nude No. 2", which cannot be called attractive, the subject, in a far from comfortable pose, is seated on a chair. The flesh is a disagreeable yellow and the shadows are green, the brushwork giving the impression that she is stitched together. A green and red

rug covers the floor and there is a pink curtain in the background. This is a work of 1916 and much more attractive works have come from his brush since then—"Couleur de rose", 1924, showing a reclining young woman, a bit chubby as to legs, painted in a range of rich red and orange which glow. Of the following year, is "Young Girl" shown resting in a green chair, while of 1931 is the girl resting on a sofa, entitled "The Green Chemise". Rich color marks his landscape, done with characteristic dash—"Winter Frejus", with trees, distant hill and poles along a red-dish road. Reds figure in "Winding Road, Cornish Landscape", and in "Winter Landscape, Cornwall". Then there are some luscious still-lives, "Pears with a Blue Background"; "Apples and Leaves", shown against a red curtain; "Jugs and Coffee Pot", and the painting, from the Museum's permanent collection, of flowers, fruits, plates and bowl, entitled "Still Life Arrangement No. 2". These works make a worthy group.

Low tones mark the work of Josef Herman, born 1911 in Warsaw, who went to England in 1940. He visited South Wales for a holiday in 1944 and decided to make his home in the village of Ystradgynlais. Shown is the bridge at that place, with water, road, houses and a pointed mountain. It is also the setting of "Evening", which depicts trees, houses, and figures on the road under a sunset sky. He also shows a street scene at night. Other items from his brush include "Two Fishermen on a Gangplank", the solidly painted "Peasants Picking Roots", "Pruning Vines" and "Lowestoft", with shipping off shore, and nearby figures and buildings. The light from a lamp has been capably managed in "Scrubbing the Floor", with a woman engaged in this task, as a boy holds a child.

Robert Colquhoun is inclined to favor the Cubists, his offerings being "Woman with Folded Arms and Cat", "Woman with Leaping Cat", "Woman in a Blue Hat", "The Students", and "Girl with a Circus Goat".

Acute imagination is required to make the performance fit the titles of the group by William Gear—"Interior"; "Interior with Sculpture"; "Winter Hedgerow", reminiscent of wartime ship camouflage; "Early Spring", and "Pastoral".

In the works by Ben Nicholson his "Still Life with Striped Tablecloth" has recognizable objects, this also applying to "Still Life with Horse"—the horse being graven on a jug, but the balance require unravelling, among them being "Still Life (Abelard and Heloise)".

Three Women Artists Occupy Gallery XII

Frances-Anne Johnston, Ethel Seath and Mabel Lockerby Show Paintings

Gallery XII of the Montreal Museum of Fine Arts is occupied by paintings by Frances-Anne Johnston, A.R.C.A., Mabel Lockerby and Ethel Seath, all being represented by characteristic works.

The group by Frances-Anne Johnston shows variety as to subjects and her skill as a painter of flowers and still life is evident—"Midsummer Flowers" displays pansies and also daisies and cornflowers among other blooms. In another work the vivid scarlets and yellows of nasturtiums have attracted, while narcissus and iris figure among her "Spring Flowers". An impressive work is "October", a still-life of figurine, bowl and vase, a high note being sounded by bittersweet berries. A monotype called "Still Life with Fruit" is good in arrangement.

She also shows records of travel, keenly observed and deftly set down. Among these are "Down the Road to Moraine Lake, Alberta", with wooded country stretching to distant sun-lit mountains, and of Vancouver a harbor scene with moored craft, wharves and a red shed, and another version showing a dock with shacks. Considerably farther East she found the Nova Scotian coves rich in material—the shacks and wharves in "Landing Stages, Portuguese Cove", and another work, with more of the sea visible, done at the same place. Beached boats, wharf, shack and barrels figure in "Fishing Cove, N.S.", and the prow of a ship, wharves and houses make an attractive item of "Lunenburg, N.S.". There is much accomplished painting in "The Pink Chair", the feature of an interior, with women standing at a window, and an old cabinet among the furnishings. "Victoria Sitting Room" has furniture characteristic of the period, plants being arranged at the window. There is also a subject from Baie St. Paul.

Ethel Seath employs watercolor in a free, washy manner, some of her offerings revealing a concern for individual pattern, as in "Still Life No. 2", with vivid-hued blue jug and red bowl, and in "Black Island, Bie", with a root in the foreground. "Landscape from a Fieldstone" is another effort in this vein. There are good reds and yellows in "Toadstools, No. 1" and there is breadth to "Home, Cap a l'Aigle" with group of outhouses; "Snow Pattern" in which birches figure, and "Old Mill-Dam, Bie", showing water falling from a height. "Green Boat, McVello" makes a good subject, flowers are blooming in "Paire's Garden", and fresh in atmosphere and effectively recorded is "Harvest, Magog", with trees on a rise beyond the massed grain. "French Canadian Stove"—one of the old type, is capably done.

Mabel Lockerby is mainly concerned with design and pattern, the arrangement being good in "First Snow", with its tree-edged water, and also in "March Stream", both works in which low tones are employed. "In the Woods" features a mass of birches. Decoratively treated are "Red Leaves", with hint of lake and moon above distant hills, and "Cactus and Fruit"—grapes and pears, are seen against a window looking out on a landscape. There are higher color notes in "Red Peppers", and the red is rich in the work called "Apples", "Old Towers", with edgings of snow, is solidly painted, showing the structures above a fringe of snow-coated trees, a pool, broken tree and birds having place in the composition. In "Cat" curves intrigue her.

POSTSCRIPT: J. W. Cox of Williams, Inc., florists, has been donating the floral arrangements for The Montreal Museum of Fine Arts exhibitions and will continue to do so for the remaining exhibitions of the season.

January 3, 1953

Children to Present the Story of the Nativity

NEARLY seventy children, ranging in age from three to fourteen, will participate in the annual Christmas pageant to be presented in the lecture hall of the Montreal Museum of Fine Arts tomorrow. This presentation will be given by children attending the special classes of the educational department, and is sponsored by the Ladies Committee of the museum.

Designed and built by the boys and girls at the art centre, a life-size creche will be the focal point of the Christmas story. Nearly 20 youngsters will tell of the Nativity, dressed in costumes which they have made themselves, with the assistance of their instructors under Miss Audrey Taylor.

"As we have a limited amount of material at our disposal," said Miss Taylor, "the children's designs have to be kept relatively simple, yet they have been able to achieve a very good idea of the story. They have visualized the great contrasts: the roughness of the shepherd's garb, and the riches of the wise men's dress."

Dr. Arthur Lismer, head of the education department, is directing the pageant, which he calls a tradition with the museum.

Each age group attending classes at the art centre has contributed something to the Christmas presentation. Even youngsters of ages 6 and 7 have made puppets which will be displayed tomorrow in a Nativity scene. Two showings of the pageant will be given, one at 5 p.m., and the other at 8 p.m.

As a complement to the creche, which will dominate the centre of the stage, the boys and girls in the 12-13 group have made stained glass windows, only instead of glass, they have used paper, with the same effect being achieved.

Around the walls of the lecture hall will be hung pictures which the children have drawn of kings and queens, and they will be interspersed with the youngsters' sculptures of different aspects of the Christmas story.

As all the children cannot participate in the actual pageant, the others have made themselves costumes and will march in procession into the hall singing Christmas carols.

Apart from retelling a well known story, the Christmas pageant serves a practical purpose in the work of the art centre. Dr. Lismer remarked, "This pageant is the integration of the child with his powers of technique and skill in the expression of a well known theme." Each age group does what it is capable of, and thus each group is a part of the pageant.



Children from the education department of the Montreal Museum of Fine Arts are shown in tableaux around a creche which they have made themselves. This is a part of the Christmas pageant which is to be presented by the education

department, and sponsored by the Ladies Committee of the museum, in the lecture hall of the Montreal Museum of Fine Arts tomorrow at 5 p.m., and again at 8 p.m.

Art Notes

First Display Of the Season Opens Soon

By ROBERT AYRE

THE first exhibition of the New Year at the Museum will open next Saturday when three painters will be presented in Gallery XII—Campbell Tinning, Henry Simpkins and Michel Rostand, the latter showing views of his native Nice as well as of Montreal. On the same day, the International Salon of Photography and a week later, the Canadian Group of Painters.

Tomorrow will be your last opportunity for a pleasant chat with the three ladies now at Home in Gallery XII. In her still lifes and flowers, her interiors and her exteriors—the mountains, the sea at Vancouver and in Nova Scotia—Frances-Anne Johnston shows herself to be a proficient painter along academic lines, more objective than the other two, who are quite personal, with engaging little design idioms of their own. Ethel Seath notes down happy holiday experiences at Cap a l'Aigle and Bic in fluent water colors, enjoys the shape of an old stove, sees faces in the fieldstones and arranges mushrooms and fruits. Mabel Lockerby is even more design-conscious in the way she sorts out landscape details, red leaves, red peppers, apples and cacti, and she manages to combine a love for birds with a love for cats. None of it is in the strong current of the mainstream of Canadian painting, but quiet little backwaters can be refreshing and this one is.

AS 1953 OPENS

"Five Contemporary British Painters" will close a week from tomorrow.

With that business tidied up, and no intention of holding a post-mortem on the Old Year. I relax, pay my compliments and give my best wishes for the New Year to the following:

His Excellency, the Governor General, with the hope that the Government will get around during 1953 to implementing more of the Massey Report recommendations.

Mr. H. O. McCurry, Director of the National Gallery, and those associated with him, hoping that plans for the new building will be advanced; Mr. D. W. Buchanan, whose Industrial Design Centre will open soon in Ottawa—more power to the National Gallery's Design Index in its work to improve Canadian standards. Mr. Walter Herbert, wishing him more money for the Canada Foundation.

Wishes for the others may be taken as read. Every institution, like every individual, needs more money. Let's just go on with the names:

Dr. Jean Bruchesi, Under Secretary of the Province. Mr. Antoine Roy, Director of the Provincial Museum at Quebec.

Mr. F. Cleveland Morgan, President of the Montreal Museum of Fine Arts, Mr. John Steegman, Director, and his assistant, Mr. Edward Cleghorn; Miss Merle G. Peden, Secretary, and the other ladies, not forgetting those in the Library, Miss Pinkerton and Miss Oulmet; Mr. E. B. Johnson, the Superintendent of Building, and all his helpers, the men who guard the doors and the men who hang the pictures.

The Educational Supervisor, Dr. Arthur Lismer, and his staff. Mr. John Lyman and his teachers at McGill. Mr. R. H. Charlebois and his faculty at the Beaux-Arts.

The dealers who help keep us supplied with exhibitions—Miss Agnes Lefort, the Watsons and the Sterns on Sherbrooke street; Mr. Shima of the Continental; Mr. Lange, away over on Laurier avenue; the Antoinettes and Mr. Alan Mitchell down on Victoria Square.

Les Amis de l'Art, the O.R.T., the Canadian Israeli Art Club, the YWCA, the YMHA, the Arts Club and any other groups that organize exhibitions.

TRIBUTE TO COUNCIL

Mr. Claude Lewis, Toronto, President of the Canadian Arts Council. The faithful few who are keeping alive the spark of the Federation of Canadian Artists. Mr. Robert Pilot, newly elected President of the Royal Canadian Academy. Mr. Jack Nichols, of Toronto, newly elected President of the Canadian Group of Painters. Mr. Pierre Normandeau, President of the Sculptors' Society of Canada, which this year celebrates its Silver Jubilee. Mr. Colin McMichael, President of the Art Directors' Club of Montreal, and a host of advertising and industrial artists.

My fellow writers about the arts, French and English. Mr. Roland Boulanger, Editor of Arts et Pensées.

The editors of this newspaper and the printers, who bravely struggle with my peculiar punctuation and queer names, and who occasionally come up with a delightful invention like the season "aumn."

Mr. L. LeMoine FitzGerald, of Winnipeg, lately honored by the University of Manitoba with an LL.D. The honorary doctor of Saint John, Mr. Jack Humphrey, Mr. Alfred Pellan of Montreal, and Mr. Clare Bice of London, all three in Europe with their new fellowships. Mr. Robert Tyler Davis, writing his book in Paris. Miss Pauline Rochon, telling the people down in Florida about the attractions of Canada, not forgetting the Centre d'Art of Ste. Adele.

All the artists—without whom there would be no Art Notes.

All my readers—not expecting them always to agree with me—those who don't know anything about art but know what they like; and those who, sharing the dilemma of Thurber's critic, know all about art but don't know what they like.

To all—a Happy New Year!

The Gazette

January 2, 1953

The Star

January 6, 1953

The Star

January 6, 1953

Social and Personal

Mr. Sacheverell Sitwell, who addressed the Ladies' Committee of the Montreal Museum of Fine Arts yesterday afternoon, left last evening for New York City, where he will be joined in two weeks by Mrs. Sitwell, who at present is visiting in town with her mother, Mrs. A. R. Doble. Mr. Francis Sitwell, who is also visiting with his grandmother, Mrs. Doble, will be leaving by plane in two weeks time to return to England where he attends Eton.



SACHEVERELL SITWELL, who will address a meeting at the Montreal Museum of Fine Arts at 5 p.m. Monday. The lecture is sponsored by the Ladies' Committee and will take place in the lecture hall. Mr. Sitwell is the youngest member of England's celebrated literary family, and is known as an essayist, novelist, poet, critic and connoisseur of the arts. His topic will be "Venetian Painters."

The Star

January 7, 1953

Photo Exhibit Opens Friday

Hon. Milton Gregg, VC, To Officiate at Museum

Hon. Milton F. Gregg, VC, Minister of Labor, will open the 12th Montreal International Salon of Photography and the third Montreal International Exhibition of Color Slides at 8.30 p.m. Friday in the Montreal Museum of Fine Arts.

The Minister will be the guest of honor at the opening banquet at 7 p.m. at the Au Lutin qui Bouffe restaurant.

The two shows will run through Jan. 25 with two public slide showings.

J. W. Campbell, ARPS, APSA, will be commentator at the slide presentation under the Ladies Committee on Fine Arts at 8.30 p.m. Jan. 14, and Raymond Caron, ARPS, APSA, will comment on the showing under the Montreal Camera Club at 8.30 p.m. Jan. 20.

The two exhibitions will be available to the public, admission free, at regular museum hours, weekends and Wednesday afternoons.

Patrons for Salon Of Photography

THE honorary patrons of the twelfth International Salon of Photography, being held under the auspices of the Montreal Camera Club, at the Montreal Museum of Fine Arts from January 9 to 25, are: Hon. Milton F. Gregg, VC, and Mrs. Gregg, Hon. Douglas C. Abbott and Mrs. Abbott, Hon. Lionel Chevrier and Mrs. Chevrier, Hon. Mr. Justice Fabre Surveyer and Mrs. Surveyer, Hon. Mr. Justice J. Archambault and Mrs. Archambault, Dr. Jean Bruchesi, DP, Sc, Litt.D. and Mrs. Bruchesi, and Mr. Romuald Bourque, MP, Mayor of Outremont, and Mrs. Bourque.

The Star

January 2, 1953

Writer to Speak



SACHEVERELL SITWELL, the youngest member of England's celebrated literary family, who will address the Ladies' Committee of the Montreal Museum of Fine Arts at its meeting in the Lecture Hall of the Museum on Monday, Jan. 5, at 5 p.m. Essayist, novelist, poet, critic and connoisseur of the arts, Mr. Sitwell has some 40 volumes to his credit. The subject of his lecture will be "Venetian Painters."

The Star

January 3, 1953

VENICE'S ARTISTIC GLORY

Famous Renaissance Paintings Described at Art Museum

AN AUDIENCE of more than 400 members of the Montreal Museum of Fine Arts was transported back to the Venice of the Renaissance last night, when Sacheverell Sitwell, essayist, critic and novelist, addressed a meeting that was organized by the Ladies' Committee of the museum, on the subject of Venetian painting.

In a fascinating lecture in which he asked his audience to imagine themselves in the Venice that Caneletto painted, at any time between the end of the fifteenth and the middle of the eighteenth centuries, Mr. Sitwell described the churches, palaces and galleries of Venice which house some of the greatest examples of Italian painting.

Venice, he pointed out, developed its school of painting rather later than the other cities of Renaissance Italy but the flowering of that school lasted longer than those of other cities.

Artists of Great Era

Among the painters whose works he described in detail was Carpaccio, born in 1455, whose works fill the Scuola San Giorgio degli Schiavoni, and who is noted for his contemporary detail and what Mr. Sitwell described as "his bearded Orientals."

Mr. Sitwell described Carpaccio as "a marvellous fairy tale narrator" whose work shows in great detail the scenes of life in Venice during the later fifteenth century. "Of all the great paintings in Venice," said Mr. Sitwell, "the one I should most like to take away is Carpaccio's 'Miracle of the Holy Cross.'"

After describing the works of the Bellinis, father and sons, Mr. Sitwell came to Titian, whom he described as the greatest of all portrait painters. Among Titian's works in Venice one stood out. This was the portrait of San Francesco Borgia, third general of the Jesuit Order.

From Titian, he went on to describe the works of Veronese and Tintoretto. One of the wonders of Venice, he said, was the Scuola di San Rocco, a building devoted to the works of Tintoretto. Mr. Sitwell spoke at some length on these paintings, mentioning especially Tintoretto's "Crucifixion" and "Christ before Pilate."

Venice The Beautiful

Besides describing the painting of the Venetian school, Mr. Sitwell gave his audience a picture of the splendor of the architecture of Venice and an impression of its charm that can still be detected in the works of its great painters.

He told them of the Doge's Palace and of the tragic fire in 1577 in which so many of the great early Venetian paintings were destroyed.

He concluded his lecture with a description of the colorful ceremony of the symbolic wedding of the Doge to the Adriatic during the years of Venetian greatness.

Venice, he pointed out, was a great maritime city of the Middle Ages with connections with the Levant, and in the years of its decline, it was still one of the most magnificent cities in the world. It was then a city given over entirely to pleasure; a city which, in the eighteenth century, was visited by all the touring aristocrats.

Admiring Photographic Display



Two of the large number of people who attended the official opening last night of the photographic display at the Museum of Fine Arts are shown.

admiring four of the portraits. They are MR. and MRS. ROGER MONAST, who seem to be specially fond of the smiling child.

Hon. Milton Gregg, VC, Stresses Value of International Shows

INTERNATIONAL shows of any kind are a good means of bringing the world together, Hon. Milton Gregg, VC, Federal Minister of Labor, said last night in opening the 12th Montreal International Salon of Photography, and the third Montreal International Exhibition of Color Slides, in the Montreal Museum of Fine Arts.

Over 200 prints, including some entered from nearly every country in the world, are on exhibit. Even such "Iron Curtain" countries as Czechoslovakia, Hungary and East Germany are represented. The widest possible range of taste from the classic to the futuristic is offered and the standard of composition is especially high.

Mr. Gregg, who was accompanied by Mrs. Gregg, said that in a great metropolis like Montreal, where life progressed at top speed most of the time, it was stimulating to think that such exhibitions could be held to take people out of the mundane and to display something of the beautiful and richer forms of life and being.

He said he was no artist himself, but he believed that exhibition held something that could bring satisfaction of many kinds to many people.

Mark Stein, chairman of the exhibition committee, introduced the jurors who comprised A. Sherrif Scott, RCA, Raymond Caron, ARPS, APSA, and J. W. J. Underhill, FRPS, for the monochrome; and Dr. J. F. Burgess, James W. Campbell, ARPS, APSA, and Blusson Caron, ARPS, APSA, for the color prints.

Walter F. Wood, president of the Montreal Camera Club, paid tribute to the many who had worked hard to make the exhibition a success, noting that the 200 prints on display had been chosen from 500 submitted.

The show will continue until Jan. 25.

La Presse

10 janvier 1953

Six sculpteurs et le style monumental

Jusqu'à mercredi prochain, au Musée des Beaux-Arts, on peut voir les maquettes des œuvres projetées par six sculpteurs canadiens pour le Concours international de sculpture qui aura lieu à Londres en mars prochain. Les six travaux sont ceux des trois gagnants du concours préliminaire qui a permis à un jury de choisir les participants canadiens au Concours international et de trois artistes qui ont obtenu des méthodes honorables pour leur présentations.

En voyant les maquettes qui ont permis aux juges de faire leur choix, il semble qu'ils aient été bien inspirés. Le projet que présente Julien Hébert comporte sans doute des problèmes techniques de taille, mais sa façon de concevoir un monument au "Prisonnier politique inconnu" est la plus adaptée tant aux nécessités du genre qu'à l'esthétique moderne et à la signification que doit présenter un tel monument. En considérant sa forme gigantesque de divers côtés, on y voit l'homme amoindri qui fait un ultime effort pour résister aux violences massives du siècle.

Une autre œuvre qui a beaucoup de qualités est celle de Anne Kahane, de Montréal. Son œuvre en bronze est une évocation de la torture immense que subit l'homme dans les conditions où tout lui est enlevé, jusqu'à sa personnalité. Elle nous montre l'homme réduit à ce qui l'opprime, mais ayant quand même eu la force d'y imprimer sa forme. Du point de vue sculptural, l'œuvre de Kahane est peut-être plus parfaite que celle de Hébert, mais reste que Hébert a un meilleur sens de la monumentalité.

Robert Norgate, troisième lauréat du concours, a réalisé une œuvre qui représente une figure humaine aux proportions gigantesques, évoquant la détresse et la supplication. Cela n'intéresse pas particulièrement tant sur un plan symbolique que sur un plan esthétique.

Donald Stewart, A.R.C.A., mention honorable, a présenté un projet d'une grande simplicité — deux pylônes à section triangulaire partant d'une même base et se dirigeant dans des sens différents. Cela a des qualités monumentales et malgré la simplicité on y retrouve un sens très fort de tentative ultime d'évasion; l'aspect béant de l'œuvre traduit à la fois une forte angoisse et un cri de désespoir. Louis Archambault, a également

obtenu une mention avec une œuvre curieuse dont on se demande si elle a été conçue pour ce concours. Une figure reposant sur un arc triplé, surmonté d'un prolongement qui termine une double mâchoire. Sans vouloir manquer de respect, on croirait plutôt à un monument aux grands sauriens disparus plutôt qu'aux prisonniers politiques. La troisième mention a été obtenue par Elizabeth Wyn Wood, R.C.A., pour sa statue d'un homme drapé, agenouillé, la tête courbée. La forme est belle, mais quelque peu trop monolithique. Et puis, cela pourrait servir de monument à un militaire, on ne sait trop. Le symbolisme en est vraiment trop peu subtil.

de Repentigny

The Gazette - January 10, '53

The Star - January 13, '53

ART

Simpkins, Tinning Reveal Their Skill

Display Watercolors at Fine Arts Museum; French Painter Shows Oils

Picture-lovers partial to watercolors will find much to interest them in the items displayed in Gallery XII of the Montreal Museum of Fine Arts where the collections reveal the good taste and marked skill of Henry Simpkins, A.R.C.A., and Campbell Tinning, the third artist exhibiting being Michel Rostand, late of Nice, France, who shows oils of that place.

Simpkins and Tinning, the Montrealers, have very worthy offerings which should stimulate the taste for works in this medium. Both are vigorous painters who employ free, fluid washes, revel in clean color, know what makes a picture, and tackle their subjects with directness and confidence.

Water has always interested Simpkins, and there are ample indications that this interest has not waned. Here he has painted water both angry and placid — "Stormy Sea", with heaving waves, spray and foam beating on rocks, and inland waters, under sunlight, as in "The Bathers," showing figures about a wharf, stretch of lake, hillside and reflections, and "Lake Simcoe," with expanse of sun-lit water, bathers and a young woman seated on the sand. "Rocks, Rouge River," with blue water, blue hill and rapids attracted his brush, and there is motion in "Fast Water," with its tree-edged shore. There is an excellent painting of Autumn, called "Fall Trees," fine in drawing and convincing in the tones of the foliage and the ground cover—the setting being a hill-top with the trees silhouetted against a blue sky. Less clement weather is evident in "Wet Road," where a horse and buggy travels a curving, rutted road past two farm buildings, the hills in the background being almost obscured by the low clouds charged with rain. Winter is the season of "Arundel," with its snow, corner of a house, row of trees, a pedestrian with dog, and a team of horses hauling a sleigh, while "Wood Cutters" is a bush interloper where in the snow men work—one limbing a fallen tree and another at work with a saw. It is a good interpretation of sunlight and

shadow. "Frosty Morning," another capital impression, shows a barn and house with a plume of smoke rising from the chimney into the sunlit air. Shadows on the snow play their effective part. Sea, rocks and gulls are the pictorial element of the sunny "Pemaquid Point, Maine," and "New Harbor, Maine," shows shacks on piles, mist-covered headland, fishing boats, reflections and gulls.

In oils, he shows "Old Timer," a man's head, "Evening, Maine Coast," and "Pemaquid Point," with a rough sea breaking on rocks.

Tinning offers subjects that indicate travel. Of London is "St. James Square," with grass, walks, a few figures, some noble elms and an equestrian statue. "Trafalgar Square" features the fountain and basin, figures feeding pigeons, the lions at the base of the Nelson monument and buildings in the background under a sunset sky. "Egerton Place," with its old street lamp, figure, and buildings seems to have, at the moment, no traffic problem. "Sketch at Fontainebleau," shows buildings, figures on a terrace and a statue in the background, under a moist, cloudy sky. At St. Andrews, N.B., he painted a wooded foreground, hint of sand, stretch of water and distant hills beneath a stormy sky, and curving hollows and rolling country interested him in "Charlevoix Hills." In "New Brunswick Weir," light shimmers on the water about the stakes, while spruces, rocks and sand add interest to the composition. The sun shines in "Rue St. Jean Baptiste, Baie St. Paul," with its typical houses edging a curving road. More decorative in theme are the paintings entitled "Pathétique" and "Classical Symphony," while his fondness for blooms is evident in "Flowers" — daisies, geraniums and petunias among them, set in a blue vase. There is, too, in "modern" vein, a "Still Life," with daffodils in red and blue vases and a book with leaves open, rich in color and broad in treatment. "Dance" pictures three figures in action, a work marked by some lovely reds.

Rostand, apart from buildings and a church spire in Outremont, and buildings and trees on St. Denis street, shows paintings of Nice. In "View of Nice," buildings with red roofs and distant blue mountains interested him. In "Old Nice," he has a good subject in the buildings at varying levels and a narrow street. Blue water and a curving bay give color to "Le Chateau, Nice," and trees and a building with a clock tower attracted him in "Garibaldi Place, Nice." "The Harbor of Nice," with its shipping, quays and buildings occupied his brush, as did "The Cathedral of Nice." He has been partial to markets, with shelters, stalls and bare trees, while palms and flower beds have their place in "Park Albert the First."

To Serve Tea At Museum

Members of the Ladies' Committee of the Montreal Museum of Fine Arts will serve tea to visitors to the gallery from three until five o'clock tomorrow in the upstairs foyer.

Included on the committee for this week's tea are: Mrs. Jacques Paradis, Mrs. Roger Ouimet, Mrs. Antoine Vanier and Mrs. Charles Taschereau.

Wednesday Tea

Mrs. Jacques Paradis, Mrs. Antoine Vanier, Mrs. Roger Ouimet and Mrs. Charles Taschereau will preside at the Wednesday Tea being held tomorrow afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts.

Tea will be served in the upstairs foyer of the Museum from three to five o'clock.

Sculpture Contest Entries Exhibited

Canada's entries for the International Sculpture Competition, held under the auspices of the Institute of Contemporary Arts, London, are on view in the upper hall of the Montreal Museum of Fine Arts. The jury chosen by the Sculptor's Society of Canada, composed of Pierre Normandeau, president of the Sculptors' Society; two of the society's members, Orson Wheeler

Au Salon international



Une des belles images que l'on peut voir au "Salon International de photographie", dont l'ouverture a lieu aujourd'hui au Musée des Beaux-arts. Le Salon se clôturera le 25 janvier.

(cliché LA PRESSE)

Au Musée

A la recherche d'une peinture britannique

Depuis un mois, le public amateur d'art de Montréal a l'occasion de contempler des œuvres de peintres britanniques — ce qui ne se présente pas très fréquemment. Il ne faut pas cependant s'en prendre aux galeries si elles ne présentent pas souvent des peintres anglais. Il s'agit tout simplement d'une "pénurie" de la peinture anglaise. En effet, depuis la fin du XIXe siècle, les peintres de Grande Bretagne n'ont fait montre que de bien peu d'originalité — soit qu'ils se contentent des recettes ancestrales, soit qu'ils se mettent, au détriment de leur génie propre, à la traîne des maîtres français et européens. Les cinq artistes dont le Musée des Beaux-arts expose cette semaine quelques œuvres ne sont pas remarquables par leur originalité — mais cette exposition, qui groupe une quarantaine de tableaux, a de quoi intéresser tous ceux qui suivent l'évolution des arts.

L'attention est tout d'abord attirée par les toiles expressionnistes de Josef Herman. Herman, originaire d'Europe centrale (il est né à Varsovie en 1911), influencé par les peintres belges Permeke et Chagall, habitant depuis une dizaine d'années le pays minier de la Galles du sud, pays aux cieux chargés, peint des toiles d'un réalisme dur, parfois d'une qualité presque hallucinante, qui sont comme des regards dans la nuit à travers des yeux rouges par la poussière. Sa "Scène de rue, Ystradgynlais" est une preuve que l'on peut être "réaliste" sans être esclave d'une réalité apprise. Herman n'emploie à peu près que des bruns sombres, des noirs et des rouges voilés, avec parfois un jaune ocreux ou un bleu sans éclat. N'utilisant à peu près pas les forts contrastes, il se limite à employer les nuances pour décrire les objets qu'un dessin très simple suggère. Il manie la lumière très habilement, mais une lumière diffuse, une lumière filtrée par une atmosphère qui fait ployer la tête aux hommes.

Robert Colquhoun, (né en 1914) quelque d'origine écossaise, a lui aussi subi l'influence de l'Europe centrale — son maître a été le peintre polonais Jankel Adler — ce dont témoigne la conception tourmentée qu'exprime ses portraits. Il n'y a que cinq de ses toiles qui soient exposées, mais toutes sont d'intéressantes études de la figure humaine, saisie sur le vif dans un monde d'angoisse. Lui aussi fait un usage très simple de la couleur — mais il l'emploie par gros blocs, par plages uniformes. Ses figures sont empreintes de sentiment, mais curieusement, comme on croit parfois que les animaux en expriment. "La Femme au chapeau bleu", sa "Femme tenant un chat dans ses bras croisés" sont inquiétantes comme des masques. Les couleurs viennent ajouter à cet effet, parce qu'elles semblent hostiles. On songe en regardant les toiles de Colquhoun à la fois aux tristes harlequins de Picasso et à ses figures angoissées, éclatées, que "Guernica" a rendues célèbres.

William Gear (né en 1915) est un autre jeune peintre qui emploie une méthode bien particularisée. Dans son œuvre, qu'il veut strictement non-figurative, il cherche à présenter une vision purement colorée du monde, où l'élément formel n'intervient que par le rythme des variations de couleur. Il réussit à beaux effets, mais en général son emploi du lourd trait noir, de la lourde coulée noire, n'est pas particulièrement heureux.

L'art de Ben Nicholson est extrêmement dépouillé. Son dessin n'est jamais plus qu'une esquisse, sa couleur est délavée et froide. La texture de ses œuvres a quelque analogie avec la façon de travailler du peintre monténégrin Stanley Cosgrove, c'est à dire que l'on croirait regarder une fresque beaucoup plus qu'une toile. Dans quelques toiles, "Nature morte au cheval", "Odyssée", "Nature morte italienne", Nicholson retrouve quelque chose de

la beauté du trait antique. Ce peintre, né en 1894, a fortement subi l'influence de Mondrian.

Le plus âgé des cinq peintres est Matthew Smith (né en 1879); il est aussi celui qui a le moins d'audaces dans son dessin. Mais déjà élève de Matisse, il a acquis un sens de la couleur très vif — la couleur de ses toiles souvent, et on a parfois l'impression d'un simple dévergondage. Il est déplorable que le dessin soit d'une banalité telle que les violences de couleur n'aient aucune contre-partie formelle. On trouve cependant quelques toiles dont l'effet coloré est extrêmement heureux — une "nature morte aux poires" présente de beaux contrastes de couleurs, un "Paysage d'hiver, Fréjus" est une excellente étude en gris, en verts mats et en oranges lumineux.

de Repentigny

The Star
January 20, '53

Wednesday Tea
At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Robert Pilot, assisted by Mrs. L. Hart, Mrs. P. Dawes and Mrs. M. Chorney.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

(7)

Les expositions

Au Musée des Beaux-arts: Les maquettes des projets de monument acceptés pour le concours international de sculpture, section canadienne, sont exposées en haut du grand escalier. Jusqu'au 14 janvier.

Galerie II, paysages à l'huile, de Nice et de Montréal, du peintre français Michel Rostand.

Le Salon international de photographie, groupant plus d'une centaine de travaux de photographes d'Amérique et d'Europe, est ouvert au public dès aujourd'hui, jusqu'au 25 janvier.

Demain, dernier jour de l'exposition "Cinq peintres anglais contemporains".

Art Notes

Sketches Are Entered In Competition

BY ROBERT AYRE

AT the top of the grand staircase in the Museum, set out on a long table, are six maquette sketches for a monument to "The Unknown Political Prisoner". Three of them will go to London for the finals in the competition sponsored by the Institute of Contemporary Arts; the others were runners-up and received honorable mention.

Looking at the last three, I think most people would agree that the judges made a wise decision. There is great dignity in Elizabeth Wyn Wood's kneeling figure, his head bowed in prayer, his limbs so cloaked that his torso rises in a squared slab rather like a cenotaph, but somehow, with the sword lying at the base and the inscription (from Pericles) in Greek, it looks traditional and for all its nobility doesn't catch the imagination.

It has the advantage of endeavoring to interpret the theme proposed by the Institute, which is more than can be said for the other two, by Louis Archambault of Montreal and Donald Stewart of Toronto. The latter, two tall and sharply pointed pyramidal figures growing out of a common base in a sort of crystal formation, might look effective carried out, as the artist suggests, in gleaming metal, but they would be more in place in a pleasure garden or a world's fair than as a monument expressing public grief over injustice. Neither, to my way of thinking, is there any emotional impact — at least not the kind intended — in Mr. Archambault's tripod with the snake or bird mouth opening at the end of its slender stem.

ANNE KABANE FIRST

Of the three which will represent Canada among the 54 countries, I should myself put first the figure of Anne Kahane of Montreal. But let me approach it by way of the others. Miss Wood's sculpture might be a monument to the dead. But the thing about the Political Prisoner is that he is not dead. Robert Norgate of Ottawa is right when he sees him alive and suffering, crying aloud for deliverance. He shows him as a large-limbed male, head thrown back in agony, arms outstretched in supplication, an Epstein man, big enough to represent enslaved humanity. There is no mistaking what he is and what he means and his presence in heroic size in a public place would surely make the people pause.

We are used to thinking of monuments as vertical, so Julien Hebert's sculpture is arresting first of all because of its horizontality. You may take it as the representation of the victim lying on his side, but unless you could see it from above the resemblance might elude you. Even then I doubt if it would convey the idea of the Political Prisoner. Abstractions can be exciting — Picasso, Kandinsky, Miro — or they can give you a feeling of serene well-being — Ben Nicholson comes to mind and, in sculpture, Brancusi — but I wonder if it can stir the deeper emotions.

Only, I think, if it remains close to humanity; that is to say, if it is not pure but semi-abstract, like Henry Moore's infinitely touching draped figures in the underground shelter. Like Mr. Norgate, Miss Kahane is dynamic rather than static. She embodies the struggle, the suffering and the need, but Mr. Norgate does it naturalistically though with exaggeration and she does it symbolically. Her figure is the abstraction of a suffering man, a bronze web or skeleton structure, but it is not the recognizable human skeleton. You can make out the weary head you can feel the tension of the down-thrust hands, but you are not looking at bones, and the snakes with which the figures bristles are not barbs or thorns but the symbols of torture. I feel that Miss Kahane's monument says what it is intended to say, and says it in a way that is new and powerful.

THREE-MAN SHOW

The three-man show by Campbell Tinning, Henry Simpkins and Michel Rostand opens today in Gallery XII of the Museum.

Art Notes

Water Colors Now Featured At Exhibition

By Robert Ayre

THE most individual of the three painters now appearing in Gallery XII of the Museum — through next week and the following week-end — is Campbell Tinning, who originally came from the West but who has been around these parts long enough to be claimed as an Easterner, and who was an Official War Artist with the Canadian Army. The works he has chosen cover the past five years and though they do not include his return to the Prairie in 1948 or his summer in Newfoundland the following year, they take in a trip to England and France and visits to the Lower St. Lawrence and St. Andrews, N.B., as well as flights into abstraction.

Once in a while, Mr. Tinning is tempted to go in for oils — the Army forced his hand, I believe — but I have never felt that he was successful in this medium. He seems to get what corresponds to stage fright, or mike fright, and tightens up. Water color gives him a chance to run free, to spread out broad washes, to improvise on forms and scrawl his arabesques. His is the swift, light, graceful spirit; sometimes he lets us down by being too debonair and offhand; but he is never whimsical and he never outruns good taste.

FULL OF CONTRASTS

The exhibition is full of contrasts of place and mood. St. James Square, with the equestrian statue lightly sketched against the deep-bosomed trees, is saturated with the moist atmosphere of England. The rhythms and colors of New Brunswick and Charlevoix County are another story. Trafalgar Square, with its fountain, is as crowded as Fontainebleau is empty, and a little uneasy, as if the composition needed sorting out and settling. Egerton Place is made up of swipes of dark color, briefly visited by wrathlike pedestrians and lamp posts.

When he painted his fantasia "Classical Symphony" as a pictorial commentary on the Prokofiev music, Mr. Tinning did not take the term "classical" in the Haydn sense. He gathered together a helmeted Greek soldier, a nude — maybe Helen — shields and pillars and capitals and mixed them up in a composition that is interesting even if it has nothing to do with the symphony. It is a risky business, attempting to interpret music in painting. Not everyone would share his feeling for "Pathétique," expressed as a female figure, half abstract, painted on wet paper. He is safer in "Dance," which has no program but is simply the motion of three figures in a welter of hot color.

Why "Post Box and Ducks"? you may ask. But this strange juxtaposition has nothing to do with surrealism. It is a piece of lightheartedness, maybe an accident to begin with, maybe a joke. This picture of a scarlet letter box, with the yellow ducks for accents and the ambiguous gray shapes moving around it, stands up like a poster, with nothing to advertise unless it be its own fun.

NO PERSONAL IDIOM

Mr. Simpkins, next door, doesn't try any of those stunts and he has no particularly personal idiom. He has a good eye and a deft hand but he believes in sticking close to things as they appear on the every-day — or perhaps I should say holiday — level. Works like "The Bathers" and "Lake Simcoe" would not be out of place in a travel booklet or as magazine illustrations. Mr. Simpkins shows the gulls flung aloft over the sea and rocks of Pemaquid Point in Maine, the fishermen and their boats at New Harbour; here's Arundel in winter, with a team, a girl and a dog, and here's a tired old horse hauling a buggy over a wet road in the mountains; trees in fall, a frosty morning, fast water swirling over the rocks under the trees, woodcutters sawing in the forest, children swimming, the stormy sea — these are his subjects; all very agreeable, though corroborating rather than enlarging our experience.

Wednesday Tea

Mrs. Robert Pilot, assisted by Mrs. Larry Hart, Mrs. Peter Dawes and Mrs. Melvin Chorney will be in charge this week of the Wednesday Tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

The Gazette
January 21, 1953

To Screen 3 Films

The Montreal Museum of Fine Arts will present three documentaries in black and white tonight at 8 o'clock: "Children's Concert," a demonstration by Eugene Cash for children of the various musical instruments used in an orchestra; "Opera School," and "The King who loved his Family," on King George VI. The films will be shown in the Museum's Lecture Hall.

The Star
January 22, 1953

Lecturer



JOHN STEEGMAN, OBE, director of the Montreal Museum of Fine Arts, who will lecture on Tuesday at 11 a.m. to the Women's Art Society in the Museum. The subject of his address will be "Some Aspects of 18th Century British Paintings."

No doubt some attempt is made in Gallery XII to relate the painters on exhibition, though it doesn't always come off. Mr. Tinning and Mr. Simpkins are both Canadians and, what is more to the point, perhaps, both water colorists. The third man is a stranger. Michel Rostand comes from Nice and he paints in oils. He doesn't quite chime in with the other two; but this shouldn't be held against him; he should just be considered separately.

SOFT, GENTLE TOUCH

Unlike some of the other strangers we have been happy to welcome to Montreal in the past few years, Mr. Rostand does not bring with him any of the new ideas that we might find stimulating. He harks back to impressionism for his pictures of the mountains, the harbor, the cathedrals and palaces, the streets and markets and gardens of Nice, and paints with a soft, gentle touch. Maybe the climate has something to do with the lack of energy I feel in the painting, the tentative gestures that are not always followed through. This is noticeable in the two Canadian paintings, Outremont and Ste. Madeleine in a meagre season, and St. Denis Street in Sunlight, livelier perhaps because of the sun. There is a stronger grasp, more solidity, in the buildings of Garibaldi Place and especially in the Cathedral of Nice.

New exhibitions — Francois Deziel, at Salle Gesù, until February 6; paintings by Marguerite Millette, for three weeks at Chez Pierre, Labelle Street.

4b

ART

Museum of Fine Arts Has Canadian Group

On view in three galleries of the Montreal Museum of Fine Arts is the exhibition of the Canadian Group of Painters, the collection showing a marked trend towards modernistic expression. The items, which number under 100, are varied in subject and treatment, forming an offering which will undoubtedly appeal strongly to those partial to the abstract and non-representational. However, works of normal form have a good showing. A. Y. Jackson has a strong, broad work of good color and atmosphere in "Hills at Eldorado Mines", while Arthur Lismer succeeds with "Neil's Harbor, Cape Breton Island", showing blue water, shacks and a lighthouse as seen from a shack stacked with lobster traps in the foreground. Andre Bieler, in "Winter Fishing", shows a man fishing through a hole in the ice, while Molly Bobak is decorative in her treatment of "Corn Flowers". Bertram Brooker has an interesting subject in "Sand Dunes at Picton", and Ghitta Caiserman shows a girl doing another girl's hair in the work called "Evening". Parasheva Clark is bold and direct in the tangled timber of "Canoe Lake Woods".

Stanley Cosgrove, besides a typical painting of an avenue of trees, shows "Nude with Red Table". Kathleen Daly has a confidently handled offering in "Eskimo Boy", and Jacqueline Gilson makes much of pattern and vivid color in "El Universal (Vigo, Spain)". A figure subject, called "Yeminite Women", represents Eric Goldberg, and Jean Paul Lemieux paints "Portrait de Gabriel". "Woman in a White Dress", a trifle long in neck, is by Grant MacDonald, and Henri Masson shows flowers and fruit in rather distorted vessels. Kathleen M. Morris has a winter scene called "Near Bordeaux, Quebec", with yellow house, church and figures walking in pairs. Louis Muhlstok in "Summer Afternoon", paints trees edging a road and sun-splashed buildings, and captures the mood of the season in "Early Spring, Mount Royal". Jack Nichols has an ambitious composition of women and children, called "The Drinking Fountain", and "Composition", a nude woman holding a net, by Will Ogilvie is effective. Firm in painting and dramatic is "Passing Storm", by George Pepper, and "Canadian Landscape", by L. Petley-Jones shows water and distant hills, seen through a screen of trees. "On the Porch", with table and dishes, is an effective item by Marthe Rakine. Anne Savage is decorative in

"Whisky Creek", with its water and vegetation, and Gordon A. Smith has good pattern in "Cormorants". Ethel Seath, in "Over the Wall", shows trees and buildings under snow, and detail is not lacking in "Log Pattern, Copper Cove, B.C.", by William P. Weston. Frederick Varley has a good portrait study, and, in "Studio Entrance", paints a comely young woman in red skirt and blue blouse. R. York Wilson in "The Medina at Fez", has figures and buildings treated in his latest manner.

Photography Salon At Fine Arts Museum

Exhibits forming the twelfth Montreal International Salon of Photography and the third Montreal International Exhibition of Color Slides occupy the Lecture Hall of the Montreal Museum of Fine Arts. These exhibitions, conducted by the Montreal Camera Club, are attracting attention, appealing especially to those who practice camera work. Subject matter pictorially follows the usual lines and the representation from far afield reveals continued interest in this event. Besides Canada and the United States, there are works from France, Belgium, Scotland, Brazil, South Africa, England, Luxembourg and Austria.

Landscapes, at different seasons, have a place, and portraiture, as usual, is well represented. As usual there are items in which pattern are the chief concern, and cats and puppies have made their usual appeal. Flowers, too, have not been overlooked.

Montreal contributors make a good showing — Blossom Caron, A.R.P.S., A.P.S.A., sends "Swiss Landscape", and "Gran'mere", and courtesy prints by Raymond Caron, A.R.P.S., A.P.S.A., include John C. Udd, "Jeannine" and "Woodland Interlude". "The House on the Hill" is among the prints by J. W. Campbell, A.R.P.S., A.P.S.A., and "Darwin Falls" is the offering of Ben Cytrynbaum. "Moored", is by David S. Cox, and "Monseigneur Lemire" is by Lionel Goldfarb. "Jack-in-the-Pulpit" is a good print by Harold V. Green. Yseult Mounsey sends "Head of a Child", and a street scene of downtown Montreal is by Moe Segal.

The catalogue records that 155 color slides were accepted.

The Gazette
January 26, 1953

Croce Lecture

Giuseppe Prezzolini, professor emeritus of Columbia University, New York, will deliver a lecture on the Italian philosopher Benedetto Croce Feb. 1 at the Montreal Museum of Fine Arts. The lecture is scheduled for 2.30 p.m.

The Gazette - January 22, 1953

The Montreal Museum of Fine Arts has purchased an oil painting, "The Bathers, Ville LaSalle," by Ernst Neumann. Another acquisition is a gift of 106 samplers of the 18th and early 19th centuries from the collection of the late Mrs. Frank D. Adams. The main part of the gift was presented to the Museum by Miss Margaretta L. Finley, who died recently. The remainder of the gift, consisting of 21 additional samplers, two other examples of needlework, two Caribbean fans and a small collection of books was presented by Miss Finley's sister, Mrs. Fred E. Wright and by their nieces, Mrs. Duncan Graham and Mrs. S. G. Vatcher.

The Star
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ART

Three Painters Show At Fine Arts Museum

Work by Fanny Wiselberg, Marion Aronson, Andrea Russell in Gallery XII

Paintings by Fanny Wiselberg, Marion Aronson and Andrea Russell form the exhibition being held in Gallery XII of the Montreal Museum of Fine Arts, the most varied offerings coming from the brush of the first-named artist who has sincere examples in her landscapes, figures and still-life. She succeeds in investing with interest some rather grim buildings on St. Antoine street, and is attracted by the red bricks of buildings in the work entitled "Landscape, Montreal." A more comely subject is "The Little Canal, Lachine," with its narrow, tree-lined waterway, moored boats and iron bridge in the distance, while she is successful in her treatment of distance in a series of city landscapes — groups of buildings, including a domed structure and a stretch of river; "The St. Lawrence from Mount Royal," with buildings, river and distant mountains, and other city vistas to which she is partial. There is animation in "The Chicken Run," with the poultry foraging in the enclosure bordering a shack, backed by trees, while trees play their part in the work called "Victoria Square." There is a sympathetic study of a child, and "Head of a Girl" is successful and effective. "Seated Nude" is low-toned in color, while a higher key marks "Nude," "Model Resting," showing a girl seated in a chair, with curtains as a background, is a good subject, while the still-life employs fruit, a violin and a cup and saucer.

Apart from "The Little Bride," showing a figure in bridal veil holding lilies, and "Family Album," which depicts a mother with babe in arms and other youngsters grouped about her, Marion Aronson is partial to still-life — generally vases holding gay-colored flowers, and mainly landscapes. She is fond of hills, both wooded and bare, in this group being "Hill 70, St. Sauveur des Monts," not in the season of snow. There is strong painting in "A Back Yard Rooftops," with its red spire and building, fronted by an old tree, while rich color marks "The Wild Cherry Tree." There is a good suggestion

of movement in "Wind Blown Tree," a truly noble specimen broadly handled.

Andrea Russell reveals a lively imagination in her offerings — a number of men's heads, called "You Dream when you should Think," a purely decorative composition, entitled "Hurricane but not Quite," orange and red flowers of undetermined origin, labelled "They Neglected to Weed the Garden," an arrangement of nudes interpret "Losing One's Mind Through Indiscretion," and another effort called "And When I Stepped Out Of My Coffin," to mention a few.

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."

The Gazette - January 27, 1953

ABOUT OUR TOWN: A group of late 18th century furniture has been donated to the Montreal Museum of Fine Arts by a number of friends in memory of the late Miss Mary Hervey and will shortly be on view. Another gift has just come from Mrs. Lazarus Phillips — a lithograph of "Madonna and Child" by Henri Matisse.

The Gazette
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Wednesday Tea At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Jacques Paradis, assisted by Mrs. C. Taschereau, Mrs. R. Gauthier, Mrs. R. Ouimet and Mrs. A. Vanier.

Tea will be available in the upstairs foyer of the museum, from three until five o'clock for all visitors.

Lecture to Be Given On Italian Philosopher

A memorial lecture on Benedetto Croce, Italian philosopher who died recently, will be presented at 2.30 p.m. Sunday in the Montreal Museum of Fine Arts by Il Cittadino Canadese.

The lecturer will be Giuseppe Prezzolini, professor emeritus of Columbia University, New York.

Wednesday Tea

Mrs. Jacques Paradis, assisted by Mrs. C. Taschereau, Mrs. R. Gauthier, Mrs. R. Ouimet and Mrs. A. Vanier, will be in charge of the Wednesday Tea, tomorrow afternoon, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts. Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

Prize-winning Films At Fine Arts Museum

Tomorrow at 8 p.m., The Montreal Museum of Fine Arts will present a group of prize-winning films in French, produced by Roger Blais. The program includes "Les Moines de St. Benoit-du-Lac," the story of a day in the life of a monk; "L'Homme de la Tour," a documentary on the carillon player in the Peace Tower at Ottawa; "Chante Jeunesse" on the Dr. Leslie Bell singers; and "Descentes et Virages," a skiing film. The films will be shown in the Museum Lecture Hall.

Museum Film Show

The Montreal Museum of Fine Arts will present a group of prize-winning films in French produced by Roger Blais today at 8 p.m. The program includes: "Les Moines de St. Benoit-du-Lac," the story of a day in the life of a monk; "L'Homme de la Tour," a documentary on the carillon player in the Peace Tower at Ottawa; "Chante Jeunesse" on the Dr. Leslie Bell Singers; and "Descentes et Virages," a skiing film.

The Gazette
January 29, 1953

Philosopher Lecture Topic

The Italian philosopher Benedetto Croce will be lecture topic at 2:30 p.m. Sunday of Prof. G. Prezzolini at Montreal Museum of Fine Arts, 1379 Sherbrooke street west, sponsored by Il Cittadino Canadese.

The Star
January 29, 1953

Museum of Fine Arts To Show Three Films

Three documentary films will be presented tomorrow evening at the regular meeting of the Montreal Museum of Fine Arts. The meeting will be held in the Museum's lecture hall at 8 p.m. The films are entitled "Children's Concert", "Opera School" and "The King Who Loved His Family."

55a The Star
Jan. 24, '53

Art Notes

Group Offers Wide Array Of Paintings

BY ROBERT AYRE

COMING to the Canadian Group of Painters exhibition through Gallery XVI, my first thought was: They have put all the abstractions together; a sensible arrangement, but I was soon asking myself, as I moved through XVII and XVIII, how I ever came to imagine that the abstractions could be cabined in that one small room. So much of the show—some 90 paintings—is abstract that you get the impression it's all abstract.

But there's nothing surprising about the character of the show. The Canadian Group has been growing more abstract with every passing year. As if to make up for lost time. There were few signs of it in its first exhibition in 1933. In the catalogue the statement was made of Canadian painting at that time: "Hitherto it has been a landscape art, typical of all new movements, but here and there figures and portraits have been slowly added to the subject matter, strengthening and occupying the background of landscape."

The foreword went on to say: "Here also more modern ideas of technique and subject have been brought into the scope of Canadian painting, keeping the art in the van of our forward stride as a nation." Nevertheless, although Cezanne had been dead and the Young Ladies of Avignon had been alive, for more than a quarter of a century, and although the Armory Show was 20 years in the past, there was little evidence that the shock had been felt in Canada.

LANDSCAPE MOVEMENT

The new movement, the landscape movement, was, of course, the Group of Seven which, suffocated by the ateliers of the older, stiffer Europe (itself still impervious to people like Picasso and Braque) plunged into the outdoors and exploited a Canadian way of looking at Canada.

It was a passionately national movement, but patriotic Canadians didn't always see it that way. There was no man more Canadian, I am sure, than William Lyon Mackenzie King and when Group pictures were sent abroad as Canadian art he blushed with shame. To this lover of Canada and art (who erected a pretty set of ruins on his Kingsmere estate) these landscapes were a travesty of Canada. I don't know who wrote the famous letter to the Canadian Forum after it had published one of Lawren Harris's Jasper pieces over the title "Rocky Mountains"; he may have been a sly humorist taking a dig at it, but he did point up our national literalism—"I seen your picture of the Rocky Mts. I don't know art but I know the Rocky Mts. It may be art but it ain't the Rocky Mts."

The Seven, as A. Y. Jackson said, began shooting holes in the Dutch. Not as extreme as a Matisse or a Kandinsky, they were nevertheless more advanced than the Maris brothers or Weissenbruch, and they came with a bright new palette and the courage to take liberties with the

landscape, the better to express it. Respectable Dutch-loving and Dutch-collecting citizens—you will find them to this day in the auction rooms—were affronted on two counts.

Their sense of propriety as regards both Canada and art was outraged. I'm afraid the trouble was that they didn't know much about either. The Group survived the counter-attacks and in its short and stormy career became a dynamic influence in Canadian painting and in Canada's struggle for national consciousness, opening the eyes of generations of Canadians to their own country and attracting the attention of the outside world.

To some serious students of painting the Group of Seven did nothing but that—dramatize Canada and advertise it in works no more subtle than posters. These critics were partly right. The Seven were not aiming at subtlety; they were after big effects; they wanted to get a big country down in a big way, plus their excitement in it. They were more than poster painters; but I won't go into that now.

THE ASSAILANTS

The survivors of the Victorian era were their first assailants. For them, the Group of Seven went too far. The second class of assailants were those more concerned with the values of art and with its newer manifestations. For them, the Group did not go far enough. There was another class—the socially conscious. For them, the Group went in the wrong direction, painting the wilderness and ignoring mankind.

As it has happened in the development of Canadian art, the second class has come out on top. Painters have moved indoors, they have gone into the studios and the taverns, into the streets and the slums, sometimes into the workshops, but we have never got into the way of praising the lumberjack with the enthusiasm we had for the jackpine. Instead, we have gone the way of most of the Western World: we have gone abstract.

For a while, the country came first. With men like Tom Thomson, Jackson, Lismer, Macdonald and Harris, painting was a means of expressing their emotion about

Wednesday Tea At Museum

The Wednesday Tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. R. Pilot, assisted by Mrs. H. Lefleur, Mrs. M. Mather and Miss E. Morrice.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

The Gazette
February 4, 1953

Wednesday Tea

Mrs. Robert Pilot, assisted by Mrs. H. G. Lafleur, Mrs. Murray Mather and Miss Eleanor Morrice, will be in charge of the Wednesday Tea tomorrow afternoon sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts. Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

it. We do not regret our fling at nationalism in art—a good, healthy, outdoor nationalism that has nothing to do with the old-fashioned pomps and glories of nations—and we can still get a thrill out of it. But we can't confine ourselves forever to regionalism and nationalism, or party programmes; we must push on to the art that transcends these. After the revolution, we settled down, began to take the country more for granted and to devote ourselves to the values and problems of art, as we see them today, in the perspective of the wider world.

GROUPS MERGED

We are beyond the need of a national school of painting. The Group of Seven could see that day coming and when it felt that it had done its particular job it disbanded and merged with the larger Canadian Group. The name no longer means what it did. It has become less and less Canadian and less and less a group. What is Canadian about the abstractions of Harris, Brandtner, Bellefleur, Plaskett and a score of others, except that they were painted by Canadians? With its 50 members in five of the ten provinces, the Group is no longer compact enough to be called a group.

Most of the 50, and the guests they invite to exhibit with them, have not been influenced in the slightest by the Group of Seven. Some are no doubt antagonistic—certainly indifferent—to the ideals of the men of Georgian Bay and Algoma, the Rockies and the Arctic. Born in a different world, they inherited nothing from the Seven. They didn't need to take the spirit of freedom and adventure bequeathed by the Seven, because they got it elsewhere. But the Group of Seven opened the way for them.

I thought this background might be useful to you as you go to see the 20th anniversary show of the Canadian Group. Next week, I'll look at some of the pictures.

There's a new show in Gallery XII, opening today—Marion Aronson, Andrea Russell and Fanny Wiselberg. Gerard Perreault is showing paintings at his studio, 3483 Marlowe avenue.

The Star - January 21, 1953

Art Notes

Exhibition Confirms Impressions

BY ROBERT AYRE

A SECOND look at the Canadian Group exhibition confirmed my first impression. It's not only good; it's exciting. I'm not going to say that pictures like these haven't been painted before, in other countries—there's a rumor that as abstractionists are coming to flower in Canada they're going to seed elsewhere, although this doesn't seem to be borne out by the Carnegie International—but they're fresh and new and they give you a lift.

In their own way, they're as rousing as the landscapes of the Group of Seven were when they first broke on our vision. Their way is different; they make no attempt to be national; they have nothing to do with the True North, with the Canadian Shield or Kitimat. Unless it be in their health and forthrightness. Even among our abstractionists, who don't look at the country from a canoe, we have few painters like the Parisian who was made sick by fresh air on his first venture out of Montparnasse.

From some of the paintings in the Group show you won't get much more than the sensation of the collision, but in others there are finer qualities and deeper values and the show as a whole calls for frequent and prolonged visits. Non-representational painting is still strange enough in this country, although it has been making its way steadily for some years now, to require an adjustment on the part of many people, but unless they are willing to show their poetic faith, and sensibility, by suspending their disbelief and giving the artist the benefit of the doubt, they close themselves against an experience of contemporary life that is worth having. It's their own lookout, of course.

VARIETY COUNTS

One of the exhilarating things about the non-objective paintings in the Group show is their variety. You will find semi-abstractions still close enough to appearances to give you a clue to the artist's intentions; you will find geometrical abstractions as clean-cut and understandable as machinery or architecture; and others that disturb you, even if you like them, and make you say, as Alice said when she had read Jabberwocky: "Somehow it seems to fill my head with ideas—Only I don't exactly know what they are!"

The Slithy Toves do Gyre and Gimble in Roloff Beny's "Tagus and Toledo", one of them rather like a whale, and whatever you think of them, or whatever Mr. Beny meant by them, there is

satisfaction in watching their big shapes, at home in their element, slowly turning round the shining coral city at the bottom of the sea.

Painting is catching up with poetry, which is not an exact science but an adventure, beyond the mundane frontiers and into the depths, bringing back, not charts and descriptions, but the far more revealing hints and symbols.

I could go on talking about the abstractions for columns but I must pull myself up short, not even mentioning some of the best. I should point out, however, as evidence of the trend, that LeMoine FitzGerald of Winnipeg and Jack Humphrey of Saint John (now in Paris) have been won over. Mr. FitzGerald has been interested in the music of formal relationships ever since he discovered Cezanne in his youth, but he has always looked for them outside himself, in such natural objects as trees, apples on a plate and driftwood on the shore. None of these things is seen, or even suggested in "Composition Number 4". It represents nothing, "means" nothing; what you will find in its intersecting and overlapping planes, in its smoothly functioning mechanism, every part exactly machine, is what Eric Newton has called "God's geometry". (And what, after all, is the meaning of a tree?)

Works like this, Lawren Harris's "Northern Image"—a controlled, reverberating explosion—and the spinning figure of "Legend" by the younger Harris, are pure and intellectual and somewhat cold, belonging to the light. They are inventions. In his "Shore Lyric", on the other hand, Jack Humphrey finds the geometry in the essences, loosely arranged, relaxed, of the things he has so often painted in his outdoor still lifes.

THE LANDSCAPES

Notable among the few landscapes in the show are Yvonne McKague Housser's "Sand, Sea and Space" and "Sea Shore, Cape Cod", and Paraskeva Clark's "Canoe Lake Woods"; they are abstracted, the first something in the manner of an austere Paul Nash, and Mrs. Clark looking at the Canadian woods as Cezanne might have looked at them.

The human figure is used as an element of design by Aba Bayefsky in "Group with Kites"; by Donald Jarvis in "City Aspect"; Jacqueline Gilsón, in "El Universal, Vigo, Spain"; Jack Bush in "Summer" and Jack Nichols (President of the Group) in "The Drinking Fountain". I mention these as another indication of the diversity. Mr. Jarvis's people are abstracted to wisps, Miss Gilsón's are flat shapes of no greater value than those of chairs and tables and trees in a gorgeous pattern; Mr. Bush gives us handsome hunks of man, woman and melon in a travel poster. Mr. Bayefsky's boys remain human, but he doesn't sentimentalize as Mr. Nichols does with his emphasis on large-eyed wistfulness. His Fountain seems to be an allegory.

The show isn't all abstractions by any means. Humanity is here, in the raw in Ronald Spickett's "Sidewalk Study" and Maxwell Bates' "The Beach", in the more subtle figure compositions by

Frederick Varley and Will Ogilvie, in portraits and figure pieces both matter-of-fact and romantic.

The show will be here until a week from tomorrow. The Gallery XII show—Marion Aronson, Fanny Wiselberg and Andrea Russell is due to come down next Wednesday.

Jeanne Rheame, now living in Florence, has sent about 70 paintings over to the Dominion Gallery and they will be on exhibition through next Saturday.

The Gazette
February 10, 1953

The Star
February 10, 1953

The Gazette
February 12, '53

Wednesday Tea

Mrs. Jacques Paradis, assisted by Mrs. C. Taschereau, Mrs. R. Gauthier, Mrs. R. Ouimet and Mrs. A. Vanier, will be in charge of the Wednesday Tea tomorrow afternoon, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts.

The Star
February 10, 1953

Wednesday Tea At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will be in charge this week of Mrs. Jacques Paradis, assisted by Mrs. C. Taschereau, Mrs. R. Gauthier, Mrs. R. Ouimet and Mrs. A. Vanier. Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

Museum of Arts Shows Films Tomorrow

The Montreal Museum of Fine Arts will show two color films of particular interest to Canadians, at 8 o'clock tomorrow evening, in its Lecture Hall. One, "Royal Journey," is a feature film of the Queen's visit to Canada last year with the Duke of Edinburgh. The other, "A Day in Court," is a documentary on traffic conditions and is sub-titled "Good People with Bad Habits."

The Gazette
February 11, 1953

To Screen 2 Films

The Montreal Museum of Fine Arts will show two color films of interest to Canadians at 8 p.m. today in its lecture hall. One, "Royal Journey," is a film of the Queen's visit to Canada last year; the other, "A Day in Court," is a documentary on traffic conditions.

Art Museum Does Not Please Visitor

Sir,—I have just returned home from a visit to the Art Gallery and I must say I was deeply disappointed in the type and quality of the display with which the directors of the Art Gallery choose to confront and confound the public.

I am referring in particular to the display of Sam Bornstein.

The Gallery is constantly appealing for funds. Why should the Montreal public encourage ugliness? As a Canadian I would like to be proud of our artists.

An Art Lover.

The Star
February 17, 1953

Wednesday Tea At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. R. Pilot, assisted by Mrs. E. Buchanan, Mrs. P. Dawes and Mrs. L. Hart.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

Italian Group Hears Lecture On Man Who Stood Up to Duce

A Columbia University professor emeritus, who published a journal in Italy before the First World War with Benito Mussolini, Benedetto Croce and Giovanni Papini among its contributors, gave a lecture at the Montreal Museum of Fine Arts yesterday on Croce.

The professor, Giuseppe Prezzolini, continued up to the war to visit Mussolini on each of his visits to Italy. He also used to visit Croce, a world renowned philosopher, who died last November at the age of 84, eight years after the Duce he had so long opposed without being arrested.

Prof. Prezzolini said he was the first to publish a book on Croce. At that time, in 1909, the young Mussolini was "a very left-wing socialist newspaperman" in Trento, in Austria, and both were writing for his journal, La Voce.

Asked why Mussolini left Croce at liberty, he said there were two schools of opinion. "Some say Mussolini didn't dare to put him in prison. Some say he wanted to show that he didn't need to put him in prison."

He pointed out, however, that Croce supported Mussolini until freedom of the press was abolished in 1925. "It is not generally realized that Croce had a very different conception of the word liberty from that which is general in the United States," he said. "He was a Hegelian and to him a liberty always implied an authority and a duty. He had a conception of the state as a force, not as an agent of the population."

But, he went on, looking at

Croce's politics is like looking at the kitchen in a great palace. "It is essential enough, but it is by no means the most important thing."

It would be impossible to do a history of Italy since 1900 without finding Croce everywhere—in politics, in economics, in philosophy, in literary criticism, and in every facet of cultural life, he said.

"Croce transformed the cultural life of Italy. He has brought all the force of German idealism to bear on all its aspects. He denied that there are schools of artists—there are only real painters and real poets."

He praised the age of Premier Giolitti, which preceded Mussolini, as one of rising Italian nationalism and self-consciousness. He said "it should be remembered that this was the age in which Mussolini grew up."

Professor Prezzolini taught Italian at Columbia University from 1929 to 1950. He corresponds to Il Tempo, a Roman newspaper, and did a series of articles on Canada three years ago.

The meeting was sponsored by "Il Cittadino Canadese."

Art and Youth



DR. ARTHUR LISMER, educational supervisor of the Montreal Museum of Fine Arts, discusses arrangements for the Quebec Federation of Home and School Associations' Art Contest, open to all

pupils in the Province. From the left are: GEORGE FORESTER, PATRICIA PIDOUX, SYD HORN, MRS. MARY WEIL, chairmen for the contest, Dr. Lismer, and KATIE SILVERSTONE.

The Star

February 7, '53

The Coazette - February 7, '53

The Star

February 14, '53

The Coazette

February 16, 1953

Art Notes

Four Women Painters Featured

BY ROBERT ATRE

THIS week, we take note of four women painters, three of them in the Museum and the other across the street in the Dominion Gallery.

Sandwiched in between the oils of Fanny Wiselberg and Marion Aronson, Andrea Russell's tempera fancies made a thin filling, too slight, I'm afraid, though I hate to be ungracious, to warrant an exhibition. Miss Russell has ideas about the human situation and she has a playful wit, as you may tell from her titles—"For art's sake, an island!" and "Hurricane, but not Quite"—but while she makes bright patterns out of faces and flowers, that's really as far as she goes in the execution of her ideas.

The other two painters in Gallery XII are not interested in working out illustrations for ideas—or in making patterns and then finding ideas, or titles, to fit them. They are painters, pure and simple. Uncomplicated by any satirical point of view, they take pleasure in looking at the world and putting down on canvas their emotional reaction to it. Fanny Wiselberg, as it happens, is cool, almost placid. She looks at the Lachine Canal, at Victoria Square, at the city's roofs and domes and trees spread out below the Mountain, she studies a figure; and quietly sets about distinguishing tone from tone, with a light, spontaneous, dry touch; she is sure of herself; she doesn't strive for too much, and everything falls easily into place. Only in her still life does she seem self-consciously trying.

Miss Aronson is much more impetuous and daring and sometimes seems to breathe a little heavily and show signs of the struggle. She chooses, instead of the mellow and well-ordered city, the rough hillsides of the Laurentians and she succeeds in making you feel the body of the green earth. The same vitality is carried into her flower paintings, notable for force rather than delicacy—the painter realizes as van Gogh did, although she paints no sunflowers, the thrust of life in plants—and in to her "Little Bride" and "Family Album". In vigorous, summary fashion, but without caricature, she has started to draw people, and it is a development well worth continuing.

ART

Three Painters Show Works In Gallery XII

G. Paige Pinneo, Betty Galbraith-Cornell, Sam Borenstein At Arts Museum

Paintings by G. Paige Pinneo, Betty Galbraith-Cornell and Sam Borenstein make a varied offering in Gallery XII of the Montreal Museum of Fine Arts.

Miss Pinneo, who has not exhibited here of late, shows work in two media, the larger group being in watercolor, which she handles with breadth and confidence. As usual her selection of subjects is good, a sound example being "Victoria Square on a Good Friday," with not a citizen in sight in this painting of leafless trees, patches of grass and the small shack at the north end of the square with its border of buildings. There is a sense of movement in the foliage and the water in "Early Spring, Back River," with its little bridge and dancing reflections. This is a capital impression. Figures and autos play their part in the work entitled "Frederickton Market," in which a substantial building forms the background. Color is free and fluid in the spontaneously handled "House next Door, Carillon," this quality being

evident in "Green Peppers on a Plate" and some flower subjects. "Bouquet" and "Paper Whites," while some rich tones have their place in "Water Lilies." "Trilliums" is effective in arrangement, as is the group of birds, called "Pigeons in the Rain."

Five oils include records of travel—"Nova Scotia Road," with its dark spruces, rich vegetation and sharp-curving thoroughfare, is directly set down, another item from that province being "Clam Harbor" with its trees, hills and water. "Pasture Bridge," showing a wooden structure bridging a rapid brook in a wooded landscape, is an attractive item, as is the painting of hilly, wooded bank, water and reflections, called "Bank of the Mascouche River." She succeeds with uncompromising material in the work entitled "Barge on the Carillon Canal."

Betty Galbraith-Cornell has also found material in Nova Scotia, a fruitful spot being Peggy's Cove. Here she painted shacks, wharves and boats seen through fog, a work of good values, while the site in clear weather, with lighthouse, buildings and shipping gave her opportunities. Of a more frigid season, nearer home, is the painting of snow-covered banks and bare trees, entitled "Open Water, North River, Piedmont." "Village of St. Sauveur," with its church, houses under deep snow, and a sleigh on the road, is typical of the season, while of a more clement period is St. Sauveur in a setting of green trees, entitled "Windy Day, June." House, outbuildings and bare trees are the pictorial elements of "First Snow, Waterville, Que." and "November, near Oka" features an old house with red trim to windows and door, two figures and trees that throw their shadows on the parched grass. "Old Canal, Lachine" pictures moored boats, overhanging trees and distant bridge, and of the Spring is "Apple Blossoms, Cote St. Luc." Sunlight is also present in "Old Quebec, Rue de la Fabrique," with quaint buildings on an incline, a caleche and two nuns. A scene of activity with men and horses near a building is recorded in "Sugaring Off, P.Q." and trees in autumn leaf surround the building in "Sugar Camp, Shawbridge." "Young Scot" is the title of a boy in national dress.

Sam Borenstein attacks his canvas with vigor and often raw color,

drawing not being stressed. He has a grey painting of a massive church, portrait of a girl, and, besides some rather formless landscapes, a group of heads and a green horse, backed by rambling buildings.

THE MONTREAL SHOW

Earthquake and fire came into Gallery XII of our own Museum with the paintings of Sam Borenstein. In his Utrillo-like Baie St. Paul church, his portrait of his wife and his group of ruddy faces, he shows more control than in his "Composition" with its child and its monstrous, deformed red fiddle, and in his overheated Laurentian landscapes.

It is hard to believe that he is painting the same country as the two ladies in the neighboring galleries, G. Paige Pinneo and Betty Galbraith-Cornell. But of course he isn't. Artists paint not only what they see but what they are. They may fool you sometimes, but I think you can usually read an artist's character in his painting. I should say that Miss Pinneo and Miss Cornell are not tempestuous. In Nova Scotia and the Laurentians, at Peggy's Cove and in the sugar bush, they keep their eyes open; they have what may be called the average point of view; they paint with pleasure, fresh and relaxed.

The many friends of Robert Tyler Davis, Director of the Montreal Museum of Fine Arts for five years, have been gratified to hear of his appointment as Director of the Dade County Art Museum at Miami, Florida. The museum, which includes a fine collection of French and

Italian paintings, tapestries and other works of art from the 15th to the 18th centuries, is housed in a building in the style of an Italian Renaissance villa, once known as "Vizcaya." It was founded by the James Deering and the McCormick families and bequeathed to the community. Mr. Davis's appointment was made by the County Commission on the recommendation of the museum's advisory board. Col. Harold D. Lewis, A. D. Barnes and Daniel Catton Rich.

Mr. Davis, who has been in Paris since leaving Montreal, flew to Florida to complete arrangements and he and his family will take up residence in Miami within the next few months. One report received in Montreal says that, with a great deal of organizational work to be done, it will be a year before he opens the museum to the public.

Flower Contest Set To Be Yearly Event

The flower show of the Ladies' Committee of the Montreal Museum of Fine Arts was such a success last year that it is being organized into an annual event. Its official title will be "Contest of Floral Arrangements for Amateurs."

The show is competitive, with prizes being awarded for the best floral arrangements. The competition this year will have Mrs. Philip Oester and Mrs. Laurent Gelly as joint chairmen. The show is for amateurs; this year's event will be held May 20, from 2.30 p.m. to 10 p.m., at the Museum.

The Coazette

February 16, 1953

Moses Original

Montreal Museum of Fine Arts and Welfare Federation of Montreal announce jointly today that the painting "The Red Feather" by Grandma Moses will be lent to the museum for showing during August. Grandma Moses, 93-year-old "primitive" painter who took up art late in life, here, according to a press release, uses effects and forms to depict human activity round the central theme of welfare symbolized by a Red Feather emblem.

The Star

February 16, 1953

Grandma Moses' Work to Be Shown

OPPORTUNITY to see a much-discussed, much-travelled painting by an internationally known and beloved artist will come to Montreal this summer.

The Montreal Museum of Fine Arts and the Welfare Federation of Montreal announced jointly today that the painting "The Red Feather" by Grandma Moses will be lent to the Museum for showing during August.

Grandma Moses, 93-year-old primitive painter who took up art late in life, here uses odd effects and forms to depict human activity round the central theme of welfare symbolized by a Red Feather emblem. The result has been widely commented upon and has contributed considerably to her fame.

The picture goes from Montreal to Saint John, N.B., in early September and thence to San Bernardino, Cal.

Autour d'un prisonnier

Le Musée des Beaux-Arts de Montréal exhibe, ces jours-ci, les projets de monuments soumis par des Canadiens à l'occasion d'un concours organisé par l'Institut d'Art Contemporain de Londres.

Ce concours vise à choisir un monument au prisonnier politique inconnu, lequel sera érigé "en plein air, quelque part en Europe".

Des artistes de tous les pays y participent. Les Américains ont onze concurrents. Nous en avons six.

Le vague des formules employées déteint sur les œuvres présentées... On comprend qu'un artiste se sente inspiré par le thème du prisonnier, et même par celui du prisonnier inconnu. Mais un prisonnier politique...

Par ailleurs, l'expression "en plein air" semble superflue, les monuments prenant rarement souche à l'intérieur des maisons. Mais ce "quelque part en Europe" est le comble: Une des premières qualités d'un monument étant sa parenté étroite avec le lieu où il se trouve: on imagine mal l'Arc de Triomphe au milieu du Stade des Yankees, ou le *Penseur* de Rodin sur la scène du Théâtre Her Majesty's...

On devine que les organisateurs du concours veulent que ce monument ait un sens aux yeux de tout Européen quel qu'il soit, et qu'ils ont voulu traduire ainsi cette idée généreuse.

Mais le problème posé de cette manière aux sculpteurs devient presque insoluble, et ceci paraît inévitablement dans les œuvres qu'ils ont créées.

Voici donc ce qui va représenter l'apport du Canada. De savantes personnes vont sans doute juger de toute notre sculpture d'après cette participation.

Pour cette raison, et à cause des réflexions d'ordre général que cet événement peut inspirer, MÉTROPOLE est allé voir les modèles proposés avant qu'ils ne partent vers Londres et les Anglais.

Perplexes ou déçus

Les visiteurs du Musée sont étonnés, et repartent ou perplexes ou déçus.

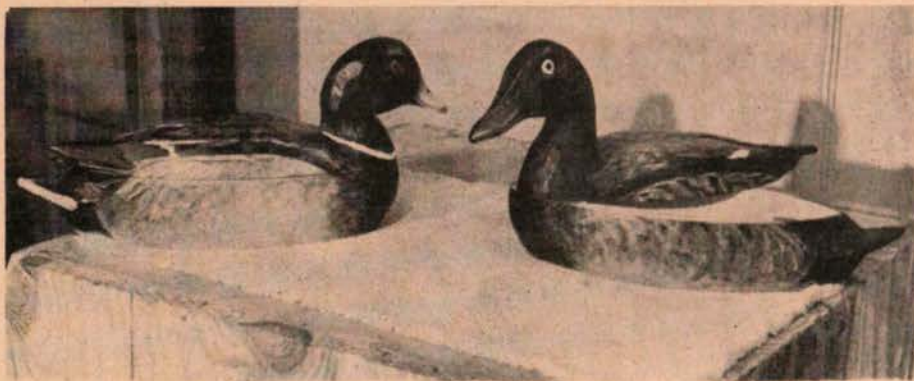
Julien Hébert, de Montréal, a conçu un groupe ressemblant à des rochers que les mers anciennes auraient bizarrement rongés et façonnés. Il s'en dégage une impression de grandeur et de solitude évidente, mais peu différente

de celle ressentie devant quelque chêne géant ou les masses du Grand Canyon. La conception est hardie et pleine d'ampleur, mais trop peu spécifique. Elle pourrait tout aussi bien traduire le sentiment maternel ou la profondeur de Pascal.

Dans le même ordre d'idées, le travail de Donald Stewart, A.R.C.A., peut être assimilé à un graphique de la Chambre de Commerce ou à une épure de géométrie descriptive. Deux pyramides très allongées s'interpénètrent à la base et montent vers le ciel à la

façon de deux cornes métalliques de longueurs inégales. La mémoire du prisonnier qu'il évoque serait certes ensevelie sous l'anonymat le plus complet.

En voyant les compositions de Louis Archambault et d'Anne Kahane, de Montréal — celle du premier ayant des formes unies et primitives qui évoquent une grotte à trois ouvertures régulièrement placées et surmontée d'une sorte de pylône effilé que couronne un renflement; celle de la seconde offrant un fouillis inextricable qui s'apparente à la fois à une grille et à un squelette,



Ces canards de bois sculpté constituent des boîtes de cigarettes aux couleurs très riches. Œuvres de Léo Gervais (Montréal)

SALLES
DE
RÉCEPTION
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PROPRIÉTAIRE:
A. DIENI

LETTRE DE PARIS

Paris, Faubourg St-Honoré —

Ne crains rien, mon cher Fernand, je ne t'inflige pas une lettre sur Paris. D'abord tu connais le patelin pour y avoir déjà passé en coup de vent et tu connais les Parisiens pour t'y être déjà frotté. Un mot simplement pour te rassurer et te dire que tout est toujours là.

Guy Pérodeau, le représentant d'Air Canada à Paris, vient de m'amener dans son auto de l'aéroport; à 75 milles (pas kilomètres) à l'heure sur les boulevards, avec le sourire complice des agents qui aiment bien voir filer les monstres automobiles nord-américains. J'ai retrouvé un peu partout les autos françaises de toutes les époques, de 1903 à nos jours, et les guimbardes incroyables dont tu m'avais parlé. Il reste aussi quelques piétons ultra-audacieux qui se risquent à traverser la rue pour être immédiatement poursuivis par les automobilistes conscients de leur devoir de garder la chaussée bien dégagée. Ceux qui parviennent à échapper à la mort sont im-

médiatement pris à partie par les agents. Le concert qui suit est facile à imaginer.

Pérodeau m'a amené déjeuner dans un restaurant somptueux où il a d'abord démontré sa connaissance du pays et des mœurs en abreuvant d'injures le garçon qui n'arrivait pas assez vite à son gré. Autrement nous étions menacés de passer pour des touristes. J'ai pu constater par la suite que cet acte de barbarie contre lequel j'avais protesté est simplement une façon normale de faire connaître sa présence. Autrement nous serions encore là. Il nous a quand même fallu deux heures pour le lunch.

Je me suis ensuite évadé pour aller jeter un coup d'œil sur les indigènes. C'était sur les Champs-Élysées, si je me rappelle bien, et j'admirais tranquillement le paysage, bousculé par la foule et flottant avec le ressac. Coup de claxon. Je me retourne juste à temps pour éviter d'être gentiment poussé par une minuscule Renaud qui circule bien sagement sur le trottoir. Elle se dirige vers un parc de stationnement auquel elle ne peut avoir accès qu'en faisant partie de la foule des badauds.

Terre de contrastes

Paris est une source inépuisable d'étonnement pour les Nord-Américains. C'est une invitation perpétuelle à la piété par ses temples, au luxe par ses magasins, à la gourmandise par ses restaurants, au plaisir par ses spectacles, à la culture par ses musées, ses concerts et ses théâtres, à la luxure par ses "nude-stands" et ses professionnelles.

Ces bizarreries rendent le séjour plein d'imprévus. Elles ont cuirassé le Parisien contre les surprises de la vie et rien ne les laisse plus indifférents que d'apprendre que tu arrives à l'instant de Bagdad ou de Kapuskasing. Il ne faut surtout pas s'imaginer que le fait d'être Canadien peut ouvrir des portes. Nous sommes maintenant sur la même liste que les Américains et sommes les cousins d'Amérique, assez sympathiques mais très provinciaux, pas aussi riches que les Américains, mais suffisamment garnis de billets de mille pour qu'il vaille la peine de travailler à les soustraire. Il est inutile de te rappeler avec quelle dextérité cette opération s'accomplit.

La principale chose que je reproche à Paris c'est l'herméticité de certaines maisons. Je ne parle évidemment pas des maisons closes, mais des grandes maisons de couture ou de produits de luxe. A Montréal, quand même, on

peut entrer n'importe où, admirer la marchandise et toujours trouver quelque chose à un prix abordable, même s'il ne s'agit que d'une cravate.

Gants du soir et poignée de main

Ici, si tu vois une devanture fabuleuse, un portier austère et huit Rolls-Royce à la porte, cela veut dire: "N'entrez pas". Une poule délirante enveloppée de vison blanc et de parfum à \$80, l'once, précédée par un caniche mauve aux ongles vernis à l'émail, sera saluée bien bas. L'humble pékin comme toi et moi sera accueilli par un froid: "Monsieur désire?" qui signifie bien que, si tu n'as pas une fabrique de



conserves, un puits d'huile ou une chaîne de tavernes derrière toi, tu perds ton temps et le temps de tout le monde à reluquer des chandails d'ermine à \$1,500 ou des gants serti de pierreries à \$7,200. Il faut admettre qu'ils ont un peu raison, même s'il est enrageant d'être classé avant même de pouvoir ouvrir la bouche.

Heureusement, il reste la plus démocratique institution du monde, le café-terrace. L'Aga Khan est assis à côté du bottier du coin et sirote le même gin-fizz à deux cents francs.

Il y aurait mille observations à faire sur le téléphone, qui est encore plus compliqué qu'à Londres; sur le métro, où l'on doit toujours marcher un demi-mille entre chaque correspondance; sur les bars innombrables et sur chacun des magnifiques monuments que l'on trouve à Paris. Je pars pour Londres ce soir même et t'envierai un mot de là-bas, sur le Londres que l'on retrouve après dix ans.

Songe que cela fait déjà dix ans que nous étions là-bas sous les bombes et les V-1. Je t'en reparlerai.

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56a The Gazette The Star
February 17, '53 February 19, '53

The Star
February 24, '53

The Gazette
February 28 '53



PROF. R. H. HUBBARD, curator of Canadian painting at the National Gallery, Ottawa, who will address the Ladies' Committee of the Montreal Museum of Fine Arts at 8 p.m. tomorrow in the lecture hall of the museum. His subject will be "Victorian Art and Architecture."

Dinner Speaker



DR. ARTHUR LISMER, RCA, LL.D., who will address a dinner meeting of the Queen's University Alumnae on Tuesday, Feb. 24, at 7.15 p.m. at the University Women's Club. Dr. Lismer, Educational Supervisor at the Montreal Museum of Fine Arts and principal of the School of Art and Design at the Museum, will speak on "Canadian Art."

Films of France to Be Shown at Art Museum

On Wednesday, Feb. 25, at 8 p.m., Dr. Samuel Letendre will show a group of color films, with commentary in French, at the Montreal Museum of Fine Arts. Dr. Letendre took the films of scenic spots in the French countryside. The films will be shown in the Lecture Hall, under the sponsorship of the ladies committee of the Museum.

The Star
February 24, '53

Wednesday Tea At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. J. Paradis, assisted by Mrs. A. Vanier, Mrs. R. Gauthier, Mrs. R. Ouimet and Mrs. C. Prevost.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

ART

Three Artists Exhibit Work in Gallery XII

Variety in Offerings Now On View in Fine Arts Museum

Eric Byrd, John C. Little and Pierre de Ligny Boudreau are showing their work in Gallery XII of the Montreal Museum of Fine Arts, the exhibition to run through March 4.

Watercolor is the medium employed by Byrd and he handles it in a broad, fluid manner. His compositions are effective, his color harmonious and in his Canadian subjects he makes sparing but telling use of free lines with a pen. In his group he has some African subjects—"Witch Doctor" in characteristic dress; "Xosa Dressed for Town", showing a native girl in European dress seated; "Basuto", a good specimen of manhood; "Zulu Hair-do", with a young woman stretched on the ground, while a native woman dresses her tresses, and "Huts at Mtubatuba", with native structures, a tree, and fowls foraging in the foreground. He has found much good material about McGill campus, winter evidently making a strong appeal. This group is very engaging in the free, sketchy treatment employed. The noble trees are deftly put in and the snow, seen under dull skies, is convincing in values. Among his items are "McGill Campus, Looking South", in which the sense of distance is well conveyed, while a long line of autos plays its part in "Peel Street". Figures have their place in "Mount Royal from Purvis Hall". Farther afield, he has succeeded with scenery in the north country, among capital examples being "The Church, Mont Tremblant", with trees and curving road, buildings and hills beneath a moist, darkening sky; "Farm Near Ste. Adele", with its row of buildings, varied in color, trees, fence and distant hills, and "Early Morning in the Laurentians", with its flushed sky above house, trees and hills. "Bridge at Chateaugay" is another engaging effort.

The oils by Little, who has been a steady exhibitor at local shows, reveal considerable industry—crowds of people, masses of buildings and objects all go in if they are in the subject before him. While the city scene seems his chief delight, he has in his characteristic manner been successful with a couple of Gaspe scenes—"Perce Rock", showing the famous rock, flushed with a warm light, houses, shanties, boats and gulls seen under a mottled sky, while more subtle tones are evident in "Wet Day, Perce", with the fishing fleet and the "Rock", with its arch, and buildings seen through mist. Vehicles and figures have their place in the foreground of Bonsecours Church in the season of snow, while of the same season are "View from Gazette Building", showing the roofs of buildings on St. Antoine street, the Archbishop's Palace, the Basilica, backed by the Sun Life Building, with a hint of Mount Royal beyond. In "St. Henry, Montreal", he indicates the buildings as seen from a height. The silhouette of the distant Aldred Building is seen above the downtown structures in the work entitled "Jeanne Mance Street", a wagon and figures giving interest to the foreground. A narrow stretch of Tupper street also supplied a good winter subject. "Hockey Team Road Trip" shows a procession of youngsters crossing a slushy street in the shadow of old buildings, while of a warmer clime are "Greenwich Village, New York", with buildings, laundry on lines, and a crowd of figures about an open-air art show in the street below, and "Mulberry Street, New York", showing tenements, fire escapes and a mass of figures on the sidewalk. There is an interior with Negroes making music near a stove, called "Hot Seven Rehearsal", and "Morning Coffee", with a young woman, not overdressed, lifting the pot from a stove which is set in rather unusual surroundings. Little likes literal subjects and he sets them down with sincerity.

Pierre de Ligny Boudreau shows a group of non-representational works.

The Star
February 17, '53

Speaking at Museum



PROFESSOR R. H. HUBBARD, curator of Canadian Painting at the National Gallery in Ottawa, who will give a lecture tomorrow night at 8 p.m. in the lecture hall of the Montreal Museum of Fine Arts on "Victorian Art and Architecture," sponsored by the Ladies Committee of the museum.

The Star
February 19, 1953

Spring Exhibition Arranged

THE preview of the 70th annual Spring Exhibition of the Montreal Museum of Fine Arts will be held at half-past eight o'clock on Friday evening, March 13.

The Gazette
February 26, 1953

Film on France

Dr. Samuel Letendre will show a group of color films, with commentary in French, at the Montreal Museum of Fine Arts on scenic spots in the countryside of France tonight at 8. The films will be shown in the lecture hall, under the sponsorship of the ladies committee of the Museum.

The Star
February 20, '53

Artist to Lecture

"JOURNEY into the North Country as a Trapper Artist" will be subject of the lecture to be given by Rene Richard of Baie St. Paul at a meeting of the Women's Art Society to be held in the lecture hall of the Museum of Fine Arts, Tuesday morning at 11 a.m. The lecture will be illustrated with slides of sketches painted during an expedition in Northern Ungava last summer. Jacques Rousseau, director, Botanical Gardens, will speak briefly.

The Star
February 27, 1953

Lecturer



ORSON WHEELER, well-known sculptor and lecturer at the School of Architecture at McGill University, who will be the speaker at a meeting of the Women's Art Society on Tuesday at 3 p.m. in the Lecture Hall, Montreal Museum of Fine Arts. His subject will be "Historical Survey of Famous Buildings." This lecture will be illustrated with scale models and with slides.

The Gazette
February 18, 1953

The Gazette
February 20, '53

Wednesday Tea

Mrs. Robert Pilot, assisted by Mrs. Erskine Buchanan, Mrs. Peter Dawes and Mrs. Larry Hart, will be in charge of the tea table, at the Wednesday tea being held this afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

WOMEN'S ART SOCIETY

Journey into the north country as a trapper artist will be the subject of the lecture Rene Richard of Baie St. Paul will give to a meeting of the Women's Art Society in the lecture hall of the Museum of Fine Arts, at 11 a.m. Tuesday. The lecture will be illustrated with slides of sketches painted during an expedition in Northern Ungava last summer, accompanied by Jacques Rousseau, director, Botanical Garden.

The Gazette - February 18, '53

HERE AND THERE: Those who saw last night's exhibition of floral arrangements for amateurs held under the auspices of the Ladies' Committee of the Montreal Museum of Fine Arts were so enthusiastic that the committee has now harkened to public demand and will make the floral arrangements contest an annual event. The competition will again be under the joint chairmanship of Mrs. Philip Osler and Mrs. Laurent Gelly. Three weeks before the show the rules will be published in the newspapers. The date is May 20.

Victorian art and architecture will be discussed by Prof. R. H. Hubbard at the Montreal Museum of Fine Arts tonight. He's curator of Canadian painting at the National Gallery in Ottawa.

The Gazette - February 26, '53

NEWS BY THE LINE: Grandma Moses' painting, "The Red Feather," will be loaned to the Montreal Museum of Fine Arts for showing during August—a decision taken along with Welfare Federation of Montreal. In this painting, the 93-year-old painter of primitives uses odd effects and forms to depict human activity around the central theme of welfare which is symbolized by a Red Feather emblem. It ought to arouse interest in this autumn's Red Feather campaign.

The Gazette - February 24, '53

Henry Birks & Sons has just given The Montreal Museum of Fine Arts the gift of a silver processional staff. It's early 18th century French-Canadian.

Peinture à sujet, OU abstraction

par Paul GLADU



LES tableaux de Pierre de Ligny Boudreau, visibles en ce moment au Musée des Beaux-Arts, posent de nombreux problèmes. Ce peintre hardi y délaisse tout à fait l'imitation ou la représentation des formes naturelles et, nous montrant plutôt son interprétation des dites formes — sa version du monde physique — il offre à notre vue de bizarres compositions sans sujet aisément identifiable.

Evidemment, il n'est pas besoin d'être sorcier pour comprendre qu'indépendamment de la chose représentée, il y a dans chaque tableau un langage qui ne dépend que des lignes et de leurs arabesques, que des couleurs plus ou moins chaudes ou froides, que du traitement imposé au pinceau, et que des proportions ainsi que de la nature de la surface employée.

Certains artistes — tels que Kandinsky et Rudolf Bauer — y ont vu une matière suffisante pour leur esprit.

Lorsqu'un peintre s'efforce d'être fidèle à ce qu'il voit, il ne fait qu'ajouter la richesse de son tempérament à une scène dont le sens existe déjà.

Un paysage, avant d'être une image plaisante à l'oeil, est un état de certaines matières, un assemblage de corps sans rien d'arbitraire. Il peut définir une période géologique, un point dans l'évolution d'un coin de la Terre, une modification du visage d'un pays. Les rochers, les plantes, le sol et les étendues liquides qui le composent ne sont pas tels par hasard. Des forces ont agi d'une façon plutôt que d'une autre. Des mouvements précis en ont résulté, et en résultent encore, même s'ils sont insensibles.

Par la suite, si Corot y voit un état d'âme ruisselant de poésie, si Turner y trouve de la féerie, si Monnet n'y voit que lumière, accusera-t-on les arbres et les prés de se prêter à mille interprétations, et de n'avoir aucun visage authentique?

La vérité, c'est que le sentiment du peintre, tout rare qu'il soit, est étranger à la réalité de la scène qu'il peint.

Les saules ne savent rien de la mélancolie des Mussets. Les corbeaux n'ont pas changé depuis Edgar Allan Poe.

La nature est un prétexte infini à nos rêveries, et le peintre quelquefois trouve des correspondances entre son désir et ce qu'il voit.

Mais n'allons pas confondre nos drames intérieurs avec l'apparence du milieu où nous vivons...

Entre la musique et la peinture, il y a des rapports intéressants. Les deux ont leurs moyens et leurs lois. Cependant, l'on ne demande point à un mouvement de sonate de nous décrire un paysage. Pourquoi le demanderait-on au

peintre? Le musicien s'en tient à des combinaisons formelles de sons pour exprimer sa conception du beau et sa pensée!

La nature, cette grande artiste, a créé un trésor immense de formes où il est bien tentant de puiser.

N'y a-t-il pas de place pour le peintre du type — musicien, désireux de ne devoir qu'à soi?

Pierre de Ligny Boudreau nous entraîne dans cette voie nouvelle.

Inutile de lui reprocher son manque de dessin, car il a déjà prouvé qu'il savait dessiner selon le mode convenu. Ses titres non plus ne méritent aucun blâme, car ils expriment ce même détachement à l'égard de l'existant. En effet, que peuvent signifier *Daphni entouré d'olibrius*, *Au sujet d'un regard du Mont Parnasse*, etc. Entre *Le cimetière marin* et le poème admirable de Paul Valéry, il n'y a aucune ressemblance si ce n'est la chaleur qui s'en dégage.

Dans cette exposition, il y a ceci de remarquable que l'auteur conserve un style fort personnel à travers toutes ces tentatives d'exprimer l'inexprimable. (Autre rapprochement avec l'auteur de l'*Introduction à la méthode de Léonard de Vinci*).

Ce genre de peinture court un danger de mort: C'est celui d'employer un vocabulaire graphique, des mots, des phrases, en un mot une langue que l'auteur est seul à comprendre. On tombe dans l'énigme et dans le langage chiffré... Les spectres de l'obscurité et de l'incompréhension rôdent par là...

A ceci, il faut répondre qu'en peinture comme en littérature les choses simples ont été bien dites depuis longtemps, et que l'homme courageux qui s'engage sur des voies inexplorées, cherchant quelque beauté inédite, mérite certes notre admiration!

Les expositions

Au musée des Beaux-Arts

BETTY GALBRAITH CORNELL, G. Paige-Pinneo et Sam Borenstein à la galerie XII. Trois peintres mineurs. De ces trois, Betty G. Cornell sait, assurément, le mieux où elle va. Sans se soucier des conformismes actuels de l'art, cette artiste traduit les paysages qu'elle voit, le personnage qu'elle aime, avec franchise et sincérité. Une technique fort adroite, la soutient dans son grand souci de la solidité des choses. "Young Scot", son oeuvre capitale, peint avec une grande sûreté d'exécution, en est un bel exemple. Dans ce portrait d'enfant, bien campé selon la tradition, l'artiste a su maintenir toute la fraîcheur juvénile requise.

Sans hardiesse, il est vrai, la touche de Betty Cornell reste virile, son coloris net. Ses paysages rapportés de Peggy's Cove, sont les meilleurs, par temps clair, ou brumeux, ils ont un charme saisissant. "Old Lachine Canal" est une étude également attirante, par la fraîcheur de son coloris, sa composition bien ordonnée. Ajoutons à ce groupe "November Oka". Les taches lumineuses qui en éclairent tous les éléments font vibrer tout particulièrement la vieille maison blanche. Un tableau bien poétique.

Toutes les peintures de Betty Galbraith Cornell, ne sont pas rendues avec un même bonheur. "Les sucres", les deux scènes de St-Sauveur, ne traduisent pas le même sentiment de la nature. Cette artiste peut atteindre à des sommets plus élevés, ses meilleures toiles le prouvent. Il ne lui reste qu'à vouloir.

Pouvons-nous en dire autant de Madame Pinneo, qui semble complètement perdue dans les aventures picturales où elle s'engage? Instable, peut-être par tempérament, cette artiste semble perdre pied dans son perpétuel renouvellement.

Aucune oeuvre bien personnelle n'arrive à ressortir de cet ensemble. Plus à l'aise cependant à l'huile qu'à l'aquarelle, Madame Paige-Pinneo trouve assez de vigueur, pour réussir "Barge on Carillon Canal", et "Clam Harbour".

Sam Borenstein: une âme tourmentée en pleine tempête, qui mène tout à feu et à sang. Un combat se livre, mais le seul combattant, l'artiste, perd la partie. Une incohérence, un fouillis indescriptible, qui ne livre aucune émotion.

Empruntant son coloris de faune à Matthew Smith, il reste attaché par plus d'un côté à Soutine. Des affinités de tempérament, des liens raciaux sans doute.

La galerie Waldorf

NOUVELLE galerie d'art, qui vient d'ouvrir ses portes aux amateurs de Tableaux. Le visiteur est agréablement surpris, dès l'entrée, par le caractère intime, le cachet particulier, le bon goût qui s'y trouvent.

Son directeur, M. Henry Abramson est bien connu. La collaboration qu'il apporta à l'ancien directeur du Musée des Beaux-Arts, M. Tyler-Davis, lors de l'exposition des Peintres Français Con-

temporains, tenue à l'automne 1950, au musée même, a été maintes fois soulignée.

Ces mêmes peintres français, expressionnistes ou déformistes, Vénard, Gruber, Michel Patric, Clavé, Civet, Bernard Buffet, Calmètes, font l'objet de l'exposition d'ouverture de la galerie Waldorf. Leurs styles frustes, après, aux couleurs démesurément sourdes, ou fulgurantes, au dessin déchiqueté ou tourmenté, sont bien répandus.

A ces toiles tirées de la Collection permanente de la galerie, s'ajoutent une scène de la Butte, d'Utrillo, une tête de jeune fille, de Marie Laurencin, les Clowns de Rouault, d'Edzard, sous Renoir, bien en deçà du maître, quelques scènes parisiennes.

Assez timidement, quelques peintres canadiens figurent, à l'arrière. Deux paysages de James W. Morice, un de Garside, une scène d'hiver de Maurice Cullun sont de ravissants tableaux. York Wilson, dans une note exotique rappelle le Mexique. Les émaux de Marcel Dupond, doivent être signalés par la richesse des tons et la diversité de leurs sujets.

Plusieurs expositions de peintres canadiens et étrangers suivront dans un avenir rapproché.

Etienne BENOIT

Three-man Show Nearing End at Gallery

BY ROBERT AYRE

THE event of the week is of course the presentation of the Canadian paintings to Israel, but it has been well covered in the news columns, so I will reserve comment until the collection goes on exhibition here in April.

Wednesday is the final day for the current three-man show in Gallery XII. Two of the three are reporters and the other is an explorer and improviser. The last, Pierre de Ligny Boudreau, invokes exotic countries and mythology, endeavoring to show us (according to his titles) the ruins of a Greek temple, a unicorn lost in the forest, the solitude of trees, the depths of a "Sahara brumeux", Medusa meditating on Mexico, and so on. It is a harmless sort of game, matching poetic ideas with compositions in chartreuse, acid greens and rosy browns, but you may not see the connections and you may feel, as I did, that Mr. Boudreau's abstractions lack fibre, suggesting, rather, a gentle disintegration which is depressing.

REPORTER CARTOONIST

John C. Little is the reporter who is also the cartoonist. He likes looking at people, in the mean streets and back bedrooms; but he isn't sentimental about them; he is the sort of fellow who likes to put in the warts, though he does it without malice. Notice — you couldn't help but notice — the yellow nude making her morning coffee in her cluttered kitchen-bathroom; there is a kind of lusty humor here and in the "Hot Seven Rehearsal" and Jimmy Yancey at the piano; a delight in disorder, an irreverent glee in catching people when they think nobody's looking. Mr. Little loads his canvas with details, set down in harsh colors and hard outlines; he needs finesse, I think, to carry it through, but a dash of his frankness wouldn't do Canadian painting any harm.

We are not lacking in painters like Eric Byrd, swift and smooth water colorists who can apparently knock off the Laurentians in winter or the McGill Campus without a moment's hesitation. He sees and he gives a good account of what he sees with easily flowing color and skimming line. His "Night Over Montreal" was the most "creative", if I may use the word to distinguish a painting not purely reportorial, but Montrealers who have been looking at their own city and countryside in actuality and image long enough to want a change will probably think Mr. Byrd's African sketches the most interesting — the huts of Mtubatuba in Zululand, the Natal witch doctor, the Xosa woman dressed for town, with a touch of pathos in its human dignity.

FAR-OFF PLACES

Speaking of far-off places, you will find Samarkand, Tashkent and Erevan, as well as Moscow and the Ukraine, in the small exhibition of children's paintings from the Soviet Union now hanging in the library of the Museum's Art Centre on Ontario Street. A cartoon in The New Yorker a while ago showed a good Muscovite going through an art gallery. Past yards and yards of portraits of Stalin he sped, making a beeline for the one picture that was different. Stalin was there, too, all right, but the artist had dared to relegate him to a small framed portrait standing on a table, part of a still life arrangement which was the real subject of his painting.

There wasn't a glimpse of the famous pipe and moustache in the children's paintings. Instead, there was a handsome plate of mushrooms, pretty gardens, a dredge at work, a railway station, farmers having fun or cutting wood and grain, children outdoors in a sketching group, indoors attending to their silkworms. The extremes of the climates in the U.S.S.R. were emphasized by two works. "Voting Day" which showed jingle bells — a three-horse open sleigh starting off through the snow, and "Happy Labor" with the filmily clad people of Samarkand dropping grapes into a net.

PRETTY PATTERN

This last, by a child of 14, made a pretty decorative pattern. The only really childlike picture was a "Little Shepherd" by a six-year-old in Riga. Most of the others were by boys and girls well on in their teens, quite accomplished in a factual, conventional way.

57a The Star
March 2, 1953

Wednesday Tea At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Robert W. Pilot, assisted by Mrs. Ernest LeMessurier and Mrs. Erskine Buchanan. Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

The Gazette
March 3, 1953

Wednesday Tea

Mrs. Robert W. Pilot, assisted by Mrs. Ernest LeMessurier and Mrs. Erskine Buchanan, will be in charge of the Wednesday Tea being held tomorrow afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts.

The Star
March 4, 1953

FINE ARTS MUSEUM

Tonight at 8 o'clock the Montreal Museum of Fine Arts will present as part of its Wednesday evening series three films: "Palace of Versailles," "Loves of France," a comedy, and "Angel in Stone," on sculpture. These will be shown in the Museum Lecture Hall.

The Star
March 4, 1953

In Ottawa

Museum Director Is Received

OTTAWA, March 4—The Governor-General received Mr. John Steegman, director of the Montreal Museum of Fine Arts, on Tuesday morning.

The Star
March 6, 1953

To Open Preview At Art Gallery

Mr. F. Cleveland Morgan will officiate at the opening of the preview of the 70th Annual Spring Exhibition of the Montreal Museum of Fine Arts, which will be held by the president and council at nine o'clock on Friday evening, March 13.

The Star - March 6, 1953

Scale Models Illustrate Sculptor's Address



Members of the Women's Art Society are pictured here with their guest speaker, **ORSON WHEELER**, the well-known sculptor and lecturer, at a recent meeting held in the Lecture Hall of the Montreal Museum of Fine Arts. Mr. Wheeler, who is on the faculty of the School of Architecture, McGill University, spoke

on "An Historical Survey of Famous Buildings." He showed scale models and pictures to illustrate his topic. Pictured with him are: **MRS. G. P. McLARREN**, **MRS. LAURANCE B. FULLER**, president; **MRS. P. L. WALKER**, honorary treasurer; and **MRS. GEORGE PENROSE**.

The Star
March 7, 1953

Art Society Meets

Dr. D. L. Thomson, Dean of the Faculty of Graduate Studies and Research at McGill University, will address the Women's Art Society in the lecture hall of the Museum of Fine Arts on Tuesday, at 11 a.m. His subject will be: "Insight and Outlook in Poetry".

The Gazette
March 7, 1953

Posters By Children

Set for Gallery XII of the Montreal Museum of Fine Arts is an exhibition of posters designed by the youthful audience of the Young People's Symphony Concerts. This show, opening today and lasting until March 18, includes drawings and paintings by French and English-speaking children who attended the Saturday morning concerts, and is the result of a competition sponsored by the Concerts Symphoniques of Montreal.

Following this there will be a two-artist exhibition of paintings by Edwin Holgate and Albert Cloutier, A.R.C.A., from March 21 to April 4.

Show Not Coming

According to the Montreal Museum of Fine Arts, it has not been possible to arrange for the exhibition here of the Charles S. Band Collection, which contains paintings by Harris, Binning, Jackson, Emily Carr, Varley and others, recently on view in the National Gallery of Canada, Ottawa.

The Gazette
March 9, 1953

Wednesday Tea

Mrs. Jacques Paradis, assisted by Mrs. Charles Taschereau, Mrs. Roger Ouimet and Mrs. Antoine Vanier, is in charge of the Wednesday Tea being held on Wednesday afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

The Star
March 9, 1953

Wednesday Tea At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Jacques Paradis, assisted by Mrs. Charles Taschereau, Mrs. Roger Ouimet and Mrs. Antoine Vanier.

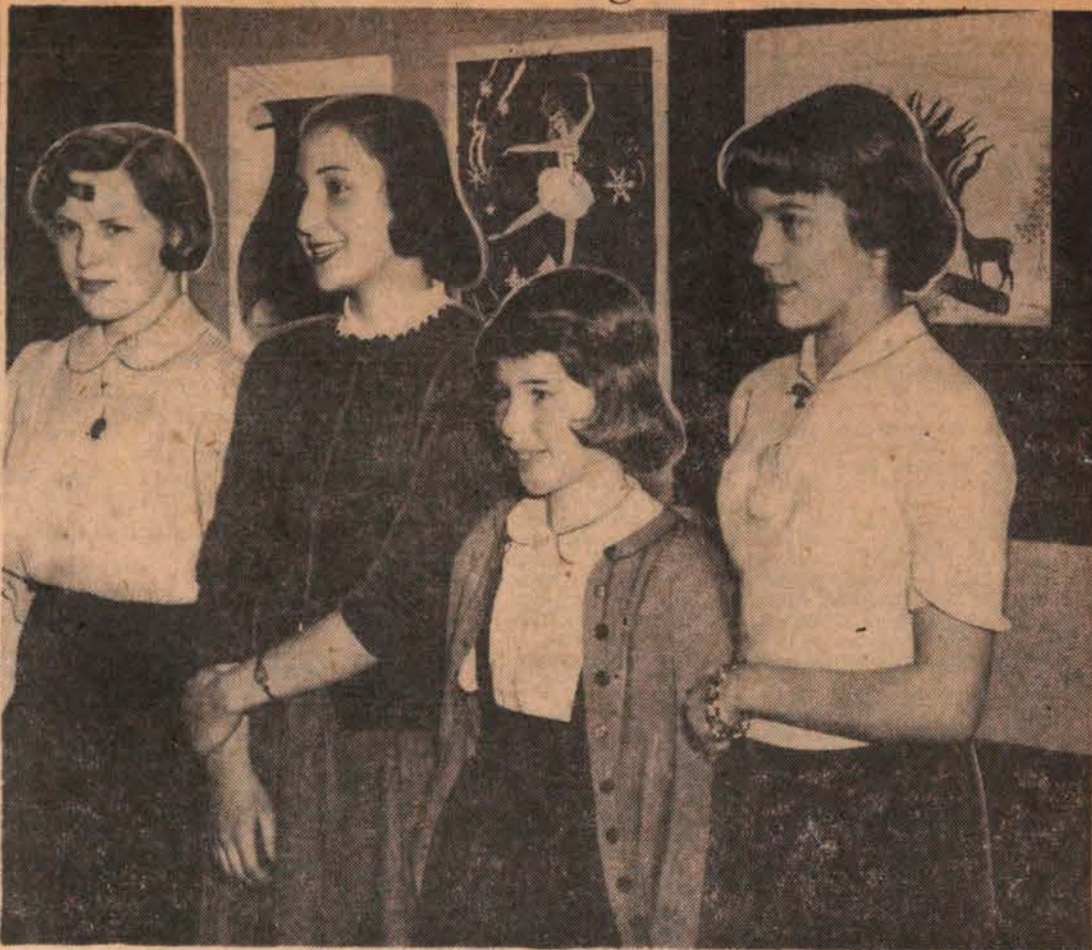
Tea will be available in the upstairs foyer of the museum, from three until five o'clock, for all visitors.

The Gazette
March 10, 1953

Mr. John Steegman, O.B.E., F.S.A. and Mr. and Mrs. Edward Cleghorn are entertaining at dinner on Friday evening and later with their guests will attend the preview of the opening of the 70th annual Spring Exhibition of the Montreal Museum of Fine Arts.

The Star - March 10, 1953

Where Music and Painting Meet



Prize winners of the musical painting contest held by the Young People's Symphony Concerts, sponsored by Les Concerts Symphoniques, are exhibiting their work until March 18, at the Museum of Fine Arts. Left to right, the winners are **JEAN FINLAYSON** and **SYLVIA RANDALL**, who tied for first place; **ROBIN**

SEWELL; and **CAMILLE CAMERON**, who has been awarded a scholarship by Dr. Arthur Lismer, Principal of the School of Art and Design at the Museum, who judged the entries. All entries pertained to musical subjects—ballet, opera, etc., or were original interpretations of some particular piece of music.

The Gazette - March 10, 1953



MUSICAL PAINTERS: The Young People's Symphony Concerts, sponsored by Les Concerts Symphoniques, recently held a competition for school children for paintings on a musical subject, such as ballet, opera, orchestral instruments, or an original interpretation of some particular piece of music. The resultant paintings are being exhibited at the Museum of Fine Arts until March 18. Dr. Arthur

Lismer, principal of the School of Art and Design at the museum, acted as judge. Four first prize winners in their respective sections, seen above, are, left to right: **Jean Finlayson**, **Sylvia Randall**, **Robin Sewell** and **Camille Cameron**. Miss Cameron, aged 12, received a scholarship from Dr. Lismer for her work in painting.

(Gazette Photo Service)

The Gazette - March 9, 1953

ABOUT OUR TOWN: Now in Gallery XII of the Montreal Museum of Fine Arts is an exhibit of more than usual interest—posters designed by the youthful audience of the Young People's Symphony Concerts—both French and English-speaking. The exhibition is the result of a competition sponsored by Les Concerts Symphoniques among children who attend the Saturday morning concerts. It will continue through March 18.

The Gazette - March 10, 1953

We hear three important new paintings purchased by The Montreal Museum of Fine Arts will shortly go on exhibition—a Florentine panel by Bartolommeo di Giovanni, "Christ and the Virgin Interceding for Mankind," Nicolas Poussin's "Venus and Aeneas," and Sebastien Bourdon's "Country Folk among Classical Ruins."

The Star
March 10, '53 (1)

Fine Arts Museum Plans Film Program

Tomorrow, at 8 p.m., The Montreal Museum of Fine Arts will present a program of three color films. The first, "The Coral Wonderland," produced by the Australian Government, describes the great coral reefs of the Pacific; the second, "Life of a Plant," shows in slow motion the life-cycle of a plant, and the final film, "The Gift of Green," describes the function of chlorophyll in nature. The films will be shown in the Museum Lecture Hall.

The Gazette
March 11, '53 (2)

Spring Exhibition To Be Held

The preview of the 70th annual Spring Exhibition of the Montreal Museum of Fine Arts is being held on Friday evening at nine o'clock. Mr. F. Cleveland Morgan will open the exhibition which will be open to the public the following day.

The Gazette
March 11, '53 (3)

Films At Museum

The Montreal Museum of Fine Arts will present a program of three colour films at 8 p.m. today. The first, "The Coral Wonderland," produced by the Australian government, describes the great coral reefs of the Pacific; the second, "Life of a Plant," shows in slow motion the life-cycle of a plant. The final film, "The Gift of Green," describes the function of chlorophyll in nature.

The Star
March 17, '53 (4)

Wednesday Tea At Museum

The Wednesday Tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Robert Pilot, assisted by Mrs. Larry Hart, Mrs. Henry Lafleur, and Countess Bernard de Roussy de Sales.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

The Gazette
March 18, 1953 (5)

Wednesday Tea

Mrs. Robert Pilot, assisted by Mrs. Larry Hart, Mrs. H. G. Lafleur, and Countess Bernard de Roussy de Sales, will be in charge tomorrow of the Wednesday Tea sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

Photography, general illustration and fashion in black and white, photographer, Bert Beaver, are directors, Dick Hersey and Phil Surrey of WEEKEND Magazine; Bert Beaver was also awarded a plaque; general illustration in color, photographer, Pringle & Booth, art director, J. M. Haney.

The Star - March 14, 1953 (6)

Recognized by Art Directors' Club



Five members of the Editorial staff of WEEKEND Picture Magazine won awards at the second annual awards dinner of the Art Directors' Club of Montreal in the Ritz-Carlton Hotel, last night. Shown here (from left to right) are: PETER WHALLEY, artist; BERT BEAVER, photo-

grapher; DICK HERSEY, art director and E. D. McNALLY, artist, Phil Surrey, photographic director of the magazine, was not present to receive his award. Bert Beaver is holding a plaque, the highest award made by the club.

WEEKEND Staff Members Win Magazine Art Work Awards

FIVE editorial staff members of WEEKEND Picture Magazine received awards for high class magazine art work at the annual awards dinner of the Art Director Club of Montreal in the Ritz-Carlton hotel last night.

Winning staff members were Bert Beaver, photographer; Peter Whalley, artist; Dick Hersey, art director; F. D. McNally, artist; and Phil Surrey, photographic director.

Bert Beaver received the club's highest award, a plaque, as well as a certificate for his photographic work.

An exhibition of the 200 works of advertising art, from which last night's winners were chosen, is at present on display at the Montreal Museum of Fine Arts. It will remain open to the public until March 28.

The speaker at last night's dinner, Gordon C. Aymar, a prominent New York art director, reviewed some of the high class advertising of the past in his illustrated address, "The Timeless Look."

He said that most people considered the advertising of the 20's uninteresting. "But in certain fields we have not gone very much ahead of the designs of the 20's," he said.

"In my 38 years as an art director I have found that the men who have gone in for the fundamentals in art have been the ones who have lived the longest lives in the business."

Awards Presented

Awards presented by Colin McMichael, president of the club, were:

Advertisement Design of complete unit in magazine ads, artist, Borne Studio, art directors, R. Murdoch and L. Myer (plaque); design of complete unit in trade periodicals, artist, Jean Fortin, creative direction, Irene Kon and Jean Fortin; design of complete unit in newspapers, artists, W. Ferrier and J. Beaudry, art director, L. Myer; design of complete unit, booklets, direct mail and house organs, artist, R. Racicot, art director, C. Fleming (plaque); artist, Clair Stewart, and art director, W. Trevett (plaque); and artist, J. Birdsall, art director, L. Trevor; design of complete unit for campaigns, artist, Jean Fortin, creative director, W. Wolfe and Jean Fortin.

Advertising Art, general illustration in color, artist, Don Anderson, creative direction, H. Trill (plaque); general illustration, black and white, artist, Ed McNally, art director, R. M. Buckingham.

Editorial Art, design of complete unit for magazine covers and book jackets, artist, F. Lipari, art director, LeRoy Barfuss; design of complete unit for magazine layouts and book pages, artist, R. Hilbert, art director, Gene Alliman; illustration for magazine cover, book jackets and editorial, black and white, artist, F. D. McNally, art director, Dick Hersey, of WEEKEND Magazine; humor, cartoons, caricatures in colour, artist, P. Whalley, art director, Dick Hersey, of WEEKEND Magazine.

The Star
March 14, '53 (7)

Art Notes Spring Exhibit Open at Art Gallery

By ROBERT AYRE

When he formally opened the 70th annual Spring Exhibition of the Montreal Museum of Fine Arts last night, the president, Mr. F. Cleveland Morgan, gave a brief historical survey in which he reminded the members of the formidable proportions of the Shows of yesteryear. The first, in 1883, was modest enough, with only 168 pictures, but by 1895 the Spring Show had swollen to 299 pieces, including wood-carving and examples of the now forgotten art of pyrography. This was nothing, however, compared with 1914 when the catalogue listed 530 items.

Those were the days when everybody had a chance. Our juries now are hard-hearted, as Mr. Morgan said, but I think we are all better for the slimming. This year 1,300 works were submitted and only 108 were chosen. It must be the smallest Spring Show on record. Whether it is the best, I am not prepared to say, but in a rapid preview I saw enough to want a closer look and, after I've had it, I'll report next week.

PRIZE FOR OILS

The Jessie Dow Prize for oils was awarded to Adrien Hébert for his picture of SS. Empress of Canada and July 2 gave its prize to Phillip Surrey for his "Softball Players." No awards were made for water colors this year.

The Spring Exhibition will be here through April 19. The annual show of the Art Directors Club of Montreal opens this week-end in the lecture hall. Upstairs in Gallery XII, through next Wednesday, are posters by children attending the Young People's Symphony Concerts. This will be followed by Edwin Holgate and Albert Cloutier, from next Saturday through April 4.

La Presse
14 mars 1953 (8)

Les expositions

Au Musée des Beaux-arts:
Le 70e Salon du printemps, ouvert au public dès aujourd'hui. Une centaine d'artistes sont représentés.
A la Galerie XII, expositions d'aquarelles par les jeunes membres de l'auditoire des Concerts symphoniques.
Au rez-de-chaussée, exposition d'affiches et de caricatures, sous les auspices du Art Director's Club.

La Presse - 14 mars 1953 (9)

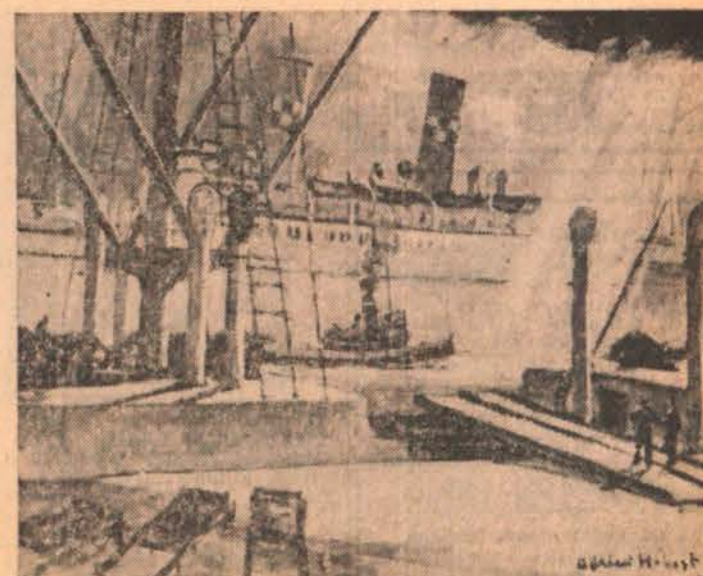
Fantaisie au Salon du Printemps



Une aquarelle de Jean Dailaire, "Who's Who in Life?", admise au Salon par le deuxième jury. Le fond rouge vif, que perce un pâle soleil, produit, avec le dessin surréaliste, une qualité de rêve. (cliché LA PRESSE).

La Presse - 14 mars 1953 (10)

Premier prix au Salon du Printemps



Le premier des deux jurys du Salon du printemps a accordé son premier prix à Adrien Hébert, pour ce tableau intitulé "Empress of Canada", remarquable surtout par le nombre des plans qu'on y peut trouver. (cliché LA PRESSE).

Au Musée des Beaux-arts

Prolifération de styles
au Salon du Printemps

Arrêtons-nous d'abord devant les toiles "académiques", "réalistes" ou "naturalistes", selon le nom qu'on voudra bien leur donner. Elles sont, comme on peut s'y attendre, les plus nombreuses. Minuscule mais charmant est le "Portrait of a Child", d'Elizabeth Smiley, dont le dessin et la couleur font songer à un Rubens. Dans ce groupe, le seul autre portrait intéressant est celui de Francesco Iacurto, un "Cocher de calèche" peint en couleurs pieuses de sang, aux traits vigoureux.

Albert Cloutier soumet un paysage de composition intéressante, "Hiver à Ste-Adèle", mais d'une couleur sans force, de telle sorte que la toile se perd dans le mur. "Laurentian Winter" de A. Sherriff Scott est de la bonne illustration, bien balancée, de technique parfaite, aux couleurs discrètes. Une intéressante nappe d'eau au premier plan. "Empress of Canada", d'Adrien Hébert, a plus de force. Il semble que l'artiste ait voulu introduire l'oeil dans un tourbillon de plans qui débouchent sur une perspective infinie. H. Lorne Bouchard a deux pièces hivernales, en gris et blanc. "La traversée de Lévis" et "View from the Citadel", rappelant Robert Pilot dans son meilleur. Louis Muhstock et Marion Aronson ont soumis des entrées vraiment décevantes. Dans tout le Salon, on ne trouve qu'un seul "Nu", de Marcelle Cartier, d'une facture sculpturale.

Un portrait de Freda Smith, "In an 1870 Frock", a une belle texture; la couleur est obtenue par une technique nettement impressionniste. Dans une veine semblable, mais dans son style de peinture très personnel, Goodridge Roberts présente un beau paysage, "Arbres et sentier", plein du mouvement des feuillages. Une nature morte de lui est remarquable surtout pour d'éclatantes taches de couleur. Une toile d'une grande fraîcheur. Arthur Lismer a soumis une de ses étonnantes compositions figurant des débris marins. Jeanne Rheume, qu'il faut rapprocher de Roberts, a un agréable paysage florentin, et une nature morte plutôt inégale. De William Armstrong, un paysage, "Olive trees and Barn", aux arbres nébuleux. Kathleen Morris est représentée par un paysage dont le principal élément est un arbre peint à la Lismer.

Un petit nombre des toiles sont d'une facture nettement "primitive". "Log Cabin Interior", de Kaquel Levis, est une composition audacieuse, mais très faible en dessin et plus encore en couleur. "Storefront" de Alfred Pinsky a plus de force. J.-A. Lalonde a peint, avec un effort amusant, une scène du port de Montréal. Cependant, parmi nos primitifs, la palme va à Edward Hughes, qui peint des paysages panoramiques avec un souci du détail et un travail d'une intensité admirable. Il faut également souligner son souci de la composition.

Les tendances modernes

De tendance expressionniste est la petite toile de Surrey, primée par le deuxième jury. Ses personnages sont des masques, évoluant dans une atmosphère de jeu. La peinture à message social est représentée par le "Dr Bethune" de Rita Briensky, une vigoureuse toile à la Rivera. "The Red Jacket", d'Alan Gold, est le meilleur portrait d'enfant, au dessin très simple, chargé de tout le sérieux de l'enfance. Roslyn Sheinfeld, avec son "Phillips Square" et ses "Deux jeunes filles sur le Mont-Royal", se montre le peintre des petites gens de Montréal. "Greece 1944", d'Harold Beament, est toile qui intéresse surtout par sa couleur, en teintes pastel, de telle sorte que l'on croit regarder une scène de fin du monde plutôt qu'un coucher de soleil. Edna Tedeschi, dans une aquarelle chargée, nous montre le mouvement des poissons.

Parmi les entrées s'inspirant des écoles contemporaines figuratives, la plus intéressante est l'aquarelle de Jean Dallaire, "Who's Who in Life". Aussi dégagée que les toiles de Paul Klee, l'aquarelle de Dallaire est travaillée avec un soin extraordinaire. Les cubes superposés donnent une note remarquable à la toile d'Eva Landori, "Between Walls". Le petit paysage de Michael Shreck, "Manitou Lake", est d'une excellente composition également. Entre deux plans égaux que sont le ciel et l'eau s'étend une bande tranchée en petits cubes, à coloration rythmique. Jacques de Tonnancour présente une grande "Nature morte", où les objets sont réduits à leurs éléments géométriques. Le "Yacht Club" de F. Brandtner déplaît par sa couleur. Cependant l'idée de ne reproduire que les contours géométriques des navires et du quai était intéressante. Encore déficiente en couleur dans la "Composition" de Krystyna Sodor-ska, dont le dessin a une légèreté à la Matisse.

On a le plaisir de retrouver au Salon deux de nos peintres les plus originaux, Pierre Gauvreau et Fernand Leduc. Tous deux ont été acceptés par le second jury. La toile de Gauvreau est un frémissant

de couleurs, d'où se dégage une vapeur pourpre. Des formes vivantes s'agitent au centre de la composition. De Leduc, une toile de belles dimensions, où se répète de façon rythmique un même objet, de sorte à former une composition presque musicale. Ici et là la texture se déchire pour révéler des plages d'un calme parfait.

Dorothy Duncan, John Stewart et Harry Kiyooka ont soumis des ouvrages cubistes, où la matière est réduite à des prismes, des plans et des sphères. La coloration des toiles des deux premiers est particulièrement forte.

Parmi les gravures, on remarque "Homeless" et "Refugees" de Lujra Gerstenberger, de fortes images de la misère des sans-foyer. "Paysage avec tête" de Paul Beaulieu est un attrayant dessin, John Hatcher, dans "Cannore", s'est attaché à la géométrie de son sujet.

La section de la sculpture est très pauvre. De B. Zoltvany, une tête, "St. Jean Baptiste", fortement modelée, mais ayant un peu trop l'aspect d'un masque de théâtre. "Gypsy" de H. McRae-Miller est un buste de femme sans force; la tête surtout est d'une anatomie bien faible. Quant aux ouvrages de Hilde Bolte, un ours et un tigre en terre cuite polychromée, cela semble du travail d'enfant.

de Repentigny.

70th Annual Spring Exhibition
Opens At Museum Of Fine Arts

With an invitation preview the 70th Annual Spring Exhibition of the Montreal Museum of Fine Arts was opened last evening by F. Cleveland Morgan, president of the Museum. The show, which comprises just short of 110 items, lasts until April 19.

Awards were for Jury I, the Jessie Dow Prize, given by Dr. J. W. A. Hickson, which went to Adrien Hébert, R.C.A., for the harbor painting "S.S. Empress of Canada". This shows the liner, as seen from the wharf, dwarfing a tug illuminated by shafts of light from a cloudy sky. Jury 2 prize went to Phillip Surrey for "Softball Players"—a group of young women clustered about the umpire and trainer who are having an argument. Prizes for watercolors were not awarded.

In "Greece, 1944", Harold Beament, R.C.A., paints bomb-shattered buildings edging the quays of a harbor, debris and a canted tugboat. By Arthur Lismer, R.C.A., is "Beach Texture"—an arrangement of shells, a log and other objects handled in a decorative manner. A. Sherriff Scott, R.C.A., paints sunlight on snow, a winding stream and trees in the work entitled "Laurentian Winter". Lorne H. Bouchard, A.R.C.A., has a broad and confident painting of ferryboats and ice floes in "La Traversée de Lévis", and Albert Cloutier, A.R.C.A., is effective in his patterns of houses and hills, called "Ste. Adele, Winter". Frances-Anne Johnston, A.R.C.A., shows her accustomed skill in painting the objects which form "Still Life and Flowers", and Kathleen M. Morris, A.R.C.A., paints two seasons—"Birds Feeding", showing sparrows lined up on a balcony railing and on a near-by bough, above a snow-clogged street with buildings and auto, and in "Summer", has sheep near a spreading tree, with barn in the distance. Rita Mount, A.R.C.A., painted "Grande Rivière Village" under strong sunlight which illumines boats and shacks and the group of buildings dominated by a spired church, on rising ground. Broad and breezy is "Trees and Path", by Goodridge Roberts, A.R.C.A., who also has a harmonious "Still Life" of yellow and magenta flowers in a copper mug and a basket of fruit. Andre Bieler, A.R.C.A., sends a market scene in tempera, called "The Green Stall".

Portraits are not numerous, among those showing work being Lillias Torrance Newton, R.C.A., who is represented by the capitol painted "Derek and Hildy", showing a lad holding a dog. Robin Watt, A.R.C.A., has a dignified and attractive portrait of Mrs. John Bourne, in a blue-green dress seated at a table, while Oscar De Lail, A.R.C.A., has as his subject E. Cleghorn, with one arm resting on the back of a chair and his other hand holding a pipe. Sophie De Romer, has a nice scheme of soft

greens in her portrait, entitled "Anna". Francesco Iacurto, A.R.C.A., has spirited painting in "Caleche Driver", a clean-shaven man in fur coat and fur hat shown against a vivid red background. Claude Montgomery sends a striking portrait of Mrs. Claude Montgomery in a dress of pink and green floral pattern, with a loose cloak on her shoulders. Elizabeth Smiley, F.R.S.A., reveals the skilled hand in "Portrait of a Girl". Rita Briensky, who painted "Dr. Bethune", seen giving a wounded soldier a blood transfusion while a group of natives look on, is also represented by "Self Portrait". Harry Mayerovitch paints "David", seated at a table reading a book, and "Nina", a young girl with long hair seated with her hands in her lap. S. J. Smiley sends "Portrait of a Child". H. Leslie Smith paints a boy in a patterned sweater, sitting on a chair, entitled "David", and Freda Pemberton Smith does not spare the paint in her portrait of a woman, entitled "In an 1870 Frock".

Brick buildings in sunlight and shadow, clothes on a line, and a couple of figures are the pictorial elements of "Grubert Lane", by Louis Muhstock. Louise Gadbois employs a bowl of grapes, a pineapple, pears and a jug in "Nature Morte No. 1", and William Walton Armstrong contributes "Olive Trees and Barn". Audrey Capel is free and sketchy in "Woodlands", showing a woman amidst trees, and trees in autumn leaf have their place in "Hills, Baie St. Paul", by Norman M. Scott. Francoise Pagnuolo is successful with "Begonia", and Bruce Le Dain has effective tonal values in "The Pond in October". Very pleasing in arrangement is the decorative work by Nora F. E. Collyer, called "Golden Apples", and hills have interested Hesill Boulbee in his "Winter's Morning, Ste. Adele". "Narcissus et Tulipes" is from the brush of Jeanne Rheume, and color is lavishly used by Leslie Schaik in his offering called "In the Studio". John C. Little, in "Harlem Jug Band", shows Negro youngsters making music on the steps of a house and not lacking an audience. Raquel Levis, Toronto, is subtly humorous in "Fish Vendor", and Forrest T. McCarthy scampers nothing in "Log Cabin Interior".

Watercolor has been used in a clean, waxy manner by Frances Dorothy Carter, Ottawa, in "Lilac Time", and John Collins, Valois, was inspired by wretched weather in his "Suburban Station"—Valois, incidentally—showing a young woman under an umbrella, with water enough on the platform to catch reflections. "Trees and Rocks" is the offering of George Eitel, Kitchener, Ont., and Cogill B. Haworth, A.R.C.A., Toronto, employs gouache for the work called "Quarry". The sun shines and trees are in full leaf in "Feeding Time", with a woman near a building attending to the chickens, by Charles Wakefield, Toronto.

The Sculpture section is small. Hilde Bolte is represented by two promising items in terra cotta—"Drinking Tiger", and "Mother Bear". H. McRae Miller, A.R.C.A., has a striking work in "Gypsy", and St. John the Baptist, a noble head, is by B. Zoltvany.

Others exhibiting are: Paul Andrew, John A. Barwick, Marcelle M. Cartier, Edith Chatfield, Gabriel Contant, Alan Gold, Ed. J. Hughes, Margrit Rott, Krystyna Sadowska, Roslyn Sheinfeld, A. H. Stevenson, Charles K. Carrington, Lujra Ger-

ART

stenberger, Powell Trudeau, Marion Aronson, Sam Borenstein, Pamela Brand, F. Brandtner, Dorothy Duncan, Ludwig Flancer, Pierre Gauvreau, Marion Gulnik, Wilfried Habich, Harry Kiyooka, J. A. Lalonde, Eva Landori, Fernand M. Leduc, C. W. Martucci, Clark McDougall, Biorn Saether, Marian Scott, Michael Shreck, John Stewart, Jacques G. de Tonnancour, Iris Shklar Ballon, Jean Dallaire, Margaret E. Davies, Addi Gardham, A. E. P. Judge, Alfred Pinsky, Andrea Russell, Edna Tedeschi, Paul V. Beaulieu, John Hatcher, Jean Brierly Kacere, Georges J. Lauda, Stanley Lewis and Mervin Yellin.

The Star

March 19, '53

Where Art Gallery
Showed Bad Taste

Sir,—After viewing the Spring Exhibition at the Art Gallery, I would like to say that I was rather surprised to note that the jury included in the accepted pictures one which I consider a gross slander against the Negro people. It had to do with Harlem, and caricatured its inhabitants in a rather vile manner. I think it is up to the Museum to remove this picture from the Exhibition as offensive to public taste.

R. Silverstone.

The Gazette

March 20, 1953

Museum Director Speaker

Director of the Montreal Museum of Fine Arts, John Steegman, will speak at the luncheon next Thursday of the Montreal Kiwanis Club.

The Star

March 23, 1953

Wednesday Tea
At Museum

The Wednesday Tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Jacques Paradis, assisted by Mrs. Charles Taschereau, Mrs. Antoine Vanier, and Mrs. Rene Gauthier.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

The Gazette

March 24, 1953

Wednesday Tea

Mrs. Jacques Paradis, assisted by Mrs. Charles Taschereau, Mrs. Antoine Vanier and Mrs. Rene Gauthier, will be in charge of the Wednesday Tea, held by the Ladies' Committee of the Montreal Museum of Fine Arts tomorrow afternoon.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

★ Gallery Notes...

By C. G. MACDONALD

Proposal of certain local artists to organize a non-jury show represents, I believe, a wholesome reaction to the selectivity which reportedly barred more than a thousand paintings from the 70th Spring Exhibition, which will be on display at the Montreal Museum of Fine Arts until April 19. I wish them success.

In the meantime, there are several paintings among those hung which call for individual mention. One of these is Ludwig Flancer's "Idylle". Mr. Flancer's paintings must not be too easily classified as "primitive"; indeed, I sense sophistication in the skill with which poetry is produced with drab urban material—an apartment house balcony, walls, railings, birds. The bricks are drawn with exactitude; the coloring has a childlike directness, but the total effect seems far from primitive.

There are hints of this exacti-

tude in a number of other pictures including the two BC landscapes by E. J. Hughes. Note the unity attained by use of the same line for underlying sea and overhead cloud in Hopkins Landing.

Although people appear to be more in evidence this year than usual, landscape retains leadership. And the pictorial value of trees receive full attention in several of the most effective. Goodridge Roberts' "Trees and Path", in both composition and color is an outstanding example of his recent Georgian Bay work. Then there is William Armstrong's warmly imaginative Italian interpretation of Olive Trees and Barn, and another piece from Italy, Cypress Noirs, in which dark trees heighten the design effect achieved with diagonal line of hill.

Two impressionistic pieces I must mention because of their strong personal appeal—Eva Landori's "Between Walls", with its elusive note of mystery, and Audrey Capel's similarly provocative woman-in-woods theme.

L'«Empress of Canada», d'Adrien Hébert, se classe 1er au 70e Salon du printemps

Le 70e Salon du printemps arrive, cette année, avant le printemps. C'est peut-être sa plus grande originalité, diront les malins. Vraie ou pas, cette réflexion ne saurait empêcher les visiteurs d'y respirer un certain courant d'air (frais) qui se dégage de la centaine d'œuvres vernies solennellement dans la soirée de vendredi.

La consigne est moins rigoureuse, au musée des Beaux-Arts, depuis la révolution perlée qu'y a entreprise M. Robert-Tyler Davis durant l'exercice (abrégé) de ses fonctions de directeur. M. Davis est parti sans trop faire claquer les portes, mais il a laissé sa marque au petit Louvre de la rue Sherbrooke.

On n'a plus l'impression d'une chambre mortuaire. On peut se pencher sur les biens de la maison sans craindre l'ombre de croquemorts. Les gardiens ne sont plus tenus de jouer aux limiers et la brigade artistique a fait place à une classe de diplômés en art-de-paraitre-en-public. Comme il se doit, le musée est en voie de devenir la chose du public, au service du public.

C'est dans ses conditions que nous avons vu l'avant-première du 70e Salon du printemps. Ce qui frappe, avant tout, c'est la situation minoritaire de la peinture non figurative, si prédominante à la récente exposition du "Canadian Group of Painters". On compte à peine une dizaine d'œuvres de cette catégorie, du moins dans la section réservée aux huiles (la plus importante par le nombre).

Fait non moins surprenant, la peinture couronnée par le jury No 2, à tendance dite moderne, ne s'écarte pas fondamentalement des canons du "genre à sujet". Il s'agit d'une composition de Ph. Surrey, intitulée *Softball Players*. La toile représente des femmes jouant à la balle molle dans un parc. Rien d'extraordinaire: un coloris à reflets pastels, un traitement flou et, dans l'ensemble, un essai de poésie champêtre de bon goût.

Le choix du jury No 1, plus conservateur, consacre le métier d'Adrien Hébert. Le sujet est d'une simplicité qui peut paraître puérile: un paquebot, l'*Empress of Canada*, accosté à un quai. Les jurés ont vraisemblablement admiré la facture de l'œuvre, aussi solide que la coque du navire, et le climat bord-de-l'eau qu'elle évoque dans un dépouillement ex-

Bernard Reder, qui a touché jusqu'à \$24,000 pour une de ses sculptures. Il y a quelques années, expose à la galerie Dominion des monotypes et des gravures dont les qualités atteignent presque la perfection. Cet Autrichien naturalisé Américain tire de son procédé un coloris d'une admirable pureté et d'un goût exquis. Ses monotypes n'en conservent pas moins une robustesse, une plénitude que l'on retrouve tout autant dans les sujets bibliques que dans "la Femme au chat". Les gravures de Reder sont dans la même veine, mais on y savoure un sens de l'humour qui se prête particulièrement aux animaux dans l'arche (de Noé). Il ne faut pas manquer de voir ses chefs-d'œuvre. L'exposition se termine le 21 mars.

trême. Ce n'est pas emballant, mais c'est de la "belle ouvrage", — quoi qu'on puisse penser du fait qu'Hébert soit membre du jury No 1!

Chez les aquarellistes, il n'y aura pas de jaloux cette année: le jury, dans les deux catégories, n'en a trouvé aucun digne de décrocher des prix. L'accrochage des aquarelles n'étant pas achevé au moment de notre visite, nous n'avons pas eu le plaisir de chercher une explication à cette décision. Il y a toutefois lieu de supposer que certaines "victimes" en exigeraient une.

Surrey et Hébert passent pour des peintres "arrivés", c'est-à-dire que leur réputation est établie. Mais ils ne sont pas les seuls de ce calibre au 70e Salon du printemps: Goodridge Roberts (considéré en quelques milieux comme le maître de la peinture canadienne), Arthur Lismer, Jacques de Tonnancourt, Lorne-H. Bouchard,

Francesco Iacurto, Albert Cloutier (lauréat du 69e Salon) et d'autres ont réussi à passer l'épreuve du jury. On note cependant rien de neuf dans leur manière.

Dans le genre réaliste, le *Harlem Jug Band* de John Little ne passe pas inaperçu: voilà une scène de rue saisissante de vérité, par la vie qui s'y manifeste à travers une mélancolie typique aux Noirs. Le Dr Bethune, de Rita Briarsky, constitue aussi une intéressante tentative de peinture populaire (au sens digne du mot). R. Sheinfeld, avec sa scène de pigeons, se situe dans la même tendance. Pour ceux qui aiment le portrait, Mayerovitch est un nom à retenir. Dans cette veine, le *Vieux cocher* d'Iacurto donne du pittoresque à l'exposition.

La place nous manque pour poursuivre plus loin cette visite. Allez au 70e Salon du printemps

et poursuivez-la; vous verrez de vos yeux que la peinture canadienne ne se meurt pas, même si elle

contourne un peu les problèmes que suscite sa crise de croissance. Pierre Saint-Germain

Fine Arts Museum Will Show Two Films

For its regular Wednesday evening program, The Montreal Museum of Fine Arts will present two films in French at 8 p.m., tomorrow. The first, "Van Gogh," describes the life and work of the artist Vincent Van Gogh, whose centenary is being celebrated this year. The second, "L'Hotel Dieu de Baume," illustrates various art monuments and works of sculpture in France. The program, which is sponsored by the ladies committee of the museum, will be shown in the Lecture Hall.

The Gazette - March 27, 1953

Modern Art Goes Back 80 Years, Next Generation May Change It

Don't lose your temper at modern art, advises John Steegman, new director of the Montreal Museum of Fine Arts. "If you don't like it, move on to something you do."

Mr. Steegman, in an address to the Kiwanis Club of Montreal yesterday, said the "revolutionary" form of painting was at its peak of popularity today, but by the next generation would take a back seat to the more representative type of art.

"Modern art," he said, "must be approached in the same manner as any other type. There is both good and bad in it and only close study can distinguish the two."

Mr. Steegman appreciates the contemporary form of painting, but "not because it is modern."

It is "stimulating" and makes the mind work, he says. Good modern

art does something new for our generation, but is basically revolutionary.

Mr. Steegman said the history of modern art could be traced back almost 80 years, although it has only been prominent since shortly after the turn of the century.

The reasoning behind it is closely linked to a feeling of discontent on the part of many contemporary artists of what their predecessors have done.

"In a sense, they are breaking new ground. But after they rid their minds of modern ideas, a return to more conventional art generally follows."

The new director, possessor of several letters and a student of art since he was eight, still hasn't thought out a direct method of interesting the average person in art.

"That is one question I have

never been able to answer," he admitted. "However, several volumes have been written on art, and a development of the ideas expressed in them could be a strong basis."

Mr. Steegman came to Montreal last November from Cardiff, Wales, where he was curator of the National Museum of Wales.

He punctured the belief echoed "so often" that "art holds up the mirror to nature. This can be done much better with color photography," he said.

"A mirror reflects the minute detail of an object," he said. "And if this is what is wanted, a camera will do a better job than a painting."

"An artist," he continued, "must select certain salient elements in his subject, whether it be the human body, a landscape or a structure, and concentrate on these in his work."

"His task is to project to the viewer his experience upon visualizing the object, by design, rhythm, timing and sense of thought."

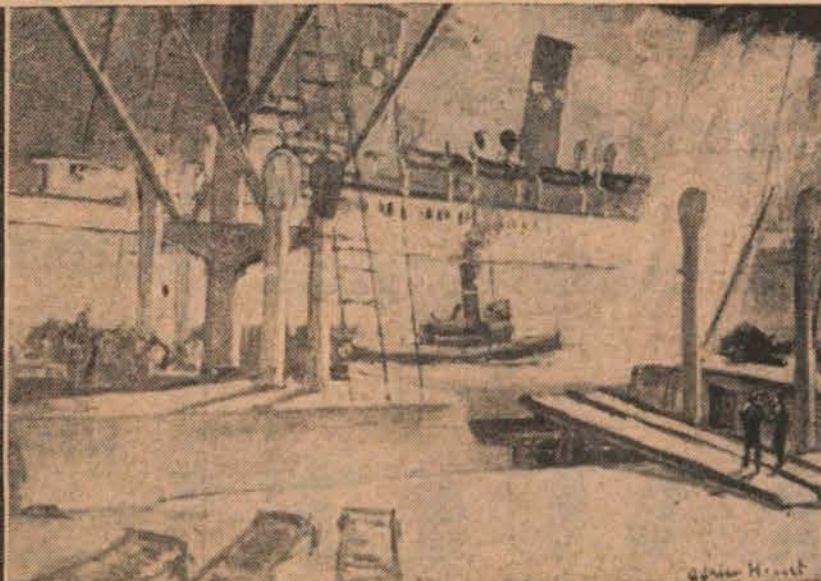
Basically, there are two forms of art, Mr. Steegman said. The first creates, through the artist, an experience for others to view, while the other simply follows the experience of the subject. The latter occasionally, is referred to as "second hand" art.

During his five-month residence in Canada, Mr. Steegman has discovered Canadian artists "are far better than the average Briton would suspect."

He is "delighted" with their works, and finds painters in the province of Quebec "on a high level."

Le Petit Journal - 15 mars 1953

Le jury a admiré ces deux femmes... et couronné le bateau!



Les femmes ont une place de choix au 70e Salon du printemps, au musée des Beaux-Arts de Montréal, mais elles n'ont pas séduit les connaisseurs qui ont jugé les quelque 1,200 peintures à eux soumises. C'est un bateau qui a gagné l'épreuve: "l'Empress of Canada", d'Adrien Hébert. On en voit la reproduction au centre. Le tableau de gauche représente Mme Claude Montgomery, vue par son mari. Mme John Bourne est le ravissant sujet du tableau de droite, oeuvre de Robin Watt. (Voir en page 67 notre article à ce sujet.) (Photos Cambronne)

Images de (petits) mélomanes qui voient la vie en rose



The Star - March 21, 1953

Art Notes

Challenge Is Presented To Painters

By ROBERT AYRE

IN the Museum the other day, I met Dorothy Duncan and somewhat startled her by inquiring what had happened to Tom Tucker. Tom is the ginger cat in her painting in the Spring Show. When I first saw him, I thought he had been caught in an explosion, although he appeared to have all his limbs and, judging by the complacent expression on his face, was in possession of his full complement of lives. Puzzled by my shortsightedness, the painter took another look at her picture and then allowed that it might have been better if she'd entitled it "Cat and Begonia."

That was the clue I needed. That was the word to the wise. I went back to the other gallery and looked at Tom Tucker again. Sure enough, the shapes that had eluded me sprang into focus. I saw the whole thing and wondered why I had been so dense.

"What is it supposed to represent?" is the question many of us ask when we are confronted with a contemporary painting. It is a new question, to meet a new experience. In thousands of years of art the need for it has never come up until now, unless perhaps in relation to a few freak puzzle pictures or pictures by children. Children have something positive to say and they express what they have in mind to their own satisfaction if not always to ours.

THEY ALWAYS KNEW

In the centuries gone by, people never had to ask what a work of art represented because they always knew. This doesn't mean that the picture or the carving looked exactly like the person or thing it stood for. Icons and idols were not photographic likenesses, but they were created according to conventions the people understood and accepted. Today we accept Mickey Mouse and Pluto, Dagwood and Jiggs, though their resemblance to anything alive is slight.

It seems that nowadays we don't mind distortion when it is meant to be funny. When we can't find anything funny in it, we may be annoyed, as when, looking at a Braque still life, we see a squashed guitar on an impossibly tilted table and feel that appearances are travestied, or find in a Picasso an insult to womanhood. At this level, extreme as it may be, we need not ask, "What is it supposed to represent?" We know, though we may violently dislike the way the artist represents it.

Perhaps I should say we think we know, because the artist may well retort that he isn't interested in representation but in something else altogether. When he goes straight for this something else, casting aside all recognizable objects, we find ourselves on quaking ground and we ask our question. The word "supposed" indicates our suspicion. It is a challenge to the artist to come clean. He will probably reply that the picture or statue isn't supposed to represent anything. It is in itself, something. It may have been suggested by a landscape, or a collection of objects, or a human being; it may be the expression of a mood, the distillation of experience, conveying in visual symbols what music conveys in sound.

CLUE ESSENTIAL

We don't ask what music is supposed to represent. But even in music we like to know where we are. We can't settle down and listen and take it in until we have the clue, until we orient ourselves. If we tune in late and don't recognize what the orchestra is playing, we're uneasy until we find out what it is. Our receptiveness must be adjusted. We simply cannot apprehend a work of art out of context.

Most of us haven't come far enough to look at pictures as we listen to music. When we try to find out where we are in a new picture, we do it by relating it to our visual experience and so asking the old question. The purest abstractions are not free of correspondences for us. It is impossible to avoid seeing the cannon in Improvisation No. 30 though Kandinsky never meant them to be there; not consciously, anyway. We are reminded of vegetable growth or machines; we just can't help looking for something we know. There's more excuse for us when the picture is a semi-abstraction, close to its origins. When we see the cat, we naturally ask ourselves what the shapes in front of it are. If we are told they are just shapes, in a certain formal and color relationship, then we are entitled to ask, Why the cat? But if we are given the clue, we can see the abstracted begonia as we saw the more obvious abstracted cat, and we are satisfied: the picture is all of a piece.

Well, I started out to review the 70th Spring Exhibition but Tom Tucker beguiled me. I must come back to the show next week for, while it may not be as exciting as some we have had in recent years, there are

elements in it I should like to comment on. Meanwhile I draw your attention to a prize-winning picture reproduced on this page.

There is even a bit of a story in Philip Surrey's "Softball Players," though it is not an illustration. The conflict over the umpire's decision is rather like the action of a ballet. Mr. Surrey, who is Photo Editor, WEEKEND Picture Magazine, saw in the subject an opportunity for organizing a group of figures into a composition notable for its abstract qualities as well as its human warmth. His choreography is full of vitality and grace and his setting, lit by the rosy glow of a summer evening, is spacious and airy, divided into all sorts of interesting

Les habitués des concerts symphoniques de la jeunesse sont artistes jusqu'au bout des doigts. La belle musique qu'ils écoutent le samedi, à l'Ermitage, peuple leur esprit d'images féériques que le public peut voir à l'exposition d'affiches en cours au musée des Beaux-Arts. La conception et l'exécution des affiches varient selon l'âge et la personnalité des auteurs. Celle de gauche, qui n'est pas signée, fait de chaque instrument un être humain fort amusant par son originalité: elle s'intitule "Rusty in Orchestraville". La photo de droite représente un chef d'orchestre au milieu de personnages de races différentes. La petite Sandra Kovacs (13 ans) a voulu y symboliser l'universalité de la musique, langage propre à l'unité des peuples. C'est ainsi que la vérité sort de la bouche des enfants. (Photos Cambronne)

The Star
March 28, 1953

Spring Exhibition At Museum

The 70th annual Spring Exhibition of the Montreal Museum of Fine Arts will be open to the public on Wednesday evening, April 8. Dr. Arthur Lismer, Educational Supervisor of the Museum, will talk at 8 p.m. about the paintings on view and the public may ask questions and 'try their hand' at criticism and comment. This is one of the regular Wednesday evenings at the Museum in cooperation with the Ladies' Committee of the Montreal Museum of Fine Arts.

The Star - March 21, 1953



"Softball Players", by Philip Surrey, awarded the Museum Prize by Jury 2 at the Montreal Museum of Fine Arts Spring Exhibition. Mr. Surrey is Photo Editor WEEKEND Picture Magazine.



Gainsborough (...200 ans après...)



Aigle de marbre



Tête de noir



Lampe de mosquée



Rembrandt (...\$75,000...)

UNE FORTUNE
EN 5 PHOTOS

Si vous pouvez trouver mieux au musée, vous êtes meilleur que son directeur!

Si vous avez déjà visité le musée des Beaux-Arts de Montréal sans jamais relancer au moins l'un des cinq objets reproduits ci-haut, vous pouvez croire que votre goût est quelque peu déficient. Car ce choix en est un de la personne qui s'y connaît probablement le mieux dans la collection de cette institution: M. John Steegman, M.A., F.A.S., O.B.E., qui en est le nouveau directeur depuis novembre dernier.

A la manière du guide, le pour-boire excepté, nous allons vous présenter tout de suite ces cinq chefs-d'oeuvre.

— 1 —

Le premier, à gauche, s'intitule **Portrait of Mrs. G. Drummond**. Il a été exécuté il y a près de deux cents ans, mais il s'est conservé comme un charme. Son auteur, Thomas Gainsborough, naquit à Sudbury (Suffolk), Angleterre, en 1727, et mourut en 1788. Il est le plus célèbre des maîtres anglais, et l'on dit que la grâce de ses portraits n'a pas d'égale.

Passons à la deuxième photo.

— 2 —

Elle représente un aigle, ciselé dans le marbre par un artiste encore inconnu. Il était de la période byzantine et l'on peut situer sa vie entre le 6^e et le 8^e siècle de notre ère, dans le nord de l'Italie. L'aigle est si bien fait qu'il semble encore vivant, — ce qu'on ne saurait dire de certaines oeuvres modernes.

— 3 —

Nous voici à la troisième station, devant une tête de noir, pas très rassurante. Mais n'ayez pas peur: les noirs, quoi qu'on pré-



M. John Steegman, nouveau directeur du musée des Beaux-Arts de Montréal.

tres chats à fouetter depuis son arrivée à Montréal. Ce Londonien célibataire, court de taille et vif d'allure, est en grande partie responsable du développement du musée, de l'acquisition des oeuvres qui enrichiront les diverses collections et de la présentation de tout cela au public.

Pour le moment, M. Steegman est en voie de tracer la ligne de conduite qu'il entend suivre durant les prochains mois. Son principal souci, semble-t-il, est de favoriser l'exposition d'oeuvres canadiennes et étrangères, choisies selon leur qualité, et de mettre en même temps en vedette les pièces du musée trop peu connues des visiteurs.

C'est ainsi que l'on verra, après le Salon du printemps, une exposition de marines de peintres canadiens. Cette manifestation durera un mois. Elle coïncidera avec d'autres expositions de moins d'envergure. On assistera ensuite au début de l'exposition de la collection permanente qui tiendra l'affiche l'été durant.

Une carrière remplie

Voilà les projets immédiats de M. Steegman. Mais il y a lieu de croire que le directeur nous réserve des surprises. C'est un homme qui a fait ses preuves. Avant de venir à Montréal, il occupait les fonctions de conservateur des beaux-arts au National Museum of Wales, à Cardiff. Bilingue, il a donné plusieurs conférences sur l'art européen, à travers l'Europe, sous les auspices du British Council. Il a aussi été professeur d'histoire de l'art à l'université de Chicago. Et il a trouvé le temps, malgré toutes ces activités, de publier plusieurs ouvrages, dont *Hours in the National Portrait Gallery*; *Sir Joshua Reynolds: A Life*; *The Rule of Taste, 1730-1830*; *British Art and The Artist and the Country*. (Reportage de Pierre Saint-Germain et Gérard Laferrrière)

— 4 —

La quatrième photo est celle d'une lampe de mosquée, peinte en émail. On s'en servait (paraît-il) en Syrie, au 14^e siècle. Son Excellence Tu Su, bey de Sham, en passa la commande à un artiste qui vivait au temps de Saïf Addin Au Nasir! Il n'existe, dans le monde entier, que quelques lampes de ce genre, — au point de vue de la qualité d'exécution.

— 5 —

Et la dernière photo n'est pas la moindre. C'est un Rembrandt (1606-1669). Savez-vous à combien il est coté sur le marché artistique? Croyez-le ou non, il est coté à quelque \$75,000. Il s'intitule tout bonnement: **Jeune femme à la cape noire**. Harmonie de composition, puissance du clair-obscur, éblouissance des chairs, tout reflète le génie de l'artiste hollandais.

Bien sûr, M. Steegman est fier de ces trésors et il en prend soin comme la prunelle de ses yeux, grâce à l'équipe de spécialistes chargée de conserver la santé des biens du musée des Beaux-Arts. Mais le directeur a bien d'au-

The Star
March 27, '53

Modern Art Critics Advised

Don't Lose Tempers,
Says John Steegman

People who don't like modern art should not lose their temper; they should look at the art they do admire, John Steegman, OBE, director of the Montreal Museum of Fine Arts, told the Kiwanis Club of Montreal in the Mount Royal Hotel yesterday.

Speaking on "What is art?" he said that the present generation was living through a revolution in the conception of what art really is and the implications present all the difficulties which confront people who happen to be going through a revolutionary period.

Mr. Steegman said that to answer the question "What is art?" would be impossible in the course of a brief address. He had been

living with art practically all his life, and the question still provided him with some problems.

He agreed that art was not one of the necessities of life, and that the majority of people went through life without having any art experiences. On the other hand, he continued, art was not merely for the wealthy. Art was for all to enjoy—but at a price; it was not free.

The reason was that art is to be enjoyed required an effort of the mind and the imagination. It took two people to make a work of art—the artist and the spectator. The artist did not merely imitate, he created. The true artist selected, concentrated and crystallized the essence of whatever he painted.

Karl Van Wert, president, thanked the speaker who was introduced by Gordon Mackay.

The Star
March 31, 1953

Wednesday Tea At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Robert Pilot, assisted by Mrs. Ernest Le Messurier, Mrs. Erskine Buchanan, and Mrs. Melville Chorney.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

Star 31/3/53

The Star - March 30, 1953

Art Society Holds Annual

THE Women's Art Society increased its membership by 44 members in 1952 it was reported at the annual meeting. Mrs. R. M. Mitchell was elected president, succeeding Mrs. L. B. Fuller.

Increase in membership brought the total number of members to 312, including 14 life, two honorary and 18 out-of-town members. Enrolment in the literary group averaged 15.

In her report, Miss Ruby M. Walsh acknowledged the society's gratefulness to officers of the Museum of Fine Arts for allowing the society to use its lecture hall for meetings. She urged members of the society to become supporters of the museum through membership in its ranks.

Library convener Mrs. R. S. Jane reported that the library was still without a permanent home and said an immediate solution is needed as its usefulness is greatly

hampered and books get out of date before being widely circulated. Grants of \$10 each were made to the Canadian Handicrafts Guild and to the Montreal Children's Library. The membership fee was sent to the Montreal Council of Women and a cheque for \$300 was tendered the Museum of Fine Arts.

Elected to the board of directors: Mrs. R. M. Mitchell, president; Mrs. A. S. Keiller, first vice-president; Mrs. P. Sinclair, second vice-president; Miss Ruby M. Walsh, honorary recording secretary; Mrs. Michael Strous, honorary corresponding secretary and Mrs. P. L. Walker, honorary treasurer.

Executive members: Mrs. D. Glen, Mrs. J. S. Foster, Mrs. J. W. Fairfield, Mrs. L. S. Lee, Mrs. G. Campbell, Mrs. G. F. Livingstone, Mrs. R. S. Jane and Mrs. F. J. Kerr.

The Gazette
April 1, 1953

Wednesday Tea

Mrs. Robert Pilot, assisted by Mrs. Ernest Le Messurier, Mrs. Erskine Buchanan and Mrs. Melville Chorney, will be in charge of the Wednesday Tea being held this afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

60a The Star - March 28, 1953

The Gazette
March 28, 1953

The Star
April 2, 1953

Art Notes...

Most of Newcomers Feature Humans at Spring Exhibit

BY ROBERT AYRE

It may be the smallest of the seventy, but I don't think I'd say this year's Spring Show has any other claim to distinction. The two juries have moved closer together and their choices have been mingled instead of being divided like the sheep from the goats. The result is that the exhibition is much of a muchness, with good works in each category, but with none of the extremes that have made this annual show exciting to the pitch of controversy in the past few years. Perhaps, as Mr. Morgan suggested, we have seen the last of the two-jury system. It came into existence, as I recall, because some of the more "advanced" painters, disgusted by rejections, finally turned their backs on the Museum and the Museum became uneasy about them. There is no reason why a single jury, disinterested enough to make the best of both worlds, shouldn't be able to do the job. If there was too much levelling off, we could always have a "salon des refuees". You may remember that one year, even with the two juries, a group of insurgents made a demonstration and went off down a side street and had an exhibition of its own. Human nature being what it is, choosing pictures will always be a problem.

A PRINCIPAL AIM

One of the main functions of the Spring Exhibition, as I see it, is to bring new people before the public and I'm going to skip the well-known, whether their contributions be good or indifferent, and mention a few of the newcomers. When you see less than a tenth of the works submitted, it is hard to know whether there is a trend or not. It is interesting to note, however, that the majority of the strangers are painting, not abstractions, not landscapes, but people.

(When I say strangers, I do not mean that they have not been seen before. I remember picking out Rita Briarsky and Mervin Yellin at YMHA exhibition several years ago, and they, as well as some of the others, have appeared in Spring Shows, but they have not yet become, shall we say, public figures.)

There is a difference between painting people and painting humanity. In her large picture of Dr. Norman Bethune giving a blood transfusion in China, Rita Briarsky does the latter, celebrating the nobility of a man who has become a Canadian legend. She idealizes a little, but she avoids sentimentality and melodrama and shows that she is aware of pictorial values. Ljura Gerstenberger contributes sepia drawings, "Homeless" and "Refugees", but the others have no particular message to impart. There are no humanitarian connotations in the pictures by

Roslyn Sheinberg, Pamela Brand, Raquel Levis or Alan Gold. They don't treat people as objects, they have a feeling for human qualities; but they take them as subjects for compositions — feeding pigeons on Phillips Square, sitting on the grass on Mount Royal, sitting at a table, holding a fish, carrying a sarsaparilla in a blue pot. They shouldn't be lumped together like this, for they are not alike, but you can separate them for yourselves in the gallery.

PART OF PATTERN

A woman, rather out of drawing, appears in Krystyna Sadowski's "Composition", but she is really only a part of the pale pattern of a sunny interior, and so she comes into this paragraph, with the cat watching the birds in Eva Landori's dry composition of rectangles, "Between Walls". Leslie Schalk's massive studio still life and flowers—the last time I saw him he wasn't painting with such body and such realism—and the warm, decorative flower piece by Blorn Sæther of Winnipeg.

There aren't many from outside Quebec this year. Mrs. Sadowski lives in Nova Scotia, Miss Levis in Toronto. Two abstractionists, Joan Kacere and Harry Kiyooka belong to Winnipeg. Among the few abstractions, I liked Edna Tedeschi's tempera, "Fish", full of fat, slithery movement.

Newcomers among the landscape painters I noticed were Gabriel Contant, with a sensitive and personal "Paysage St. Donat", and Michael Shreck who painted the houses and their reflections in Manitou Lake with spots of bright enamel.

This leads me to a painter of the Laurentians who has quite a different approach — Edwin Holgate, who has a small exhibition in Gallery XII. His landscape is smooth and well-groomed, even immaculate, everything kept in its place in a well-controlled organization. His careful planning and faultless drawing are to be seen, too, in his nudes at a waterfall and in two portrait heads.

STRONG RHYTHM

In the other part of the gallery, you may look at the development of Albert Cloutier, beginning with a 1934 water color, "March Winds", pretty for all its attempt at strong rhythm, and a student sort of still life of banjo and oranges, painted three years later. He came under the influence of the Group of Seven — "Three Shacks, Lower St. Lawrence" (1946) is like A. Y. Jackson — tightened up in the austere "Spruce Country" which won the Jessie Dow Prize last year, and then let himself go with a flourish and a touch of fantasy in his latest autumn designs from the Laurentians.

This is the last day of Brodie Shearer's exhibition at Agnes Lefort's gallery. His iron and



"Young Man in Red Sweater" by Brodie Shearer on view at the Agnes Lefort studio.

wire outlines are diverting and he is gaining strength as a painter of figures and still life. I was particularly impressed by his "Green Fish" and his "Young Man in Red Sweater".

From 3 to 10 p.m. today, Eileen Reid, Alise Kainins and Maria Huldshinsky are exhibiting ceramics and paintings at 574 Cote St. Antoine Road.

Hubert Boyer, sculptor, Jean-Claude and Marceline Colteux, ceramists, Marcel Juneau, ironworker, and Aileen Binmore, weaver, are exhibiting at the Ecole du Meuble on Berri Street, until 10.30 o'clock tonight.

Peter van den Braken's exhibition at L'Art Francais continues through next Tuesday.

Apparently nothing official is being done here to celebrate the centenary of Vincent van Gogh's birth on Monday, so Agnes Lefort is stepping in, as she did for Leonardo, to see that the day does not pass unnoticed. The Consul of the Netherlands will be at her gallery at 5 o'clock to open an exhibition of reproductions and books.

Holgate and Cloutier Show in Gallery XII

Edwin Holgate and Albert Cloutier, A.R.C.A., who are showing characteristic works in Gallery XII of the Montreal Museum of Fine Arts, both reveal a preference for wild country, which they interpret in a sincere and convincing manner.

Holgate, besides landscapes, offers items which include "Cairn Pup", showing the black dog completely at ease on the scarlet seat of a chair; "Portrait", a man, wearing a mackinaw, against a black-ground of snow, trees and distant hills, another effective portrait being a girl in a red coat reading. There is a drawing of a reclining nude and, in oils, "Two Bathers"—nude women near rocks edging a rapid stream. Two works of well considered pattern are "Haystacks", in which man, white fowls and a glimpse of barn have place, and "Laurentian Cemetery", with trees, tombstones, church and a woman with flowers near a grave. "Busy Corner", depicting two buses, one taking on passengers, with two figures running to get aboard, sunlit street and garden, as seen from above, makes a capital composition.

The landscapes are varied in subject and solidly painted, among the engaging smaller works being "Swampland", showing dead trees in bog backed by a hill; "Bend in the Murray", with the river sweeping in a graceful curve past a high, wooded bank; "Murray River Valley", showing distant settlement and church spire in a setting of hills, and "April Snow", the pictorial elements being evergreens and hills beneath a grey sky. Rich color marks "Autumn", with trees in Fall livery, fallen leaves, rock and hills, while sound in tone is "Dead Bracken"—the fern growing about the bases of birches and a tree in Autumn leaf. Strong in contrasts is "Twilight in Quebec", with evergreens, bare tree and dark mountain, and white patches the ground in "Receding Snow".

Cloutier, among his landscapes, shows "Spruce Country, Northern Quebec"—hills, water and wooded islands, which won him the Jessie Dow Prize, of the Montreal Museum of Fine Arts, last year. He has a broadly painted winter scene in "Three Shacks, Lower St. Lawrence", showing the structures and outhouses in heavy snow, stretch of country, hills and a hint of a winding brook. A work of generous scale is "New Canadian Town, Red Rock, Ont.", with its red-roofed houses, smoke from a mill hidden by mounds of logs, and distant hills.

The effect of sunlight on trees in gay leaf is convincingly recorded in "Autumn, Laurentians", and "Snowy Day, Ste. Adele" could be the sketch for the painting he showed at the recent Spring Exhibition, "Flooded Fields, Ste. Dorothee" is a sound impression, and of a more clement season is the small "Village Boarding House", with its sunlight and shadow and suggestion of heat. Spontaneous in handling is "The Beach, Cape Cod", showing an old pier, sunlit sea, and figures sprawled on the sand, and brilliant sunlight floods "Back Street, Rockport", with its buildings, tall, white church, and figures in the road. Other good subjects found by the sea are "Lobster Boats, Rockport", "Docks, Wood's Hole, Cape Cod", with its fine suggestion of movement in the water, and "Moored Boats, Morning". There is also a "Self Portrait" of the artist at work, and some patterned compositions in modernistic vein.

Museum Buys 3 Paintings

Old Masters' Works Placed on Display

The Montreal Museum of Fine Arts has recently purchased three important paintings by Old Masters. The earliest, painted about the years 1490-1500, is by the Florentine Bartolommeo di Giovanni and depicts "Christ and the Virgin Interceding for Mankind." Second, and most important of the three, is by Nicolas Poussin, the great French artist who lived and worked in Rome. It was painted about 1635, during the master's early period. The subject is "Venus and Aeneas", taken from Virgil's Aeneid. Finally, there is a painting by another Frenchman, Sebastien Bourdon, dating from about 1660-70. This depicts a group of soldiers and travellers resting among classical ruins.

These recent acquisitions are now on view in the museum's French Gallery.

The director stated that the acquisitions are only possible through the generosity of friends and were secured by funds unavailable for the upkeep and running expenses of the museum. New acquisitions are likely to be infrequent in the future unless the museum receives very much greater financial support, the director said.

The Gazette
April 4, 1953

ART

Works by Old Masters At Fine Arts Museum

Three Recent Purchases Now on Exhibition in the French Gallery

Now on view in the French Gallery are three important paintings by Old Masters recently purchased by the Montreal Museum of Fine Arts.

The earliest, painted about the years 1490-1500, is by the Florentine Bartolommeo di Giovanni and depicts "Christ and the Virgin Interceding for Mankind." Second, and most important of the three, is by Nicolas Poussin, the great French artist who lived and worked in Rome. It was painted about 1635, during the master's early period. The subject is "Venus and Aeneas", taken from Virgil's Aeneid. Finally, there is a painting by another Frenchman, Sebastien Bourdon, dating from about 1660-70. This depicts a group of soldiers and travellers resting among classical ruins.

The Director points out that these acquisitions are only possible through the generosity of friends and were secured by funds unavailable for the upkeep and running expenses of the Museum. New acquisitions, the press release states, are likely to be infrequent in the future unless the Museum receives very much greater financial support.

The Gazette - April 6, '53

Proof that the gentle art of flower arrangement persists among busy twentieth century women is the repetition by popular demand of the contest for amateurs in floral design to be staged by the Ladies' Committee of the Montreal Museum of Fine Arts on May 20 with Mrs. Philip Osler and Mrs. Laurent Gelly in charge.

The Gazette
April 8, 1953

The Star
April 8, '53

Wednesday Tea

Mrs. Jacques Paradis, assisted by Mrs. Antoine Vanier, Mrs. Rene Gauthier and Mrs. Jean St. Germain, will be in charge today of the Wednesday Tea being held by the Ladies' Committee of the Montreal Museum of Fine Arts.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

Dr. Lismer Speaker At Museum Tonight

THE 70th annual Spring exhibition of the Montreal Museum of Fine Arts will be open to the public tonight. Dr. Arthur Lismer, Education Supervisor of the Museum, will talk at 8 p.m. about the paintings on view. This is one of the series of Wednesday evenings at the Museum which are sponsored jointly by the Ladies' Committee of the Montreal Museum of Fine Arts.

Art Students Exhibit Work

THE students of the School of Art and Design are holding their annual exhibition of work on Saturday afternoon at 3.30 p.m. in the Lecture Hall of the Montreal Museum of Fine Arts.

Awards and scholarship winners will be announced and diplomas and prizes presented by John Steegman, director of the Montreal Museum of Fine Arts.

Art, Design Exhibit To Open at Museum

The School of Art and Design of the Montreal Museum of Fine Arts will present its annual exhibition at 3.30 p.m. Saturday. Awards and scholarships will be presented to the students by John Steegman, MA, FSA, OBE, director of the museum. The exhibition will be on view until April 19. *Star 9/4/53*

The Star
April 9, 1953

The Gazette - April 10, 1953

ABOUT OUR TOWN: The Ladies' Committee of the Montreal Museum of Fine Arts has arranged three special talks in connection with its contest of flower arrangements for amateurs which will be staged May 20. On the afternoon of April 22, Wilfrid Meloche, arboriculturist of the Montreal Botanical Gardens, will speak in French on flower arrangement and the talk will be illustrated; on the afternoon of April 29, Mrs. Louise Shaffner, who has lived in Japan for ten years, will give a demonstration and lecture on Japanese flower arrangement and how it can be adapted to Canadian homes and towards the end of the month or the beginning of May, Jacques Rousseau, director of the Montreal Botanical Gardens, will conduct a tour to some of the woods in the vicinity of Montreal to point out different types of wild flowers and plants and show how they may be used effectively in flower arrangements. The group will be limited to 25. The lectures are open to the public free of charge.

Letter from Montreal

The Spring Show: Confusion Compounded

1953 THIS YEAR the Montreal Museum of Fine Arts holds its 70th spring exhibition of paintings and sculpture. Just think—before the motor car was invented, before anyone had ever heard of Lenin, Hitler, Winston Churchill or the American Way of Life, there was a spring exhibition of painting and sculpture in Montreal! It comes before the first robin, it lingers while the days grow longer. It is the invariable accompaniment of that bleak season when dirty snow is melting on Mount Royal and dirty sand is drifting in the streets, when it is impossible for even the most ardent Montrealer to discover anywhere in his city a single lovely prospect unless he looks up toward the sky.

This year on the night of the formal opening of the Spring Show, the planet Venus was abnormally bright over the Grecian temple of art on Sherbrooke Street West. Over a thousand souls presented cards at the door and the halls were so crowded that it was impossible to see more than two or three of the 104 paintings the two juries selected.

Those of us who returned the next day made our way through the halls with feelings that ranged from frustration to sadness. There are more people than ever painting pictures in Montreal. There are so many others who are genuinely interested in the work that is being done here. Yet this show pleased hardly anyone, neither painters and patrons nor general public; nor, I venture to say, the juries who selected the exhibits that were hung. Under existing circumstances, it would have been a miracle if it had.

Here, as elsewhere, the arts are controversial. But in this singular city they are not controversial as they are in Paris, New York or Rome. Social considerations enter the scene to compound confusion and in the Museum on Sherbrooke Street, the one centre of art we possess, Montreal is apt to show itself at its most confusing. Perhaps it is nobody's fault. But behind the consistent failure of the Spring Show (not necessarily to please, but to mean anything at all) lies an absurd but fascinating state of affairs.

In a city where public problems are habitually solved by the expedient of ignoring their existence, where compromise between God and Mammon, French and English, reactionary and radical is the only possible formula for civic survival, irritations and concealed hypocrisies build up and smoulder under an impassive surface. Our Grecian temple on Sherbrooke Street during the weeks of the Spring Show provides one of the few theatres in Montreal where these frustrated conflicts reach a focus. Everyone is disappointed and annoyed, French

and English alike, reactionary and radical both, patrons, painters and public.

The patrons of the Museum, who bear the financial responsibility for its maintenance, tend with a few notable exceptions to be conservative. They love the past because it has been good to them; because, possibly, it is safer than the present. They like the old masters better than the new and are outraged when they are considered philistines for not admiring Picasso. Indeed, some of them make the quaint mistake of identifying modern art with modern revolutionary politics.

At one Spring Show—I forget exactly when, but it was just after the war—I saw an old gentleman in dinner jacket, *pince nez* on a silken cord and an expression of flushed anger on his face, standing in front of an abstraction. "Damned Communist!" he muttered to his wife, who nodded vigorously, "this sort of thing ought to be stopped!" A few minutes later, and not so many feet away, a young man in tweed jacket, turtle-necked sweater and flannel trousers, accompanied by a girl with no make-up and black hair pulled harshly back off her forehead, pointed derisively at a scene of lavender-shadowed snow in the Laurentians and said, "Some bloody bank president will buy that obscenity and hang it over his fireplace!"

These are comments anyone can collect at a public art exhibit anywhere. If they were not made this year, in Montreal, it is only because all sides of the local controversy over art have become self-conscious and because everyone knows that the *bona fide* Communist outdoes the most conservative of bank presidents in his insistence that art should be devoid of imagination. Only a few days ago the Communist Party officially rebuked Picasso because his portrait of Stalin was not sufficiently "realistic." Here in Montreal our confusions are political only in the more personal sense, and snobbery—intellectual, mark you, no less than social—is at their root.

THE QUESTION of a two-jury system of selection has been argued pro and con in many places. In Montreal (with the exception of one disastrous year when a new director was asked to do the selecting and, being sublimely ignorant of local favorites, rejected some painters whose work was always hung as a matter of course) two juries of artists have operated in behalf of our Spring show. The paintings selected by Jury 1 were hung in one salon, those selected by Jury 2 in another, and it became a matter of prestige within one's group,

a matter of loyalty to one's own kind, to be in the right room. Better be dead than hung with the wrong group! Artists from out of town were not always aware of the sharp distinctions, and every now and then a fresh breath from the prairies or the Maritimes would appear as though by mistake. So with few exceptions, each of the two salons displayed an exhibition, not of pictures, but of a point of view.

In the salon of Jury 1 the pictures were as objective and comfortable as the photographic eye of a peace-loving reproducer of nature could make them. Cows cropped grass, horses dragged sleigh-loads of logs across wintry landscapes, dowagers and debutantes sat in stiff and passionless correctitude, blue seas broke tranquilly on shores that looked ideal for a summer vacation. In the salon of Jury 2 were canvasses that looked like the exposition of a hangover, designs derived monotonously from Picasso and even from Jackson Pollock. One year a prize was given to an abstraction dotted with luminous paint. And here and there in both rooms, all but obscured by these respective definitions of mass and mutual defiance, were a few good pictures.

For the public it was easy. If you didn't know much about painting but thought you ought to, there could be no doubt in which of the two salons you belonged. You simply went where your friends were. In the Jury 1 salon you could be sure that almost everyone would be elderly and in evening dress and would know the forbears of nearly everyone else. In the Jury 2 salon dinner jackets were rare and those that entered were viewed with sidelong glances of anticipation in the hope, frequently gratified, that their owners would betray their philistine natures by the expressions on their faces.

BUT THIS year it wasn't easy at all, for nobody knew where to go. The conservatives, or academicians, must have decided to prove that they were modernist liberals at heart, for he 40-odd choices they made from what I gather were nearly 800 entries contained a bit of everything. On the other hand the supposedly radical jury could hardly have been more conservative—for modernists—and with their 40-odd choices from an almost equal number of entries the confusion was compounded.

It was still further compounded by the powers that be in the Museum, who decided to mix the selections of the two juries, hanging both groups in both salons, representational and abstract side by side. The decision was laudible in its recognition that art cannot be divided into compartments and that a picture is good, bad or mediocre regardless of the artistic ideology its author may happen to profess. But when an abstract is hung near the literal representation of an Atlantic liner, each picture more or less cancels the other out.

Montreal is a strange city, marvelously adapted to compromise and partitions. It is a talented city, too. But its talents in the arts will never fully be realized unless patrons, public

and the artists themselves do some clear thinking about the manner in which these general shows are to be presented. In the arts any form of compromise is fatal and there can be no substitute for excellence.

HUGH MACLENNAN

La Presse

11 avril 1953

Les Expositions

Au Musée des Beaux-Arts:

Le 70e Salon du Printemps, qui rassemble les oeuvres d'une centaine d'artistes, se terminera le 19 avril.

L'Ecole d'Art et de Dessin du Musée présentera cet après-midi son exposition annuelle des oeuvres de ses élèves. Les prix et les diplômes seront présentés aux étudiants par M. John Steegman, M.A., F.S.A., O.B.E., directeur du Musée. L'exposition sera ouverte jusqu'au 19 avril.

Une exposition-concours de décorations florales aura lieu au Musée le 20 mai. Les exposants peuvent s'inscrire dès maintenant.

Lundi soir, M. Ernst Neumann donnera une conférence sur la peinture de portrait au cours des cinq derniers siècles.

The Star

April 11 1953

Artist Will Lecture On Portrait Painting

Ernst Neumann, well-known Montreal artist, will lecture at the Montreal Museum of Fine Arts on "Portrait Painting in the last 500 years," at 8:15 p.m. Monday.

Mr. Neumann studied at the Ecole des Beaux-Arts in Montreal, and his fields include the graphic arts, painting and sculpture.

Examples of his work are in the collections of the National Gallery of Canada, the Montreal Museum of Fine Arts and several American museums including the Metropolitan Museum of Art in New York.

La Presse - 11 avril 1953

Un maître florentin du XVe siècle



"La Vierge intercédant en faveur du genre humain", un tableau de Bartolommeo di Giovanni, peint vers la fin du XVe siècle. Cette oeuvre a été acquise par le Musée des Beaux-Arts il y a quelques jours.

April 11, 1953

The Gazette
April 13, 1953

Talk on Portrait Painting

Public lecture on portrait painting in the last 500 years, will be given by Montreal Artist Ernst Neumann at 8:15 tonight in Montreal Museum of Fine Arts.

The Star
April 14, 1953

British Film Program Planned by Museum

A program of British films will be presented at 8 p.m. tomorrow at the Montreal Museum of Fine Arts. Included are "The Undeclared," the story of a glider-pilot's rehabilitation, and "The Coronation Ceremony," an imaginative cartoon showing the coronation procedures in June.

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The Star

① 13 avril 1953

To Give Lecture



ERNEST NEUMAN, who will lecture at the Montreal Museum of Fine Arts on "Portrait Painting in the last 500 Years," at 8.15 o'clock tonight. A Montreal artist, Mr. Neuman has also made extensive studies in the field of art history and has lectured on this subject in numerous Canadian cities.

The Star

⑤ April 14, '53

Nobility In Art Declared Thing of Past

Ernst Neumann
Gives Illustrated
Lecture at Museum

PORTRAIT painting during the last five centuries was compressed into little more than an hour last night at the Montreal Museum of Fine Arts, by Ernst Neumann, well known Canadian artist, who maintained that art was originally noble and grew debased as the artist cared less for his art and more for his customers.

Mr. Neumann traced the characteristics of humility and sincerity of the anonymous creators of religious art during the 1400's until the concentration on specific characteristics of subjects was lost in the vulgarity of the late 1700's.

Illustrating his lecture with colored slides, he utilized representative works of Van Gogh and Matisse to portray the modern era. He included one of his own portraits to show that he had "first-hand experience" with his subject.

The Florentine School gave art "a sculptural quality," Mr. Neumann said. He quoted Leonardo da Vinci's opinion that "painting is good insofar as it resembles sculpture."

The attraction of the Mona Lisa through the ages was not merely dependent on anything as superficial as the famous enigmatic smile, he said. The painting contained elements of "rocklike hardness and flesh-like smoothness" derivative of the period.

The "potent old men" painted by Titian and Tintoretto influenced El Greco, and, later in the Spanish school, Goya, he said.

Supreme Master

Rembrandt was "the supreme master" of portraiture, Mr. Neumann declared, because Rembrandt "developed his artistic abilities continually through his life."

"The great works of art blend qualities apparently irreconcilable. Rembrandt combined the monumental with the intimate," he noted.

Good portrait painting must not try to create idealized beauties, but must attempt to capture individual differences, he continued.

"Van Dyck is considered the first painter to betray art—because he taught other painters to flatter the subject," Mr. Neumann said.

"Following the tradition, Gainsborough's work was vague—he was the sort of man who appeared to expect someone to object every time he expressed a definite opinion—so he never did," Mr. Neumann said.

"After Gainsborough, art entered the realm of cold cream, tea parties and the Ladies Home Journal," he asserted. "Artists thought more of their customers and less of their art."

"And with the age of Romney, portrait painting received a blow from which it has not yet recovered."

Position Lost

Mr. Neumann explained that the high position enjoyed by the Renaissance artist had been lost, and though great portraits were painted, they were rarely commissioned and executed on a professional basis. Artists painted great portraits — of their friends and relatives.

Nearly every portrait of a king or queen painted before 1800 was automatically of artistic significance, he said, and nearly every Royal portrait since that time "has not the slightest artistic interest or value."

Wednesday Tea At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Robert Pilot, assisted by Mrs. Murray Mather, Mrs. Peter Dawes and Countess Bernard de Roussy de Sales.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

① Le Petit Journal - 16 avril 1953

Le sous-sol de notre musée renferme des trésors canadiens

(Par Lucette Robert)

Ne voulant pas être en reste avec les musées de New-York et de Boston, qui ont meublé de reliques "old american" quelques pièces d'habitation, le musée des Beaux-Arts de Montréal a installé dans le sous-sol de l'édifice de précieux travaux d'ébéniste et orfèvres de la Nouvelle-France.

L'escalier est peint d'un rose grenade sur lequel se détachent, d'une façon vive, des sujets aussi différents que statues de plâtre en bois peint, coqs-girouettes en aluminium, portraits anciens et, sur le palier, une ancienne cheminée de marbre noir.

Dans l'antichambre, sont installés des meubles d'art canadien paysan: armoires, berceaux d'enfant, huches et chaises empailées; articles fabriqués et sculptés par des artisans inconnus. Des vitrines d'objets précieux qui sont signés des meilleurs orfèvres de la colonie française: Joseph Maillo, qui vécut de 1708 à 1794; François Ranvozy, de 1739 à 1819; Pierre Huguet dit Latour, qui naquit au moment de la conquête du pays par les Anglais. Ils firent surtout des ornements d'église: burettes d'argent sur leur petit plateau, croix de sanctuaire, lampes ouvragées, goupillons et encensoirs. On voit aussi des écuelles d'argent aux armes combinées de Godfroy de Tonnancour et des seigneurs de St-Ours; des coupes à vin de la famille Hertel de Rouville, des tabatières, des cisaillures pour casser le sucre, des râpes à muscade, des louches et couverts d'argent. Le long de la cimaise sont rangées des serrures et des clefs de fer, aux dessins dentelés. Un très beau papier peint, trouvé sous les boiserie de la maison Fargues, en 1785, tapisse une armoire de coin.

Trois pièces d'habitation, entièrement meublées, représentent le salon d'un vieux manoir, la salle de réception d'une maison bourgeoise et un atelier de travail. Celui-ci reproduit à peu près l'installation qui servit de première manufacture de tissage à Montréal, chez madame Le Gardeur de Repentigny, en 1705. On y voit des dévidoirs; des métiers à tisser, des rouets et une auge à foulage. Une boîte de fer grillagée, faite pour y enfermer des briques chaudes, est posée sur le sol. Elle réchauffait les pieds immobiles pendant le travail et les voyageurs s'en servaient pendant leurs longues randonnées d'hiver en carriole.

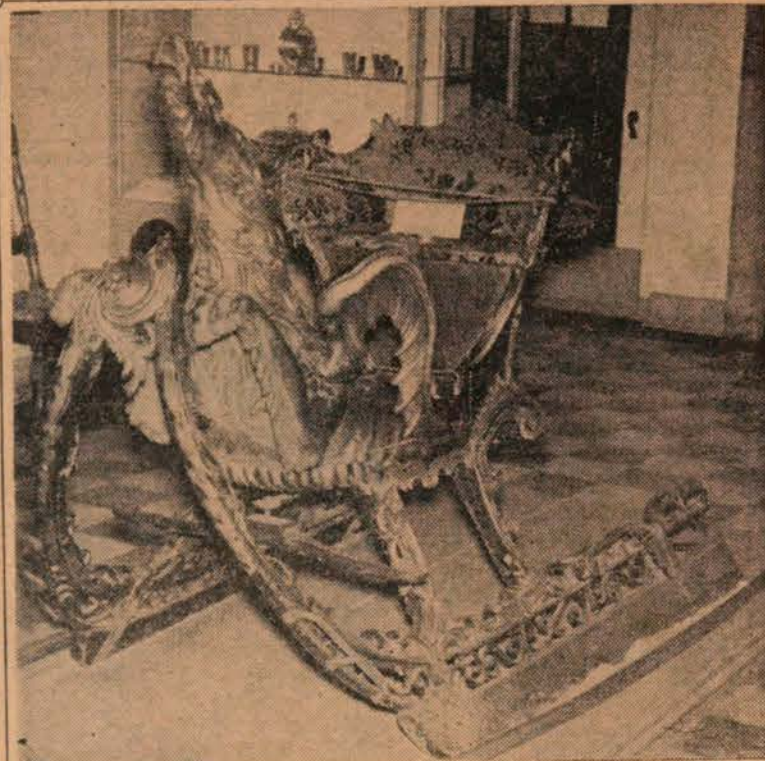
Des menuisiers et des ébénistes experts se sont servis des planchers de l'ancien hôpital général de Québec, des lambris et des cheminées d'époque, pour donner un caractère authentique aux deux salons. Un tapis d'Aubusson, où les roses survivent au fond pâli de la trame, proclame la durée et l'excellence de sa fabrication tricentenaire. Des commodes, vides de leurs secrets, supportent des bougeoirs d'étain, des soupières de porcelaine. Des portraits de famille, maintenant voués à la curiosité publique, sont accrochés entre des appliques de bronze et de cristal.

La pièce qui excita le plus la convoitise de collectionneur de monsieur Cleveland Morgan, président de l'"Art Association" et mécène du musée, est un petit poêle rond, dont le fourneau, semblable à une torche terminée par une flamme tortueuse et figée, n'a de remarquable que sa grâce et son ancienneté. Pendant qu'il essayait de vaincre la résistance des propriétaires (braves terriens de St-Lin des Laurentides), on creusait la niche qui devait le recevoir, et il fut acquis à temps pour l'inauguration des pièces canadiennes du musée.

Les expositions

Le 70e Salon du Printemps, qui rassemble les oeuvres d'une centaine d'artistes, prendra fin demain. Une exposition d'oeuvres des peintres de guerre de la marine canadienne succédera au Salon.

A la Galerie XII, exposition de dessins et de gravures par la Société canadienne d'art graphique. Lundi, à 8 h. 15, M. Roger P. Binks, autorité sur l'art du XVIIIe siècle, donnera une conférence sur "Bernini et le portrait baroque".



Ce traineau d'une autre époque figure au sous-sol du Musée des Beaux-Arts de Montréal où l'on a aménagé des pièces canadiennes qui sont décorées et meublées dans le meilleur goût des siècles derniers.

En allant voir le Salon du printemps ou quelque exposition spéciale, ne manquez pas ce pèlerinage dans le passé. Ces souvenirs de trois cents ans paraîtront peut-être jeunes à un Européen, mais nous voyons, au-delà du temps, le souvenir des ancêtres et celui de ces artistes venus de France pour y travailler dans la même tradition de perfectionnement et de goût de leur pays natal, ce qui marque toute la grâce comme la rudesse d'une époque glorieuse.

The Gazette - April 14, '53

School of Art, Design Students Get Awards at Annual Assembly

School of Art and Design students at Montreal Museum of Fine Arts have been presented awards, scholarships and prizes at the annual assembly and exhibition of work.

Work of junior, day and evening courses in drawing, commercial and graphic arts, illustration, modelling, painting and design will remain on display until Sunday. More than 400 students were enrolled.

Children's 14-Year-Old Class
Scholarships for entrance into the junior course: Louise Brown of Montreal High; Margaret Maquignaz, Rosemount High.

Honors: Robert Fiala and Pamela Gould.

Junior Course
Continuation scholarships for high standing, day courses:

Second Year—John Porchanka, Cardinal Newman; and Dawn McLachlan, West Hill High; and Irene Zimring, West Hill High (1 term).

Honors: Heather Dearlove, Westmount Junior High; Betty Kannon, St. Paul's Academy; Jeanette Sarasin, Strathearn High; and Lenora Shap, Baron Byng High.

Children's and Junior scholarships are given from a fund in memory of the late Dr. F. M. G. Johnson.

First Year—D1
Highest standing in drawing, design, illustration—Leonard Fligel, top student, Burland Scholarship, full time day scholarship and Crowley Prize.

Highest standing in commercial art, and high standing in all subjects—Carol Bleackley, Robert Reford Scholarship, Principal's Prize and book prize.

Highest standing in painting and high standing in other subjects—Nancy Ellis, a Robert Wood Scholarship and book prize.

Highest standing in textile design—Heather Allan, book prize.

Highest standing in modelling—Rupert Jones, book prize.

High standing in lettering, Jack Martin, a book prize.

Honors in the First year—Rupert Jones, Allan Champagne, Abnash Bhatti, Heather Allan, Sylvia Gilman and Ingrid Wanderer.

Second Year—D2

Highest standing in modelling, lettering, and design—Marie Manson—Top student, a Frothingham Scholarship and book prize.

Highest standing in drawing and high standing in other subjects—Julia Kertiss, Kenneth MacPherson Scholarship and book prize.

Highest standing in graphic arts—Maria Smolbrowska, a Robert Wood Scholarship (1 term) and book prize.

Honors in second year—Margaret Woods, Margery Bird, Lillian Bican and Milton Dorman.

Honors to part time students—Patricia Kingsmill, Mary Bruce, Maria Horvath and Peter Matthews.

Evening Courses
MMFA Scholarships were awarded for highest standing in the various subjects to the following:

Drawing from life: John Ivor Smith, Mervin Yellin; Elementary drawing: Monique Rousseau; Modelling: Mervin Yellin; Design: Brian Taylor; Lettering: Jack Martin.

Third Year—D3

Highest standing in diploma year Pamela Brand, top student (first in drawing and painting and high standing in teachers' course), Martha Martin Scholarship, Lauterman cash prize and honor diploma.

Highest standing in graphic arts and high standing in painting, Marlon Gulnik, Brymner Prize, book prize and honor diploma.

High standing in drawing and modelling, Marion Goldberg, Lauterman Scholarship, book prize and honor diploma.

High standing in painting, Willa Ogilvie, special mention, book prize and honor diploma.

For painting, Claude Gerin-Lajoie, honor diploma.

Diplomas for good standing in three-year course: Larry May, Gerald Deniverville, Mario Scarvelis and Helen Stone.

Post-graduate honors: Sylvia Tait, (painting and teaching) and Claude Tousignant, (Painting and design).

Arts Museum Holds Exhibit

Prizes and Diplomas
Presented to Students

The lecture hall of the Montreal Museum of Fine Arts was the scene of the annual exhibition of the work of the students of the School of Art and Design. A large audience of students, parents and friends was present to receive the announcement of awards, scholarships and prizes gained during the session.

Following the announcement of the names of the successful students made by the principal, Dr. Arthur Lismer, the awards and diplomas were presented by John Steegman, OBE, the director of the Montreal Museum of Fine Arts.

The exhibition, which will remain on view until April 19, showed the efforts of the students in junior, day and evening courses, drawing, commercial and graphic arts, illustration, modelling, painting and design. There were more than 400 students enrolled in the various courses during the session 1952-53.

The Gazette
April 15, 1953

Film Showing Set

Montreal Museum of Fine Arts will present a program of British films at 8.15 p.m. today. Included are "The Undeclared," the prize-winning story of a glider pilot's rehabilitation; "The Coronation Ceremony," a cartoon showing the Coronation procedure in June; and "Royal Scotland," a color film on Scottish castles and their history.

The Gazette
April 15, 1953

Wednesday Tea

Mrs. Robert Pilot, assisted by Mrs. Murray Mather, Mrs. Peter Dawes, and Mrs. Bernard de Roussy de Sales, will be in charge tomorrow afternoon of the Wednesday Tea being held by the Ladies' Committee of the Montreal Museum of Fine Arts. The tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

The Star

⑥ April 15, 1953

Wednesday Tea At Museum

The Wednesday tea, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Robert Pilot, assisted by Mrs. Murray Mather, Mrs. Peter Dawes and Countess Bernard de Roussy de Sales.

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La Presse

① 18 avril 1953

La Presse
18 avril 1953 (1)

The Star
April 18, 1953 (3)

The Gazette
April 18, 1953 (4)

The Gazette
April 20, 1953 (6)

The Star 62
April 21, 1953 (11)

Au Musée des Beaux-Arts

Les expositions de dessin et de gravures sont trop rares, à Montréal. Ce n'est pourtant pas que manquent les artistes qui s'adonnent à ces arts, comme le prouve l'exposition de la Société canadienne d'arts graphiques, qui se poursuit actuellement au Musée des Beaux-Arts, à la galerie XII. Plusieurs artistes de Montréal y présentent d'intéressants groupes de dessins ou de gravures. Ainsi, Moe Reinblatt montre plusieurs gravures qui ont l'aspect de vieilles estampes; mais cela ne doit pas nous induire à en minimiser l'intérêt, car elles ont une valeur psychologique. L'artiste a réussi à nous faire sentir quelque chose de la vie au ralenti des vieillards. Reinblatt montre également une technique fort pure, sans recherche des effets faciles. Un dessin de Goodridge Roberts, un nu assis, a beaucoup de puissance. Louis Muhlstöck, par contre, semble trop attaché à la trivialité. Son poulet déplumé a vraiment trop l'aspect d'une vieille connaissance.

Ghitta Caiserman, avec "The Family", réussit une composition d'un bel équilibre formel. Comme toujours, il y a une belle luminosité dans ses dessins. De Grant MacDonald, une "femme à l'oiseau". Bien que l'on ait déjà vu plusieurs exemplaires de ces femmes au long cou, ce dessin-ci n'en demeure pas moins efficace, tel un caméléon. Harry Mayerovitch présente une lithographie, "Cour du recorder", à la Daumier. Albert Cloutier montre une huile sur papier, "Mère et enfant", dont le dessin se dégage insuffisamment, mais où l'on sent la note satirique. De Harold Toma, un lavas à l'encre, "Mère et enfant", esquissant d'un large trait d'une grande pureté deux physionomies. Mary-H. Filer a fait un dessin à l'encre, "Ancestors", où seuls les objets existent, mais d'une existence combien grêle. Frederick Hagan a exécuté une lithographie, "L'enfant blessé", où il s'est efforcé de souligner le malheur. C'est de l'expressionnisme, mais pas de meilleur goût.

C'est demain que la dernière journée pour visiter l'exposition des oeuvres des étudiants de l'École de peinture et de dessin du Musée. Par malheur, on n'a pas pris la peine d'afficher les noms des auteurs, et encore moins les noms des oeuvres. Il est vrai que c'est en général de peu d'importance, car, du moins dans la section des tableaux, il ne s'agit guère d'autre chose que d'études strictement académiques d'un même modèle. Quelques-uns des élèves, cependant, s'imposent à l'attention. Deux toiles signées J. Kerziss (en 2e année) sont remarquables. L'une, dont le dessin rappelle Rivera, et qui a pour sujet une mère et son enfant, est traitée en bleus et en verts, avec d'intéressants reflets roses. La seconde toile, bien que plus "académique", intéresse par sa couleur — belles ombres d'un brun chaud et verts organiques. Une grande toile de Milton Dorman (2e année) est à mi-chemin entre le cubisme et l'abstraction.

La disposition concentrique des masses attire l'oeil vers un point central en même temps que les valeurs de couleurs donne l'impression de la profondeur. Dorman y gagnera à purifier son style, car il recherche encore des effets de texture qui ne semblent pas toujours justifiés. Une autre toile intéressante, non signée, a des qualités de fresque. Il s'agit d'une nu en rouge, sur fond vert.

Une section est dévouée au modelage et à la sculpture. Certains travaux sont fort ingénieux, par exemple cette tête de fil de fer, qui nous attend à l'entrée. Quelques modelages sont faits avec beaucoup de vigueur, mais en général la matière n'a pas assez de relief.

de Repentigny

Spring Show Nearing End At Gallery

By ROBERT AYRE

TOMORROW is the last day for the 70th Spring Show at the Museum. It will be succeeded by "Victory at Sea," a selection of Royal Canadian Navy pictures by Canadian War Artists.

Gallery XII is taken up with the exhibition of the Canadian Society of Graphic Arts—not this year's exhibition: Toronto has that just now; Montreal runs a year late. The Lecture Hall downstairs is filled with the annual exhibition of the students of the School of Art and Design; and it will be followed, opening next Friday, by the work of the children's classes.

Vitality and enough individuality to promise well for the future are to be found in the students' exhibition. Painting and drawing reflect all stages of student development. Notable are the beginnings made in textile design; the handling of such projects as book illustration and the designing of covers for phonograph records; lettering and layout; clay modelling and the devising of mobiles and other abstract constructions; the semi-abstract fish and other three-dimensional objects, interesting for texture as well as shape.

There was quite a hullabaloo when the current Graphic Arts exhibition was opened in Toronto. A former president of the society charged that the jury had been "fixed" and that no works were acceptable unless they showed an "ideological" tendency. With this in view, an independent group of artists "screened" the exhibits and failed to find evidence of "the party line." They could not agree that kites and doves were symbols limited to Communism. So Toronto breathed again.

"PROLETARIAN" PICTURES

Neither the dove nor the kite—nor the hammer and sickle—are to be seen in the exhibition in Gallery XII. There are two or three "proletarian" pictures, if you like—a clothes presser at work, for example; and there is the odd bit of social comment—Harry Mayerovitch's "Casualty", a group of men carrying the dead victim of war or an industrial accident; and his "Recorder's Court", the sort of satire Hogarth or Daumier might have drawn. I thought Fred Hagan's "Injured Child" was overdone, the eyes too large, the hands too gnarled, the bars of her bed over-emphasized, the doctors too brutal; the dice were loaded, but if it was against any particular political system it missed its point. It could be an indictment of hit-and-run drivers.

At a recent meeting of the International Art Critics Association (American Section) a resolution was passed deploring the tendency in the United States to defame artists in "a baseless confusion of art and politics" which is "an outrageous violation of the principles of free expression." McCarthyism hasn't got such a hold in Canada, but we are not quite free of the absurdity of labelling as "Communist" many impulses of social criticism and human sympathy. It's silly to yield to the Communists all the credit.

Of course the graphic arts—the drawing, the lithograph, the line cut, the etching (or "edging" according to the labels throughout this show)—lend themselves more readily to the expression of political and moral ideas, the uttering of speeches and the preaching of sermons, the attack by cartoon and caricature, than disinterested painting usually does. But even when "human interest" comes first, the good artist is concerned with other values. In her large wash drawing "Window", Ghitta Caiserman wanted to express grief as powerfully as she could but here, as in her family group on the Mountain, she was interested in formal as well as human relationships; and it is even more noticeable in her interior: the abstract design of partitions, doors and windows, the table and the clothes on the line is as important as the content.

HUMAN INTEREST

For pictures full of human interest but without "message", I liked Philip Surrey's "Sidewalk in Summer", Gustav Weisman's "Toilet", Phyllis James' "Street Fight", Louis Muhlstöck's nude and Sing Lim's seated figure. The other side of art is here, too, an abstraction in wash called "swampland" by Kazuo Nakamura that is really a landscape in shorthand, and Tom Hodgson's invention, painted impeccably, "Space Time Accelerated."

ART

Prints and Drawings Showing in Gallery XII

Examples of Graphic Work Are Varied at Fine Arts Museum

On view in Gallery XII of the Montreal Museum of Fine Arts is a selection of prints and drawings from the 1952 Canadian Graphic Art Society show, in which there are a number of items by Montrealers. By Albert Cloutier, A.R.C.A., is a brush drawing of hills, water and trees, while John Walsh sends a charcoal of a Dutch canal edged by buildings. Louis Muhlstöck, besides a drawing of a reclining nude, is direct and effective in a drawing of a tall tree and buildings across a street, called "Out of My Window." Frederick B. Taylor, A.R.C.A., shows figures and brick buildings in "Courtyard off St. Lawrence Boulevard," a winter scene executed in color aquatint. Mary H. Filer, in a pen drawing called "Ancestors," records portraits of a man and woman surrounded by furniture and household objects of a past day.

Ghitta Caiserman has a litho of an interior with figures, and Alfred Pinsky in "Doorway," shows a man standing idle while a woman hangs clothes on a line, also a litho. "Old People Waiting" and "Beggars in the Snow" are etchings by M. Reinblatt. Harry Mayerovitch has a dramatic linocut of a man carrying a coffin, and Gentile Tondino has a drawing of a head. Philip Surrey is represented by a wash drawing of a woman in a road and an approaching auto at night, called "The Avenue," and a strong drawing of figures and autos, entitled "Sidewalk in Summer." Henry Orenstein has a good drawing of a man operating a machine in a clothing factory.

The water is choppy in the drawing of tug, lighters and riverside buildings — "Cherry Garden Pier" — by Alistair Bell, and Harold Tova is broad and confident in his wash drawing of a mother and child, "Girl," done in red chalk by John Gould is striking, like chalk being employed by John O'Henly for his economically handled "Rocks and Trees." Line is broad and heavy in "Morning Toilet," a woman do-

ing the hair of a girl seated on a doorstep, a drawing by Gustav Weisman, and Phyllis James, imparts action to three children, called "Street Fight." Clean in outline is the pen drawing "Japanese Girl," by A. B. Mackenzie, and "Swamp-land" is the decorative wash drawing by Kazuo Nakamura.

By Grant Macdonald is "Woman and Blackbird," and Carl Schaefer has a pen and ink, "Wormwood and Driftwood." A confident wash drawing by Tutzi Haspel-Seguin is "Lobster Shack" an interior with figure. Suzanne B. Raney shows "Cacti," and Eric Pehap has a strong woodcut of a woman holding a cat, called "Two Friends." "Little Girl," is a drawing by Anne Greenstein, Avrom Yanovsky has a drawing of a man and woman, with buildings near the sea, entitled "Promenading on 11th Street, Aberdeen, N.S." and Adrian Dingle, A.R.C.A., is crisp and accomplished in his drawing of a boy playing a wind instrument.

Invitations To Preview

The president and council of the Montreal Museum of Fine Arts have issued invitations to a preview of the exhibition, "Victory at Sea," to be held on Monday evening, April 27.

The exhibition will be opened by Commodore Paul W. Earl, CBE, RCNR, at nine o'clock.

Mr. Roger P. Hinks, British Council Representative in Holland, who arrived in Montreal on Saturday, will lecture at the Montreal Museum of Fine Arts this evening at a quarter-past eight. While in Montreal he will be the guest of Mr. John Steegman, director of the Museum.

The Gazette
April 20, 1953 (7)

FLORAL ARRANGEMENTS

Wilfred Meloche, arboriculturist at the Montreal Botanical Garden, will give an illustrated talk in French on the art of arranging flowers at the Montreal Museum of Fine Arts lecture hall at 2.30 p.m. Wednesday. This lecture will be open to the public, and will be of particular interest to those who wish to enter the contest of flower arrangements for amateurs being held at the museum May 20.

The Star
April 21, 1953 (8)

Lectures on Floral Design

Wilfred Meloche, arboriculturist of the Montreal Botanical Gardens, will give an illustrated talk, in French, on the art of arranging flowers, in the Montreal Museum of Fine Arts lecture hall on Wednesday at 2.30 p.m.

This lecture, which is open to the public, will be of special interest to those competing in the contest of Flower Arrangements for Amateurs being held in the museum on the afternoon of May 20.

The Gazette
April 21, 1953 (9)

Montreal Artists To Open Studios For Public Visits

A group of well known Montreal artists have agreed to open their studios to the public on the afternoons of May 2 and May 6, it was announced yesterday by the Ladies' Committee of the Montreal Museum of Fine Arts.

The visits, which are under the auspices of the committee, will include the studios of eight artists. The tours will open at 2 p.m. May 2, when one group will visit the studios of Eric Goldberg and Robert Pilot, and another group the studios of Stanley Cosgrove and Robert Pilot.

The next two tours will start at 1.30 p.m. May 6, when the studios of Jacques G. de Tonnancour and Harold Beament will be visited by one group, and the studios of Frederick Taylor, Goodridge Roberts and Dr. Arthur Lissmer by the second group.

Refreshments will be served at Mr. Pilot's studio May 2, and at the Art Centre May 6. Tickets will be available at the museum from April 28.

The Gazette
April 21, 1953 (10)

Ladies' Committee To Hold Reception

The Ladies' Committee of the Montreal Museum of Fine Arts is entertaining at a small reception tomorrow afternoon at the Museum following Mr. Wilfred Meloche's illustrated lecture on the Art of Arranging Flowers. The lecture starts at half-past two o'clock.

Presents Travelogue



RAYMOND CARON, ARPS, APSA, well-known Montreal lawyer and amateur photographer, who will present a travelogue of a trip through Europe at a meeting tomorrow at 8 p.m. in the Montreal Museum of Fine Arts. The travelogue is being presented under the auspices of the Ladies' Committee of the Montreal Museum of Fine Arts.

The Gazette
April 21, 1953 (12)

Wednesday Tea

Mrs. Jacques Paradis, assisted by Mrs. Antoine Vanier, Mrs. Rene Gauthier, Mrs. Roger Ouimet and Mrs. Charles Taschereau, will be in charge of the Wednesday Tea being held tomorrow afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

The Star
April 21, 1953 (13)

Reception To Follow Lecture

The ladies' committee of the Montreal Museum of Fine Arts is entertaining at a small reception tomorrow at the museum, following Mr. Wilfred Meloche's illustrated lecture on the "Art of Arranging Flowers," which commences at half-past two o'clock.

The Star
April 21, 1953 (14)

Wednesday Tea

The Wednesday tea, sponsored by the ladies' committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Jacques Paradis, assisted by Mrs. Antoine Vanier, Mrs. Rene Gauthier, Mrs. Roger Ouimet and Mrs. Charles Taschereau.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

The Gazette
April 22, 1953 (15)

Pacific Coast Lecture

"Pacific Coast" will be the subject of a lecture by Roger Viau, author and painter, at 8 p.m. April 29, at the Montreal Museum of Fine Arts, Sherbrooke west.

The Star
April 18, 1953 (2)

British Visitor To Speak on Art

Roger P. Hinks, British Art Council Representative in The Netherlands, will lecture in the Museum of Fine Arts here, Monday, April 20, at 8.15 p.m., on "Bernini and Baroque Portraits." The lecture is open to the public and admission is free.

Mr. Hinks is known throughout Europe as an authority on classical sculpture and art of the 17th century. He will also lecture at Harvard's Fogg Museum and in New York.

62a The Gazette - April 22, '53 (1)

The Gazette April 27, 1953 (8)

The Gazette - April 27, 1953 (12)

Tonight at the Montreal Museum of Fine Arts, Raymond Caron, well-known lawyer and amateur photographer, will commentate at a showing of his colored slides of a trip through Europe. This showing is in response to many requests and is under the auspices of the Ladies' Committee of the museum.

Commodore Paul W. Earl opens the Montreal Museum of Fine Arts' exhibition "Victory at Sea" this evening.

The Gazette April 25, 1953 (2)

La Presse 25 avril 1953 (3)

ART

'Victory At Sea' Show At Fine Arts Museum

"Victory at Sea" is the title given to a collection of war-time naval paintings which opens to the public in the galleries of the Montreal Museum of Fine Arts on Tuesday. Canadian official war artists depicted these varied activities of the Royal Canadian Navy, and this showing is being sponsored by the Naval authorities at Ottawa.

There is variety in the works by Comd. H. Beament, who had element weather when painting some of his subjects—"Canadian Assault Craft Landing Troops in Greece," with its buildings, quay and green hills in sunlight. From his brush, too, is "Canadian Assault Craft Landing Greek Constabulary" done in a season of warmth. Winter has definitely arrived in some other works—"Inside the Entrance, St. John's, Nfld." with its rocky snow-clad heights and vessel, and an impressive composition with a host of craft in falling snow called "South Side, St. John's." Very spirited is "Action in Dirty Weather," while of impressive scale is "Embarking Casualties on 'D' Day."

There is a good group by Lt. T. C. Wood—"Floating Dry Dock, St. John's" with the stern of a vessel clear of the water, while another canvas depicts a new gun being lowered into a destroyer. He also paints a corvette entering St. John's in winter. His brush was very busy with a variety of subjects—"Harbor Craft Jetty, St. John's," "Canadian MTB's under Construction," "MTB's in Dover Pens," and "Beach of Courseulles sur Mer." Lt. Comd. A. Law imparts action to waves and ships in "Windy Day in the British Assault Area," and everything is wet and gleaming in "Decommissioning in Rainy Weather."

Lt. F. L. Brooks painted "MTB Base, Felixstowe," in winter weather, and had shelter and warmth when recording "Engine Room, Aircraft Carrier Puncher." Two gulls on a hawser are witnesses in "Decommissioning Frigates," and buildings and quays are the background of the sailors in "Shore Leave, Cherbourg." He also paints in winter, H. Block, H.M.C.S. Stadacona, Halifax.

Capt. P. A. Colville worked in watercolor, a fresh, crisp example being "In the Bay of Biscay." Lt. T. M. Forster has drawings—"Chipping Paint," "Hosing Her Down, Brest," and "Boom Defence Gear," among them, a work in color being "Blitz in East End, London."

Large works by Lt. J. Nichols include "Taking Survivors on Board"—a boatload of figures in a rough sea; "Troops Moving Forward," in darkness, and a drawing entitled "Sailors Practising with 4-inch Guns."

Conférence au Musée

Mercredi prochain, à 2 h. 30, au Musée des Beaux-Arts de Montréal, M. Wilfrid Meloche, arboriculteur et professeur à l'Ecole d'apprentissage horticole au Jardin botanique, prononcera une causerie sur l'art d'arranger les fleurs.

Cette conférence, avec clichés, saura intéresser non-seulement les personnes désireuses de participer à l'Exposition-concours de décorations de fleurs qui aura lieu le 20 mai, mais toutes celles qui aiment les fleurs voudront profiter des précieux conseils que donnera M. Meloche pur améliorer leur technique. L'entrée est libre.



MRS. SARAH H. SCHAFFNER, who will give a lecture-demonstration with flowers at the Montreal Museum of Fine Arts at 3 p.m. Wednesday. Mrs. Schaffner has lived in Japan for 10 years; the subject of her talk will be "Principles of Japanese Flower Arrangements." The event, which is open to the public is under the auspices of the museum's Lady's Committee.

The Gazette - April 28, 1953

Sarah H. Schaffner, who has lived in Japan for ten years, will give a demonstration and will talk on principles of Japanese flower arrangement and how they can be adapted in Montreal homes tomorrow afternoon at the Montreal Museum of Fine Arts. The lecture's open to the public. This is an excellent opportunity for those of us who long have marvelled at Japanese floral arrangement but who have no idea what ingredients go into this art.

The Star April 28, 1953

The Star April 28, '53

Museum to Hold Last in Series of Events

Roger Viau will lecture in French at 8 p.m. tomorrow at the Montreal Museum of Fine Arts on scenic areas of the western United States.

Mr. Viau will show colored slides to illustrate his talk. The program is the last in the regular series of Wednesday evening events sponsored by the ladies committee of the museum.



MRS. GEORGE SCOTT, who, with Mrs. Arsene Morin is in charge of the ticket committee for the contest of Flower Arrangements for Amateurs being held by the ladies committee of the Montreal Museum of Fine Arts on Wednesday, May 20. Entry forms, now available at the Museum, should be completed and returned to the Museum by May 4.

The Star April 27, 1953 (4)

Artists Open Studios to Visitors

A GROUP of well known Montreal artists have agreed to open their studios to the public on the afternoons of May 2 and May 6, it was announced yesterday by the Ladies' Committee of the Montreal Museum of Fine Arts.

The visits, which are under the auspices of the committee, will include the studios of eight artists. The tours will open at 2 p.m. May 2, when one group will visit the studios of Eric Goldberg and Robert Pilot, and another group the studios of Stanley Cosgrove and Robert Pilot.

The next two tours will start at 1:30 p.m. May 6, when the studios of Jacques G. de Tonnancour and Harold Beament will be visited by one group, and the studios of Frederick Taylor, Goodridge Roberts and Dr. Arthur Lismer by the second group.

Refreshments will be served at Mr. Pilot's studio May 2, and at the Art Centre May 6. Tickets will be available at the museum from April 28.

The Star April 27, 1953 (9)

Talks on Flowers



MRS. SARAH H. SCHAFFNER, who will give an illustrated lecture on the "Principles of Japanese Flower Arrangements" in the lecture hall of the Montreal Museum of Fine Arts on Wednesday afternoon, at 3 p.m. This lecture, which is open to the public, is under the auspices of the Ladies' Committee of the Museum.

The Star April 27, 1953 (5)

Tea at Museum

The Wednesday tea sponsored by the ladies' committee of the Montreal Museum of Fine Arts, will this week be in charge of Mrs. Robert Pilot, assisted by Mrs. Ernest LeMessurier, Mrs. Henry Lafleur and Miss Eleanor Morrice.

Tea will be available in the upstairs foyer of the museum from three until five o'clock for all visitors.

The Star April 28, 1953 (10)

Lecture and Tea At Museum

The Ladies' Committee of the Montreal Museum of Fine Arts will entertain at tea tomorrow afternoon, at the museum, following Mrs. Sarah H. Schaffner's illustrated lecture beginning at three o'clock, on the "Principles of Japanese Flower Arrangements." The lecture is open to everyone.

The Star April 27, 1953 (7)

Invitations Issued For Contest

The Ladies' Committee of the Montreal Museum of Fine Arts have issued invitations to a contest of flower arrangements for amateurs, to take place at the museum on Wednesday, May 20, from half-past two until ten o'clock.

Tickets are in charge of Mrs. George H. Scott and Mrs. Arsene Morin. Refreshments will be served. Proceeds are for the special exhibition fund.

The Gazette April 28, 1953 (11)

Wednesday Tea

Mrs. Robert Pilot, assisted by Mrs. Ernest LeMessurier, Mrs. H. G. Lafleur and Miss Eleanor Morrice, will preside at the tea table at the Wednesday tea being held tomorrow afternoon by the Ladies' Committee of the Montreal Museum of Fine Arts.

Tea will be available in the upstairs foyer of the Museum from three until five o'clock for all visitors.

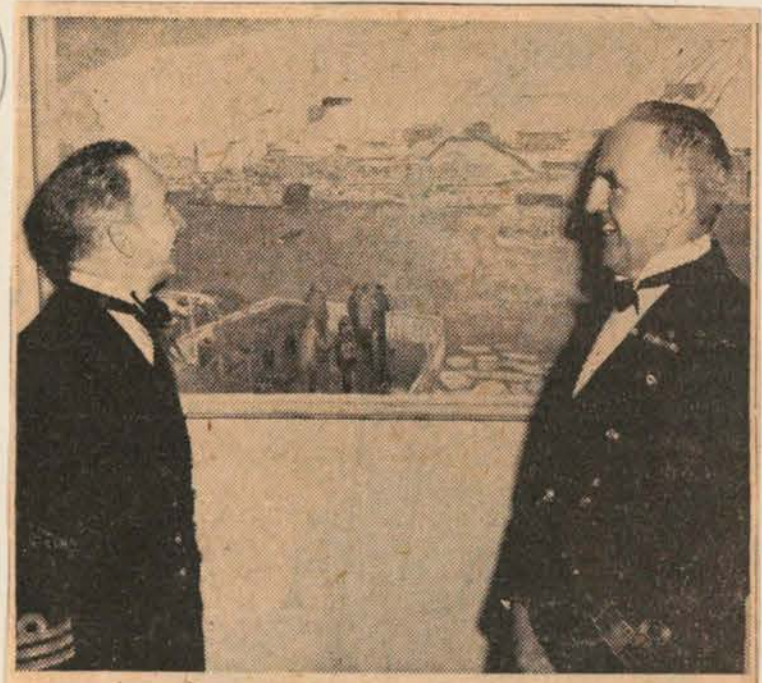
The Star April 25, 1953

To Lecture On Flowers

Mrs. Sarah H. Schaffner, who has lived in Japan for ten years, will give a demonstration with flowers and will lecture on "Principles of Japanese Flower Arrangements" and how they can be adapted in our own homes, on Wednesday at 3 p.m.

The lecture, open to the public without charge, will be illustrated and will take place in the lecture hall of the Montreal Museum of Fine Arts. It should be of special interest to those competing in the Contest of Flower Arrangements for amateurs being held in the Museum on the afternoon of May 20.

The Gazette - April 28, '53



VICTORY AT SEA EXHIBIT: A special selection of more than 50 paintings from the National Gallery of Ottawa depicting Canada's role in Victory At Sea will be exhibited at the Montreal Museum of Fine Arts until May 31. The exhibit was officially opened last night by Commodore Paul W. Earl, senior naval officer in charge Montreal area (at right), shown here with Lt.-Cmdr. Harold Beament, one of the eight naval artists whose wartime paintings are on display. The painting in the background is the work of Lt.-Cmdr. Beament. (Gazette Photo Service.)

"Victory at Sea",



EDWARD CLEGHORN, assistant director of the Montreal Museum of Fine Arts, describes a painting to MISS WILLA BENSON at a preview of the "Victory at Sea" exhibition which opened at the Museum yesterday. The painting, "Beach at Courseilles sur Mer" by Tom Wood, shows Canadian soldiers landing on the coast of Normandy in 1944.

The Gazette - April 30, 1953



Shown above are members of the Ladies' Committee of the Montreal Museum of Fine Arts who are assisting with plans for the "Contest of Flower Arrangements for Amateurs" being held at the museum on Wednesday, May 20. Left to right: MRS. DONALD MACKAY, MISS AIMEE CUSSON, MRS. PAUL FONTAINE. This competition, held under the auspices of the Ladies' Committee, is open to everyone, and entry forms now available at the museum should be completed and returned by Monday, May 4. (Photo by Van der AA Portrait Studio)

The Star - May 6, 1953

Flower Contest Conveners



Mrs. L. W. Haslett, left, and Miss Aimee Cusson, who are co-conveners of the Prize Committee for the contest of flower arrangements for amateurs which will be held at the Montreal Museum of Fine Arts on Wednesday, May 20. The contest is being held under the auspices of the Ladies' Committee of the Museum.

Paintings Tell Of Navy Role

"VICTORY AT SEA," an exhibition of the works of official naval artists in World War II, was officially opened at the Montreal Museum of Fine Arts yesterday evening by Commodore Paul W. Earl, CBE, senior naval officer, Montreal. The exhibition is sponsored by the Department of National Defence in conjunction with the museum and most of the paintings are on loan from the National Gallery of Canada, at Ottawa.

Comprising oils and water colors of all aspects of wartime naval life, the show contains works by the following Canadian artists: Harold Beament, F. Leonard Brooks, D. A. Colville, T. M. Forster, Anthony Law, D. C. McKay, Jack Nichols and T. C. Wood.

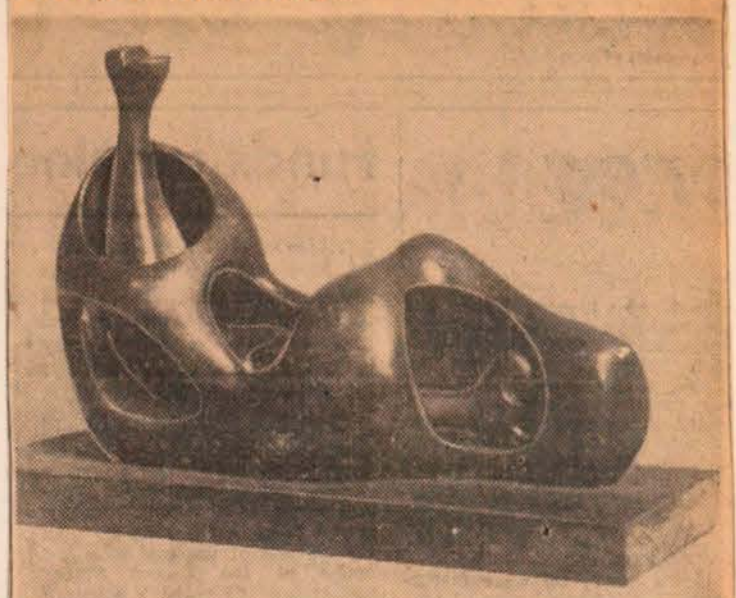
Commodore Earl told the audience that Canada's official war artists had gone to sea and taken part in all the engagements of the Royal Canadian Navy, from convoy duties to the invasion of Normandy.

John Steegman, director of the museum, said that the exhibition had been made possible through the courtesy and generosity of Dr. H. O. McCurry, director of the National Gallery.

"I think that it was an act of great imagination on the part of the fighting services to see to it that all the various aspects of the war should be recorded, not only by the impersonal camera, but also through the personal mind and eye of the artists," said Mr. Steegman.

The exhibition contains more than 50 works and occupies two large rooms in the museum. It will remain open to the public for a month.

Abstract in Bronze



"Form Within a Form" is the title of this abstract bronze by sculptor Henry Moore, which has recently been purchased by the Montreal Museum of Fine Arts.

Fine Arts Museum Exhibiting Recently Purchased Works

By Bruce Patterson

THE Montreal Museum of Fine Arts has placed on exhibit two outstanding works of modern art which were recently purchased by the museum.

The first is a bronze sculpture by Henry Moore, titled, "Form within a form" and the other is a painting on the theme of the Crucifixion, by Georges Rouault. The Henry Moore bronze is one of the very few works by this English artist in public collections in North America.

Influential Sculptor

John Steegman, director of the museum, said he was most happy to have both works. Moore, he said, was regarded as the most discussed and influential sculptor in the world today.

"The newly acquired bronze, though taking the human body as its point of departure, is an abstract conceived in the rhythm of a fugue," he said. "It must not be regarded as being a representation of the human form but rather a composition based on the relation between the framework of the body and the external masses."

Mr. Steegman said that Rouault was acknowledged as the greatest living tragic painter.

He had devoted years of contemplative yet creative work to the theme of the Crucified Christ, and the museum's new picture was of that great series. "It is sombre and resolutely simplified, disturbing and far removed from the pathetic or the sentimental," he added.

Costs Stressed

The two new works, said Mr. Steegman, lent special point to two current and brilliantly successful exhibitions in the United States by the two artists. It was hoped, he said, that one, if not both, of these exhibitions could be brought to Montreal.

"But to bring such exhibitions to Montreal costs money," said Mr. Steegman. "The museum is anxious to give the public interesting and important exhibitions but it cannot do so without increased financial support."

An exhibition of the works of Toulouse-Lautrec is scheduled for June at the museum.

The Gazette May 2, 1953

Museum of Fine Arts Adds To Collection

Painting By Rouault and Bronze By Henry Moore Among Acquisitions

In the last Bulletin of the current season, the Montreal Museum of Fine Arts announces additions to its collection. In the field of contemporary art the recent purchases are a painting by Georges Rouault, "The Crucifixion," and a bronze by Henry Moore, "Reclining figure: Form within a Form." Purchases of contemporary Canadian art are an abstract painting, "Group V," by Marian Scott, bought from the recent Spring Exhibition, and a landscape, "San Miniato," by Jeanne Rheume. These works are now on view in the Recent Acquisitions room.

When the exhibition "Victory at Sea" closes at the end of the month, the same galleries will be occupied by an exhibition of Toulouse-Lautrec, which comprises the whole range of Lautrec's lithographic work. The examples, from the collection of M. Ludwig Charell, were recently on exhibition at the National Gallery, Ottawa.

The exhibition of the Canadian Graphic Art Society in Gallery XII ends tomorrow, being followed by "The Italian Scene," an exhibition of photographs of Italian scenery and architecture.

The Gazette - May 5, 1953

The collection of contemporary Canadian art at The Montreal Museum of Fine Arts has just been strengthened by two purchases — an abstract painting, "Group V," By Marian Scott, bought from the recent spring exhibition, and a landscape, "San Miniato," by Jeanne Rheume.

The Gazette - May 7, 1953

Entry date for the contest for flower arrangements for amateurs, being sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, has been extended to May 14.

63a
Saturday Night
May 2, 1953 ①

The Star - May 2, 1953 ②

The Gazette - May 7, 1953 ③

Museum Director Replies

SATURDAY NIGHT of April 11th contained a stimulating article by Mr. Hugh MacLennan on the Montreal Museum's Spring exhibition. The article bore, as a sub-title, the emphatic assertion "Confusion Compounded." As Director of that Museum, I would like to answer some of the questions raised by Mr. MacLennan.

First, then, there is the question of the two-jury system of selection. That system was adopted some years ago by this and many other museums, including the Metropolitan . . . Mr. MacLennan lets fly at the system. Had he heard the President's speech at the opening, he would have known that the way is already prepared for a return to the single jury. This was, in fact, reported in the *Star* the following day.

Secondly, there is the question of hanging. The selections of the two juries were not hung in separate Galleries, as was, I believe, the practice formerly, but were mixed together through the whole extent of the show. The Director does not serve on juries and has no hand in the selection, but I did assume sole responsibility for the hanging. The mixing was, of course, deliberate. Although there are pictures here at the extremes of both academism and abstraction, the great majority lie in between with no very strong convictions either way. Mr. MacLennan admits that the mixing is laudable, but seems to contradict himself in saying that confusion was thereby further compounded. I cannot agree with him that if a literal representation be hung next to an abstract, they cancel each other out. Rather, I would think, they add comment to each other; if either of them is good of its kind, it can stand up to that comment; if either of them is a bad example of its kind, the comment of its neighbor will show it up . . .

It is evident that Mr. MacLennan feels deeply that something, somewhere, has gone wrong with the annual institution of the Spring Exhibition. I have read his article with close and sympathetic attention, but I am still not sure what or whom he is indicting. He uses the words "conservatism," in a pejorative sense, and "snobbery"; and he applies them to the majority of the Museum's patrons. That is both unkind and very far from the truth. Moreover, Mr. MacLennan is here himself making confusion further compounded. Neither the benefactors, nor the members, nor the authorities of the Museum have any responsibility for, or effect upon, the character of the exhibition. If he feels that the exhibition as a whole lacks stimulus, which I think is what he does feel, he should in fairness assume that the juries have done their best with the material submitted . . .

It is certainly both a remarkable and a healthy sign, when a distinguished novelist feels strongly enough about the visual arts to enter this arena. It might also have been quite a good thing if the members of both this year's juries had published a critique of recent novels.

Montreal

JOHN STEEGMAN

Art Notes....

Museum Exhibition Recalls Navy's Exploits During War

By ROBERT AYRE

"VICTORY AT SEA," the exhibition of paintings and drawings by official Canadian war artists who served with the Navy, will be on view at the Museum until the end of the month. The majority, as you would expect, are documentary and their value is historical; they illustrate an honorable chapter in Canadian history, acted out not only in our own waters but overseas.

Commander Harold Beament shows the port of St. John's, Newfoundland in bleak winter, Londonderry dimmed in a gray showery day, spring gushing green in "Niobe," he also goes to Greece for the landing of troops from Canadian assault craft. His most ambitious picture records the HMCS Prince David embarking casualties on D Day; seen from above, the compact pattern of blue uniforms and khaki helmets on the deck of the ship whose davits reach out purposefully over the water give you an idea of the formless ocean confronted by man's organization.

Mr. Beament deals with stern business in harsh weather, but on the whole his touch is gentle and his rhythms easy. His "Action in Dirty Weather"—men at a gun—loses some of its punch, I think as he makes it into a composition.

There is more bite in Lieut. Leonard Brooks, in the severe angles of his Halifax street in winter. In his frigates, his MTB base at Felixstowe, in his forthright handling of the great drums and mines of his boom defence equipment at Scapa. Lieut. T. C. Wood, too, has an eye for the rigorous; the rocks are hard at St. John's and above Dover Pens.

These artists, and most of the others in the exhibition, are on-lookers, painting what they see, without comment. There are two, however, who add something to their reporting. Lieut. Jack Nicols concentrates on the human side; he shows feeling for the men and awareness that the drama they are caught up in is a matter of life and death. He is not untouched by romanticism—most noticeable in his group of refugees in "Normandy Scene"—but he doesn't overdo it. Human suffering and fortitude, human loneliness and dignity and pathos are the themes of "Taking Survivors on Board," "Eight to Twelve Watch" and "Troops Moving Forward." They are brought out by strong drawing.

Lieut. Michael Forster shows several drawings of seamen at work, chipping paint, hosing down, but they are minor items. He expresses his war experience in aesthetic terms, looking for the abstract design in the ruins of Brest and a blitzed East End London or in boats and gear. It might be argued that pictures like these have little if anything to say about Canada's war at sea, but they have a place in

the war record as the reactions of one sensitive observer of what was going on. As paintings—forgetting the program—I found them the most interesting in the show.

EGYPT AND THE ARCTIC

The lecture hall at the Museum is full of color, crowded with the works of the boys and girls—from 3 to 14 years old—who attend the children's classes at the Art Centre and School of Art and Design. They have been ransacking the communities of the ancient Egyptians, the Eskimos and the Mexicans and their lives are sure to be enriched by the adventure. You can have fun, too, looking at the wall paintings, the life-sized pharaohs modelled in paper or (in smaller dimensions) incised in clay, the collar and jewelry designs; contrasting the igloo, the fish and seals, the parkas and hoods and the tools of the frosty north-erners, all made of paper, with the Mexican market and its warmth; and giving some attention to the textile and stained glass window designs.

The Star
May 5, 1953

Wonderful But What's It About?

Sir,—Like many thousands of your readers, no doubt, I have been fascinated by the picture, in a recent issue, of an abstract bronze sculpture. One thing I like about "modern art" is that by no stretch of the imagination can its examples be connected in the remotest way with "Bifkin's" soap or "Muggin's" tea. This beautiful masterpiece does not try to sell us anything. Few of us, here, I think, know of Henry Moore who is rated by Mr. Steegman as "the most discussed and influential sculptor in the world today." I should have thought Ivan Mestrovic had a strong claim to that honor but Henry Moore probably has more of his future in front of him that has Mestrovic (now age 70), and therefore rates more publicity.

One difficulty about these modern artists for most of us lay esthetes is that they are so terribly abstruse. Looking at this "form within a form" one cannot help wondering if it should not be viewed standing up because, frankly, it is awfully hard to take lying down.

Probably the best test we can apply is to project our minds far ahead in time on the ground that so few really great men have the good fortune to be acclaimed until long after they have passed away. As William Shakespeare writes: "The evil that men do lives after them, the good is oft interred with their bones."

In the year 2001, perhaps, The Star art critic will have accumulated enough experience to be able to cope with people like Moore—that is, of course, the critic of that day—looking over the files to see what was written by his predecessor of today.

What I would like to know is just why the Museum bought this particular work. They had the money, of course, and they had a place to put it but can they honestly say that they can live with it? If they can live with it I think it would never have become a museum piece so early in its existence.

Shade of Samuel Butler

Tours of Montreal Artists' Studios Has Enthusiastic Public Response

By OLIVE DICKASON

If a series of tours sponsored by the Ladies Committee of the Montreal Museum of Fine Arts is any indication, Montrealers are keenly interested in their artists.

The committee sponsored visits to the studios of such well known artists as Robert Pilot, Stanley Cosgrove, Harold Beament, Jacques de Tonnancour. The last of the trips was made yesterday . . . and the response was so enthusiastic that the committee reported it could only handle about one fourth of those who wanted to go.

Cars and drivers were rounded up for the occasion, and groups of women (and a few men as well) were whisked around various studios to meet artists and observe their work.

A jaunt with one of these groups led us to the home of Jacques de Tonnancour, who lives in St. Lambert. The artist built his house, which was designed by Max Rother, a short time ago. Tall plants of cut leaf philodendron, avocado, rubber plant, and maple leaf vines adorn the interior of this home. It's very modern . . . in tune with the work of the artist.

"I haven't painted much in two or three years," the artist explained. He was "scraping the bottom of the barrel," he said, so he turned to fashion such objects as wooden catfish trimmed with angle iron and steel rods and which is now decorating his front room as a hanging mobile. A bird made of wire with a head made from a scotch tape dispenser bobbed on a bookcase.

Mr. de Tonnancour said, in explaining his art, that he does not try to compete with nature. "An artist does not try to illustrate nature, he seeks to capture its essence," he said.

Harold Beament, whose Bishop street studio was the next port of call, agreed with this. His studio used to house the International Service of the C.B.C.; now, however, it lives up to what the public expects an artists studio to look like.

Mr. Beament had paintings of

Eskimos and icebergs interspersed with figure studies and landscapes. He took his visitors into "teaching room" and there he displayed a series of his landscapes and explained something of their composition.

"Every artist, even if he's of the so-called academic school re-arranges nature to suit his purposes," he explained.

The tour finished up back at the museum, where all the touring groups re-assembled, had tea and listened to a talk by Dr. Arthur Lismer.

The Gazette
May 8, 1953



MRS. ROBERT PILOT, co-chairman with Mrs. Ailsie Hands of the Refreshment committee for the Contest of Flower Arrangements for Amateurs being held by the Ladies' Committee of the Montreal Museum of Fine Arts on Wednesday, May 20, in the Museum.
(Photo by Van Der AA Portrait Studio)

The Gazette
May 7, 1953



MRS. P. F. OSLER, co-chairman with Mrs. Laurent Gelly, for the contest of flower arrangements for amateurs being held at the museum by the ladies committee of the Montreal Museum of Fine Arts on Wednesday, May 20, from half-past two until ten o'clock.

Patrons For Floral Contest

Patrons for the Arts contest of flower arrangement for amateurs being held on Wednesday, May 20 from half-past two until ten o'clock by the ladies committee of the Montreal Museum of Fine Arts, are Hon. and Mrs. Brooke Claxton, His Worship the Mayor of Montreal, Mr. Camillien Houde, CBE, and Hon. and Mrs. Omer Cote.

The date for the return of the entry forms has been extended from May 4 to May 14.

Tickets are in charge of Mrs. George H. Scott and Mrs. Arsene Morin. Refreshments will be served. Proceeds are for the special exhibition fund.

Patrons For Flower Contest

Patrons for the Contest of Flower Arrangement for Amateurs being held by the Ladies Committee of the Montreal Museum of Fine Arts on Wednesday, May 20 are the Hon. Brooke Claxton, and Mrs. Claxton, the Hon. Omer Cote and Mrs. Cote, and His Worship the Mayor of Montreal and Mrs. Camillien Houde. 9/10/53 243

The Gazette
May 15, 1953

Flower Arrangement Contest

Mrs. Baldoni, wife of His Excellency the Italian Ambassador, Mr. Corrado Baldoni, will be guest of honor at the Museum of Fine Arts and will present the prizes to the winners of the Contest of Flower Arrangement for Amateurs being held on Wednesday, May 20, from half-past two o'clock until ten o'clock, under the auspices of the Ladies' Committee of the Museum.

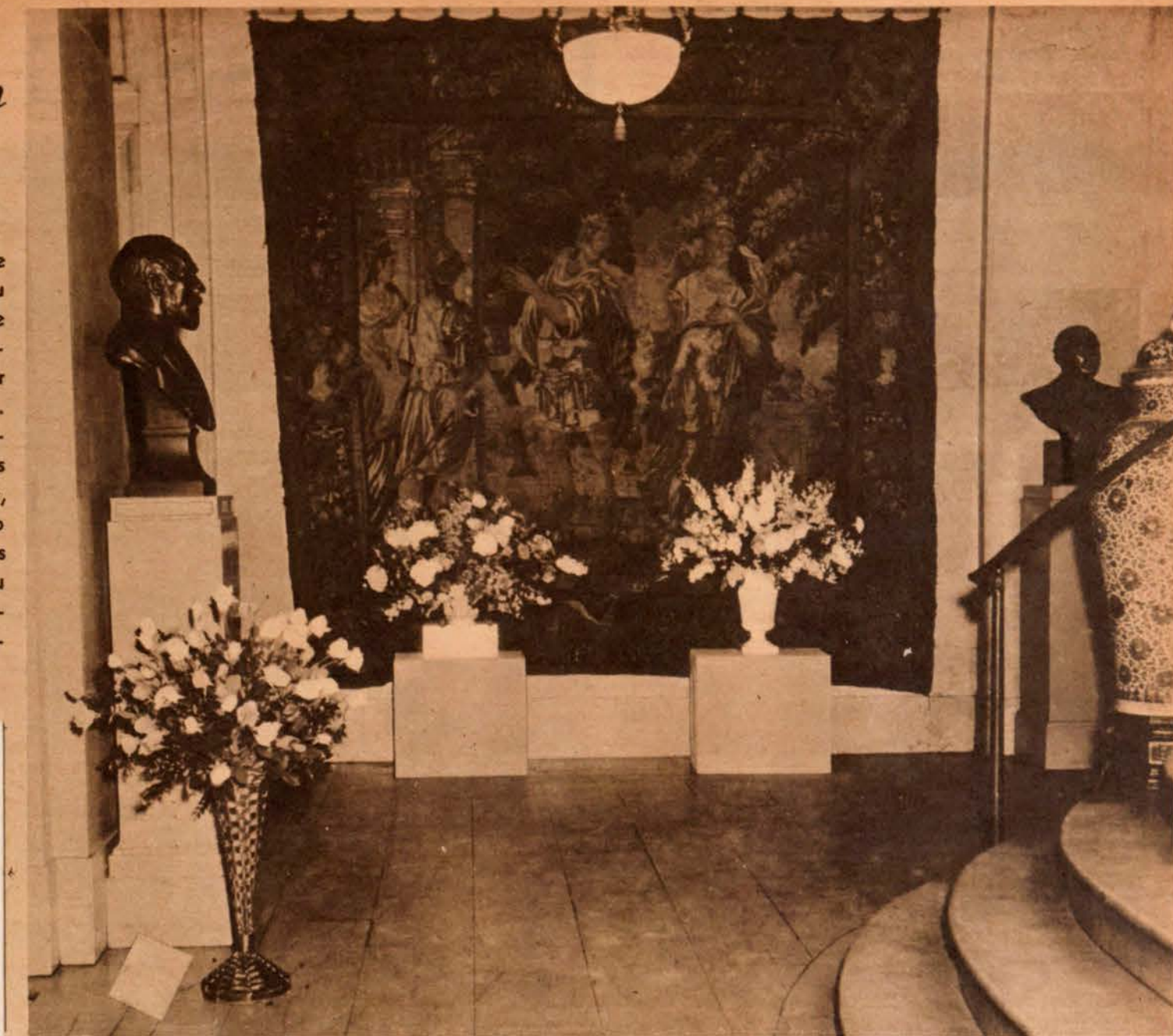
The Gazette - May 9, 1953

Patrons for the second annual contest of flower arrangements being held under the auspices of the Ladies' Committee of the Montreal Museum of Fine Arts on May 20 at the museum are the Hon. Brooke Claxton and Mrs. Claxton, the Hon. Omer Cote and Mrs. Cote and His Worship the Mayor of Montreal and Mrs. Houde. In charge of tickets are Mrs. George Scott and Mrs. Arsene Morin.

LA PRESSE, 16 MAI 1953

Décoration florale

Depuis quelques années se tient chaque printemps, au Musée des Beaux-Arts, une exposition-concours de décoration de fleurs, organisée par le comité féminin du Musée. L'exposition ne dure que l'espace d'un jour, comme les fleurs elles-mêmes. Cette année, ce sera le 20 mai. La photo ci-contre, fait voir trois jolis bouquets dans un angle du Musée. Celle du bas représente un volumineux et magnifique arrangement floral.



The Star
May 12, 1953



—Van Der Aa photo

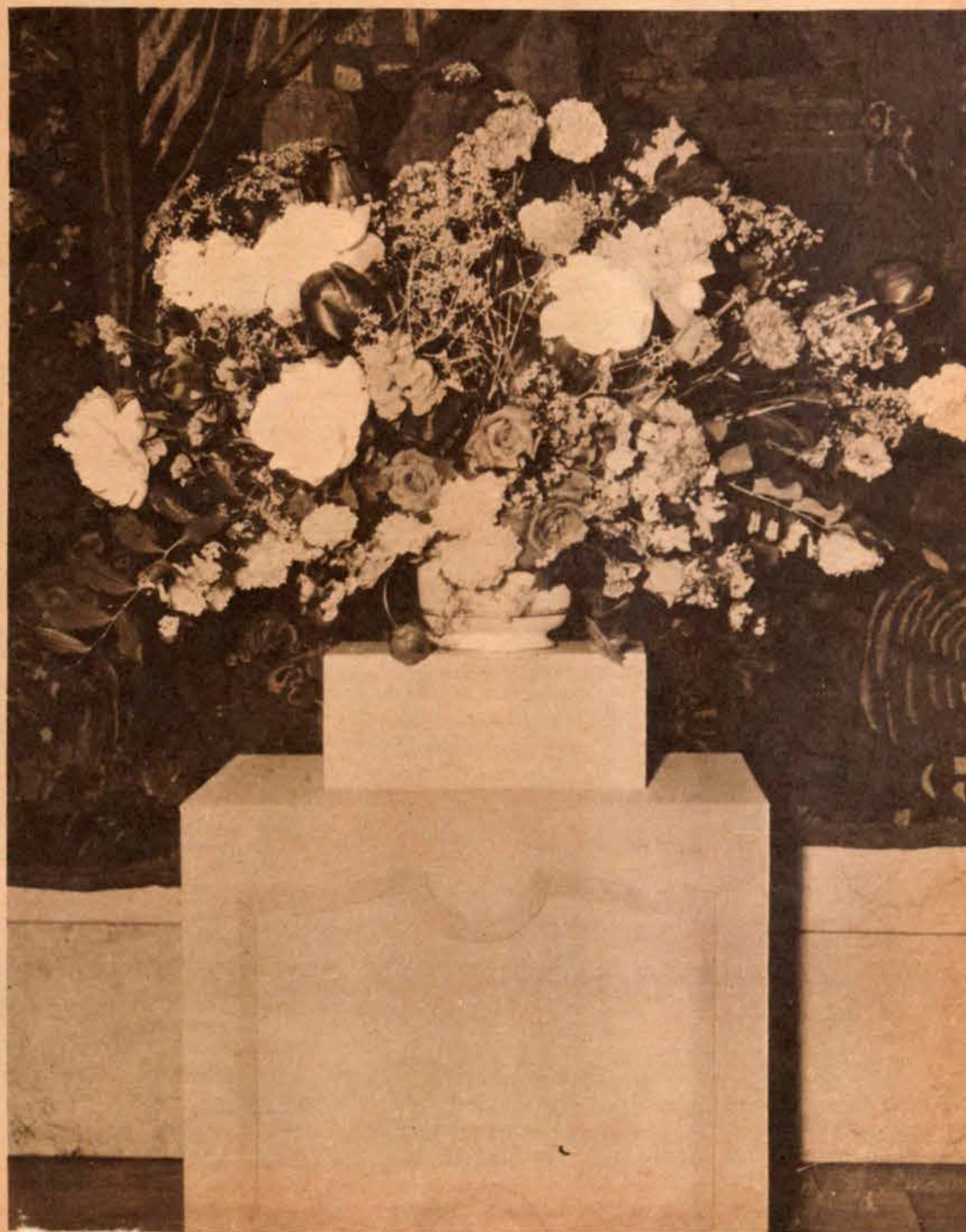
MRS. ROBIN WATT, who, with Mrs. Paul Fontaine is in charge of the flower display committee of the Contest of Flower Arrangements for Amateurs being held at the Museum of Fine Arts on May 20, under the auspices of the ladies' committee of the museum.

The Star
May 14, 1953

Committees For Contest At Museum

THOSE who are serving on the various committees for the Contest of Flower Arrangements for Amateurs, being held at the Museum of Fine Arts on Wednesday, May 20, from half-past two until ten o'clock, under the auspices of the ladies' committee are: Co-chairmen, Mrs. Phillip Osler and Mrs. Laurent Gelly; tickets, Mrs. George Scott and Mrs. Arsene Morin; bar treasurer, Mrs. Anson McKim; publicity, Mrs. J. B. Morgan, Mrs. G. Meredith Smith, Mrs. Roger Dufresne, Mrs. Roland G. Lefrancois and Mrs. D. Mackay; flower display, Mrs. Robin Watt and Mrs. Paul Fontaine; prizes, Mrs. L. W. Haslett and Miss Aimee Cusson; telephone, Mrs. A. Cantero, Miss Aimee Cusson and Mrs. Laurent Gelly.

Entry forms, Mrs. C. Bordo; volunteers, Mrs. Gordon Reed and Mrs. Lionel Dagenais; florists, Mrs. Phillip Osler, Mrs. F. Stuart Molson, Mrs. J. W. Eaton, Mrs. E. M. Laing and Mrs. Paul Fontaine; refreshments, Mrs. Allie Hand; Mrs. R. Pilot, Mrs. Jean Berard and Mrs. Jacques Paradis; treasurer, Mrs. Roger Viau and Mrs. F. Stuart Molson; judges, Mr. Jacques Rousseau, Mr. Robert Pilot and Mrs. D. Baillie, and patrons, His Worship Mayor Camillien Houde, C.B.E. and Mrs. Houde, Hon. Omer Cote and Mrs. Cote, Hon. Brooke Claxton and Mrs. Claxton.



64a The Gazette
May 18, 1953

The Star
May 19, '53

The Gazette - May 20, '53

Committee for Floral Arrangement Contest

Mrs. Philip Osler and Mrs. Laurent Gelly are co-chairmen of the Contest of Floral Arrangements for Amateurs being held on Wednesday afternoon and evening by the Ladies Committee of the Montreal Museum of Fine Arts, in the Museum, under the patronage of the Hon. Brooke Claxton and Mrs. Claxton; the Hon. Omar Cote and Mrs. Cote and His Worship the Mayor of Montreal and Mrs. Houde.

Other committee members are Mrs. George Scott and Mrs. Arsene Morin, tickets; Mrs. Anson McKim, bar treasurer; Mrs. J. B. Morgan, Mrs. G. Meredith Smith, Mrs. Roger Dufresne and Mrs. Roland G. Lafrancoise, publicity; Mrs. Robin Watt, Mrs. Donald Mackay and Mrs. Paul Fontaine, flower display; Mrs. L. W. Haslett and Miss Aimee Cusson, prizes; Mrs. A. Cantero, Miss Aimee Cusson and Mrs. Laurent Gelly, telephone; Mrs. Charles Bordo, entry forms; Mrs. Gordon Reed and Mrs. Lionel Dagenais, volunteers; Mrs. Philip Osler, Mrs. F. Stuart Molson, Mrs. J. W. Eaton, Mrs. P. M. Laing and Mrs. Paul Fontaine, florists; Mrs. Ailsie Hands, Mrs. Robert Pilot, Mrs. Jean Berard and Mrs. Jacques Paradis, refreshments; Mrs. Roger Viau and Mrs. F. Stuart Molson, treasurer.

The judges will be Mr. Jacques Rousseau, Mr. Robert Pilot and Mrs. Donald Baillie.



MRS. C. MARCOUX-CAILLE, co-chairman with Mrs. A. T. Galt Durnford, of the Ladies' Committee of the Montreal Museum of Fine Arts, who are sponsoring the Contest of Flower Arrangements for Amateurs to be held tomorrow, and who will give a small reception in honor of Mrs. Baldoni, wife of His Excellency, Mr. Corrado Baldoni, Ambassador of Italy to Canada, prior to the presentation of prizes taking place at half-past six o'clock.



(Van der AA Portrait Studio) (Annette and Basil Zarov photo)
MRS. J. W. EATON and **MRS. P. M. LAING**, members of the Committee in charge of the Contest of Flower Arrangements for Amateurs being held at the Museum of Fine Arts today, under the auspices of the Ladies' Committee.



The Herald - May 21, 1953



PRIZE WINNER — Mrs. P. N. MacDermot, winner of the first prize, class two, of the flower arrangement contest held yesterday by the ladies' committee of the Montreal Museum of Fine Arts. Mrs. MacDermot also won second prize in the giant arrangement contest. Winners in classes one, three, four, five and six, were Mrs. H. C. MacDougall, Mrs. A. Howatson, Mrs. W. H. Owen, Mrs. A. Howatson and again Mrs. A. Howatson, who won the prize for over-all excellence.

The Star
May 19, 1953

Judges Flowers



MRS. DONALD BAILLIE, a graduate in design from Pratt Institute of America who will be one of the judges along with Jacques Rousseau, director of the Montreal Botanical Garden and Robert Pilot, PRCA, at the contest of Flower Arrangements for Amateurs being held at the Montreal Museum of Fine Arts tomorrow from 2:30 to 10 p.m., under the Chairmanship of Mrs. P. M. Osler and Mrs. Laurent Gelly.

The Star
May 20, 1953

Mrs. Laurent Gelly, co-chairman with Mrs. P. F. Osler of the Contest of Flower Arrangements for Amateurs being held today from half past two until ten o'clock, under the auspices of the ladies' committee of the Montreal Museum of Fine Arts, will entertain at a small dinner party in honor of Mrs. Baldoni, wife of His Excellency Mr. Corrado Baldoni, Ambassador of Italy to Canada, following the presentation of prizes by Mrs. Baldoni to the winners of the contest.

The Gazette
May 20, 1953

Mrs. Laurent Gelly, co-chairman with Mrs. P. F. Osler, of the Contest of Flower Arrangements for Amateurs being held by the Ladies' Committee of the Montreal Museum of Fine Arts today from half-past two until ten o'clock, will entertain at a small dinner party this evening in honor of Mrs. Baldoni, wife of His Excellency, Mr. Corrado Baldoni, Ambassador of Italy to Canada, following the presentation of prizes by Mrs. Baldoni to winners of the contest.

The Gazette
May 19, 1953

Mrs. A. T. Galt Durnford and Mrs. C. Marcoux-Caille, co-chairmen of the Ladies' Committee of the Montreal Museum of Fine Arts, who are sponsoring the Contest of Flower Arrangements for Amateurs, to be held tomorrow from half-past two until ten o'clock, will give a small reception in honor of Mrs. Baldoni, wife of His Excellency Mr. Corrado Baldoni, Ambassador of Italy to Canada, prior to the presentation of prizes taking place at half-past six o'clock.

The Gazette - May 19, 1953

There's no doubt about it, that excellent movie, "Moulin Rouge," now doing the rounds of our Montreal island theatres, has stimulated interest in that French genius, so The Montreal Museum of Fine Arts' exhibition of Toulouse-Lautrec lithographs will undoubtedly draw many Montrealers. It's scheduled for June.

The Gazette - May 21, 1953



PRIZE WINNERS: Mrs. Alexander Howatson stands beside her prize-winning bouquet at the floral exhibit which opened yesterday at the Montreal Museum of Fine Arts under the auspices of the Ladies' Committee. (Gazette Photo Service.)

Floral Display Winners Named

Prize winners of the annual floral arrangement contest for amateurs, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts were announced yesterday.

They are: Class 1 (Wild-Flowers): Mrs. H. C. MacDougall, first prize; Mrs. R. M. Mitchell, second prize, and Mrs. C. L. Douglas, third prize. Honorable mention went to Miss Alice Lighthall.

Class 2 (show cases): Mrs. P. M. McDermot, first prize; Mrs. Misao Nose, second prize, and Mrs. Mar-Yse, third prize. Honorable mention went to Miss Francoise Pagnuello.

Class 3 (giant arrangements): Mrs. Alexander Howatson, first prize; Mrs. P. M. McDermot, second prize; Diggers and Weeders Club, third prize. Honorable mention: Mrs. G. M. Cape.

Class IV — (in low container of not over 4 inches): Mrs. W. H. Owen, first prize; Mrs. Hubert McCulloch, second prize; Mrs. J. J. Harold, third prize. Honorable mention: Mrs. Eric Cushing.

Class V — (in vase, not over 1 foot in height): Mrs. Alexander Howatson, first prize; Mrs. J. J. Robertson, second prize; Mrs. P. M. McDermot, third prize. Honorable mention: Mrs. R. A. Campbell.

Class VI — (fruits and vegetables in containers): Mrs. Alexander Howatson, first prize; Mrs. A. N. Jenks, second prize; Mrs. Ross Hutchison, third prize. Honorable mention: Mrs. P. Osler. Over all excellence: Mrs. Alexander Howatson.

Flower Contest For Amateurs Attracts Interesting Designs



Flowers Vie For Ribbons At Museum Competition

BLOSSOMS taken from gardens throughout the island of Montreal transformed the Montreal Museum of Fine Arts into a maze of color yesterday.

The occasion was the second annual competition of flower arrangements for amateurs, which was sponsored by the Ladies' Committee of the Museum.

Artistic Montrealeers gave reign to their imagination to create interesting color combinations and designs that drew praise from the three judges. They were Mrs. Donald Baillie, a graduate in design from Pratt Institute of America who won many honors at last year's competition, Robert Pilot, PRCA, and Jacques Rousseau, director of the Montreal Botanical Garden.

Mrs. Alexander Howatson and Mrs. P. M. McDermot had the distinction of winning the highest aggregate of prizes in the show. Mrs. Howatson won a first in the Giant Arrangements Class for her "Study in White" which was composed of sweet peas, tulips, stock and lily-of-the-valley held by a china tureen.

Three 'First's'

Mrs. Howatson's entry in Class Five, which required that the flowers be held by a vase not more than one foot in height, won a first. She also won a prize for over-all excellence for her original arrangement of fruit and vegetable in a large wicker basket.

Mrs. H. C. MacDougall won a blue ribbon in the Wild Flowers class for her arrangement of wild orchids or lady's slippers. Mrs. McDermot's bouquet of tulips in a pewter bowl placed second in the Giant Arrangements class; and her combination of tulips and lilacs in a style reminiscent of the 16th century came first in Class for Niche arrangements.

An interpretation of an artist's palette done in flowers was interesting for its originality. Wild flowers provided the artist's range of colors and pussy-willows symbolized the brush. The grace and beauty of the Japanese flower arrangements also drew the praise of judges. Another design, "Suddenly It's Spring," featured an array of spring flowers in a basket with a gardening hat in the background and gardening gloves tucked into the handle.

In "Copper's Delight," Mrs. Walter P. Downs arranged daisies, tulips and snapdragons in shades that ranged from gold to bronze and rust in a copper urn.

Mrs. Baldoni, wife of His Excellency Mr. Corrado Baldoni, Ambassador of Italy to Canada, presented the winners with their prize-winning ribbons.

Mrs. Cecile Marcoux Caille and Mrs. Galt Durnford, co-chairmen of the Ladies' Committee, announced that most of the flowers in the exhibition would be sent to the hospitals in the city.

A complete list of the prize winners follows:

Class I, Wild Flowers: 1st. Prize, Mrs. H. C. MacDougall; 2nd. Prize, Mrs. R. M. Mitchell; 3rd. Prize, Mrs. C. L. Douglas; Honorable Mention, Miss Alice Lighthall.

Class II, Niche Arrangements: 1st. Prize, Mrs. P. M. McDermot; 2nd. Prize, Mrs. Misao Nose; 3rd.

Prize, Mrs. Mar-Yse; Honorable Mention, Mlle. Francoise Pagnuello.

Class III, Giant Arrangements: 1st. Prize, Mrs. Alex Howatson; 2nd. Prize, Mme. P. M. McDermot; 3rd. Prize, Diggers and Weeders Club; Honorable Mention, Mrs. G. M. Cape.

Class IV, In low container of not over 4 inches: 1st. Prize, Mrs. W. H. Owen; 2nd. Prize, Mrs. Hubert McCulloch; 3rd. Prize, Mrs. J. J. Harold; Honorable Mention, Mrs. Eric Cushing.

Class V, In vase, not over one foot in height: 1st. Prize, Mrs. Alex Howatson; 2nd. Prize, Mrs. J. S. Robertson; 3rd. Prize, Mrs. P. M. McDermot; Honorable Mention, Mrs. R. A. Campbell.

Class VI, Fruits and Vegetables in containers: 1st. Prize, Mrs. Alexander Howatson; 2nd. Prize, Mrs. A. N. Jenks; 3rd. Prize, Mrs. Ross Hutchison; Honorable Mention, Mrs. P. Osler.

Over all Excellence: Mrs. Alexander Howatson.

Mrs. Cecile Marcoux Caille, co-chairman with Mrs. Galt Durnford of the Ladies' Committee of the Montreal Museum of Fine Arts, is pictured, left, with the prize-winning entry in the Giant Arrangements class. Tulips and lilacs sprout from old-fashioned high-top boots in the interesting exhibit, centre, which was entered in the Niche arrangements class by Mrs. M. Pagnuello. Right, Mrs. Durnford is shown with the bouquet arranged by Mrs. P. M. McDermot which came first in the Niche arrangements class.

Le Petit Journal - 24 mai 1953

Mieux que la mer, le plancher des vaches convient à la peinture

(Par Paul Gladu)

En demandant à quelques peintres de fixer sur la toile les hauts faits de la Marine durant la guerre de 1939-45, le gouvernement canadien a fait d'une pierre deux coups: il a obtenu des documents peu communs pour les annales du Canada et il a fourni aux artistes l'occasion de servir ce pays à leur manière.

Du point de vue documentaire, l'intérêt de ces tableaux, exposés à la Galerie des Beaux-Arts, est bien mince. Une série de photographies ou de films en couleurs aurait mieux renseigné nos enfants et les enfants de nos enfants.

Quand ce genre de peinture aura vécu, ces tableaux n'auront qu'un succès de curiosité. Nul ne songera à y puiser aucune information historique. Ils moisiront dans quelque édifice public, doucement et irrémédiablement envahis par l'ombre et la poussière.

Quant à l'art, il est visible que ces artistes ont été trahis par les circonstances. La guerre ne les inspire que peu. Leur nature est de construire. La guerre est synonyme de destruction. Le fait de peindre sur commande semble avoir nul à leurs moyens d'expression.

Quoique d'une façon inégale, le lieutenant T.-M. Forster est un des seuls à avoir servi et son devoir et l'art. Sa contribution — d'ailleurs la plus abondante — le montre oscillant entre la peinture imitative et l'abstraction.

Ainsi, les tableaux intitulés MTB'S Proceeding out of Felixstowe et German Sabotage in U Boat Pens, Brest font difficilement oublier ce que la simple photographie eût pu accomplir en ces cas.

Par contre, sa main transforme en choses fantastiques, des objets banals en soi, dans Boom Defence Gear; d'une barque crevée et échouée sur une plage elle fait un symbole au sens très large, dans l'aquarelle intitulée Wreckage on Beach; exhibe un style souple et personnel dans Hosing Her Down et Chipping Paint; change Ruins of Brest, No. 4 en une échappée sur un autre monde — de mystère et de désolation; s'échappe du réel, avec Still Life with Log and Line; touche enfin à l'abstraction, avec Blitz in East End, London, qui est la vision d'un artiste véritable, chez qui les lignes et les couleurs disent ce qu'est une circonstance sans la copier!

Il y a aussi le lieutenant-captaine A. Law, dont le métier est sobre et éloquent, bien que vigoureux: de beaux alliages de verts et de bleus créent une atmosphère spéciale dans Decommissioning in Rainy Weather et une main sans faiblesse paraît dans Windy Day in the British Assault Area.

Cas bien particulier

Enfin, il y a le lieutenant J. Nichols, dont le cas est si particulier. Voici un peintre qui a trouvé une "manière" qui le mène jusqu'aux extrêmes de l'art. Parfois banal, parfois admirable, il nous laisse l'impression d'incertitude. On dirait qu'il hésite entre la représentation conventionnelle et les tendances "modernes".

Par exemple, dans Normandy Scene, Beach on 'Gold' Area, qui est une composition assez ambi-

tieuse, on voit des personnages sans nationalité, mais au type tout de même intéressant. Leurs visages sont exsangues et sans expression. Les couleurs sont ternes, mais leur valeur est bien définie. Tout se passe au premier plan. L'air ne circule pas dans cette scène. Cela est arbitraire, mais réussit par quelque procédé mystérieux à s'imposer au spectateur. Cette humanité malade et cette atmosphère d'étrangeté constituent sans doute les plus caractéristiques atouts de cet artiste. Son Troops Moving Forward inspire le cafard. Taking Survivors on Board est funèbre et puissant, mais noyé d'ombre. Ceci était-il vraiment voulu?

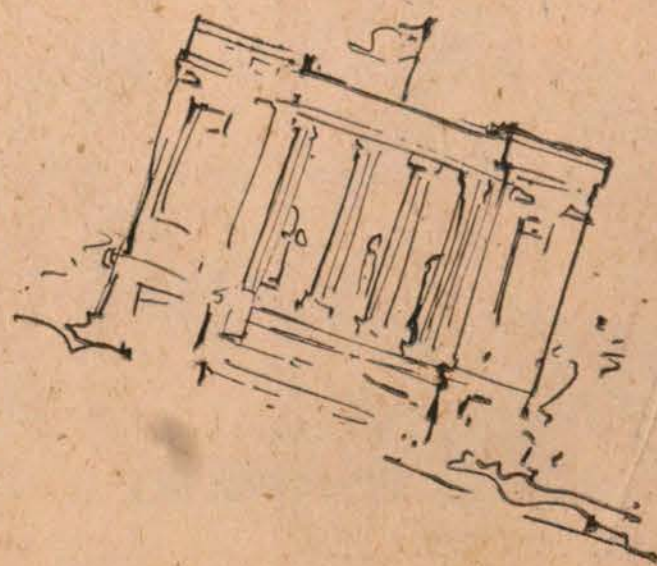
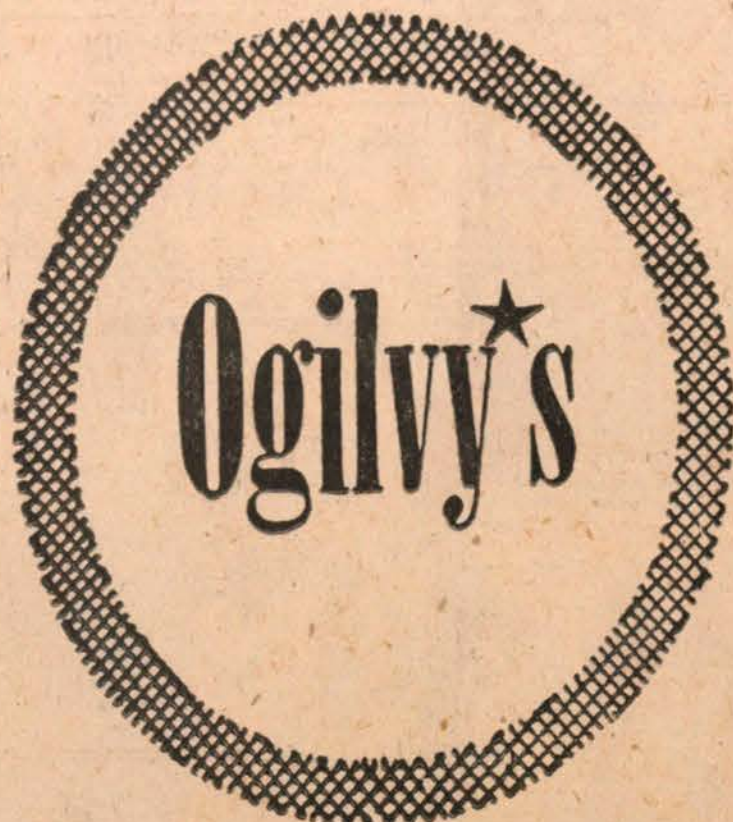
Je passe rapidement sur les autres participants à cette exposition, en soulignant la déception de la représentation du capitaine H. Beament.

Ses oeuvres manquent de vie et de lumière. Voici une palette qui distille l'ennui. Il s'est surpassé, pourtant, dans Embarking Casualties on D Day, où de magnifiques diagonales et des eaux agitées et bien réussies traduisent l'ordre et l'agitation mêlés, et où l'on devine ce dont Beament est capable.

Décidément, le plancher des vaches convient mieux à la peinture...

the Star
May 30, 1953

The biggest news in the current season, now dwindling, is the Toulouse-Lautrec exhibition, which will be opened to the public next Saturday, with the formal preview the night before.



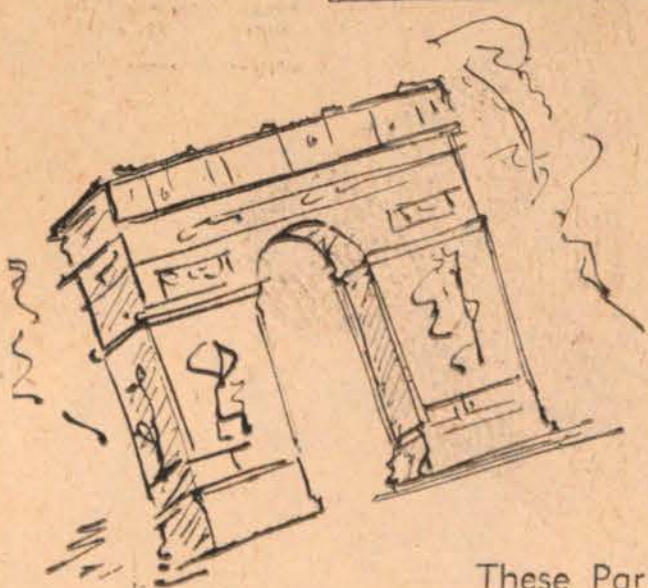
COTTONS from PARIS

photographed at the

FETE des FLEURS

A small collection of Summer dresses from Paris arrived in our Little Salon on the same day as the immensely successful Fête des Fleurs at the Art Gallery.

As the clothes themselves looked so fresh and flower-like, we had some of them photographed on location at this popular annual event which is conducted by the Ladies' Committee of the Montreal Museum of Fine Arts.



These Paris dresses are one-of-a-kind in various sizes and run from \$65. to \$125.

Ogilvy's Little Salon, Second Floor





ARTIST AND MODEL: Marie Charlet posed for Toulouse-Lautrec for the paintings on which he spent his deepest artistic emotions and his greatest

talent. Marie is played by Colette Marchand and Lautrec by Jose Ferrer in the above scene from the film of Lautrec's life.

358 Toulouse-Lautrec Drawings Go on Show Here June 6 to 28

Some of the lithographic works, biography of the painter, starring of the French painter, Henri de Toulouse-Lautrec, will be shown from June 6 to 28 at the Montreal Museum of Fine Arts as part of a tentative three-city showing of his works. Already presented at the National Gallery of Canada, they will be shipped to Toronto following the local show.

There are 358 drawings by the dwarf artist in the collection of Ludwig Charell. Their showing practically coincides with the first run in Canada of the motion picture, *Moulin Rouge*, a Hollywood

biography of the painter, starring Jose Ferrer, which opens at Loew's June 12.

The works will be officially presented at a private showing June 5, at 9 p.m., by Jean Mouton, cultural consultant at the French Embassy, Ottawa.

The Charell collection includes prints made from the five successive states of *Elsa la Viennoise*. Critics say it includes some of his best works between 1891 and 1901 and includes many of the rarest pieces—trial proofs and definitive prints, some retouched by Lautrec himself.

It is the first time they have been shown in Canada.

Many of the works are the large posters which first drew him to the public's attention. There are menus, programs, music titles, series, single prints, book covers and illustrations in the Charell collection.

A critic described his posters as "brilliant orchestrations, open-air music" which "exploded" on every billboard and were followed by a "chamber music, more intimate and still more exquisite, the small print."

The motion picture about him is named after the dance hall he frequented and with which his name is intimately associated.

Others elected to office were: Mrs. Cecile Caille, Mrs. Anson McKim, honorary presidents; Mrs. Alton Goldbloom, Mrs. J. Edouard Perrault, honorary vice-presidents; Mrs. Pierce Decary, Mrs. Maurice Hudon, Mrs. Roland Lefrancois, Mrs. Arsene Morin, Mrs. Philip Osier, and Mrs. Duncan Stewart, vice-presidents; Mrs. Roger Viau, treasurer; Miss Dorothy Blair and Miss Aime Cusson, secretaries.

Committee members: Mrs. Harold Beament, Mrs. Jean Berard, Mrs. C. E. Bordo, Mrs. A. Cantero, Mrs. Albert Deschamps, Mrs. Paul Fontaine, Mrs. Rene Gauthier, Mrs. Laurent Gelly, Mrs. Ailsie Hands, Mrs. Duncan Hodgson, Mrs. Jules Labarre, Mrs. Peter Laing, Mrs. Guy Lanctot, Mrs. Bartlett Morgan, Mrs. William Ogilvie, Mrs. Jacques Paradis, Mrs. Robert Pilot, Mrs. George Scott, Mrs. Charles Taschereau and Mrs. Robin Watt.



MRS. GALT DURNFORD

venture this year were visits planned to artists studios.

Educational Object

"This spring the object was educational, to interest the public in painting particularly in the work of local artists, and by so doing, draw more people to the museum. The visits were of such great interest consideration will be given to continuing them next autumn.

Assistance was received from the Junior League, La Ligue Jeunesse Feminine and the Jewish Welfare League when volunteers were needed.

Star - June 1, '53

Mr. Jean Mouton cultural counsellor at the French Embassy, will open the exhibition of lithographs by Toulouse-Lautrec at the Montreal Museum of Fine Arts on Friday night.

The Gazette
June 2, 1953

The President and Council of the Montreal Museum of Fine Arts has issued invitations to a preview of the Exhibition of Lithographs by Toulouse-Lautrec, on Friday evening, when Mr. Jean Mouton, Cultural Counsellor, The French Embassy, will open the exhibition at nine o'clock.

La Presse

6 juin 1953

Les expositions

Au Musée des Beaux-Arts:

Dès aujourd'hui est ouverte au public l'exposition Toulouse-Lautrec, qui comprend plus de 350 dessins et lithographies de l'artiste.

A la galerie XII, exposition de photographies d'art italien.

Au musée des Beaux-Arts

Quand l'art et la photo se donnent rendez-vous

(Par Paul Gladu)

Grâce à l'Office national italien du Tourisme, représenté à Montréal par le Dr Andréa Valentino, il est possible de voir ces jours-ci, au musée des Beaux-Arts, une collection admirable de photographies de grandes dimensions, intitulée: *Monuments et Paysages d'Italie*.

Tout en donnant au voyageur éventuel une très juste idée des beautés que contient l'Italie, ces images obtenues avec art nous disent avec éloquence quelle grandeur reste attachée au nom de cette nation que le sort a éprouvée de tant de manières, mais qui tire un inépuisable orgueil de son passé grandiose et de la vive intelligence de ses enfants! Entre tant de belles choses qui défilent sous nos yeux, Rome, sous ses trois aspects historiques, — la Rome antique, la Rome chrétienne, la Rome moderne, — nous frappe particulièrement.

Des paysages véritablement faits pour exciter l'imagination se présentent sous des vocables tout illuminés de souvenirs divers: Florence! Naples! Venise! Capri! Palerme! Gênes! Cet attachement au passé, où certains voient une faiblesse, nous permet de jouir de la prodigieuse habileté de l'artisan italien et des conceptions, nobles ou charmantes, de l'artiste qui se trouve dans tout descendant des Romains. Ceci paraît principalement dans ce qui subsiste des impressionnants monuments de la Rome antique; dans les très nombreuses basiliques de l'Eglise catholique romaine et dans les somptueux palais de la Renaissance, comme aussi dans les édifices publics dus aux architectes italiens contemporains.

Un certain penchant vers la grandiloquence, mais uni à un souci du beau constant, est manifeste dans la plupart de ces fruits de l'art et de la richesse. Et, comme un fil d'argent pur, une même tradition inspire et traverse toutes ces magnifiques créations et toutes ces villes extraordinaires.

ART

Lautrec Lithographs
At Fine Arts Museum

Wide Range of Prints and
Striking Posters Go On
Exhibition

From the collection of Ludwig Charell come the examples of the lithographic work of Toulouse-Lautrec which occupy three galleries of the Montreal Museum of Fine Arts. Opened last night by Jean Mouton, Cultural Counsellor, the French Embassy, Ottawa, the exhibition revives memories of an older day and offers a rare opportunity for study by both print-lover and student. Three galleries are lavishly hung with prints in varying "states" done by a man, rendered a dwarf by a couple of falls, who died in 1901 at the age of 36 of alcoholism.

The exhibits bring back Paris of the day when his favored cabarets included Le Moulin-Rouge, Le Moulin de la Galette, Le Chat Noir and Le Mirliton, the entertainers and those who found their pleasure there. He began finding subjects in dance halls, cabarets and circuses in 1885, and his first

posters earned him popular recognition in 1891.

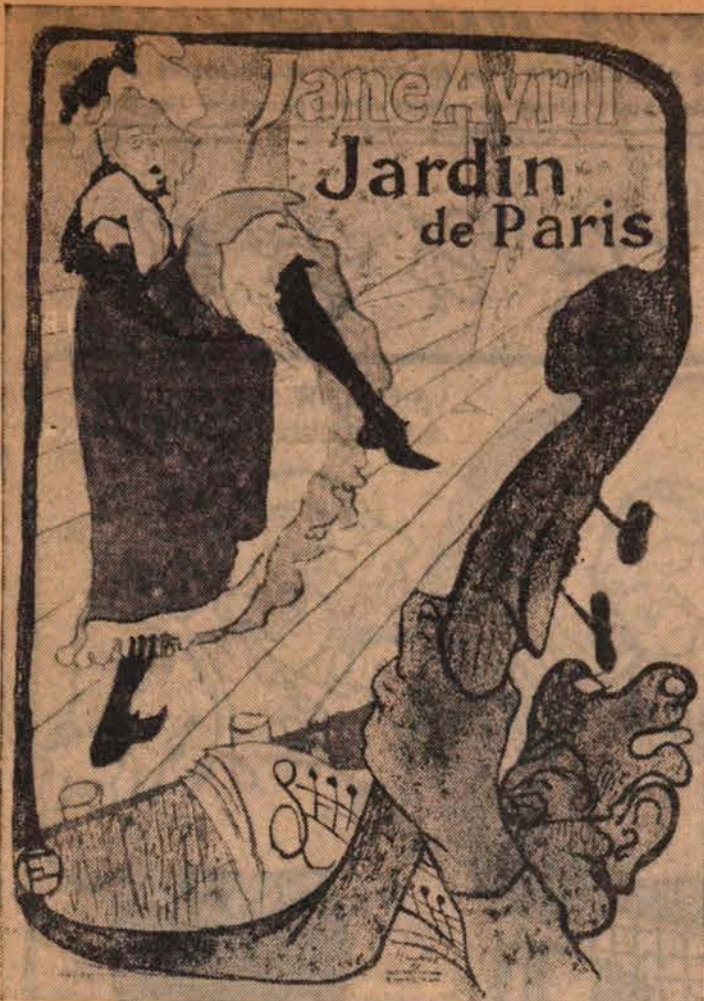
His gallery of characters was a wide one—Yvette Guilbert, with her long black gloves, is the subject of many prints, Jane Avril, one of the quadrille quartette at the Moulin-Rouge; May Belfort, Ida Heath, Elsa, dit la Viennoise, and La Goulue, among those of many who caught his eye. Oscar Wilde and Romain Coolus are the subject of a print, the former with the Houses of Parliament at Westminster as a background.

There are capital small portrait sketches, drawings of horses and dogs, jockeys, the very satisfying print of a laundress, with clothes in a basket and an ancient horse and cab in the background, and some deftly handled court scenes.

In the group entitled "Elles" is a woman doing her hair; a woman filling a bath; a woman washing her back, and the reclining woman, called "Lassitude."

The posters make a good group — Pere Cotelie, Lautrec's printer at the press and Jane Avril examining a proof; "Au Pied de l'Echafaud," a girl discovering a hanged man; May Belfort, in red, with a cat in her arms; "Troupe de Mlle Eglantine," doing the Can Can; "Babylone d'Allemagne," mounted men passing a sentry box; "La Vache Enragée," the animal chasing a man, with a gendarme in pursuit; and the striking versions of Aristide Bruant, to mention a few.

The Gazette - June 6th, 1953



Une des grandes affiches en couleurs de Toulouse-Lautrec, que l'on peut voir au Musée des Beaux-Arts, avec une collection complète des lithographies de l'artiste.

Les Lettres et les Arts

Images et plastiques

Toulouse-Lautrec au Musée

Hier soir, au Musée des Beaux-Arts, était inaugurée, en la présence de nombreux invités de marque, l'exposition des lithographies de Toulouse-Lautrec de la collection de M. Ludwig Charell. Comme il convenait, c'est M. Jean Mouton, attaché culturel à l'ambassade de France à Ottawa, qui présidait. Dès aujourd'hui, le public peut visiter cette extraordinaire exposition, et l'on peut espérer qu'il affluera nombreux. Certains s'y rendront pour communier à l'art du peintre de Montmartre, d'autres seront attirés par la légende florissante du "gnome ailé". Mais personne ne pourra manquer d'être pénétré de la présence d'une époque et de son plus grand poète qui se dégage de ces œuvres qui vont du dessin le plus subtil à l'affiche la plus frappante et dont les sujets sont souvent des personnages devenus quasi-mythologiques: La Goulue, Valentin le Désossé, Grille d'Egoût, la Mélinite, Casque d'Or, Chocolat...

L'on a dit et écrit toutes sortes de choses sur Henri de Toulouse-Lautrec descendant des comtes de Toulouse, anciens suzerains d'Aquitaine. Son art a soulevé les propos les plus contradictoires et sa vie a suscité les plus étranges contorsions d'idées chez ceux qui ne savaient comment l'accepter. Sa vie a été bien brève, 37 ans, comme Watteau, Mozart et Van Gogh, mais son art, comme celui de ce dernier peintre, son contemporain aîné, a ouvert des voies nouvelles à la fois aux arts plastiques et aux arts graphiques. Pour compagnons d'armes dans cette révolution, Lautrec avait Gauguin, Van Gogh, Cézanne et Sérusier.

On a appelé Lautrec, avec les peintres précédents, un des premiers irrealistes. Et pourtant, quoi de plus vrai que ses portraits. La finesse psychologique de son dessin de Sarah Bernhardt, par exemple, ou son Oscar Wilde, en grand décadent. Effectivement, ce n'est pas réaliste, c'est vivant, et vrai.

Dans de nombreuses lithographies, particulièrement dans les esquisses, on retrouve l'influence de Degas — ainsi dans les études de ballerine et dans plusieurs études de femmes. Mais toujours Lautrec se distingue de son maître (le terre est fort). Car ce sont des individus que dessine ce peintre, et non pas des entités anonymes, comme le faisait Degas. Le peintre de la Goulue n'achetait pas les services de modèles professionnels.

Au contraire, il ne peignait un portrait que lorsque le sujet était devenu son intime. Aussi fréquentait-il assiduellement les théâtres et les cabarets où jouaient, chantaient et dansaient ceux et celles, surtout, qu'il avait choisis comme camarades. Ces affiches où l'on voit une danseuse esquissant un mouvement rapide sont le fruit d'une assidue d'observation peu commune. Le peintre voyait telle attitude particulière comme caractéristique de son sujet, et il en faisait le centre d'une étude poussée.

Lautrec le plasticien

Mais ce n'est pas que de la psychologie qu'il y a dans ses œuvres. Dans chacune il s'efforce de résoudre un problème plastique. Regardons notamment ses grandes affiches, comme "Jane Avril, Jardin de Paris", ou "La Goulue et Valentin le Désossé au Moulin-Rouge", où les objets et les personnages ont été disposés et "déformés" selon les besoins d'une composition mouvante dont les éléments sont des taches de couleurs en a plats.

En quoi l'on peut déjà voir une préfiguration des "fauves" Matisse et Dufy et même de l'art "abstrait". Regardons les mains de Valentin, dont la différence de grosseur donne la clé au tourbillonnement où Lautrec veut nous entraîner sur le plancher de danse. Ainsi, il déforme volontiers l'anatomie d'une danseuse dans le but de poser la ligne sombre de sa jambe sur un fond pâle, formant une espèce de point d'exclamation.

En outre de sa maîtrise de l'art du dessin, qui le situe parmi les grands comme Rembrandt, Léonard et Forain, Lautrec faisait parfois de géniales découvertes en tant que coloriste. Ses petites lithographies en couleurs de Loie Fuller sont d'étranges flammées lumineuses; la danseuse disparaît dans une nuée fulgurante, et nos sens sont plongés dans l'éclat, la chaleur et la fumée du Music-Hall de 1895. Et c'est avec un minimum de moyens que l'artiste réussit un tel effet.

L'on est tout prêt à croire que, comme le racontent des contemporains de Lautrec, nombre de ses plus belles œuvres avaient pour point de départ "un trait et deux points" notés durant le spectacle.

On ne peut pas non plus parler de cette explosion sans attirer l'attention sur le travail qu'a dû faire M. Steegman, directeur du Musée, pour disposer les lithographies.

Malgré que cela soit peu recommandable, M. Steegman s'est vu obligé, faute d'espace, à étendre les lithographies en deux rangs superposés. Même cet expédient n'a pas suffi — plusieurs des œuvres ayant dû être laissées dans leurs caisses. Et ce n'est pas de sitôt que l'on verra de grandes expositions convenablement logées, avec les maigres subsides que reçoit le Musée.

de Repentigny

MONTREAL, SATURDAY, JUNE 6.

THE ART OF TOULOUSE-LAUTREC

When Henri de Toulouse-Lautrec lay dying at 36 on a September day in 1901 he may little have thought that more than half a century later a special exhibition of his work would be held in an art gallery as far away as Montreal.

For he was, above all, an artist who dealt with the ephemeral—with the passing moment. His was not the studied art, the work with carefully posed subjects, the endless elaboration of technique. For him life was itself a thing of motion, of change, where all things were like shadows, flitting and fading.

It was his effort to capture the quick motion of life before it was gone. And he did so with swiftness of line and touch, as though he were always in competition with time itself—snatching his impressions from life's spectacle before the next instant, when they might be changed forever.

Last night at the Montreal Museum of Fine Arts the Toulouse-Lautrec exhibition was opened with ceremony. The world that is laid out in these pictures is the world of Montmartre. It is the gay world of Paris, in its gayest of all years, as the 19th century drew to its close.

In point of historic fact, of course, Paris was then between two wars. The Prussians had marched into Paris in 1871 and they were to press close to it again in the First World War. But Paris had recovered, in its philosophical way, from the humiliation of the Franco-Prussian War and the First World War, though it troubled the horizon, did not darken the sky.

It was an age of easy hope, of assurances in progress, of exciting experiment in art, of a cultivated opulence, and, above all, the endless search for glamorous pleasure.

Toulouse-Lautrec dwelt in the very heart of Montmartre, yet he was not of it. Nor was his withdrawal due to any inner retirement from the invitingly dazzling spectacle. He was cut off from the life about him because he was deformed as a dwarf. A hunting accident on his father's country estate in Languedoc had so fractured his thigh-bones that, while his torso grew, his legs were as those of a child. He was a ludicrous figure, unless one happened to notice his eyes. As one who knew him wrote: "How beautiful they were, how large, how wide, rich in color, astonishingly brilliant and luminous."

It was with these eyes that he beheld the transitory splendors of the greatest Vanity Fair that the world had to offer. He sought to snatch its movements and phases. The reality to him was in the moment, in the gesture, in the way people reveal themselves offguard, in the inner meaning of what lies behind the mask of pleasure-seeking.

There was satire, of course, for the tawdriness and sham and show. But the greatness of Toulouse-Lautrec lies forever in the fact that the bitterness of his own life did not confine his art to the biting lines.

Since he could never really enter into the life he beheld, he could afford to look upon it with detachment—a detachment that was all the richer in human values because it was tragic. He could mock the world of Montmartre, as he himself was mocked by it. But just because he felt within himself the unfathomable tragedy of injured feeling and hopes unrealized, so could he see the same condition reflected in the faces and gestures of others, however confident or satisfied they might pretend to be.

A striking exhibition could one day be held by placing together the drawings of Toulouse-Lautrec and those of William Hogarth. Both pictured the pleasure-seeking world. But how grimly merciless is Hogarth's pencil, how coldly detached he appears from the scenes he renders with fascinated disgust.

But very different is the art of Toulouse-Lautrec. He does not spare his subjects. He penetrates the mask. But in all the sad comedy of manners he finds, with an authentic sureness, the touch of pathos and sympathy. His sympathy may be most often mischievous, because of the skill with which pretense is at the same time exposed. But the sympathy is profoundly present. Because he judged not, he could at once despise and forgive. After all, it was his fate that he had both to despise and to forgive himself.

Those who visit the Toulouse-Lautrec exhibition at the Montreal Museum of Fine Arts will see more than a magnificent accomplishment in form and line. They may also feel how the genius of Toulouse-Lautrec arose to this: that he transmuted an inevitable cynicism into the fine gold of a realist's compassion.

The Gazette

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Art Notes

By Robert Ayre

IT doesn't bloom through the galleries like the Berthe Morisot exhibition, which remains luminous and fragrant, like the memory of a good lilac year, but the Toulouse-Lautrec show, which opened in the Museum last night, will be seen in retrospect as one of the high spots of the season. Not an easy show to hang — and here we pay our respects to Mr. Steegman and his assistants — it is not an easy show to look at.

There are more than 300 items, all lithographs, with the exception of a few drypoints, sketches and notes, many of them quite small, and while the posters at the top of the grand staircase take your eye, most of the exhibition requires your close attention. You must pore over it patiently as you would over a folio or a book, and if you give yourself time to savor the details you will find the experience richly rewarding.

For the record, I should mention that the exhibition, which is from the collection of Mr. Ludwig Charrell, was shown in London under the auspices of the Arts Council of Great Britain, and was brought to Canada by the National Gallery and shown in Ottawa before it was sent here. It closes on Sunday the 28th; then it will be Toronto's turn. Congratulations go to the National Gallery for the handsome catalogue, with its essays by Mr. Jean Mouton, Cultural Attaché to the French Embassy, Mr. Claude Roger-Marx and Mr. Jean Callac, its profuse notes by Mr. Jean Adhemar, and its bounty of illustrations. There are no less than 39 reproductions of the artist's work, including Miss Ida Heath kicking on the cover and the frontispiece "L'Anglais au Moulin-Rouge" in full color, and there are half a dozen photographs of the little man and his subjects.

As everyone knows, Jose Ferrer had to hobble about on his knees when he played the part in the motion picture "Moulin Rouge," for Toulouse-Lautrec was dwarfed by an accident in his boyhood; and he had an ill-favored countenance, but though — and perhaps because — his ugliness made him bitter, he travestied himself defiantly and you will see self-caricatures in the exhibition, as well as photographs in which he is dressed up in self-mockery as a Japanese nursing a doll, as a chanting Moslem, as a choir boy, and as "Madame Palmire" bedizened with plumes and boa and checked pelisse. There are photographs,

Toulouse-Lautrec Show Opened



"Aristide Bruant dans son Cabaret", one of the posters by Toulouse-Lautrec now on display in the big exhibition at the Museum of Fine Arts.

too, of the Fin de Siecle Paris that he helped make famous — the Moulin Rouge, the Lapin Agile and the other cabarets and resorts which were his context for nearly half of his short life.

But Toulouse-Lautrec wasn't so interested in the places as in what went on in them. It wouldn't have occurred to him to portray the streets of Montmartre as Utrillo was to do. What concerned him, first, last and always, was people. (He dismissed landscape as a mere accessory and said that no one but an imbecile would paint it for its own sake).

And his people were actors and actresses, cabaret singers and dancers, jockeys, bicycle riders and circus performers, and the hangers on, the debauched and the depraved.

In his lithographs, single and in albums, his posters and his illustrations for programs and menus, the covers of books, songs and catalogues, he gives us a complete picture of the night life of Paris of the nineties. You will find in this exhibition, as he caught them alive, all the cele-

brities of the time—Yvette Guilbert, Jane Avril, Cissie Loftus, May Belfort, La Goulue, Anna Held, Sarah Bernhardt, Rejane, Coquelin, Lucien Guitry, Aristide Bruant and the over-ripe Oscar Wilde.

Only once in a while does he look at people who are not show people or their followers. One poster depicts a hanged man; "At the Foot of the Scaffold," another illustration for a newspaper article, is equally grim; a washerwoman carries a basket on her head; in his last lithograph, chestnuts are being sold in the street. But all of these people, except perhaps the blanchisseuse, are public figures for one reason or another; so are the characters in the several law court dramas; and certainly Napoleon was in the limelight.

Toulouse-Lautrec loved the passing show of his own world and he recorded it in its immediacy with malice as well as love. It might be tawdry and vicious, it might have its ugly side and

its silly side, he took it as it came and brought to it the refinement of his art, for in his taste, in his sense of proportion, he is French, carrying on the great tradition of French art. He may draw grotesques but he is never himself in his art grotesque. He is never brutal. He may be merciless, but he never does with people what George Grosz and Otto Dix did.

He didn't flatter Yvette Guilbert and she complained that he caricatured her—long neck, long nose, thin lips—but he drew her again and again for the sake of her 'extreme distinction' as he told her. In spite of what he does to her, you feel the distinction and you find her, in her queer way, attractive.

Toulouse-Lautrec painted, but the lithograph became his obsession and this is a show of his lithographic work. You won't see much color—in "Le Coiffeur," for instance, just yellow hair and a little red on the lips and ears and a streak in the drapes; in another, only the hair and the gloves; in "Carnaval" just the thin line of the lips. But you will see superb draughtsmanship and designing, the line muscular and supple, strong and yet delicate, all alive; the flat spaces — he learned from the Japanese and Degas—beautifully proportioned and balanced.

Art Notes

Sculptors Plan Exhibition For Anniversary

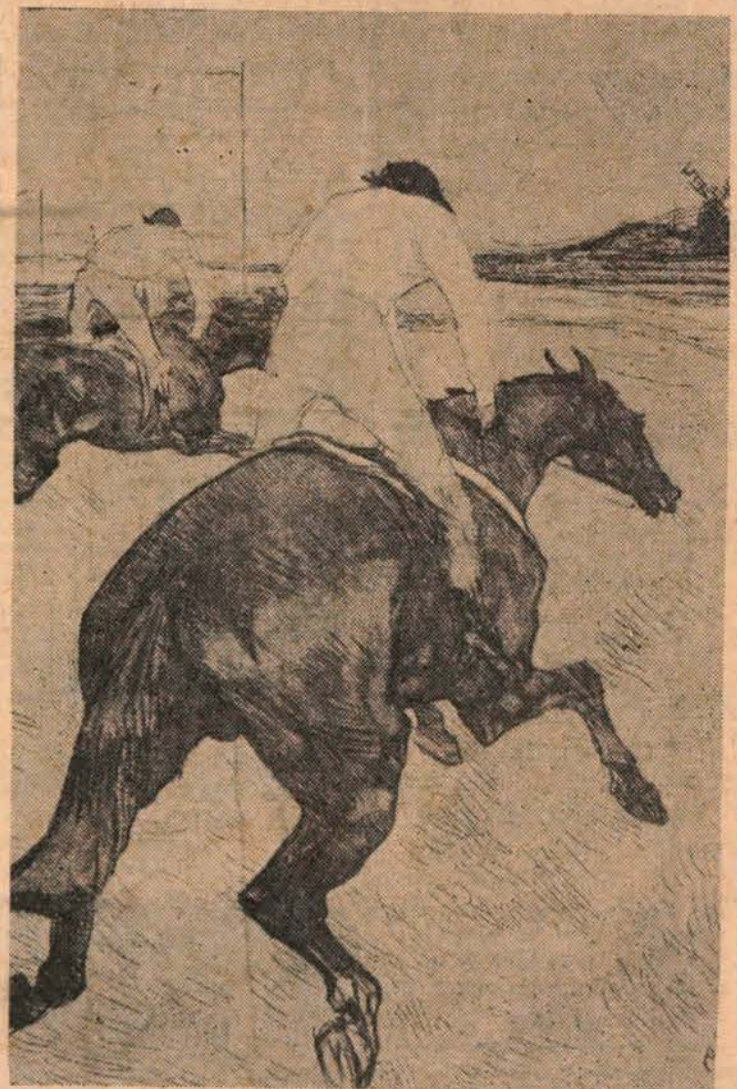
By Robert Ayre

THIS year, the Sculptors' Society of Canada is celebrating its silver jubilee. It came into existence in 1928 in the studio of Henri Hebert, with the veterans Frances Loring and Emanuel Hahn as charter members. At present, the executive is centred in Montreal. Pierre Normandeau is president; Sylvia Daoust, vice-president; H. McRae Miller, secretary; Orson Wheeler, treasurer, and Elford B. Cox, Palgrave, Ont., vice-president.

In celebration of the 25th anniversary, the Society will hold a large exhibition of contemporary Canadian sculpture at the Montreal Museum of Fine Arts in November and along with it a retrospective show of three members now dead, Mr. Hebert, Alfred Laliberte and Dora Wechsler. All sculptors in Canada and non-resident Canadians are invited to submit works to the exhibition. Any medium, and previously shown works will be acceptable subject to the discretion of the jury. Photographs of large monumental works or permanent installations may be submitted. Members may send four pieces and non-members two, not including photographs.

La Presse - 20 juin 1953

Toulouse-Lautrec aux courses



Une lithographie de Toulouse-Lautrec, que l'on peut voir au Musée des Beaux-Arts. Pour Lautrec, un passionné du cheval, les champs de course furent de merveilleux observatoires.

The Star - June 10, 1953

The Gazette

June 18, 1953

Art Display



The Ludwig Charrell collection of the lithographic work of Toulouse-Lautrec is currently on exhibition at the Montreal Museum of Fine Arts. Above, JOHN STEEGMAN, (right), director of the Museum, and E. CLEGHORN, assistant director, examine one of the works. The exhibition closes at the end of the month.

6,000 Have Visited Lautrec Exhibition In 10-day Period

Approximately 6,000 persons have visited the Montreal Museum of Fine Arts during the first 10 days of the Lautrec lithographic exhibition, John Steegman, director of the museum, said yesterday.

This attendance record is among the most successful in recent years, Mr. Steegman stated.

Compiled by a private European collector, Ludwig Charrell, the unique comprehensive collection of lithographic work by Henri de Toulouse-Lautrec is the first extensive showing of any work by the famous French modern painter, whose life is portrayed in the new United Artists technicolor film, "Moulin Rouge" opening Friday at Loew's Theatre.

The Lautrec exhibition occupies most of the museum's gallery space.

Reviewing The Movies

Life Story of Lautrec, Famous Painter, Superb

HENRI DE TOULOUSE-LAUTREC was descended from the famous Counts of Toulouse. Two accidents during his youth, stopped the growth of his legs and turned him into a grotesque dwarf. His height when his body had grown to adult age was 4ft. 6 ins. He grew up an embittered young man and turned to art for consolation, going to Paris, he naturally gravitated to Montmartre. Preferring the Bohemian life centered there to the quietude of his ancestral home, he frequented cafes and night clubs, and low-life boulevards and he made this background and its denizens famous by his paintings.

His sketches and pictures of the notorious Moulin Rouge, the headquarters of Bohemian life, first drew attention to his skill as an artist. When, at the request of the Moulin Rouge manager, Lautrec agreed to do a series of posters about that cabaret and its personnel, both Lautrec and the Moulin Rouge became famous overnight. But Lautrec's paintings were not confined to the low life of Paris. He painted people of high birth, as well as women of the streets and cafes. The latter, however, were the favorite subject of his study and his art.

HIMSELF a man of tortured soul, he was fascinated by the examples he found around him of people, suffering mentally like himself. He turned to cognac for comfort and an aid to forgetfulness. His sympathies were aroused by people who, like himself, wanted comfort, consolation and love, so he associated with humanity in the raw. His sympathies went out to them and he helped them, though in painting them he revealed what he saw of suffering and degradation in their personalities.

He became an institution in Montmartre. Women entered his life, mainly among the Moulin Rouge characters at first, and one woman in particular, Marie Charlet, whom he met late one night endeavouring to evade the police and to whom he gave refuge at his flat. She became his model; the relations, between them were tempestuous and caused him suffering. Marie alternately devoted herself to him or went away on adventures of her own. Ultimately she left him.

HE again plunged into the Moulin Rouge environment, attempting to lose himself in painting the life he found there. He made the leading artists who entertained there famous. Then he met a beautiful and refined woman named Myriam, who, starting out as a model, became a famous couturière. He fell in love with her, but, remembering the disastrous outcome of his affair with Marie Charlet, strove to keep their relations on an impersonal footing. But he found this impossible. Myriam fell in love with him, but she felt the shadow of Marie Charlet ever between them, and at last in despair decided not to take any risk, so she married her former admirer and gave Lautrec his conge. This led to his downfall. He frequented the haunts of the demi-monde and drank heavily.

ONE night he fell down a flight of stairs and did not recover from the accident. His mother, the Countess, was notified and took him back to the Chateau, but in vain. On his death-bed, his father the Comte told him that he was the first artist to be honoured while yet alive, by the exhibition of a collection of his paintings in the Louvre.

Toulouse-Lautrec was only 37 when he died. Today he ranks as one of the outstanding figures among modern artists. Virtually self-taught, his work was accorded international recognition and examples of his lithographs, of which the Moulin Rouge posters were the first, creating a new vitality in color lithography in cooperation with Pere Cotte, the most famous lithographer of his day, can be seen next week on exhibition at the Montreal Museum of Fine Arts on Sherbrooke Street.

La Presse - 13 juin 1953

A l'exposition Toulouse-Lautrec



"La loge au Mascarade Doré", une lithographie en couleurs de Toulouse-Lautrec qui illustre un programme de théâtre. On peut voir cette oeuvre au Musée des Beaux-Arts.

Les Beaux-Arts

Deux aspects de Toulouse-Lautrec

L'AUTORITE, 20 JUIN 1953

67

Toulouse-Lautrec et l'art japonais

UNE grande et intéressante exposition — inaugurée au Musée des Beaux-Arts il y a quelques jours par M. Jean Mouton, conseiller culturel à l'ambassade de France — met sous nos yeux les lithographies de Henri de Toulouse-Lautrec, peintre français de la fin du XIXe siècle.

A cette occasion, ceux qui professent quelque autorité en matière d'art vont prononcer une petite phrase magique: "Toulouse-Lautrec fut influencé par l'art japonais."

J'ai pensé qu'il y aurait quel-

ques plates, quoique le crayon lithographique soit capable de demi-tons onctueux. Il affectionna le trait, qui est le moyen par excellence de la gravure.

On trouve aussi une grande parenté — celle-ci peut être accidentelle — entre les affiches qu'il dessina, et où il lui fallait nécessairement inclure des titres ou des textes, et ces gravures japonaises qui arborent une légende en plein corps de l'image. L'idée étant chez eux, comme dans Toulouse-Lautrec, de tenir compte de cette écriture en composant et ce, autant que des personnages, du décor, etc.

Dans une certaine lithographie de Toulouse-Lautrec, on

ment, celui qui possède un pareil don d'observation et une si grande habileté manuelle.

N'y eût-il qu'un ou deux points de rapprochement, ce serait de la pédanterie que d'établir une filiation entre notre artiste et les Japonais. Mais quand le parallèle se déroule avec suite tout le long d'une oeuvre, comme c'est ici le cas, on ne peut nier qu'il y ait influence — cette fois précise.

A remarquer que je ne prétends point contenir tout Toulouse-Lautrec dans ces lignes. Je ne fais qu'explorer l'une des avenues qui passent par son oeuvre, entre plusieurs autres.

Toulouse-Lautrec et la caricature

ENTENDONS-NOUS, Toulouse-Lautrec n'a pas été un caricaturiste, si l'on veut ne voir en celui-ci qu'un faiseur de dessins amusants ou simplement moqueurs.

Mais l'art de la caricature a eu des représentants peu banals dans la personne de Forain, Daumier, Doré et Callot, et a pris avec eux un essor prodigieux, devenant un genre au même titre que le portrait ou le paysage.

Ceux qui ont fait du dessin un instrument de réforme sociale ou un document sur leur époque s'éloignent peut-être de la motion d'art pur, mais rendaient singulièrement à la peinture son importance et lui donnaient un sens dont trop d'oeuvres sont incroyablement vides. Leur action sur leur temps a été plus grande qu'on ne croit. Le ridicule a réussi à corriger des torts que ne pouvaient atteindre ni la bonté, ni la persuasion.

D'ailleurs, ne faut-il voir en Toulouse-Lautrec un continuateur, un représentant de cette longue tradition établie par des Français, je veux dire excessivement logiques et follement avides de perfection?

Ce que nous appelons caricature, n'est-ce pas l'effet d'un esprit perspicace et d'un bon sens d'observation? Rien ne conduit plus sûrement à la mort de l'esprit que l'indifférence à l'égard de la bêtise.

La France a toujours été sensible aux piqures que lui ont infligées ces abeilles de la peinture: Jacques Callot, quand il représentait Les misères et les malheurs de la guerre; Gustave Doré, à l'imagination féroce et prodigieuse; Honoré Daumier, dont la satire puissante flagella les cours de justice; Jean-Louis Forain, qui présenta un miroir sans pitié à une société perverse. Il y en eut beaucoup d'autres, trop longs à citer. Ils continuent tous cette tâche extraordinaire qu'un Rabelais, qu'un Voltaire, qu'un Flaubert, ont poursuivie dans le domaine des lettres et qui, déjà, trouvaient de si éloquentes interprètes à la période de l'art roman — lorsque le tympan de chaque façade d'église grouillait presque de moqueries et de sarcasmes, et à celle des cathédrales gothiques — où les anges sculptés ont des sourires sardoniques, à côté de saints cocasses et de gargouilles sataniques.

De ce point de vue, et en tenant compte du fait qu'une infirmité rendait Toulouse-Lautrec plus sensible qu'un autre à la laideur ou à l'injustice, on peut dire qu'il fut l'observateur amusé mais impitoyable d'un monde pourri de conventions, affamé de confort et de luxe, hypocrite et superficiel.

Véritable Méphistophélès, son oeil et sa main enregistraient avec exactitude la fausse élégance, la fausse vertu, et le faux esprit, comme s'il eut rêvé d'un autre temps où ses dessins serviraient — au cours de quelque Jugement Dernier — de preuve irréfutable!

Ceci est visible dans Un monsieur et une dame, La Goulue devant le tribunal, Polaire, Oscar Wilde et Domain Coolus, dans ces images rapportées des loges de théâtre, des maisons plus ou moins closes et des bars de Paris.

Paul GLADU



Toulouse-Lautrec, tel qu'il apparaît sous les traits de José Ferrer dans Moulin-Rouge.

que intérêt à s'étendre sur ce sujet, et je transcris ici des notes prises au cours de mes recherches, car la phrase à laquelle j'ai fait allusion n'a pas beaucoup de sens en soi. D'ailleurs, tout ce qui touche l'influence d'un créateur sur un autre a besoin d'être analysé et précisé.

Tout d'abord, il faut voir que la chose n'est pas impossible. Le climat artistique du temps lui était favorable. Parmi le bric-à-brac et l'exotisme littéraire des frères Goncourt, l'estampe japonaise occupait une bonne place. Ils contribuèrent à répandre le goût de l'art oriental autour d'eux. Entre autres, les peintres français Manet, Debass, Berthe Morisot, et l'Américain Whistler, clamèrent après eux leur goût pour l'art du Japon. Ce dernier ne pouvait que plaire à ceux qui réagissent contre le prosaïsme et le manque d'imagination des tenants de l'école naturaliste en peinture et en littérature.

Les Japonais offraient un exemple de stylisation intelligente, un emploi de couleurs sobres et gaies, un système de perspective arbitraire mais dispensateur d'inédit et de points de vue originaux, un sens d'observation capable de synthétiser, le goût de l'asymétrie et les effets d'une discipline extraordinaire imposée sans doute par les exigences de la technique de la gravure.

Or, presque toutes ces caractéristiques se retrouvent dans Toulouse-Lautrec.

Le moyen même qu'il employa si fréquemment et avec une telle facilité — la lithographie, il le pla à sa manière qui penche vers cet art issu de l'autre côté du globe. Il multiplia les tein-

tes plates, quoique le crayon lithographique soit capable de demi-tons onctueux. Il affectionna le trait, qui est le moyen par excellence de la gravure.

De même que dans les oeuvres d'Hiroshige intitulées Pluie blanche, Vues de Jiyoto, Canard sauvage, on remarque l'emploi de vues plongeantes ou montantes, avec la prépondérance des lignes obliques qui en résulte, dans La grande loge, La loge au mascarade doré, etc.

Des compositions presque identiques s'observent dans Miss Loie Fuller, de Toulouse-Lautrec, et Le coq blanc, de Koriussai, exécuté vers 1770. Dans les deux, le sujet fait tache au centre de la scène représentée. L'équilibre des masses y paraît instable.

Une même façon de résumer une pose en quelques masses essentielles caractérise certaines études de Toulouse-Lautrec et celles de Masayoshi intitulées Portraits d'humains.

Enfin, et la similitude est frappante ici, ce n'est pas par accident que le monde du music-hall, du café et du théâtre ont tellement hanté les pierres où dessinait Toulouse-Lautrec, et que tant d'acteurs et de danseurs aient été représentés par Sharakou, Kyonaga et, surtout, Shunsho qui me paraît être l'ancêtre direct de Toulouse-Lautrec, tant les rapports y sont nombreux et la ressemblance évidente. L'éclat des costumes de théâtre, la variété et la richesse des éclairages, et la vie spéciale qui y règne constituent des raisons suffisantes pour attirer tout artiste et plus particulière-



La Goulue



Le Jockey

Avis à nos grands-pères...

Toulouse-Lautrec à Montréal

(Par Paul Gladu)

Il y a, en ce moment, au musée des Beaux-Arts de Montréal, une exposition de lithographies qui devrait attirer tous ceux de nos grands-pères qui peuvent encore marcher. Car, en plus de sa valeur artistique — qui est grande, — cette exposition leur rappellerait un tas de souvenirs.

Tout un monde réputé y est représenté, le Paris d'un peu avant 1900, les gens du théâtre et des grands restaurants d'alors et ceux qui les fréquentaient. On retrouve les femmes qui tournèrent la tête de nos ancêtres et de leurs enfants, celle qu'on nommait des "créatures affolantes": les Cléo de Mérode, Mlle Polaire, Yvette Guilbert, Sarah Bernhardt, Loïe Fuller, Jane Avril, Mlle Cha-U-Ka-O et autres.

Parmi les hommes, on reconnaît Aristide Bruant, coqueluche de ce temps-là, Mounet-Sully, Coquelin Aîné et Lucien Guitry, le père de Sacha.

Quant à nous, nous reconnaissons quelques-uns des personnages que nous avons vus aux Ballets russes, mis en scène par le grand chorégraphe Léonide Massine. Il nous semble entendre la capiteuse musique de Jacques Offenbach, et assister au ballet Gaité parisienne, au cours duquel se manifestent ces êtres au nom descriptif: la Goulue, Valentin le Désossé, et Grille d'Egout...

Epoque 1900

Dans le ballet, ceux-ci évoluent dans le café Tortoni. Dans la réalité, cela se produisait dans le Moulin rouge, endroit fréquenté alors au même titre que le Moulin de la Galette, le Chat Noir, le Mirliton et le Divan japonais. (Songeant à Montréal, on serait tenté d'ajouter casino Bellevue, Gayety, Saint-Germain-des-Prés, etc.).

N'étaient certains mouvements philosophiques ou scientifiques, et

certaines manifestations admirables de la littérature et de la peinture de ces années-là, cette période nous semblerait bien superficielle. Une société qui se repaissait de romances bebêtes et pleurnichades, où l'aristocratie manifestait un snobisme et une fatuité fantastiques, où la bourgeoisie se montrait cruelle et matérialiste, où le vêtement était d'une laideur achevée et d'une coquetterie inconcevable, et où l'hypocrisie atteignait un niveau record: une telle société méritait d'être représentée avec l'ironie et la perspicacité de Toulouse-Lautrec.

Implacable

Utilisant la lithographie, qui est un moyen souple et rapide, et qui permet de reproduire fidèlement un dessin à beaucoup d'exemplaires — s'adaptant au livre, à la revue et au journal, avec facilité,

Toulouse-Lautrec enregistra d'une main implacable les silhouettes souvent ridicules de ses contemporains.

Il avait l'esprit trop fin pour charger ses compositions et, à cause de cela, n'a jamais versé dans la moquerie ou dans le pamphlet.

S'inspirant de l'actualité, appliquant un métier d'une belle envergure, son modernisme conscient lui faisait consacrer une grande part de son art à la recherche et à l'innovation, mais cela n'empêchait point qu'il se place aux côtés des plus grands!

Ces lithographies, qui font partie de la collection de M. Ludwig Charell, et qui nous sont montrées grâce aux efforts combinés de la Galerie nationale du Canada, du musée des Beaux-Arts de Montréal et de la Galerie d'Art de Toronto, constituent un ensemble, un document d'une valeur extraordinaire: fenêtre ouverte sur une époque révolue et lumière jetée sur une société pour le moins savoureuse!

Molière doit sûrement fréquenter Toulouse-Lautrec là où ils sont (je ne saurais préciser s'il s'agit du ciel ou de l'enfer...), car le peintre fait penser à une réincarnation de l'auteur du Bourgeois gentilhomme...

Je me demande qui campera nos Jacques Normand, nos Huguette Oligny, nos Jean Després, nos Lily St-Cyr et nos Bing Crosby, pour le bénéfice de la postérité?

Gazette 'A Truly Great Man' 1/7/53

Sir,—Your editorial entitled "An Inspiration to His Profession" referring to Dr. Charles F. Martin, former Dean of Medicine, McGill University, now in his 85th year, is indeed, a very appropriate one.

Many of our present leading doctors and physicians owe him a great deal, not only for his outstanding help and advice in so many ways during their college careers, before becoming established, but some for financial assistance as well.

Dr. Martin was not only an outstanding leader in the medical profession, but had many other well-fare interests, particularly the Art Association of Montreal (Montreal Museum of Fine Arts) to which he gave much of his time and assistance as president, as well as financial assistance.

Many will reciprocate your good wishes, and hope he is still spared many years of good well-earned rest.

W. R. CHARLTON,
Montreal, June 23.

The Gazette - July 8, 1953

Festival Trophies Go on Exhibition At the Art Museum

This Exhibition will be on view at the Montreal Museum of Fine Arts from today to July 28.

An exhibition of the Calvert Trophies, representing the final and 13 regional awards of the Dominion Drama Festival, will open today at the Montreal Museum of Fine Arts. The trophies have been created in distinctive woods by three leading Canadian sculptors, Florence Wyle, R.C.A. and Frances Loring, R.C.A., of Toronto, and Sylvia Daoust, R.C.A. of Montreal.

The final trophy by Miss Wyle was presented by Governor-General Vincent Massey to La Jeune Scene of Montreal at the Festival Finals at Victoria on May 10.

The play zone by Marcel Dube of Montreal had previously won the Western Quebec Regional trophy, Silence by Frances Loring.

Each of the Calvert Trophies was carved from wood to portray a particular aspect of the theatre. The sculptors were assigned to select their own themes and materials. The trophies bear titles like Music, Humility, Charity and Tragedy, and the woods used were sumach, maple, red birch, American tulip wood and mahogany.

The Star
July 4, 1953

Art Notes

Lithography Work May Be Boosted

By Robert Ayre

EXTENDED a week because of its popularity, the Toulouse-Lautrec exhibition closes today. It might have had still another day but the Museum is not open on Sundays — or Mondays — during July and August.

The next big exhibition is the Quebec Arts and Crafts show — part of the summer Festivals — which will be seen through the month of August.

Maybe the current interest in Toulouse-Lautrec will stimulate more Canadians to undertake color lithography and we'll have a better representation at the Third Biennial of Contemporary Color Lithography in Cincinnati than we had at the Second, last year. Frederick Hagan was the only Canadian in a show of more than 400 prints from 18 countries.

The Star
June 29, 1953

FINE ARTS MUSEUM

The Toulouse-Lautrec Exhibition now showing at The Montreal Museum of Fine Arts has been extended until Saturday, July 4.

The Museum is closed on July 1, Dominion Day.

The Star - July 8, 1953

Honored by University of Alberta



Dr. Arthur Lismer



Dr. Wilfrid Pelletier



Dr. Marius Barbeau

The University of Alberta has announced 1953 honorary awards in three main cultural fields. The award in painting and allied arts went to Dr. Arthur Lismer, of the Montreal Museum of Fine Arts; in music to Dr. Wilfrid Pelletier

of the Conservatoire de Musique et d'Art Dramatique of the Province of Quebec and of the Metropolitan Opera in New York; and in letters to Dr. Marius Barbeau, ethnologist of the National Museum of Canada.

Le Petit Journal
21 juin 1953

L'exposition Lautrec: un très grand succès

L'exposition Toulouse-Lautrec du Musée des Beaux-Arts, ouest, rue Sherbrooke, a vu jusqu'ici défiler quelque 6,000 personnes. Cette exposition qui durera jusqu'au 28 juin constitue une occasion à ne pas manquer pour les amateurs de peintures. C'est un succès comme rares on en a vu à Montréal. Coincidence à souligner, la vie de cet illustre peintre français passe depuis hier, vendredi, sur l'écran du Loew's sous le titre de Moulin rouge. Jose Ferrer y tient le rôle de Toulouse-Lautrec tandis que ceux des amoureuses du grand peintre y sont tenus par Zsa Zsa Gabor, Suzanne Flon et Colette Marchand.

LETTRES

Toulouse-Lautrec fut un témoin satirique de la "belle époque"

(Par Yves Carignan) → *Paul Gladu*

Si l'on songe que Toulouse-Lautrec est mort en 1901 (à 36 ans) on s'étonne que son oeuvre garde une telle actualité et qu'elle reste si moderne. C'est ce qu'il est facile de constater en ce moment, au musée des Beaux-Arts, où a lieu l'une des plus importantes expositions de l'année : Celle de l'oeuvre lithographique de Toulouse-Lautrec.

Toute une galerie de célébrités d'antan défilent sous nos yeux. Des artistes de théâtre: Lucien Guitry, Bartet, Mounet-Sully, Sarah Bernhardt, Réjane, Antoine. Des étoiles du chant et de la danse: Aristide Bruant, Jane Avril, Lolo Fuller, Cléo de Mérode, Yvette Guilbert. Des écrivains: Tristan Bernard, Oscar Wilde, Romain Rolland.

On retrouve aussi des personnages de music-hall que le ballet de Massine, Gaité parisienne, a fait connaître au monde entier: la Goulue, Valentin le Désossé, etc.

Les décors sont variés et témoignent du fait que Toulouse-Lautrec n'était point sédentaire: les pistes de course, les restaurants à la mode, les théâtres, le cirque.

Nos pères reconnaîtront le Moulin rouge, le Chat noir, le Mirliton, le Moulin de la Galette, le Divan japonais.

Toulouse-Lautrec fut le véritable fondateur de l'affiche moderne. C'est lui qui, par la sobriété de ses couleurs, par ses teintes plates (apprenant au contact de l'art japonais), par la concision et la liberté de ses lignes, créa un style dont nous pouvons jouir encore, et dont l'influence se fait sentir chez maints affichistes contemporains.

Ceci se voit particulièrement dans l'affiche qu'il composa pour la compagnie anglaise J. E. Bella: Confetti.

Il est indéniable qu'il subit l'influence de Daumier, voyant comme lui le ridicule et la suffisance de certaines classes de la société, la bêtise de certains aspects de l'opé-



"Un monsieur et une dame" de Toulouse-Lautrec.

ra, la vulgarité ou la fatuité de personnages connus. Seulement, il a un métier bien à lui, continuant la pure tradition d'Ingres, de concert avec Degas, participant à sa manière au mouvement des Impressionnistes, et se laissant, comme Van Gogh, fortement attirer par l'art des graveurs japonais: Outamaro, Hokusai et Hiroshige, entre autres.

D'une part, Toulouse-Lautrec manque totalement d'imagination,

terriblement attaché qu'il est à la réalité; d'autre part, sa manière d'employer la lithographie fait que ses personnages s'inscrivent en sombre sur des fonds clairs, et qu'ils semblent flotter dans l'espace.

A cause d'une même préférence pour le trait, d'une même tendance vers le caricatural et d'une même soif de simplicité, Beardsley — le grand illustrateur britannique — me semble beaucoup apparenté à Toulouse-Lautrec, ayant sans doute subi les mêmes influences, notamment la japonaise. C'était d'ailleurs un courant, Whistler, Manet, Renoir et Van Gogh ne cachant nullement leur goût pour cet art de l'Extrême-Orient.

Depuis Jacques Callot et Hogarth, de grands noms avaient prêté leur prestige à la caricature: Forain, Steinlen, Henry Monnier, Gustave Doré et Daumier.



Toulouse-Lautrec une dent bien aiguisée...

Cette façon de se venger de quelque injustice, ou de poursuivre quelque noble cause, cette façon de déshabiller ce qui se dissimule et de mordre ce qui paraît venimeux rappelle l'action parallèle des grands satiristes de la littérature française: Scarron, Molière, Hugo, Anatole France, le Flaubert de Bouvard et Pécuchet et de l'Education sentimentale, Jules Renard et leurs semblables.

Songeant à la bêtise caractéristique de l'époque qui pivote sur l'année 1900, j'ai l'impression que Toulouse-Lautrec assistait, le sourire aux lèvres, à la ronde infernale qui entraînait ces aristocrates stupides et ces politiciens fantoches et que, pendant que résonnait un air enjôleux et vertigineux d'Offenbach, il notait avec calme et méthode les visages vides ou cyniques, les expressions équivoques ou suffisantes de ce carrousel!

Pour tout dire, Toulouse-Lautrec était court de taille, mais, par son art, il domina son époque.

Festival Trophies at Art Gallery



The Calvert Trophies awarded to the winners in the annual Final and Regional competitions of the Dominion Drama Festival are now on display at the Montreal Museum of Fine Arts, where they will remain until July 28. Carved in distinctive woods, they were commissioned from three leading Canadian sculptors by Calvert Distillers Limited. The Finals trophy, in the centre, was won by a Montreal French-Canadian group, La Jeune Scène, with "Zone" a play on a contemporary theme by Marcel Dube, a young Montrealer.

Trophies Now On Display

Wood Statuettes Carved By Canadian Sculptors

AN exhibition of the Calvert Trophies, representing the highest final and thirteen regional awards of the Dominion Drama Festival, will open today at the Montreal Museum of Fine Arts, Sherbrooke Street. The trophies have been created in distinctive woods by three leading Canadian sculptors, Florence Wyle, RCA and Frances Loring, RCA, of Toronto, and Sylvia Daoust, RCA, of Montreal.

The Finals trophy by Florence Wyle was presented by Governor-General Vincent Massey to La Jeune Scène of Montreal at the Festival Finals at Victoria on May 10.

The play "Zone" by Marcel Dube of Montreal had previously won the Western Quebec Regional trophy—"Silence" by Frances Loring.

Each of the Calvert Trophies was carved from wood to portray a particular aspect of the theatre. The sculptors were assigned to select their own themes and materials. The trophies bear titles like "Music," "Humility," "Charity" and "Tragedy," and the woods used were sumach, maple, red birch, American tulip wood and mahogany.

Prepared under the direction of the Dominion Drama Festival in conjunction with Calvert's, it is believed these trophies form a collection which will become an outstanding contribution to Canadian sculpture and art as well as trophies worthy of the highest honors in Canadian drama.

This Exhibition will be on view at the Montreal Museum of Fine Arts until July 28.

IMAGES ET PLASTIQUES

Au Musée des Beaux-Arts

Les quatorze trophées Calvert, accordés aux gagnants des festivals dramatiques du Canada, sont actuellement exposés au Musée des Beaux-Arts. Les expositions de sculpture étant rares, ces statuettes attirent d'autant plus l'attention. Elles sont l'œuvre de trois sculpteurs canadiens: Sylvia Daoust, Frances Loring et Florence Wyle. Les cinq statuettes de Sylvia Daoust, "L'amour", "La charité", "La méditation", "La musique" et "La tragédie" se caractérisent par leur simplicité, celles de Frances Loring, "Le silence", "Le faune" et "La danse", par leur classicisme, et celles de Frances Wyle, "La poésie", "La dédicace" et "La vérité", par leurs lignes harmonieuses.

"L'amour", de S. Daoust, est le plus bel exemple de cette simplicité des formes que nous remarquons dans ses œuvres. Cependant, en sculptant l'enveloppe des figures, notre artiste ne parvient pas à éviter toute lourdeur. Ses statuettes ne semblent jamais tout à fait dégagées de leur socle, l'évasement vers le haut étant trop évident. Cela donne souvent une impression de gaucherie, ou, encore, on croit être devant une œuvre inachevée. D'autre part, quand l'artiste veut, comme dans "La méditation", donner plus d'équilibre à ses figures en montrant leurs pieds, cela n'a plus du tout le même charme. Peut-être faut-il tout simplement transcender l'impression de lourdeur que font les autres statuettes, pour parvenir à l'essentielle beauté de ces œuvres de Sylvia Daoust.

Remarquons aussi la facture en "coup de ciseau" dont fait usage Mme Daoust. Le caractère propre de la matière ligneuse est ainsi utilisé par l'artiste, qui ne cherche pas à obtenir par le bois l'illusion d'une autre matière. En outre, comme ces œuvres sont petites, le regard est mieux fixé par une surface rugueuse.

Toutefois, Florence Wyle fait usage d'une technique qui exige le polissage, d'autant plus qu'elle se sert d'un bois, le sumac, dont les veines ont une grande fluidité. Comme elle ne donne pas de visages à ses figures, elle peut obtenir une stylisation beaucoup plus pure. Sa "Poésie" est une suggestion vivante du mouvement. Elle y réussit des formes pleines de grâce. Devant "Dédicace", on est étonné de voir le tour de force réalisé par l'artiste, qui a su dans cette longue pièce de bois sculpter une figure où aucun élément ne donne une impression de lourdeur. Tout cela peut-être grâce à un ou deux "plis" taillés dans la tunique de sa figure.

Par contre, deux autres de ses statuettes présentent un intérêt bien moindre. Celle qui a été choisie pour trophée national, taillée dans le bois blanc, n'a pas le même intérêt. L'artiste a voulu réaliser une figure plus conventionnelle, tout comme dans sa "Sagesse". Cependant même si l'accessoire devient ici plus évident, l'artiste réussit à nous donner une impression de verticalité.

Les œuvres de Frances Loring, qui a beaucoup travaillé avec Florence Wyle, ressemblent aux deux dernières statuette de cette artiste. L'accessoire, cependant, y est encore plus évident, et l'on déplore qu'une artiste qui sait tourner un bras comme celui de son "Faune" soit incapable de se passer de trucs académiques. De ses trois statuette, l'on peut préférer son "Silence", la plus simple.

En outre de cette exposition l'on peut voir au Musée, dans la petite "galerie de dessins", un Dufy, "Avila", qui n'avait pas été exposé depuis quelque temps, ainsi qu'un dessin d'Augustus John, acquis par le Musée cette année. Dans la galerie XII, d'intéressantes esquisses de peintres canadiens bien connus. Entre autres quelques esquisses à l'huile de Morrice, pleines d'une vie que l'on manque dans ses toiles plus élaborées. La belle collection Morrice que possède le Musée est également exposée, ainsi qu'un choix de peintures canadiennes et la collection de maîtres européens.

M. Steegman, directeur du Musée, nous a dit qu'il préparait à l'occasion du Festival de Montréal une exposition de peinture canadienne contemporaine.

poraine, et plus particulièrement d'œuvres de peintres de Montréal, dans le but de montrer l'état actuel de la peinture dans notre région.

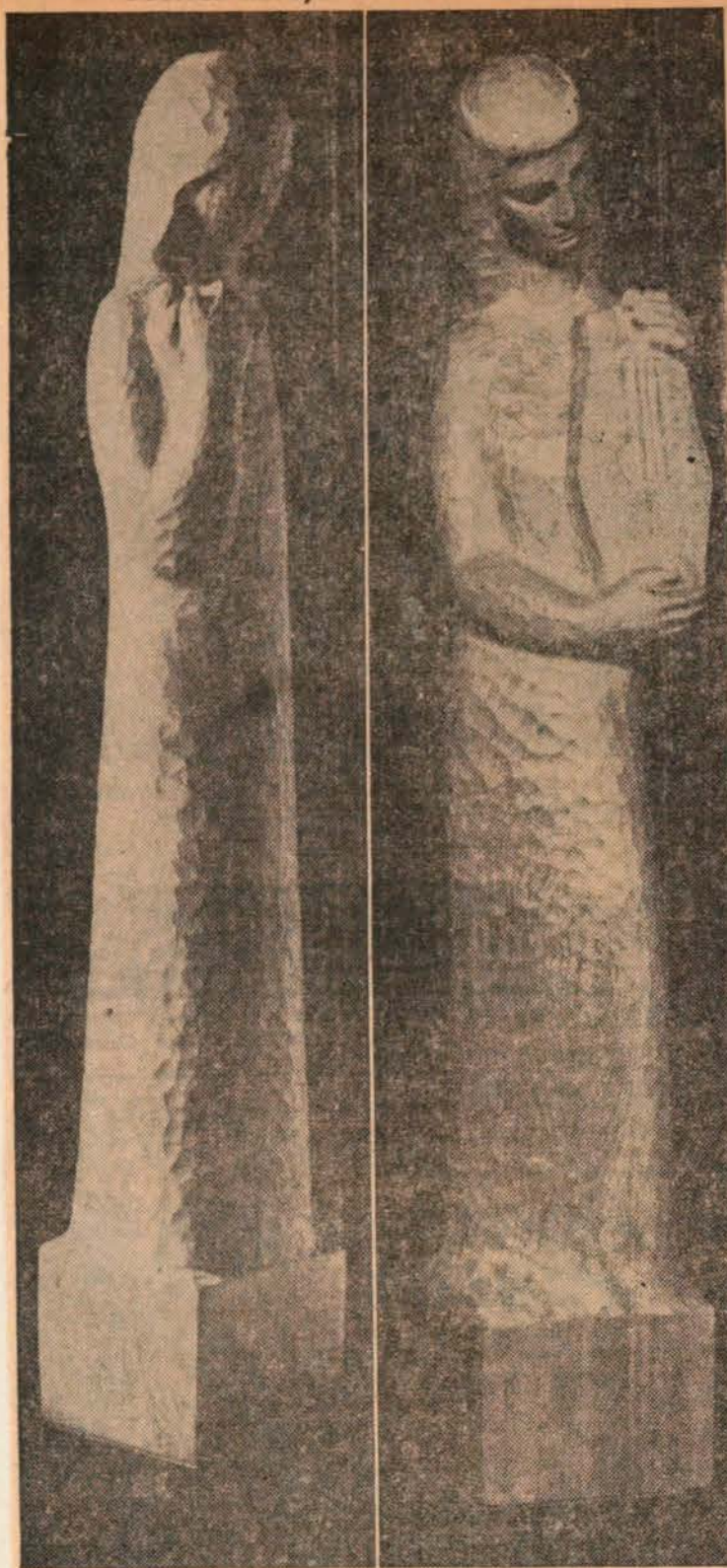
En octobre, nous a informé le directeur, il y aura une très importante exposition de dessins des "vieux maîtres", avec des œuvres provenant des plus importants musées d'Europe et d'Amérique. Le Louvre, la National Gallery de Londres, les musées de Berlin, New-York et Philadelphie ont été mis à contribution pour organiser cette exposition qui ne sera vue qu'à Montréal. En novembre la Société des sculpteurs canadiens exposera les œuvres de ses membres. Comme l'an dernier, la Galerie XII servira à de petites expositions collectives.

L'exposition Toulouse-Lautrec, qui a duré du 6 juin au 4 juillet, a été visitée par 10,442 personnes. Un beau succès pour le Musée.

M. Raymond Nacenta, directeur de la Galerie Charpentier, de Paris, est actuellement de passage à Montréal, et, au nom de sa galerie, la plus importante de Paris, il a fait l'acquisition d'une toile du peintre français Stanislas Lépine, que M. Abramson, propriétaire de la galerie Waldorf avait rapportée de Paris.

de Repentigny

Oeuvres de Sylvia Daoust au Musée



"Musique" et "Amour", deux statuette réalisées par le sculpteur de Montréal Sylvia Daoust, R.C.A., S.S.C., et qui ont été accordées comme trophées lors du Festival dramatique national. Ces deux œuvres et douze autres trophées, tous de sculpteurs canadiens, sont exposées au Musée des Beaux-Arts, jusqu'au 28 juillet. On rappelle que le Musée est fermé le dimanche et le lundi pendant les mois de juillet et août.

Le Petit Journal - 12 juillet 1953



On voit ci-dessus les trophées offerts par la maison Calvert aux gagnants des concours du Festival dramatique. Le public pourra venir les voir (jusqu'au 28 juillet) au Musée des Beaux-Arts de Montréal. Les trophées ont été sculptés dans diverses essences de bois par trois des meilleurs sculpteurs canadiens: Florence Wyle, Frances Loring et Sylvia Daoust.

Some People Like Going to Work in Heat

Their Jobs Are at Air-conditioned Offices Or Near Cool Vaults

By Bruce Patterson

Museum Cool Spot

Last on our lists of calls on those with nice cool jobs was the Montreal Museum of Fine Arts. This building is a living example that one can really keep cool without air conditioning if the ceilings are high enough and there is enough cool marble around.

There E. B. Johnson, superintendent for 14 years, told us that the temperature was a nice pleasant 70 degrees in contrast to the 85 outside.

Mr. Johnson said that quite a lot of Montrealers and tourists were realizing that the museum was a cool place. During the past week attendance figures had gone up.

Following us to the door as we left, Mr. Johnson stepped into the sunshine for a second. "Hottest summer I remember," he said and slipped quickly back into the museum.

La Presse

25 juillet 1953

Coin de Paris

Cinq siècles d'affiches françaises

par Fanny-E. Berthiaume
correspondante de la "Presse"
à Paris

Paris, 23. — Pour trois mois, du 1er juillet à la fin du mois de septembre, les cimaises de la Galerie Mansard se transforment en palissades d'affichage: une rétrospective y démontrera que l'affiche française est née il y a 500 ans. Des affiches politiques, dont les premières ont trait à la Ligue, révéleront particulièrement et jusqu'à Daumier, la place qu'elles occupèrent dans la vie française, des cours royales aux clubs révolutionnaires; on dit même qu'Henri IV fut le premier collectionneur d'affiches. La France, en effet, a trouvé avec Toulouse-Lautrec un style autonome, libérant même de la peinture et de ses préceptes, les images multicolores qui fleurissent sur les murs des villes de France.

Les Montréalais connaissent mieux maintenant Toulouse-Lautrec, grâce à l'exposition toute récente du Musée des Beaux-Arts de Montréal, les lithographies, certains dessins, ainsi que des photos personnelles de sa jeunesse, les ont rapprochés de lui. Je suis sûre que cette rétrospective a dû faire faire un retour en arrière à plus d'un et plus d'une, devant les affiches de Sarah Bernhardt, Réjane, Galipaux, Yvette Guilbert, Marcelle Leander, Aristide Bruant, La Goulue, la troupe de Mlle Eglantine... combien de souvenirs en ces années de "fin de siècle" et que de coeurs se sont envolés pour un instant dans Paris 1890-1900.

"The Red Feather"

Grandma Moses with her famous painting "The Red Feather."

COMMUNITY Chests and Councils of America and the Montreal Museum of Fine Arts confirmed Saturday that a widely famous painting is due here next week for a month-long display.

It is called "The Red Feather" and is by the phenomenally gifted primitive painter, Grandma Moses, who took up painting late in life, had her first exhibition at age 79 and is reputed still painting at the age of 93. Her works have been praised in a dozen countries.

Grandma Moses painted a scene around a flag pole from which flies the Red Feather flag, symbolic of union by health and welfare organizations into a single annual fund-raising campaign. She introduced a variety of figures, trees and buildings. The result met with immediate success and has been travelling from one art gallery to another throughout the United States.

The picture, already insured for \$2000, should reach here within the next few days and will go on display in the front hall of the Museum of Fine Arts, 1379 Sherbrooke Street, west. The Museum's director, John Steegman, says it is a happy coincidence that the picture's crowded itinerary should bring it to Montreal at a time when so many volunteers are doing preliminary work for the Red Feather drive which early each autumn collects money for the 26 health and welfare services of Welfare Federation of Montreal. He said the picture comes here from New York, goes next to Saint John, N.B. and thence to Regina, Sask. From Regina it goes to San Bernardino and then to Scranton, Pa.

Quebec Handiwork**Arts, Crafts Show Opens**

THE aim of the Montreal Arts and Crafts Exhibition is to show representative works of Quebec artists, and it provides the artistic counterpart to the other musical and dramatic features of the Montreal Festival, said Paul Gouin, president of the Montreal Festival, last night at the opening of the Arts and Crafts exhibition.

John Steegman, director of the Montreal Museum of Fine Arts, welcomed about 50 guests who attended the opening, and then introduced Mr. Gouin and Jean Baptiste Soucy, director of the School of Fine Arts of Quebec.

Mr. Gouin said that this exhibition forms an integral part of the annual Montreal Festival and one of its chief aims was to show tourists work that is representative of this province.

There is a wide range of exhibits, though this year they are restricted to contemporary works, which include tapestries, ceramics, sculpture, textiles, stained glass and silver work. Mr. Soucy said that the Quebec School of Fine Arts also has sought to introduce tapestry and stained glass, hitherto unknown to this country.

The exhibits were selected by Mr. Gouin, Mr. Steegman and Roland Charlebois, director of the School of Fine Arts in Montreal, from work done at the Schools of Fine Arts of Quebec and Montreal, the Ecole du Meuble and the Centrals d'Artisanat, both in Montreal.

The exhibition will remain open to the public until Aug. 30.

Images et plastiques**Quelques raisons d'espérer**

Certains signes permettent de prévoir que la prochaine saison des expositions de peinture abandonnera l'ornière académique, en bonne partie, du moins. Et cette tendance à admettre un art qui ne soit pas que de convenance ira, à en juger par ces mêmes signes, en croissant. Voici quelques raisons à un tel optimisme: l'esprit de recherche visible dans les travaux que montrent nos écoles d'art à l'exposition "Les arts du Québec", l'attitude favorable de M. Steegman, nouveau directeur du Musée; à l'égard des tendances d'exploration et de découverte de la jeune peinture canadienne, et enfin l'esprit éveillé de plusieurs de nos collectionneurs qui ont compris il y a longtemps où étaient les valeurs réelles de notre peinture. Espérons que ces divers exemples porteront fruit parmi le public.

L'exposition organisée en marge du Festival par le Musée, comprend des toiles rarement montrées au public, telles ces cinq Borduas, "Tête de femme" (1941), "Abstraction" (gouache, 1942), "La cavale infernale" (1943), "Danseuses vertes" (1943) et "Sous la mer", plus récente. Cinq oeuvres qui forment une rétrospective, en petit. La première toile montre une audace de composition qui a son pendant dans l'éclat fulgurant de la "Cavale"; la richesse de matière de cette petite toile proclame un des principaux mérites de Borduas: son extraordinaire sens de la couleur, et la façon dont il sait évoquer des objets par des cris chromatiques, en quelque sorte. Dans "Sous la mer", oeuvre pleine de chaleur interne, on sent que des êtres, à peine nommés par l'artiste, surgissent tout armés de son pinceau.

Goodridge Roberts aussi est particulièrement bien représentés. Un grand et brillant paysage, "North Bay", provient de la collection du Musée, une "Femme nue" (1951), est une des plus belles oeuvres dans le genre que l'on ait vue d'un peintre canadien; la lumière dorée qui s'élève, pour ainsi dire, de la toile, met en valeur la spatialité de cette étude de nu. Un "Jeune garçon nu" (1942), est moins intéressant, peint dans une lumière crue qui coupe les contours; l'on peut faire la même remarque pour le "Garçon au livre". L'acidité de la lumière de ses paysages récents nous plonge dans un monde minéral, plein de tragique, mais quand il s'agit de portraits, cette même lumière dévitalise les sujets.

Parmi nos peintres qui ont un caractère très personnel, il faut citer Marie Bouchard, dont les "Intérieurs" travaillés avec minutie et dans un style authentiquement naïf ont des qualités attachantes. Ces toiles pourraient faire l'objet de longues analyses. C'est une construction du monde que révèle Marie Bouchard, avec ses visées sur des paysages fouillés, pleins de détours. Son "Cheval", par ses couleurs et son atmosphère, fait songer aux oeuvres de ce visionnaire qu'était Odilon Redon. Et Jean Dallaire, donc. Autre artiste minutieux, mais dont le style, quoique très personnel, s'apparente plutôt à celui des surréalistes.

D'autre part, la facture de ses huiles, ainsi "Le propriétaire", est impressionniste: le peintre construit ses plages de couleurs à l'aide de nombreuses petites touches de couleurs, en forme de briques. Cette technique fait d'ailleurs songer plutôt au pointilliste Seurat qu'à l'illuministe Monet. Dallaire a également une froideur, une réserve, qui le rapprochent encore plus du maître post-impressionniste. On n'a qu'à comparer les personnages que Dallaire a fixés dans une action, et ceux qu'a construits le byzantinisant Seurat. De même, l'espace chez les deux a un caractère à peu près purement pictural.

Une des plus belles pièces à figurer dans cette exposition est la grande toile de Pellán, "Le compotier", que l'on peut considérer comme son chef d'oeuvre. La magistrale composition, avec le flot de lumière qui semble s'étendre tel une amibe, les fruits qui sont autant d'obstacles qu'envahit la lumière, tout cela donne une impression de vie énorme. Les couleurs soutiennent admirablement l'impression, par leur chaleur sourde.

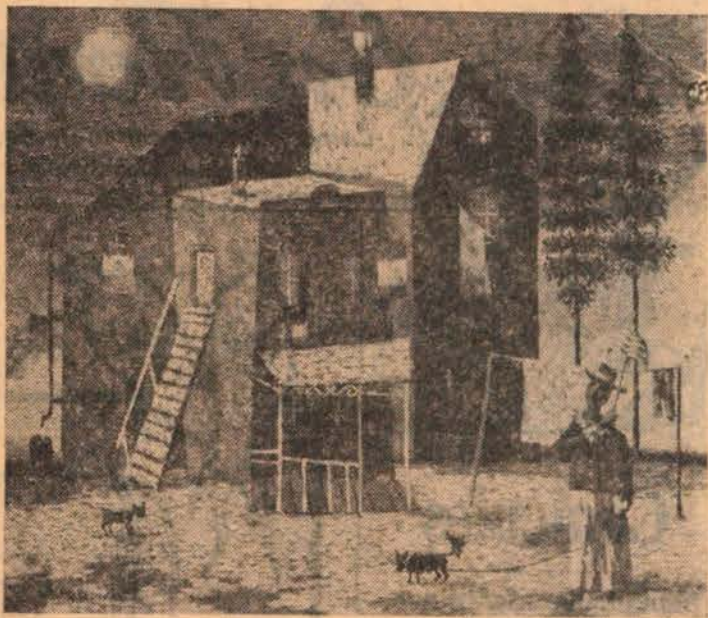
Quelques mots aussi sur l'exposition "Les arts du Québec". La tapisserie de Louise Pelletier et Thérèse Lafrance, "La belle Françoise", est un bel exemple d'exploitation d'une matière selon ses possibilités propres. Mlle Pelletier, de qui est le carton, a su faire une composition dont la simplicité de forme et le caractère spatial montrent que l'artiste n'a pas été influencée par la peinture, ou du moins qu'elle a dépassé cette influence. Pas de plans superposés dans son oeuvre, mais des étagement. En outre, le fond rouge arrête l'oeil, de telle sorte que le regard ne s'échappe pas comme dans un tableau. D'autres tapisseries d'élèves de l'Ecole des Beaux-arts de Québec, par contre, ne parviennent pas toujours à éviter les "trous" dans leurs tapisseries.

Dans la section de l'Ecole des Beaux-arts de Montréal, d'intéressantes compositions murales, dont une, signée Grenon, a beaucoup de qualités. La complémentarité des formes et des couleurs, très sobres d'ailleurs, souligne le caractère statique que doit avoir une telle oeuvre.

de Repentigny

A l'occasion du Festival de Montréal

53



Cette toile de Jean Dallaire, "Le propriétaire", est l'une de celles choisies par M. Steegman, directeur du Musée des Beaux-Arts, pour l'exposition d'oeuvres de peintres montréalais qu'il a organisée à l'occasion du Festival de Montréal. Cette exposition sera inaugurée publiquement lundi, en même temps que l'Exposition des arts du Québec, un des événements du Festival. Les deux expositions se poursuivront jusqu'au 31 août. "Le propriétaire" a été prêté par la galerie Dominion.

"Le compotier", chef d'oeuvre d'Alfred Pellán

"Le compotier", d'Alfred Pellán, un des chefs-d'oeuvre de la peinture canadienne, fait partie de l'exposition "Quelques peintres canadiens contemporains", organisée par le Musée des Beaux-Arts, à l'occasion du Festival de Montréal. Cette toile, qui est de belles dimensions, a été prêtée par M. et Mme Paul Larocque.

(éché LA PRESSE)

Star - Aug 1st - 1953

Art Notes...

Two Displays Attractive

By ROBERT AYRE

THROUGHOUT this month, two big shows in the Museum will give Montrealers and their summer guests a very good idea of what's going on in the arts hereabouts. The Festivals exhibition, upstairs Arts and Crafts of Quebec will be formally presented Monday night to those who have been invited and it will be open to the public on Tuesday. It isn't as big as last year's show and it is completely contemporary.

Judging by the glimpse I had when Mr. Steegman was superintending the hanging of the tapestries, and the massive platters and pots were being wheeled in and the carpenters were nailing display cases together, it is a lively show, taking in everything from silver salt shakers and china ash trays to stained glass windows. (I'm naturally gratified to note that the committee has heeded my advice and opened earlier this year, while the tourists are still among us.)

Downstairs, the lecture hall is given over to about 40 paintings borrowed from half a dozen Montreal collectors and a couple of dealers. It is the first show personally organized by the director and Mr. Steegman is anxious that no one should think of it as an attempt to be representative.

* * *

He calls it "Some Modern Canadians". Except for Jean Dallaire, who moved from Quebec to Ottawa, it could have been called "Some Contemporary Montrealers". Pellán is in Paris on a fellowship, Roberts is going over, Paul Beaulieu lives there, and Borduas is on his travels, but they are all Montrealers and so, we may say, is William Armstrong, although he came from Toronto and now lives in Florence.

The tourists may take it as a Montreal show. It certainly has the metropolitan spirit and the visitors, with perhaps some vague ideas about the Pre-Cambrian Shield and the Group of Seven will look in vain for "the Canadian scene". There are only three or four landscapes in the exhibition. One of them is in Bermuda and one in Provence, the first by John Lyman, the second by William Armstrong. Stanley Cosgrove shows one of his bare ruined choirs, and Goodridge Roberts one of the big Georgian Bay pictures, with a sandy track running through the scrub pines to an intense blue sky, as well as a pale and misty landscape from St. Alphonse. That's all of that Canada.

One of the attractive things about the exhibition is that you get more than one of a man—nudes as well as the landscape by Lyman; two nudes, the por-

trait of the boy and the book, and a flower piece by Roberts; Cosgrove's two figures "Listening to Music".

Pellán and Borduas are well represented, the first by a large "nature morte" as packed and rich as fruit cake, by the Picasso-tinged abstraction of a struggle over a ball, "Homme Rugby", and a smaller piece or two; Borduas by an involved but smoothly moving figure in gouache—purple, green, dull red and white, by a fecund composition of yellow and green plant forms thrusting out of the red earth, and several others, including a red horse and the arresting head of a woman framed by out-size head-dress and collar.

Although they belong to private collections, many of the paintings have been exhibited before—the Roberts figures, Jacques de Tonnancours' "Les Gants de Filet," Marian Scott's "Stone Age," Jori Smith's "Communicant," Lyman's "Troubles," and so on; the trouble with owning outstanding works is that you are always being asked to take them down off your walls and lend them; but we're glad to see them again; we thank the lenders for sharing them with us and our visitors.

This would be a good place to mention their names—Mr. L. J. Barcelo, Mr. Gerard Beaulieu, Dr. Paul Dumas, Mr. Luc Choquette, Dr. A. Jutras, Mr. P. Larocque, the Dominion Gallery and the Waldorf.

But it isn't the place to end these notes, for I haven't told you of my pleasure in the Dallaires—the still life with the plucked fowl as fabulous as the phoenix, the cactus and the playing cards; "Patati et Patata," a wonderful pattern of clothes and shadows, birds flying and woven into textiles, leaves and ribbons and playing cards; "The proprietor" under a striped parasol, pleased with her little dog and her house, which is stacked like three revellers leaning together for support. I must mention, too, S. Mary Bouchard's Quebec interiors and her horses in the moonlight; the swerving shaggy-backed hill looks like another animal.

In Charles Daudelin's composition, the horns of a cornucopia spill out fruit and nets drip to the floor; in the tiled wall, a dark window full of eyes and stars; it is an intriguing bit of surrealism, though it doesn't sit very comfortably; I think it is the table legs. Nervously and delicately, Gentile Tondino spaces out fruits; in another he offers, more boldly, an incandescent lobster and a bunch of gold bananas in a context of blue, violet and black. Two interesting

young painters. I thought Ghitta Calserman's "Woman with Plant" was better composed, more concentrated than her two women washing hair in a desolate gray emptiness littered with white.

Here are the others—some had not arrived the day I was in the Museum—Agnes Lefort, Louise Gadbois, Philip Surrey, Eric Goldberg, Eldon Grier, Louis Muhlstock.

Not everybody is here, of course. As I said at the beginning, it is a selection from the collections of a few citizens. But I might add that they are citizens of discrimination and it works out to a first class show. It is well supported by the Canadian paintings from the Museum's permanent collections in the other galleries. Prints and water colors will be found in Gallery XII, as well as sketches by Tom Thomson and J. W. Morrice.

Robert C. Aller, who is showing 20 sketches of Mount Royal at the Mountain Playhouse until August 15, has been awarded a Swedish scholarship and will continue his studies at Konstfacks, Kolan, Stockholm.



L'exposition "Les Arts du Québec", un des événements du Festival de Montréal 1953, a été inaugurée hier soir, au Musée des Beaux-arts, en même temps que l'exposition de peinture "Peintres canadiens contemporains", organisée à l'occasion du Festival par le Musée. Dans notre photo du haut, trois tapisseries de l'Ecole des Beaux-Arts de Québec. Au centre, "La belle Française", dont le carton est de Louise Pelletier, et qui a été exécutée par Thérèse Lafrance. Don des Beaux-Arts de Québec à M. R. H. Charlebois, directeur de l'Ecole des Beaux-Arts de Montréal, cette tapisserie est destinée à orner le bureau du directeur de l'école. A gauche, sur cette photo, "L'Annonciation", carton de Marc Lebel, exécution Thérèse Lafrance. A droite, une tapisserie signée Desmarais. Le cliché du bas montre quatre pièces de céramique de Jean Cartier, qui figurent dans la section de la Centrale d'Artisanat. (clichés LA PRESSE)

Exposition qui souligne les recherches en cours dans nos écoles d'art

Hier soir, au Musée des Beaux-Arts, avait lieu le vernissage de l'exposition "Les arts du Québec", un des événements du Festival de Montréal 1953. De nombreuses personnalités assistaient au vernissage de cette exposition qui rassemble des travaux des Ecoles des Beaux-arts de Montréal et de Québec, de l'Ecole du Meuble et de la Centrale d'Artisanat.

De brèves allocutions ont été prononcées par M. Steegman, directeur du Musée, qui a souhaité la bienvenue à l'exposition, par M. Paul Gouin, président des Festivals, et par M. Jean-Baptiste Soucy, directeur de l'Ecole des Beaux-arts de Québec. M. Soucy a souligné que son école s'attachait surtout à redécouvrir l'art du vitrail et de la tapisserie. M. Charlebois, directeur de l'Ecole des Beaux-arts de Montréal, était également présent.

L'Ecole de Québec présente plusieurs tapisseries, dont quelques-unes montrent un sens réel de cet art ancien, et quatre vitraux, dont deux à montage de plomb et deux à montage de béton, selon la technique plus moderne. Les Beaux-Arts de Montréal, qui sont, comme nous le disait M. Charlebois, dans une année "d'expériences", dans une série de cartons, essais d'élèves selon diverses techniques modernes. Egalement quelques pièces murales au dessin très assuré et d'une couleur fort juste. En outre, quelques sculptures; un torse de femme, une forme abstraite. La Centrale d'Artisanat, pour sa part, montre de nombreuses et fort belles pièces de céramique, ainsi que des pièces d'orfèvrerie de Pierre Delrue.

Simultanément, M. Steegman a dévoilé l'exposition "Quelques peintres canadiens modernes". Cette exposition est en quelque sorte un hommage du Musée au Festival 1953, étant uniquement l'oeuvre du personnel du Musée. Le directeur a approché plusieurs collectionneurs bien connus à Montréal, pour se procurer des toiles d'artistes contemporains. Il n'a pas cherché à organiser une exposition représentative, mais le résultat est quand même excellent: Goodridge Roberts est représenté par six toiles, Paul-Emile Borduas par cinq, Lyman par quatre, Jacques de Tonnancour, Marie Bouchard, Jean Dallaire et Alfred Pelland par trois chacun, et Jeanne Rheaume, Marie Gadbois, Grier, Jori Smith, Daudelin, Stanley Cosgrove, Marion Scott, Louis Muhlstock, Tondino,

Goldberg et Agnès Lefort ont chacun une ou deux toiles. Certaines, tel "Le compotier" de Pelland, sont parmi les chefs-d'oeuvre de nos artistes.

En tout, une cinquantaine de toiles, dont les trois quarts ont été prêtées par M. L.J. Barcelo, M. Luc Choquette, M. Laroque, M. Gérard Beaulieu, le Dr Albert Jutras, le Dr Dumas. La galerie Dominion et la galerie Waldorf ont également prêté quelques toiles, et le Musée a puisé dans sa collection pour compléter l'exposition. Une exposition à ne pas manquer, qui d'une part nous donne une idée du goût de nos collectionneurs et aussi permet de juger de l'évolution de certains de nos peintres les mieux connus.

de Repentigny

The Gazette
August 8, 1953

ART

Canadian Moderns
At Fine Arts Museum

Loan Exhibition Interesting in
Variety; 'Art in Quebec'
Also Showing

Effectively hung in the Lecture Hall of the Montreal Museum of Fine Arts is a loan exhibition entitled "Some Modern Canadian Paintings, the varied items making appeal to widely differing tastes.

Clean in color and direct in treatment are the works from the brush of John Lyman which include "St. George, Bermuda," with its buildings, wharves and water in mellow sunlight; a strongly painted reclining nude, the somber-toned "Troubles," showing a nude man and woman seated on the edge of a bed, and "Beach, Lac Ouimet"—sand, figures, blue water and massive mountains in brilliant sunlight. Goodridge Roberts, besides a large painting of path and trees, called "North Bay," shows a satisfying management of values in the landscape done at St. Alphonse. His figure painting is represented by "Nude Boy," "Female Nude" and "Boy with Book." "Canadian Landscape," typical in arrangement and subdued color, is by Stanley Cosgrove, his figure work being "Listening to Music"—two standing young women, obviously attentive.

Free and fluid in treatment is "Landscape, Piedmont," with a glimpse of the North River, by Jacques de Tonnancour, who is also represented by figure subjects. By Eric Goldberg is "Seated Nude," sound in color and natural in pose, showing a young woman doing her hair, while Louis Muhlstock, in "Winter" is concerned with bare trees, snow and reflections. "Woman with Plant" is a successful item by Ghitta Caiserman, the young woman carrying a potted bush of brick-red roses.

"Interior," by Eldon B. Grier, suggests shelter and comfort, these qualities being heightened by the view from the window—a man plodding through deep snow on the sidewalk across the street. A warmer clime is interpreted by William Armstrong in his "Landscape in Provence," and olive trees and buildings dot "Landscape, San Min-

iato," by Jeanne Rheaume. "Stone Age," with its quaint figures, is among the items by Marian Scott, and works by Jori Smith, include a veiled girl holding a book, called "First Communion;" "Seated Nude," a spontaneous bit of painting, and "Still Life with Fruit and Roses."

Mrs. Jutras is the subject of the capably handled portrait by Agnès Lefort, while Mrs. Paul-Emile Borduas is the subject of the colorful portrait by Louise Gadbois.

There are characteristic abstract works by Paul-Emile Borduas, while in the modern manner are still-lives by Alfred Pelland, G. Tondino, one of the latter's items featuring a lobster of a luscious red, and "Still Life with Mortar" by Paul V. Beaulieu, also represented by the attractive "Still Life with Portrait." Two "Primitives" by Mary Bouchard are "Interior with Clock" and "The Horse." "The Proprietress" by Jean Dallaire, shows a woman, parasol in one hand, the other holding in check, a dog who is curious about a cat, with a house in the background.

In the west gallery is being held a display of the Arts of Quebec, presented by The Montreal Festival and sponsored by the Ecole des Beaux-Arts and the Montreal Museum of Fine Arts. The items are attractively presented—paintings in gouache embellish some of the walls, while tapestries have place on the others and also on screens. There are a few examples of sculpture and carving, while the cases contain some graceful silver and ceramics of effective shapes and colorful decoration. The items are contributed by the Ecole des Beaux-Arts of Montreal and the Ecole des Beaux-Arts of Quebec.



Prize-winner Mrs. Alexander Howatson, who took three firsts, receives ribbon award from Mrs. Corrado Baldoni, wife of the Ambassador of Italy in Canada.

FLOWER SHOW

Amateur arrangers dream up novel displays for a contest

**Photostory by
Doyle Klyn and Louis Jaques**
WEEKEND Staff Writer and Photographer

THE GENTLE ART of flower arranging has in the past few years become almost as popular as it was in the 1800s, when every gentlewoman studied it. Garden clubs all over Canada and the United States have flower arranging lectures, exhibitions and contests, and even the garden-clubber who believes she was born with a particular flair for putting together a pretty bouquet attends to see what the experts are up to.

When the Ladies' Committee of the Montreal Museum of Fine Arts held its second annual contest of flower arranging for amateurs recently, the 136 entries showed that most women have that flair, instinctive or instilled. Some of the arrangements are shown in color on pages 16 and 17.

The competition was divided into six classes: Wild flowers; niche or show cases; giant arrangements; low containers; vases not over a foot high; fruits and vegetables. Most arrangements were done in the museum, and by 8:30 (Continued on Page 16)



An absorbed competitor, Mrs. Jacques Hebert, arranges her bouquet. Entries had to be completed by 11:30 A.M., when a gong sounded to stop all work.



Eager competitor in flower-arranging contest, Mrs. Jean Pierre Charbonneau, arrives early in morning at museum where show was held. Her husband, a Montreal lawyer, helps carry gear.



Contest's judges are, left to right: Wilfrid Meloche, of Montreal Botanical Garden; Mrs. Donald Baillie, graduate in design of Pratt Institute of America; and artist Robert Pilot.



Pair of old-fashioned high boots contains lilacs and tulips. Mrs. M. Pagnuolo's en-

try didn't win a prize, but won a lot of attention when show was opened to public.



Contest's most novel entry, an artist's palette with flowers as daubs of paint,

pussy willows as brush, was work of two girls, Yselt Demers, Marcelle Trudeau.

Some of these arrangements won prizes and some just won admiration



First prize for "flowers in low container of not over 4 inches in height" went to Mrs. W. H. Owen

for bouquet of stocks and anemones. Some of the arrangers grew their flowers, others bought them.

Flower Show

(Continued from Page 15)

on the morning of the contest day entrants were arriving laden with flowers, fruit, vegetables, and containers of every size and shape. Those who competed in the niche class brought along extra accessories to decorate their show cases (supplied by the museum and measuring 40 by 37 by 16 inches), in which any ornaments and any type of backdrop could be used. In this class arrangers unleashed their imaginations. A pair of huge china fish had flowers dripping from their mouths; giant sea shells were stuffed with dandelions and forget-me-nots; a straw hat filled with toadstools, dandelions which had gone to seed and wild strawberry leaves was surrounded by china roosters; a basket of flowers had a pair of gardening gloves attached to the handle and a straw hat hanging above it with a card announcing, "Suddenly It's Spring!"

The wild-flower class had the least entries and the most harassed arrangers. One competitor explained:

"For a solid week I've had my eye on a patch of lady-slippers. Yesterday I went out to get them, in a pouring rain, and someone else had picked them. Just look at these," pointing to the drooping trilliums she was placing in an old soup tureen. "Half dead already and the judging isn't till noon. Next year I'll do fruits and vegetables—they don't wilt."

At 11:30 A.M. a gong sounded to put a stop to all arranging. Competitors left and judges took over. The obviously showy or the strikingly unusual entry wasn't always a prize-winner, since, in awarding the coveted ribbons, the judges gave 25 points for design, 25 for distinction, 20 for color and texture combination, 20 for the relation of flower to container, and 10 for condition of materials. The prize for over-all excellence went to a simply-arranged basket of fruit and vegetables, which included in it asparagus, lettuce, avocado and lemons. In the showcase class, two Japanese women won second and third prizes for restrained, uncluttered displays. They and four other members of a Japanese flower-arranging club had spent all morning on their precisely-planned entries, doing what the Japanese call Ikebana ("making flowers live").



Typically Japanese is an arrangement of lilies, carnations, baby's breath, by Mrs.

M. Harisaki. The Japanese people have held flower shows since the 17th Century.



First prize in Giant Arrangement class was work of Mrs. Alexander Howatson (see first photo, page

15). One-fifth of the points awarded by judges was for the relation of flowers to the container.



An arrangement of fruits and vegetables by Mrs. P. Osler is done in the style

of a famous Luca Della Robbia painting. It won an honorable mention award.

ATHLETE'S FOOT

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How to get relief



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Andy O'Brien Says

At 18, He's World's Deadliest

*with a scatter-gun,
"but baseball, gee!"*



Saskatoon Star-Phoenix Photos
Saskatoon's young George Genereux, who has hit 199 of 200 flying targets in a major contest, longs for new world to conquer—in baseball.

IN SASKATOON, young George Genereux was scanning a newspaper. He looked up, surprised:

"Gee! You'd think trapshooting would have been included in the British Empire Games for next summer at Vancouver?"

(The story announced that only nine sports had been listed for the big show—track and field, swimming, wrestling, boxing, lawn bowling, fencing, rowing, cycling and weight-lifting.)

"But," I said, "trapshooting never has been included in British Empire Games."

"I know," he came back, "but Canada hadn't sent a rifle team to any Olympics for 20 years before 1952, and the committee yielded only after long and strenuous debate."

George, being a modest, six-foot-two 18-year-old, as well as Saskatoon's 1952 "Citizen of the Year," didn't elaborate on what he was thinking.

But it was fairly obvious.

In the 1952 Helsinki Olympics, Canada placed a feeble 24th, with only 30 points. It would have been an utter debacle without the spectacular sharpshooting of the then 17-year-old George, whose gun copped 10 of those 30 points and Canada's only gold medal.

It's quite impossible to believe anybody could be so uncannily accurate until you see this kid in action with a scatter-gun. He took me out to the Saskatoon Gun Club, on the fringe of a breath-taking expanse of prairie, set me up with his beloved Winchester 12-gauge pump shotgun, gave me a supply of size 7½ shotgun shells, and yelled, "Pull!"

OUT from the "trap" ahead an apparatus whirled a saucer-shaped "bird"—made of pitch and limestone dust, less than five inches wide. No two "birds" come out the same—they "hook" or "slice" like golf balls or go straight, some high, some low, with the wind, if any, complicating things. After seven shots I quit, not because I hadn't hit a blasted "bird," but because my shoulder was coming unhinged from the big gun's kick.

Yet George Genereux, then only 17 and shooting under Olympic pressure against the world's best scatter-gun artists, had powdered 192 of 200 flying targets. Later in the Grand American at Vandalia, O., he became the first Canadian ever to win a major championship in the classic—on one day hitting 199 of 200 targets. Still later, in an exhibition at Saskatoon, he shattered 200 consecutive birds to show

it was all no fluke.

The ordinary trapshooter stands 16 yards back of the trap (for single targets), but the official handicap placed by the American Trapshooting Association puts George 23 yards back—only two yards less than the absolute peak handicap. The bird range is about 52 yards on being fired, but so lightning-fast is George's reaction that he usually nails it between 14 and 19 yards from the trap.

"It gets to be quite a battle of nerves," he admits. "A change in wind, a fly on the gun barrel or a tricky opponent moving in the corner of your eye as you sight the bird, gets you jumpy. Or you may have a guy next to you who deliberately shoots in your echo during a shoot-off after a tie; unconsciously, you get the idea you're holding everybody up and begin to rush. Then you notice you're chipping or splitting the birds instead of powdering them, which means you aren't centring your pattern on the target—just hitting it with a few pellets. That's when you start to blow."

The veteran Jimmy Girgulis, one of Canada's all-time trapshooting greats, was George's one and only coach — teaching him to keep both eyes open when he shoots, to make face and gun "one piece" in aiming.

to pivot around the waist, to "lead" the target.

"But the deadly aim is George's own," says Girgulis. "And the courage. That gun deals a punishing jolt and, in a single day in the Grand American, he had to shoot 350 shells."

However, the sport George espoused at 12 is beginning to wane in interest for him—after pitching a no-hit, no-run game in junior baseball, "he talks nothing but major ball and the possibility of a tryout with Cleveland Indians," says his father, Dr. A. G. Genereux, Saskatoon physician.

A brilliant scholastic career at Nutana High School seems to have pointed George toward McGill's medical school, but even baseball would likely prove a relief for Mrs. Genereux, who rode a tram for half an hour and walked three miles through the forest to Huopalahati at Helsinki, "only to die a thousand deaths in the stands at every day's shoot."

Yes, it seems a shame that George and his gun won't be seen at the B.E. Games. An executive tells me that nine sports is all they can handle. But why not drop boxing? It's the only sport I know that serves youth no laudable purpose.



When George and mother returned from Olympic triumph sister Carol (feeding famed Au Lutin piglet) and father flew to Montreal for gay reunion dinner.

Art Notes

Craftsmen Reveal Expansion

BY ROBERT AYRE

THE Quebec shown in the Montreal Festivals exhibition, "Arts and Crafts of Quebec" in the Museum this month is not the Quebec of the spinning wheel and the hooked rug. The committee apparently decided that, important as it is to exploit the colorful and the picturesque, the accents that make this province different from all the others, and quite different from the states south of the line, our visitors should not go away with the idea that we are all habitants.

So the folk arts have been left out. Nor is there any looking back. There are no antique pine cupboards as there were last year, no examples of our famous church wood-carving. It is all of today; some of it, indeed, looking toward tomorrow, for there are a great many studies in design—shepherds and pipes, dislocated, half-abstracted still lifes—that appear to be the work of students.

The drapes and rugs are professional city work, I should say; the labels were not on them when I saw the show at the end of the week, just before its opening—and before I left town on my holidays—but they looked like it. The ceramics of Jean Cartier, the Richelieu Potters, Claude Coiteux, Claude Vermette and Mme. Desrochers-Drolet demonstrate that we have a variety of talents, but I should have liked to see two or three of Louis Archambault's masks, even if he is not making them just now, and some of the works of Nancy Dawes and other potters of individuality.

There are only a few pieces of sculpture this year, nothing very outstanding; I have seen better silver by Georges Delrue than the angular examples on display; in fact, thinking back over the exhibition as a whole, I feel that in many respects it is a disappointment. It looks as if the ground wasn't gone over thoroughly enough, as if our resources weren't sufficiently explored.

Some of the pottery is impressive but the exhibits I remember most vividly are the tapestries, one reason being that we haven't seen much of this sort of work here. "La Belle Francoise", designed by Louise Pelletier and executed by Therese Lafrance, does remind us that this is a Quebec exhibition. Against a red background, we see the large figures of the soldier and the outline of a castle, and the poor girl sitting under a tree, every leaf as separate as a coin. It is as simple and forthright as the chanson itself. The others have an entirely different feeling. Marc Lebel's "L'Annonciation" and "Le Jour" are all of a piece, of closely interwoven pattern and subtle color. Therese Lafrance executed these, too, and she designed as well as wove another fascinating piece, with a marvellous chantecler with a blazing comb balanced by a tropical fish, a prickly tree with its arms full of flowers and all the rest of the space swarming with black pollywogs, sea urchins and weeds.

There is nothing particularly Canadian about these three, or about the paintings on coarse canvas that I take to be tapestry designs—a beardless Greek Christ by Wyatt Johnston; Legendre's acrobats in strange glowing colors on black; Grenon's two nudes in low tones, the one, enclosed, which would appear to symbolize the Earth, and the other, floating among the clouds and birds, representing the Air; the two bucolic dancing figures, scintillating red flashes on blue. The exception might be Jeannine Leroux's design; but while the stylized forest looks Canadian, the languorous ladies are Eastern.

What the exhibition shows more than anything is that today Quebec craftsmen are reaching out beyond provincial boundaries into the wider world of experience and art.

I went back several times to the paintings in the lecture hall and the more I saw them the more I was impressed. It is a distinguished show, remarkably consistent in character and authority, and if you are in the country you should come in to see it, just as you will come in to vote. Only don't try to do both on the same day, for the Museum is closed Mondays during the summer.

Among pictures not there the first time I went are the Museum's "San Miniato" by Jeanne Rheume; a warm interior by Eldon Grier and a cold winter landscape of shining ice and misty snow behind naked trees by Louis Muhlstock, both full of sensibility. I notice that the Borduas I described as yellow and green plant forms thrusting out of the red earth is entitled "Under the Sea". You never can tell. But it is a magnificent picture. And so is the head of the woman. And that admirable row of figures at the end of the room... But I can't go all over the show again.

You shouldn't miss the Grandma Moses at the door. Sent out by the Community Chests and Councils of America and shown here through the Red Feather Services, it is a propaganda picture. The Red Feather flag is the most prominent feature in it. If you didn't know what it meant, you would guess—from the children dancing round it, the little girl impossibly swinging from the tree, the frog as big as the boy fishing, the happy farmer sowing, the well-cared-for school and the whole idyllic, buoyant, innocent landscape—that it had something to do with health and well-being and happiness.

Un couple,
tel que conçu
par l'artiste
Grenon.



Au musée des Beaux-Arts

(Par Paul Gladu)

A l'occasion du festival de Montréal, on trouve au musée, rue Sherbrooke, deux expositions qui ne peuvent nous laisser indifférents.

L'une s'intitule les Arts du Québec, titre ambitieux que ne justifient pas tout à fait les oeuvres qu'on y trouve. Les organisateurs ont surtout fait appel aux étudiants de l'école des Beaux-Arts. Les peintures de ceux-ci manifestent en général un talent inattendu, une technique presque parfaite et une imagination étonnante. Mais il s'agit quand même de travaux qui n'ont rien de définitif, et qui présentent nécessairement quelque analogie entre eux, à cause de leur origine.

Ceux qui ont assisté à l'extraordinaire exposition de tapisseries françaises qui traversa l'Atlantique en 1948 retrouveront ici des ressemblances de style. Je ne parle pas des grandes pièces exécutées au temps de Louis XIV, mais de celles qu'ont dessinées des peintres contemporains: Gromaire, Lurcat et autres. Je ne vois point que nous gagnions à toujours suivre les autres. La France a un génie particulier, les Etats-Unis ont le leur, et j'ose penser que nous possédons quelques caractéristiques en propre.

La sculpture est représentée par

deux ou trois pièces d'un caractère très spécial. Je frémis en songeant à ce qui doit traverser l'esprit... disons d'un touriste américain! J'aurais également souffert, si j'avais trouvé là le sempiternel original taillé dans une branche d'arbre, ou ces petits personnages "stéréotypés"—également en bois—censés représenter nos bons Canadiens. Mais tout de même, une couple de pierres arrondies ne sauraient évoquer toute la sculpture de notre province!

Quelques vitraux indiquent du moins l'importance de l'art religieux parmi nous, et un désir de mettre au service d'un art antique les moyens de notre époque. "Sur des plombs nouveaux faisons des verres anciens"... (Pourvu qu'André Chénier ne ressuscite point...)

Pour la seconde exposition, intitulée: Peinture moderne canadienne, le directeur, M. Steegman, a fait appel aux ressources

des collections privées de la métropole. Ce qui nous fait retrouver de très beaux tableaux et d'autres moins beaux... Ne soyons pas méchants, ni même malicieux: Sachons jour des premiers et fermons délicatement les yeux sur les seconds. Il y a là une couple de toiles que j'admire sans réserve et qui s'imposent tout de suite à l'attention du visiteur; je pense à Goodridge Roberts, ce grand artiste discret et profond. Un portrait de femme portant la signature de Jacques-G. de Tonnancour retient également, par je ne sais quoi d'intense et de poétique. Jean Dallaire est l'auteur d'une scène où s'agitent des personnages qui évoquent ceux de la Comédie italienne: tableau étonnant, qui mériterait à lui seul une étude attentive! Une grande nature morte intitulée le Compotier affirme une fois de plus la maîtrise et la riche imagination d'Alfred Pellan.

Il serait agréable de songer que cet événement ne sera pas exceptionnel et que l'art de nos artistes vivants aura droit de cité, non seulement à Montréal, mais dans toute galerie d'art, où qu'elle soit!

La Presse - 15 août 1953 (3)

La Presse - 22 août 1953 (4)

Un "Intérieur" de Marie Bouchard



Cet "Intérieur à l'horloge" de Marie Bouchard, artiste de Québec, fait partie de l'exposition "Quelques peintres canadiens contemporains", organisée par le Musée des Beaux-Arts à l'occasion du Festival de Montréal 1953, et qui a lieu en même temps que l'exposition "Les arts du Québec", également au Musée. Cette toile-ci a été prêtée par M. et Mme Luc Choquette. — (cliché LA PRESSE).

Une nature morte de Paul Beaulieu



"Nature morte au mortier", une toile de Paul Beaulieu, a été choisie pour faire partie de l'exposition "Quelques peintres canadiens contemporains", organisée par le Musée des Beaux-Arts à l'occasion du Festival de Montréal 1953. L'artiste demeure à Paris depuis plusieurs années. Cette toile a été prêtée par M. Gérard Beaulieu.

Un portrait de Goodridge Roberts



Une toile du peintre montréalais Goodridge Roberts, "Le garçonnet au livre", une des cinquantes oeuvres qui composent l'exposition "Quelques peintres canadiens contemporains", organisée par le Musée des Beaux-arts à l'occasion du Festival de Montréal 1953. Ce tableau a été prêté par la galerie Dominion.

The Star - Sept. 8, 1953

Fine Arts School Covers Wide Range

Registration Scheduled Through September For Courses Opening Oct. 1

THE School of Art and Design of the Montreal Museum of Fine Arts begins its next annual session on October 1. This year's syllabus includes a wide range of subjects.

There are full-time courses at the intermediate and advanced level, part time courses to be held in the evenings and classes for younger children. A teacher training course is also included.

The fulltime course for the diploma of the school is divided into three annual sessions with a first year devoted to a foundation study of art, basic principles, techniques and processes. Other years are divided into four major divisions of drawing and painting, design, graphic and commercial art and modelling and sculpture.

Before receiving the diploma students have to attain a reasonable standard of credit in the subjects taken over the three years and have to submit works for exhibition. They are also required to write a thesis on a subject related to art or art application.

Evening Classes

The evening classes are open to all students from the age of 17 years. They offer courses in elementary drawing, basic design, modelling, commercial art, lettering and typography and drawing from life.

The children's classes will be held on Monday and Wednesday afternoons and on Saturday mornings from October to May. They are a definite part of the program of the Museum's educational department.

The aim of these classes is experimental and progressive. They are designed chiefly to stimulate artistic development and to contribute to the personality, growth and creative expansion of the child. There are three groups: children from 3 to 5 years; from 6 to 8 years and from 9 to 14.

At the age of 14 specially-gifted children are entered by scholarship into the Junior classes of the school.

Junior Courses

These junior courses are for children of high school age. The subjects are modelling, design and drawing and painting. Classes will be held on Wednesday and Friday evenings and on Saturday mornings.

The Art School of the Museum is housed on the top floors of the Museum in large well-lighted studios. There is also an Art Centre where

some of the classes will be held. The Art Centre contains a library of books and reference material available to the students and the large and valuable library of the Museum is also open to them for reference.

Students are advised to register for this year's courses during September and the school has announced that appointments for interviews with the principal or for information may be made after tomorrow.

The offices of the educational department are in the Art Centre, at 3430 Ontario avenue which is two doors above the entrance of the Museum.

Les arts du Québec évoluent

PAR FRANÇOIS BOURGOGNE

B IEN que l'exposition "Les Arts du Québec", organisée au Musée des Beaux-Arts par les Festivals de Montréal, soit cette année relativement limitée quant au nombre des pièces exposées et des artistes représentés, on en sort pas moins avec l'impression d'avoir assisté à un témoignage. En effet, cette petite exposition témoigne d'un art en évolution, à la recherche de moyens d'expression propices au génie de nos jeunes artistes. Et ce n'est plus que de l'artisanat. L'Ecole des Beaux-Arts de Québec expose un groupe de tapisseries et de vitraux. Les tapisseries montrent beaucoup de variété d'inspiration. Une "Annonciation", dont le carton est de Marc Lebel, montre une étroite parenté avec certaines oeuvres de Lurcat. D'ailleurs, la plupart des élèves semblent s'inspirer de l'école française moderne, avec ses dessins aux arabesques étroitement mêlées et la domination de l'élément végétal.

C'est une tapisserie dont le carton est de Louise Pelletier qui surprend le plus agréablement. Intitulée "La belle Française", l'oeuvre est d'une simplicité tout à fait dans la note du sujet, tiré de la chanson populaire. L'artiste a négligé toutes les questions de perspective à l'italienne pour livrer ses personnages selon leur importance propre, au détriment des détails de "mise en scène". Une jeune fille est assise à terre, inconsolable, et un fier jeune soldat s'éloigne, en jetant un dernier regard. Ce n'est que par la couleur que l'artiste a voulu donner une idée de relation spatiale. "La belle Française" est en blanc, et son militaire est en couleurs sombres. Des arbres, qui brisent, par ci par là, le fond rouge, sont minuscules, même s'ils se trouvent "plus rapprochés" que les personnages. Une maison, au-dessus de la jeune fille, évoque la solitude matérielle.

Louise Pelletier a réussi là une oeuvre qui n'a vraiment que deux dimensions, tout en étant figurative et même anecdotique. Remarquons que si elle retrouve ainsi le caractère essentiel de la tapisserie des hautes époques, elle y parvient sans pour cela faire "archaïque". Signalons que l'exécution est de Thérèse Lafrance, de qui sont plusieurs des autres tapisseries. Elle n'est sans doute pas pour peu dans l'efficacité des dessins et le rendu des couleurs.

Quelques vitraux de l'Ecole de Québec montrent de beaux efforts mais sont encore fort imparfaits. Les exécutants sont encore, on le sent, à la recherche des moyens pour rendre les divers éléments du vitrail. A tel point que l'ensemble a tendance à nous échapper. Les couleurs paraissent fort bien travaillées, cependant, surtout les bleues et les jaunes.

L'Ecole des Beaux-Arts de Montréal a exposé des sculptures, des cartons pour peintures murales et des études à la gouache sur quelques thèmes scolaires. Des études sur "une nature morte" et "un musicien" sont traitées dans une plaisante diversité de styles. L'on n'en est plus à l'époque où l'on pouvait négliger comme de serviles "académies" tout ce qui était oeuvre scolaire. Il est vrai que l'on retrouve ici l'influence de certains de nos artistes les mieux connus. Toutefois il est bon de voir que les leçons du cubisme et de "l'école de Paris" sont maintenant un stage de l'évolution de nos jeunes peintres. Dans la plupart de ces essais l'on perçoit que l'exécutant a réalisé ou est en voie de réaliser que ce qui importe avant tout c'est le tableau en tant que tel, et non pas le sujet ou la manière.

La Centrale d'artisanat montre des céramiques de plusieurs types, dont celles de Jean Cartier, qui sont les plus éloignées du genre "tableaux en cérami-

que". Chez lui on ne retrouve peut-être pas un grand déploiement de couleurs, ni des formes très imaginatives, mais il y a quelque chose de classique dans la parfaite maîtrise qu'il montre de ses moyens. Sa céramique, de même que certaines tapisseries de Québec, sont de beaux exemples de l'autonomie des arts concernés par rapport à la peinture, qui trop souvent semble à notre époque exercer une domination absolue sur tous les arts plastiques.

En même temps que cette exposition, l'on peut voir au premier étage du Musée, dans la salle de conférences, au rez-de-chaussée, une collection de tableaux de peintres de la région de Montréal telle que l'occasion en est rarement présentée. M. Steegman, directeur du Musée, voulant organiser une exposition de peinture canadienne contemporaine, s'est adressé aux collectionneurs tels que M. Luc Choquette, M. J.-C. Barcelo, le Dr Jutras, le Dr Dumas, M. Gérard Beaulieu, etc. Il a ainsi pu constater que les gens les plus éveillés à la valeur de la peinture vivante sont des Canadiens français. Quoique l'on ne puisse pas généraliser, la chose n'en est pas moins de bon augure, et dans quelques années nos artistes, qui sont les plus originaux au pays, auront peut-être le public averti qu'ils méritent. Borduas, Goodridge Roberts, Marie Bouchard, de Tonnancour, Dallaire et Pellon sont particulièrement bien représentés — et par des oeuvres que le public n'a pas souvent l'occasion de voir. Egalement, l'on retrouve des oeuvres peu connues, mais intéressantes, telles un "Portrait de Mme Jutras", par Agnès Lefort. La simplicité du dessin et la sobriété de la couleur font songer que le portrait est peut-être un art qui a encore sa place dans le cadre de la peinture moderne.

THE MONTREAL STAR, THURSDAY, SEPTEMBER 10, 1953

Very Important People Interest Shown Undiminished In Children's Art Education

Enrolment Proceeding This Week In School of Art and Design Classes

By Bruce Patterson

CANADA'S art of the future lies in the hands of her children. This week the parents of some of these children were busy enrolling them for this year's session at the School of Art and Design of the Montreal Museum of Fine Arts.

where for the past few years, an ambitious and successful plan has been in operation. Children from three years to high school age are taught the rudiments of drawing and painting, modelling and design, not with the aim of turning them into artists in their early years but in the words of the school principal, Dr. Arthur Lismer, "so as to stimulate their artistic development and to contribute to the personality, growth and creative expansion of the child."

A short tour of the rooms of the Art Centre behind the Museum

where these classes are held provides ample evidence of just how successfully this youthful imagination has been stimulated.

Gay, colorful paintings full of life, movement and feeling line the walls while small models of clay, plaster wash and wire indicate that abstract modelling is not the exclusive prerogative of the grown-up sculptor.

The children who join the schools' classes held on Monday and Wednesday afternoons and Saturday mornings during the sessions are regarded by Dr. Lismer

as among his most important pupils. Right from the start they are exposed to all the techniques of modern art and are allowed full scope to develop their talents along the lines suited to their interests and personalities.

"The old method of teaching art, step by step, is finished," Dr. Lismer said today. "Now we allow more scope and consideration for the personality of the artist generally and this is particularly true for children."

Last year, of the 900 students who enrolled for full or part-time courses at the school, some 250 were children under 14. This year Dr. Lismer expects the same high figure.

Parents Interested

One interesting fact emerged from a conversation with Dr. Lismer. This was that many grown-ups from all walks of life are taking an increased interest in art. Many of these adults are the parents of children who had enrolled in the school last year. They had become interested in their children's work and decided to have a try at it themselves.

Dr. Lismer, who has been teaching art in Canada for the past 38 years, said that one of the most en-

couraging things was the increasing interest in painting, sculpture and design among the general public who never expected to be professional artists. This was a contagious movement throughout the country from children to adults.

He attributed this trend to the educational work done by museums and art centres, to the increasing emphasis on artistic design in industry and to the interest shown in art by such well-known personalities as Sir Winston Churchill.

The Gazette
Sept. 16, 1953 (1)

Museum Director to Speak

Sir Leigh Ashton, director of the Victoria and Albert Museum in London, England, will deliver a lecture to the Montreal Museum of Fine Arts Tuesday at 8.30 p.m. The lecture, which will be illustrated by color slides, will be about the museum. It is open to members of the Montreal Museum and their guests.

The Gazette
Sept. 17, 1953 (2)

Sir Leigh Ashton, Director of the Victoria and Albert Museum, London, England, will give a lecture, The Victoria and Albert Museum, with colored slides, at the Montreal Museum of Fine Arts, on Tuesday evening, September 22, at half-past eight o'clock. Members may bring guests.

The Star
Sept. 19, 1953 (3)

Sir Leigh Ashton, director of the Victoria and Albert Museum, London, England, arrives in Montreal on Monday, September 21 for a two day visit. While here he will be the guest of Mr. John Steegman, director of the Montreal Museum of Fine Arts, and will give a lecture illustrated with colored slides at the museum on Tuesday evening, September 22 at half-past eight o'clock. Members may bring guests to the lecture.

The Star
Sept. 21, 1953 (4)

To Be Honored

Mr. John Steegman, director of the Montreal Museum of Fine Arts, is entertaining at cocktails today for Sir Leigh Ashton, who is to lecture on the subject of the Victoria and Albert Museum of London, England, of which he is the director, on Tuesday, September 22.

The lecture which is to be illustrated by colored slides will take place at the Montreal Museum of Fine Arts.

The Gazette - Sept. 22, 1953 (5)

'Museum Fatigue' Being Beaten Victoria-Albert Director Says

Sir Leigh Ashton, director of London's famed Victoria and Albert Museum, said here yesterday that his museum was doing



SIR LEIGH ASHTON

a good job in combatting "museum fatigue."

Speaking about the renovations that have taken place during his time as director, Sir Leigh said

"we have transformed a very difficult building into a modern showpiece for pioneer art. We have examined every new development in the presentation of museum exhibits. I think our exhibits are so placed as to avoid museum fatigue. People are not given an opportunity to get tired or bored."

Sir Leigh is in Montreal on a two-day visit before going to New York and home to London by air. Tonight at 8.30 he will deliver a lecture at the Montreal Museum of Fine Arts.

Commenting on his recent tour of museum showings at Chicago and Washington, Sir Leigh said he was very much impressed.

"The Victoria and Albert Museum, however, is the pioneer in the method of arrangements for exhibits. We constantly get visitors from the United States and other countries studying our methods," Sir Leigh said.

AN EXPERT TELLS HOW

Simplicity Urged in Museum Showings For 'Man in Street'

MUSEUM presentations should be simple rather than elaborate and arranged to suit the convenience of different types of visitors, one of the world's top museum authorities said today.

Put Into Practice

Sir Leigh Ashton, director of London's Victoria and Albert Museum and chairman of the advisory board of the International Committee of Museums, told The Star in an interview today that he had attempted to put this into effect at the Victoria and Albert.

"We have arranged a whole history of art on the ground floor, so that the man in the street can just walk in and, without undue fatigue, see a great deal. On the upper floors we have arranged presentations which would be of greater interest, say, to collectors who don't mind walking up stairs to see them," he said.

Controversy Over Lighting

One of the biggest controversies among museums was the problem of lighting, Sir Leigh said.

"There is a great debate as to whether tungsten lamps should be used or fluorescent," he explained. "The question concerns which is more harmful to certain exhibits, notably textiles."

There is belief that fluorescent light tends to fade textiles, while others hold that the heat of tungsten lamps has an equally harmful effect.

"Personally, I feel a combination of both, or of one with daylight, would be quite suitable," Sir Leigh said.

He returns to London tomorrow, via New York, after a two-day visit here. He will address a meeting at the Museum of Fine Arts today.

Sir Leigh spent the morning inspecting the museum in company of F. Cleveland Morgan, museum president.



Sir Leigh Ashton

The Star
Oct. 3, 1953 (8)

Museum Teas Feature Talks

THE Ladies' Committee of The Montreal Museum of Fine Arts is again sponsoring a season of Wednesday afternoon teas. The first tea will be held on Wednesday afternoon, Oct. 7, in the upstairs foyer of the Museum of Fine Arts between 3 and 5 p.m.

A new addition to these teas will be an informal talk by one of the members of the Ladies' Committee on an object of art carefully chosen from the permanent collection of the Museum. The first of these will be the embroidered handkerchief of the Empress Eugenie. This handkerchief will be on display during the tea hour. The arrangement of the exhibits is under the co-chairmanship of Mrs. Philip Osler and Madame Jules Labarre.

The Ladies' Committee will also continue to arrange the Wednesday evening programs from Oct. 7 until the last week in April.

The Star
October 3, 1953 (9)

A memorial exhibition of the works of Rupert Davidson Turnbull, mostly abstractions, opens today in the Museum of Fine Arts. Mr. Turnbull is not as well known in his own country as in Europe and the United States. After leaving McGill, he studied in Paris with Andre Lhote, Henri de Waroquier, Othon Friesz and Charles Dufresne and in Italy with Vaclav Vytlacil. On his return to America, he taught in the Cooper Union and the Design Laboratory in New York, lectured in the Art Students League and the Metropolitan and later taught in the California College of Arts and Crafts. He served with the American Army in England and France from 1942 until the end of the war and on his return opened a studio at Nyack, N.Y. He died in 1950.

Images et plastiques

Remarquable retrospective au Musée

La saison 1953-1954 commence cette fin de semaine au Musée, et si l'on peut se permettre d'en juger par le début, ce ne sera pas une saison de routine. La première exposition est consacrée à Rupert Turnbull, peintre d'origine canadienne, décédé en 1950, à peu près inconnu ici. Cette exposition, qui a un caractère de retrospective, a été organisée par un frère du peintre, Montréalais. Turnbull, né au Nouveau-Brunswick en 1899, a séjourné à Paris de 1929 à 1935, où il a étudié avec André Lhote, Henri de Waroquier, Othon Friesz et Charles Dufresne. Il a également travaillé avec Vaclav Vytlacil, en Italie. L'influence de ces théoriciens de la peinture moderne est très sensible dans l'art de Turnbull, qui en est cependant arrivé, dans les dernières années de sa vie, à une forme d'abstraction fort originale.

Les œuvres les plus anciennes sont des dessins, encres et crayons, de 1929. La recherche du caractère y est évidente; son "Studio Party" est une composition d'inspiration expressionniste. Une huile de 1930, "Adam et Eve", est du André Lhote pur. "Capri", 1932, est plus cubiste et une aquarelle de Rome (1932) fait penser à un Dufy. Mais l'artiste est préoccupé par la ligne, à cette époque, et sa petite série "Spirit of Paris", "Spirit of Rome", "Spirit of Capri", (1933) atteint la pureté du graffiti, dans un style semblable à celui de Steinberg. Avec ces petites œuvres, le peintre semble exprimer son besoin de se libérer des influences de ses maîtres.

A partir de 1935, Turnbull demeure à New-York, et dès l'abord ses œuvres montrent qu'il a pu assimiler les diverses influences subies. "New York Trees" (1935) est une fort belle œuvre où les tons rompus sont associés à des préoccupations d'ordre expressionniste. D'ailleurs toute son œuvre est traversée par ces préoccupations, comme le révèlent les titres mêmes des toiles: Modern Life, Eternal Triangle, Election Promises, Life Cycle, Laughter, etc.

Ses études en peintures abstraites ont pour point culminant, du moins dans cette exposition, deux gouaches exécutées en 1949, "Spring Colours" et "Twilight Colours". Les dessins labyrinthiques des premières années retrouvent là leur aboutissement, en même temps que ses recherches de couleurs procédant vraisemblablement des leçons de Lhote. Il faut voir ses tableaux, dont le dessin abstrait a autant de solidité qu'un bas relief aztèque et qui sont des merveilles d'harmonies de couleurs — les verts, les bruns, les blancs et les rouges sont orchestrés avec un respect infini pour les plus grandes subtilités de ton. De la musique de chambre en peinture.

D'autres œuvres font plutôt penser à des éclats de fanfare. Des taches de couleurs pures et dissonnantes sur un fond uniforme, ou encore des mosaïques de découpures à la Lapalme, en rouge et jaune. C'est violent, mais également froidement décoratif. L'artiste ne parvient pas alors à séduire. Dans plusieurs de ses toiles abstraites ou semi-abstraites l'artiste montre des soucis d'ordre cosmique. Parfois il nous plonge dans l'infiniment petit, avec des formes qui paraissent animées de mouvement brownien, ou encore il nous lance dans l'infiniment grand du temps et de l'espace. "Life Cycle", toile qu'il

Cinq siècles de dessin

Jeudi soir le 22 octobre sera inaugurée l'exposition "Cinq siècles de dessin", qui comprend des œuvres depuis le début du XVe siècle jusqu'à la fin du XIXe; c'est Mgr Olivier Muraud, recteur de l'Université de Montréal, qui présidera l'inauguration de cette exposition de dessins de maîtres, la première d'une importance au Canada. Organisée telle par le Musée des Beaux-Arts de Montréal, elle ne sera pas montrée ailleurs. Elle durera jusqu'au 22 novembre.

M. John Steegman, conservateur du Musée, est à l'origine de cette exposition qui fera sûrement époque, et dont il espère surtout qu'elle servira à promouvoir le goût de l'art du dessin au Canada.

Avec ses assistants, M. Steegman a préparé un catalogue de l'exposition, qui comprendra une centaine de reproductions photographiques, en plus d'une introduction étudiée.

L'on pourra voir des dessins de Rubens, de Van Dyck et plusieurs importants dessins de Rembrandt, dont "La mort du patriarche", "L'atelier de l'artiste", "Le départ de l'enfant prodigue". Hugo Van der Goes est également représenté, ainsi que les maîtres du XVe siècle flamand et ceux du XVIIe siècle hollandais. Plusieurs artistes de l'école italienne du XVIe siècle sont représentés.

Le dessin français est représenté par des œuvres de l'école de Fontainebleau, de Watteau, Callot, Gillot, Poussin, Boucher, Ingres, Delacroix, Millet, Renoir, Degas et Cézanne. Le dessin anglais, qui ne commence réellement qu'au XVIIIe siècle, est représenté par des œuvres de Gainsborough, Rollandson, Reynolds, Constable, Blake et plusieurs autres.

de Repenigny

The Gazette - October 5, 1953 (10)

Facts and Fancies

By HARRIET HILL

PRACTICALLY EVERY EXHIBIT in an art gallery has its own story—a fascinating story but too frequently unheard by the casual visitor. This year the Ladies' Committee of the Montreal Museum of Fine Arts has the happy idea of taking a special exhibit from the permanent collection and arranging it in the upstairs foyer at the Wednesday afternoon teas, for the afternoon only. The informal talks on the exhibits will be under the chairmanship of Mrs. Philip Osler and Mrs. Jules Labarre.

For instance at the opening tea this Wednesday afternoon "The Handkerchief of Empress Eugenie" will be shown and commented upon.

The teas, under the joint chairmanship of Mrs. Robert Pilot and Mrs. R. Gauthier, will be served every Wednesday afternoon until the last week in April in the upstairs foyer of the museum for all visitors.

72a The Gazette
October 5, 1953

Fine Arts Museum To Begin Program

The Montreal Museum of Fine Arts will open its series of Wednesday evening public programs, on Oct. 7th with a movie night.

On the first program will be "Age of the Beaver," "Irons in the Fire" and "Timberline."

The opening program in the "artists in action" series will open Oct. 28 under the direction of Dr. Arthur Lisner, educational supervisor of the museum. In this series the public is given an opportunity to try drawing, painting and modelling.

The Star
Oct. 5, 1953

Coffee Party At Museum

The Ladies' Committee of the Montreal Museum of Fine Arts will receive the wives of the delegates attending the ninth annual general meeting of the International Air Transport Association, at a coffee party in the Museum of Fine Arts, on Wednesday morning, at half-past eleven o'clock. Mrs. Jacques Paradis is in charge of arrangements.

The Star
Oct. 6, 1953

Wednesday Teas Resuming

Mrs. Robert Pilot and Mrs. Rene Gauthier will be in charge of the weekly Wednesday teas being held by the ladies committee of the Montreal Museum of Fine Arts, and commencing tomorrow at the museum from three to five o'clock.

During the teas a series of informal talks will be given on articles in the museum's collection.

The Star
Oct. 6, 1953

Montreal Museum Programs to Start

The Montreal Museum of Fine Arts will hold its first public evening program at 8 p.m. tomorrow in the lecture hall. Motion pictures—"Age of the Beaver," "Irons in the Fire," and "Timberline,"—will be shown.

The Gazette
October 6, 1953

Ladies Committee of Museum To Hold Coffee Party

The Ladies Committee of the Montreal Museum of Fine Arts is entertaining the wives of the delegates attending the ninth annual general meeting of the International Air Transport Association at a coffee party tomorrow morning, at half-past eleven o'clock, at the Museum. Mrs. Jacques Paradis is in charge of arrangements.

The Gazette
October 6, 1953

Wednesday Tea

Mrs. Robert Pilot and Mrs. Rene Gauthier are joint chairmen of the Wednesday Teas, held by the Ladies Committee of the Montreal Museum of Fine Arts, commencing tomorrow afternoon, from three to five o'clock. Each week, during tea, a talk will be given about an article in the Museum Collection. This week's talk will be on, The Embroidered Handkerchief of Empress Eugenie.

The Herald
Oct. 7, 1953

Museum to Show Period Paintings

Five centuries of drawings covering the period from the Renaissance to the end of the 19th century will be on exhibit at Montreal Museum of Fine Arts on Oct. 23.

Valued at close to a million dollars the 250 drawings have been brought together from museums and private collectors in Canada, the US and Britain.

Among highlights in the exhibition are Leonardo da Vinci's Head of a Man, lent by Christ Church, Oxford, and one of Michelangelo's studies for the Sistine Chapel of the Vatican.

The Star
October 7, 1953

Museum Plans Art Exhibit

250 Drawings Valued
At \$1,000,000

Montrealers will have a chance to see an art exhibition, covering the last five centuries and worth about \$1,000,000, scheduled to open Oct. 23 at the Montreal Museum of Fine Arts.

It will include 250 drawings, many of them by famous artists. "Head of a Man" by Leonardo da Vinci and a study of the Sistine Chapel by Michelangelo are among the collection. The former is being lent by Christ Church, Oxford, and the latter by the Detroit Institute of Fine Arts.

Many of the drawings are from private collections.

Highlights of the collection are three satirical impressions by Daumier, four pictures by Durer, and a study of a child by Constable. There will be drawings by great figures of the Italian Renaissance, Flemish primitives, the Dutch 17th Century and the French 18th century.

The Gazette
Oct. 7, 1953

\$1 Million Art Show Only For Montreal

Montreal will be the only city in North America to see an exhibition of drawings covering the last five centuries and worth about \$1,000,000.

The exhibition, which will open October 23, at the Montreal Museum of Fine Arts, will gather 250 drawings, many of them by great masters, including Leonardo da Vinci's "Head of a Man" and a study of the Sistine Chapel by Michelangelo. The former is being lent by Christ Church, Oxford, and the latter by the Detroit Institute of Fine Arts.

Many of them are famous but seldom seen because they are housed in private collections. The fact that so many of them are the prizes of their collections—in addition to the total value of the exhibition—makes it impossible to arrange a tour.

Art circles throughout the continent have shown considerable interest in preliminary announcements of the exhibition.

Three satirical impressions by Daumier, four famous pictures by Durer and a study of a child by Constable will be shown. Drawings by great figures of the Italian Renaissance, Flemish primitives, the Dutch 17th Century and French 18th Century are represented.

It will be the first exhibition of its kind to be shown in Canada.

The Star
Oct. 10, 1953

Art Notes The Abstract In Painting And Sculpture

By ROBERT AYRE

OVER the years, a great many of the Canadians who have gone to greener pastures on the other side of the international fence have attained eminence in the industrial, scientific and academic life of the United States, and in letters and the arts. Canada doesn't always recognize her own in these expatriates and some of them, completely American, scarcely remember that they were ever Canadians. Wilfrid Pelletier is one who hasn't forgotten and we haven't allowed our movie stars to forget. It is different with the less spectacular, important as they may be in their own fields. The scholars—Shotwell, Brebner, E. K. Brown—did not repudiate their homeland but it is doubtful if the Canadian public knows anything about them. Out of sight, out of mind. Though he no longer writes plays like "The Unheroic North", Merrill Dennison keeps in view by doing a book on the Massey-Harris Company, and the last time I saw him he was planning a travel book on Canada. Robert Fontaine finds that being a Canadian pays in New York. Another Canadian now in the New Yorker is cartoonist Richard Taylor, and who knows that Saul Bellow, author of "The Adventures of Augie March", regarded by some critics as the most revolutionary novel since "Ulysses", hails from Lachine?

Ernest Lawson and Boardman Robinson were two Canadian painters who made their reputations in the United States. Another was Rupert Davidson Turnbull, whose work is now to be seen in the Montreal Museum of Fine Arts. As far as I know, he never exhibited in Canada in his lifetime. He was well-known in Europe, and he came to prominence in the U.S. as painter, lecturer and teacher. He was painting non-objectively 20 years ago, when few Canadians had awakened to the abstract, and he was one of the founders of the American Abstract Artists in 1936. Vaclav Vytlacil, another pioneer, with whom he studied in Europe and who collaborated with him in a book on egg tempera painting, tells me that he was highly thought of and that his contribution was important.

Certainly the exhibition in Gallery XII bears out his estimate and it should make us realize that Turnbull deserves to be better known in his own country. It is a distinguished show. The half a hundred drawings and paintings cover just over 20 years, from 1929, when the painter was 30 and just beginning his studies in Paris, until 1950, the year he died. At first, we see him observing his surroundings—"Studio Party" and "Paris Taxi"—but within three years he has turned away from exteriors and in 1933 he is painting the "spirit" of Paris. Rome and Capri. These three little distillations in water color and ink are very personal and gay, notable for their sensitive line. He soon begins to go deeper and "Open Window", painted in the following year, is rich and sonorous.

From there on, he develops in range and power, in massiveness on the one hand and delicacy on the other. He will place three Miro amoeba shapes, white, red and black on a yellow ground and call it "Laughter"; he will lay out a great many flat shapes in bright clean colors that are forever separate and independent,

and gather stripes of color together in a compact tumbler shape, in works called explicitly "Primitive Color" and "Composition in Color". He is absorbed in the working out of color and texture relationships and the conflict and equilibrium of forms, but not to the exclusion of everything else in the manner of the geometrical painters contemptuously called "space cadets" by Jack Levine. Turnbull is not an engineer but a poet. There are always emotional overtones and reverberations. Powerful forces are held in check in "Blue Mood"; in "Ecstasy" they are condensed in a twisting grey shape like smoke—or a djinn—captive in a bottle; they lash back and forth in "Storm" but are contained within the frame. The use of the frame, and the frame within the frame, is no more striking than in "Autumn", one of Turnbull's last pictures. Shreds of fall colors are roughly shaped into a series of windows, one opening on another, with plenty of air between, until the ultimate grey is reached. In the same autumnal mood, though on a smaller, more intimate scale, is the gouache "First Sleet", with its patches of subdued color and its delicate cross hatching. A flurry of wind makes a tangled skein of the pastel "Late Autumn" and there is a lilt in the sweeping curves and tree spires of "September Woods", also a pastel, aglow with fire.

Forms spring from memories of the trees, of the earth and the water, from the imagination; they are compacted and solid, they flow fluidly, they are heavy, they are light, they fly free, they coalesce, they interlock—it all adds up to an aesthetic adventure worth having.

The Gazette
Oct. 10, 1953

Memorial Exhibition Of R. Turnbull's Work

In Gallery XII of the Montreal Museum of Fine Arts is an exhibition of work by Rupert Davidson Turnbull, a native of Rothesay, N.B., who died in New York in 1950. After study in France and Italy, he returned to New York in 1935, taught at Cooper Union and lectured at the Arts Students League and the Metropolitan Museum, four years later going to San Francisco as an art critic, and to Oakland where he taught. He joined the U.S. Army in 1942, serving in England and France until the end of the war, when he opened a studio in Nyack, N.Y.

Apart from pencil sketches from a note book, an ink drawing of a country lane and "Studio Party," some charcoal sketches which include "Paris Taxi" and beach and buildings at Positano and Capri, a "Procession in Rome", in watercolor, and a stage back drop in pastel, the majority of the works are abstracts.

The Star
Oct. 13, 1953

Museum to Show Three French Films

Three French films will be shown at the Montreal Museum of Fine Arts at 8 p.m. tomorrow. They are "Un Vrai Paradis," "Le Sanctuaire du Vézelay," and "Au Pays du Vivarais."

The first film in color shows castles in France, while the second features examples of mediaeval cathedrals in France, and the third in color, is about the south of France. All films have been made available through the tourist bureau of the French consulate.

The Gazette
Oct. 12, 1953

\$1 Million In Drawings Rare Exhibit

The fragrance of flowers that bloomed last spring will linger faintly throughout a history-making exhibition of drawings planned by the Montreal Museum of Fine Arts.

The largest exhibition of its type ever to be assembled in Canada will take place partly through the efforts of members of the ladies' committee of the museum who contributed the proceeds of their spring flower contest to help underwrite the show. F. Cleveland Morgan, president of the museum, said, acknowledging a cheque for \$2,000 from Mrs. Roger Viau.

All of the pictures, valued collectively at \$1,000,000, are at the Sherbrooke street museum awaiting hanging for the Oct. 23 opening of the exhibition. Altogether, 257 drawings, the cream of private and museum collections in Canada, the United States, and England, have been brought together for the exhibition, a "first" for Canada and a rare event anywhere.

Exhibitions of drawings are difficult to arrange, Mr. Morgan said, because of the fragility of the art works which causes understandable reluctance to lend on the part of owners. The drawings for the Montreal show cover five centuries, from the Renaissance to the end of the 19th Century, and include the works of virtually every great name in European art.

The Gazette
October 12 '53

Art Society To Open Year

The Women's Art Society will open its season with a meeting at 2.30 p.m. Oct. 20 in the Montreal Museum of Fine Arts, when Phoebe Erskine MacKellar will present "Dramatic Monologues of Our Historic Past."

The society will next meet on Oct. 27, at 11 a.m., to hear Sophie de Romer tell of "Travels of a Portraitist." On Nov. 3 at 2.30 p.m., a recital will feature Hyman Bress, violinist, and John Newmark, accompanist.

Kathleen Jenkins, librarian of Westmount Library, will tell of "Interesting People in Books" at a meeting at 11 a.m. Nov. 10.

Annual Luncheon

The society's annual luncheon will take place at 1 p.m. Nov. 17 at the Ritz-Carlton. Artist on this occasion will be Richard Corson, in "Platform Portraits." On Nov. 24 at 11 a.m., the society will see a "Pot-pourri Illustrated" in color film presented by Cleveland Morgan.

J. Alex Edmison, assistant to the principal, Queen's University, will address the society at 2.30 p.m. Dec. 1, on the subject, "The So-Called Good Old Days." Prof. Arthur L. Phelps will be the speaker at 11 a.m. Dec. 8; his subject is to be announced.

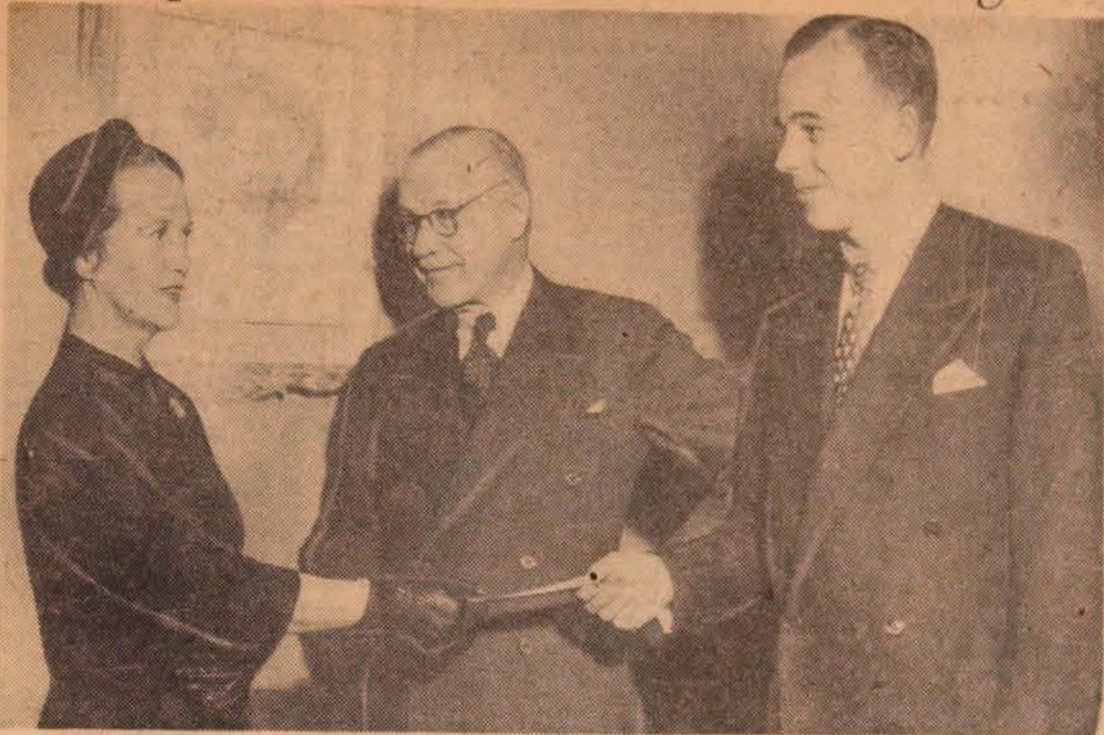
A recital will be presented by Soprano Irene Salenmka at 2.30 p.m. Jan. 19; and at 11 a.m. Jan. 26, Eric Byrd will present "Painting in Africa."

The Gazette
October 13, '53

French Film Showing

Three French films with commentary, title "Au Pays du Vivarais," "Un Vrai Paradis," and "Le Sanctuaire du Vézelay," will be shown at the Museum of Fine Arts on Sherbrooke street west at 8 o'clock tomorrow evening as the second in a winter-long series of educational film presentations.

To Help Finance Exhibition of Drawings



Mrs. Roger Viau, treasurer of the Ladies Committee of the Montreal Museum of Fine Arts, presents a cheque for \$2,000 to F. Cleveland Morgan, (centre) president, and G. Meredith Smith, treasurer, of the Museum. The cheque, proceeds of a flower contest sponsored by the Ladies Committee, will help finance the million dollar exhibition of drawings to be exhibited at the Museum later this month. The theme picture of the exhibition hangs in the background.

In Museum Display



TWO SQUIRRELS, one of four Durer drawings to be displayed in the Five Centuries of Drawings exhibition at the Montreal Museum of Fine Arts. Like many pictures in the exhibition, this drawing is from a private collection obtained for the Museum's show opening Oct. 23.

The Gazette
Oct. 14, 1953

The Gazette
Oct. 15, 1953

The Star
Oct. 16, 1953

Wednesday Tea

Mrs. Rene Gauthier, Mrs. Frank McGill, Mrs. Antoine Vanier, Mrs. Jacques Paradis and Mrs. Guy Lanctot, will preside at the tea table at the Wednesday Tea being held this afternoon by the Ladies Committee of the Montreal Museum of Fine Arts, from three to five o'clock, when Mrs. Jules Labarre will speak on a portrait by Marguerite de Valois, entitled, Francois Cionet, from the Museum's Collection.

Eric Newton To Speak

Eric Newton, well-known London art critic, will discuss the meaning of modern art at the Montreal Museum of Fine Arts at 8.15 p.m. Tuesday. His wife, Stella Mary Pearce, an expert on theatre art, will speak on "The Effect of World Events on Clothes" at the museum at 2.30 p.m. Monday.

Art Society Announces Agenda

THE WOMEN'S ART SOCIETY of Montreal, which opens its 60th season on Oct. 20, has announced its agenda for the coming season. The following programs have been planned for the meetings which are held in the Museum of Fine Arts, Sherbrooke street west:

Oct. 20, 2.30 p.m., Phoebe Erskine McKellar will speak on "Dramatic Monologues of Our Historic Past."

Oct. 27, 11 a.m., "Travels of a Portraitist" by Sophie de Romer. Nov. 3, 2.30 p.m., a recital by Hyman Bress, violinist, with John Newmark as accompanist.

Nov. 10, at 11 a.m. Miss Kathleen Jenkins, librarian at the Westmont Library, will speak on "Interesting People in Books."

Nov. 17, annual luncheon in the Ritz-Carlton when Richard Corson, actor and playwright will present "Platform Portraits."

Nov. 24, at 11 a.m., Cleveland Morgan will present a Potpourri Illustrated.

Dec. 1, at 2.30 p.m., J. Alex Edmison, QC, BA, assistant to the principal of Queen's University, Kingston, will talk on "The So Called Good Old Days."

Dec. 8, at 11 a.m., Prof. Arthur L. Phelps, of Whitby, Ont., will be the speaker.

Jan. 19, at 2.30 p.m., a recital will be given by Irene Salemka, soprano.

Jan. 26, at 11 a.m., "Painting in Africa" is the topic to be discussed by Eric Byrd.

Feb. 2, at 2.30 p.m., Eric McLean, Music critic of The Montreal Star, will discuss "Music in Montreal."

Feb. 9, at 11 a.m., "The Novelist's Workshop" will be presented by Constance Beresford-Howe, PhD, assistant professor, McGill University.

Feb. 16, at 2.30 p.m., is Members' Day, with Mrs. F. W. Benn in charge of arrangements.

Feb. 23, 11 a.m., "The Potters Craft" will be presented by Eileen Reed.

March 2, at 2.30 p.m., the "Use and Abuse of Reading" will be discussed by Rev. Kenneth B. Keefe, rector, Grace Church, Sutton, P.Q.

March 9, at 11 a.m., Rev. Angus Demille Cameron, of the Church of the Messiah, will talk on "A Poet Interprets Our Times."

March 16, at 2.30 p.m., there will be a recital by Dorothy Weldon, harpist, and Mario Duschene, flautist.

Museum Plans Unique Show Of Ancient-modern Drawings

By Bruce Patterson

FIVE centuries of drawings will be on show at the Montreal Museum of Fine Arts next week, when one of the largest exhibitions of old master drawings ever assembled opens on October 23.

Originally the exhibition, valued at over \$1,000,000, was to have been shown in Toronto and Ottawa as well as Montreal, but this idea has had to be abandoned, said John Steegman, director of the museum, today.

The various owners of the drawings have stipulated that their masterpieces be shown in one gallery only.

Notebook Sketches

Many of the drawings in the exhibition were never meant by their creators to be shown in exhibitions. Several are preliminary sketches for important works, while others are the artists' own notebook sketches. Few were ever meant to be seen in their present form, which affords an intimate glimpse at the artists' works in a purer form than is usual in carefully finished works.

Virtually every giant in the world of art from the Renaissance to the end of the 19th century is represented in the exhibition.

French masters of the 17th Century, 18th Century Dutch artists and a representative selection of Impressionists are among the highlights of the show.

Newspaper art of the time of the Crimean War vies with the preliminary sketches of Michelangelo for the Sistine Chapel.

Private Collections

A large number of the drawings are from private collections

in North America and overseas. These drawings are rarely brought together for public view, and will almost certainly never be brought together for another exhibition of such dimensions.

Altogether 60 different individuals have co-operated with the Montreal Museum of Fine Arts in staging this first large-scale exhibition of drawings ever to be assembled in a Canadian gallery.

The show opens October 23 for one month.

The Star
Oct. 14, 1953

The Star
Oct. 16, 1953

Women's Art Mark 60th Anniversary

At the opening meeting of the Women's Art Society at half-past two o'clock on Tuesday, October 20, at the Montreal Museum of Fine Arts, tea will be served.

In celebration of the opening of the 60th season Mrs. W. D. Light-hall, oldest living past-president, Mrs. J. J. Louison, Mrs. Christine Henderson and Mrs. C. C. Scofield, senior past-presidents, will preside at the tea table.

Invitations Issued For Preview

The President and Council of the Montreal Museum of Fine Arts have issued invitations to a preview of the exhibition "Five Centuries of Drawings," to be held on Thursday evening, October 22 at nine o'clock.

Msgr. Olivier Maurault, rector, University of Montreal, will open the exhibition.

The Gazette - October 16, 1953

We hear the picture chosen to illustrate the posters for Five Centuries of Drawings, the big exhibition opening soon at the Montreal Museum of Fine Arts, is one of several lent for the show by Minda Bronfman, daughter of Mr. and Mrs. Samuel Bronfman.

Fashions at Museum of Fine Arts



A collection of originals by John Cavanagh of London (left) will be shown next Tuesday afternoon under the patronage of the president and officers of the Ladies Committee of the Montreal Museum of Fine Arts. Here the young designer is photographed with Mrs. Doreen Day (centre) and Miss Sybil Connelly, the Irish designer, at the International Fashion Fair in Boston.

Outstanding Collection From London

JOHN CAVANAGH of London, is the newest and youngest member of the Haute Couture there, usually referred to as the "Big Ten."

After years of training with, first Capt. Molyneux in London, and later with Pierre Balmain in Paris, Mr. Cavanagh, with the blessing of the senior members of the "Big Ten" such as Norman Hartnell and Victor Stiebel, opened his own salon.

Such well known fashion person-

ages as the Duchess of Kent, Vivien Leigh, the wife of Sir Laurence Olivier, and others, have become devoted to his clothes and the glamor of the past Coronation season brought John Cavanagh great success.

London has authorized him to bring a collection of his originals to the United States and Canada to be shown in Washington under the patronage of the British Embassy, and in Montreal on Tuesday afternoon, under the patronage of the

President and Officers of the Ladies Committee of the Montreal Museum of Fine Arts. Immediately following this showing, the clothes will be flown back to London. John Cavanagh is a guest of Mrs. Doreen Day while in Montreal at the Ritz Carlton.

All fabrics used in this collection are British and the showing under the auspices of the Ladies Committee of the Museum of Fine Arts is proof of Doreen Day's oft-repeated statement that "Fashion is a living art."

Facts and Fancies

BY HARRIET HILL

THAT BRILLIANT DESIGNER John Cavanagh, of London, England, the newest and youngest member of the Haute Couture there, who will make fashion history in our city tomorrow, proves an excellent example of the arduous training as well as outstanding talent that go into the making of a topflight designer. He served his apprenticeship under Captain Molyneux in London and later with Pierre Balmain in Paris, two men of unquestioned genius but dissimilar in personality and approach.

Then and only then did John Cavanagh open his own salon in Curzon street, London, with the blessing of the senior members of the "Big Ten", among them such luminaries as Norman Hartnell and Victor Stiebel.

Here tomorrow under the patronage of the president and officers of the Ladies' Committee of the Montreal Museum of Fine Arts, he will present his collection of originals at a private showing. Incidentally we hear that he was authorized by London to bring his originals to the United States and Canada. In Washington they will be shown under the patronage of the British Embassy.

Doreen Day, whose guest he will be at the Ritz-Carlton while he is in our city, tells us that all fabrics used in his collection are British, which is eminently fitting in his role of fashion ambassador from the United Kingdom.

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The Star
Oct. 17, 1953The Star
Oct. 20, 1953

On Lecture Tour



Eric Newton

Well-known London art critic, Eric Newton, and his wife Stella Mary Pearce, an expert on theatre art, are in Montreal to lecture at the Museum of Fine Arts in the course of their coast-to-coast lecture tour sponsored by the National Gallery of Canada. Stella Mary Pearce will talk on "The Effect of World Events on Clothes", at 2.30 p.m., October 19; Eric Newton's talk, at 8.15 p.m., October 20th, will be on "The Meaning of Modern Art." Arriving in Halifax on October 6, they will have given between them a total of about 60 illustrated lectures and talks to art galleries, groups and schools, and to universities in 20 cities, when they finish in Victoria, B.C. on December 2. One feature of the present tour is the fact that the Newtons will speak in French for their engagements in Quebec City. They will participate in a CBC television programme from Toronto.

Wednesday Tea At Museum

The Ladies' Committee of the Montreal Museum of Fine Arts is serving tea tomorrow afternoon from three to five o'clock. Mrs. Donald Stuart Patterson, one of the members will give an informal talk on a rare Queen Anne silver coffee pot, a piece in the Museum's collection.

Mrs. Robert Pilot will be in charge of the tea and assisting her will be Mrs. L. M. Hart, Mrs. M. G. Mather and Mrs. Peter Dawes.

The Gazette
Oct. 20, 1953

Wednesday Tea

Mrs. Robert Pilot, assisted by Mrs. L. M. Hart, Mrs. M. G. Mather, and Mrs. Peter Dawes, will be in charge of the tea table at the tea table at the Wednesday Tea being held tomorrow afternoon, from three to five o'clock, by the Ladies Committee of the Montreal Museum of Fine Arts, when Mrs. Donald Stewart Patterson will give an informal chat on one of the pieces from the Museum collection, a Queen Anne silver coffee pot.

The Star
Oct. 21, 1953

Mr. and Mrs. Philip Osler, will entertain at dinner tomorrow night before the opening of the "Five Centuries of Drawings" exhibition at the Montreal Museum of Fine Arts, in honor of Mr. and Mrs. Eric R. L. Sexton, of New Canaan, Conn., who are among the lenders to the exhibition.

Miss Louise Mongeau will entertain at a theatre party on Saturday night, October 31, at the Sadler's Wells Ballet performance at Her Majesty's Theatre and later will be hostess at supper at the Ritz-Carlton.

Miss Agnes Mongan, curator of the Fogg Art Museum, in Cambridge, Mass., will attend the opening tomorrow night of the "Five Centuries of Drawings" exhibition at the Montreal Museum of Fine Arts.

Mr. and Mrs. Charles E. Slatkin of New York City, who are among the lenders for the "Five Centuries of Drawings" exhibition at the Montreal Museum of Fine Arts, Sherbrooke Street West, will attend the opening of the exhibition tomorrow night.

La Presse 17 octobre 1953

The Star
Oct. 19, 1953

Le critique d'art Eric Newton au Musée mardi

Eric Newton, de Londres, critique d'art avantageusement connu, et sa femme, Stella Mary Pearce, experte dans l'art du théâtre, donneront des conférences au Musée des Beaux-Arts de Montréal la semaine prochaine. M. et Mme Newton ont entrepris une tournée à travers le Canada, sous les auspices de la Galerie Nationale du Canada. Stella Mary Pearce donnera une conférence intitulée "The Effect of World Events on Clothes", lundi à 2 h. 30; Eric Newton parlera sur "The Meaning of Modern Art", mardi soir à 8 h. 15.

Depuis leur arrivée à Halifax, le 6 octobre, jusqu'au terme de leur tournée à Victoria, C.B., le 2 décembre, M. et Mme Newton auront donné environ 60 conférences et causeries illustrées, dans 20 villes dispersées à travers le Canada. Ils s'adresseront à différents groupes, dans les galeries d'art, les écoles et les universités. Lors de leur passage dans la ville de Québec, M. et Mme Newton parleront en français. Ils prendront également part à un programme de télévision présenté à Toronto.

Eric Newton est connu dans le monde entier par ses volumes, ses conférences et ses émissions radio-phoniques à la B.B.C. Le périodique anglais "The Listener" reproduit souvent ses oeuvres. A différentes reprises M. Newton a été critique d'art au journal "The Times", de Londres, et au "Manchester Guardian". Il a donné de nombreuses conférences aux universités de Cambridge, de Dublin et de Liverpool ainsi qu'en Hollande, en Suède et aux Etats-Unis. Sa dernière visite au Canada date de 1937, alors qu'il conduisit une tournée de conférences pour la Galerie Nationale du Canada. Ses volumes les plus connus sont "The Meaning of Beauty", "Tintoretto" et "An Introduction to European Painting".

Mme Newton, qui donne ses conférences sous le nom professionnel

de Stella Mary Pearce, est une autorité sur la décoration théâtrale le costume de théâtre. Elle a donné des conférences sur ces sujets aux universités de Cambridge et de Londres, à la Royal Academy of Music, ainsi qu'à de nombreux musées et universités des Etats-Unis.

Mme Newton a dessiné les décors des remarquables représentations théâtrales récentes de "Murder in the Cathedral" et "The Family Reunion", de T. S. Eliot et ceux de "The Firstborn" de Christopher Fry. La National Gallery et le Victoria and Albert Museum, de Londres, font parfois appel à ses services pour déterminer les dates de certains tableaux et sculptures d'après l'évidence des costumes.

Les expositions

C'est jeudi soir prochain qu'aura lieu, au Musée des Beaux-Arts l'inauguration officielle, par Mgr Olivier Maurault, de la grande exposition "Cinq siècles de dessin", groupant des oeuvres rarement vues des plus grands maîtres de cet art.

Au Musée des Beaux-Arts, galerie XII, on peut visiter une exposition rétrospective des oeuvres du peintre d'origine canadienne Rupert Davidson Turnbull. Ouverte au public dès aujourd'hui, l'exposition se poursuivra jusqu'au 19.

A la galerie Agnès Lafort commencera lundi une exposition des peintures de Margritt Rott.

A la galerie Dominion, exposition des oeuvres récentes du peintre Goodridge Roberts, qui, boursier de la Société Royale, partira bientôt pour la France. L'exposition commence mardi prochain.

A l'hôtel Mont-Royal, du 18 au 21 exposition de peintures et d'aquarelles exécutées par les dentistes canadiens, dont le congrès a lieu actuellement.

London Original



An original suit by John Cavanagh of London whose collection is being shown tomorrow at the Museum of Fine Arts. While in Montreal Mr. Cavanagh is the guest of Mrs. Doreen Day.

Art Classes For Young Children Aid In Developing Personalities

By Francis Allen

THE children, whose ages ranged from three to five, went into the room, and sat or knelt down in front of large paper covered easels. They were handed little pots of paint, and encouraged to go to work.

They did. In a few moments each paper square was covered with a wide variety of colors and designs. Blue trees appeared, as did strange animals with yellow bodies and six green and red roses. Little houses sprang to life, and mountains were born. Some children painted multi-colored rainbow patterns.

The young artists were the Youngest Children Class at the School of Art and Design at the Montreal Museum of Fine Arts.

Every Monday, until May, the children will attend the school. In addition to painting they also learn to work with clay, and construct little animals and other objects that they feel like creating.

Dr. Arthur Lismer, principal of the School of Art and Design and educational supervisor for the Museum, said that the members of the Youngest Children Class were not intended to be made into artists.

The class, Dr. Lismer said, was in aim and purpose experimental and progressive, "designed chiefly to stimulate artistic development and to contribute to the personality, growth and creative expansion of the child."

If the children enjoy their years in the Youngest Class and seem to benefit from the time they spend there, they can continue on into classes for ages from six to eight years, and then to the classes from nine to 14 years, he explained.

At the age of 14, specially gifted children are entered by scholarship into the junior courses of the School of Art and Design.

Dr. Lismer said that so far as the youngest children were concerned, it was interesting to see the differences shown in general between the boys and the girls, although he warned that there were many exceptions.

"We seem to find that the girls like to use brighter colors than the boys, who tend to use blues and blacks quite a lot," he said.

"Also," he added, "very young boys become oblivious of what is going on around them, after they have become interested in their work, while the girls seem more curious."

Miss Audrey Taylor is chief instructor in the children's classes, and with her are a group of trained instructors and senior art students, who supervise the children's work.



There's enthusiasm galore in this School of Art and Design class at the Montreal Museum of Fine Arts.

Women Artists Number Two In Exhibition

Only two feminine names appear in the long roster of artists whose works are included in Five Centuries of Drawings, the 257 picture exhibition which opens at the Montreal Museum of Fine Arts tomorrow. The names are those of Mary Cassat, American-born, French schooled artist of the Impressionist period, and Suzanne Valadon, flamboyant artist and model and mother of Maurice Utrillo. Few women seem to have attained greatness in the world of art. Mary Cassat and another woman painter of the same period, Berthe Morisot, are almost alone in the great galleries of the world.

The American girl who went to Paris became one of the closest friends of the almost friendless Degas. The painter of ballet dancers, frothy in their dance costumes, was notably wary of women. "I would not have believed a woman could draw so well," he is reported to have said on first seeing Mary Cassat's work. It is a tribute to Mary Cassat as an artist and a woman that she won Degas' friendship as well as his respect, and in the Museum exhibition the works of both will command attention.

Mary Cassat's great strength lay in her drawing. She also responded warmly to the climate of Impressionism, and developed a mastery of the new coloring and the composition that was part of the revolt from the chill of the classicists who had gone before. The drawing of a mother and child in the exhibition, a favorite subject, and one she developed in painting, is considered a particularly fine example of her work.

U. of M. Rector Unable to Open Drawing Exhibition

An unexpected trip abroad will prevent Msgr. Olivier Maurault, Rector of the University of Montreal, from opening the exhibition Five Centuries of Drawings, tonight at the Montreal Museum of Fine Arts.

Msgr. Maurault, now in Spain, had originally planned to preside at tonight's preview opening of the \$1,000,000 exhibition, but because of the unscheduled trip his place will be taken by F. Cleveland Morgan, president of the Museum.

Special guests tonight will include curators of several American and Canadian museums which have lent pictures to Montreal for the exhibition. The drawings in the show number 257, and include the works of virtually every master of the art world from the Renaissance to the end of the 19th Century.

The exhibition, first of its kind ever assembled by a Canadian gallery, will open to the public tomorrow.

The Star
Oct. 21, 1953

Film Night

"David", a film depicting life in a small Welsh coal mining town, and short films all in English will be shown at 8 p.m. at the Montreal Museum of Fine Arts on Wednesday, under the sponsorship of the Ladies' Committee of the Museum.

The Star
Oct. 22, 1953

F. C. Morgan Will Open Art Show

A last-minute change of plans will prevent Msgr. Olivier Maurault, rector of the University of Montreal, from opening the exhibition, Five Centuries of Drawings, tonight at the Montreal Museum of Fine Arts. Msgr. Maurault, who had originally planned to officiate at the preview opening, is now in Spain, and the exhibition will be opened by F. Cleveland Morgan, president of the museum.

Among special guests who will be present at the opening are curators from other American and Canadian museums. The drawings in the show, first of its kind to be seen in Canada, number 257, and include the works of virtually all the greatest artists throughout 500 years. The exhibition opens to the public tomorrow.

Drawing Exhibit Opens Here Friday

The mid-summer strike, that tied up all French civil services also threatened to effect the exhibition of Five Centuries of Drawings, opening Friday at the Montreal Museum of Fine Arts. It was revealed today by Regina Shoolman Slatkin, the museum's emissary on a borrowing trip to European galleries.

Mrs. Slatkin, internationally recognized authority on drawings, had negotiated the loan of 12 drawing from the vast collection of the Louvre Museum in Paris, when the strike was called, and the museum employees, all civil servants, walked off their jobs. Now in Montreal for the Thursday night preview of the exhibition, Mrs. Slatkin says the million dollar show has not suffered the lack of the Louvre pictures. She was able to borrow comparable pictures from English collections to complete the panoramic survey, which includes a total of 275 works.

THE MONTREAL STAR, FRIDAY, OCTOBER 23, 1953

Attend Exhibition Preview



F. CLEVELAND MORGAN, president of the Montreal Museum of Fine Arts; AGNES MORGAN, curator, Fogg Museum, Cambridge, Mass.; JOHN STEEGMAN, director, Montreal Museum; REGINA SHOOLMAN, internationally recognized authority on drawings; and KATH-

LEEN FENWICK, curator of drawings of the National Gallery, Ottawa; attend the preview of Five Centuries of Drawings, held last night at the Montreal Museum of Fine Arts. The million dollar exhibition, first of its kind to be held in Canada, is now open to the public.

Exhibit Opens At Fine Arts

Drawings and Sketches Of Masters on View

"Five centuries of drawings," an exhibition of the preliminary drawings and sketches of the great masters ranging from Michelangelo to the painters of the French Impressionist school, was opened last night by F. Cleveland Morgan, president of the Montreal Museum of Fine Arts.

The exhibition, valued at more than \$1,000,000, brings together for the first time in Canada a unique collection of works affording the public intimate glimpses into the techniques of the various artists. None of the sketches or drawings was meant for public dis-

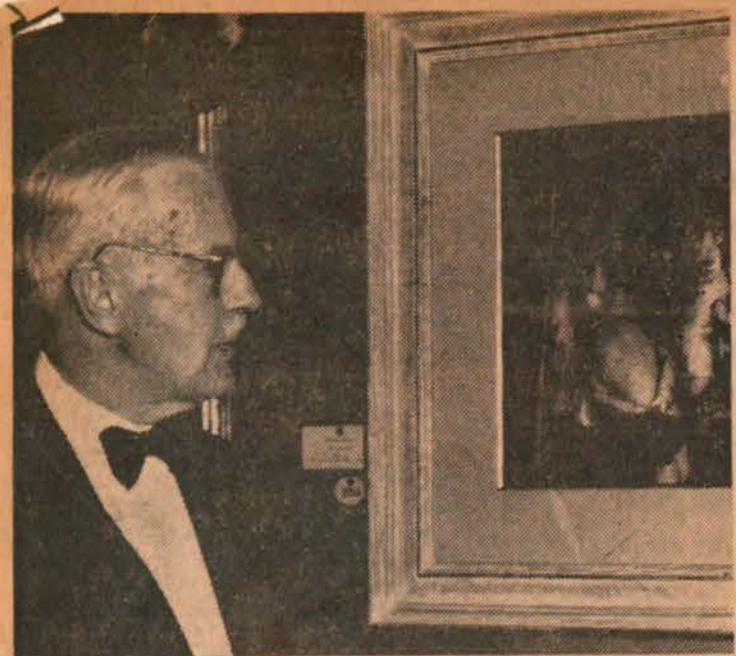
play in present form but was rather aids to the artist in the execution of other works.

Originally the exhibition was to have been opened by Msgr. Olivier Maurault, Rector of the University of Montreal, but an unexpected trip abroad prevented this. Opening the show, Mr. Morgan said that the drawing revealed the artist as few finished works were able to. He said that the exhibition was one of the most outstanding ever staged in Canada and he paid tribute to Miss Regina Shoolman, of New York, who selected the exhibits. The exhibition remains open at the Museum of Fine Arts for one month.

74a The Gazette - Oct. 23, '53

La Presse - 24 octobre 1953

The Star
Oct. 26, 1953



FIVE CENTURIES OF DRAWINGS: President of the Museum of Fine Arts, F. Cleveland Morgan, examines the museum's own drawing, Honoré Daumier's "The Critic", included among more than 300 drawings by old and modern masters now on public exhibition until Nov. 22. Opening the display last night, Mr. Morgan said: "Never before in Canada has such a collection of great drawings been assembled for pleasure and study" and that they "revealed the artist as no finished painting can do." The collection, gathered from public and private collections in England, United States and Canada, has drawings by such artists as Da Vinci, Michelangelo, Gainsborough and Rembrandt. (Gazette Photo Service)

The Gazette - Oct. 24, 1953

POSTSCRIPT: The chic audience attending the showing of John Cavanagh of London Originals sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts and held earlier this week is talking about the drama-giving qualities of flaming shades of red. Special subject of conversation — the Infanta-like black velvet evening gown with its skirt in motion revealing bold insets of flame. It was worn most stunningly by one of our city's top models, Sylvia Goltman.

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The Star
Oct. 24, 1953

La Presse - 24 octobre 1953

Art Notes

Heavy Influx For Exhibition Anticipated

By ROBERT AYRE

THE event of the week, and it might easily turn out to be the event of the year, was the opening, Thursday night, of the exhibition "Five Centuries of Drawings" at the Montreal Museum of Fine Arts. It comes too late for these notes and my review will have to wait until next Saturday. The exhibition should draw visitors from other cities both in Canada and the United States, since it will not be shown anywhere else. It will be here four weeks, ending Sunday, November 22.

Léonard de Vinci au Musée



Une tête d'homme, par Léonard de Vinci, une des oeuvres de maîtres à l'exposition "Cinq siècles de dessin". Ce dessin en craie noire, suggère Berenson, pourrait s'appeler "Portrait en profil d'un Gitan"; selon lui, c'est de ce dessin que parle Vassari, dans sa biographie de Léonard, sous le nom de "Scaramouche, chef de tziganes". Le dessin a été prêté par le doyen et le chapitre de Christ Church, Oxford. (cliché LA PRESSE)

Images et plastiques

Cinq siècles de dessins

L'exposition "Cinq siècles de dessins", que l'on peut visiter depuis hier au Musée des Beaux-Arts, fait honneur à Montréal et, forcément, à son musée. Selon le mot de Mlle Agnes Mongan, curateur du Fogg Art Museum et une des personnes les plus autorisées d'Amérique en fait de dessins de maîtres, "cette exposition est aussi importante que celles que présentent à leur public les grands musées d'Europe". Presque tous les maîtres de l'art, depuis cinq siècles, et toutes les techniques, sont représentés. L'on a là également tous les aspects de l'art du dessin, "certains dessins sont des études en vue d'une composition, d'autres sont des notes, d'autres encore ne servent que ce but le plus élevé: répondre à l'impulsion créatrice". Nous avons cité, librement, l'avant-propos de M. Steegman, conservateur du Musée, dans le catalogue soigneusement préparé par lui et ses collaborateurs, catalogue qui pourra être consulté avec profit par quiconque s'intéresse au dessin et à l'art en général.

La collection comprend 257 dessins, qui ont été pour la commodité partagés en groupes nationaux: Les Allemands, comprenant Cranach, Dürer, Grünewald, Schongauer; les Flamands, comprenant Dirk Bouts, Jérôme Bosch, les Brueghel, Pieter et Jan, Rubens, Van Dyck; les Italiens, Caracciolo, Pisanello, Le Pérugin, Raphaël, Del Plombo, Del Sarto, Léonard, Fra Bartolommeo, Michel-Ange,

Volterra, Cellini, Le Parmésan, Le Corrège, Giorgione, Le Titien, Bassano, Lorenzo Lotto, Tintoret, Veronese, Annibal Carrache, Tiepolo, Canaletto, Guardi; les Hollandais, Goltzius, Bloemart, Seghers, Rembrandt, Maes, Van der Volde, Gyp; les Français, Clouet, Quesnel, Dumoustier, Lagneau, Callot, Poussin, Le Lorrain, Jouvenet, Gillot, Watteau, Creuze, Boucher, Fragonard, Saint-Aubin, David, Prud'hon, Ingres, Géricault, Delacroix, Guys, Daumier, Millet, Boudin, Pissaro, Forain, Degas, Manet, Renoir, Cézanne, Monet, Gauguin, Van Gogh, Toulouse-Lautrec, Mary Cassatt, Suzanne Valadon, Signac; les Anglais, Lely, Wilson, Ramsay, Gainsborough, Reynolds, Constable, Rowlandson, Blake, Bonington, Turner, Palmer. Et ce ne sont là que les principaux artistes représentés.

Qu'on nous pardonne cette longue énumération, mais comment ne pas s'emparer de cette occasion de rassembler de telles constellations de noms. Cela peut aussi communiquer quelque chose de l'éblouissement ressenti quand l'on parcourt l'exposition, impression d'ailleurs analogue à celle que l'on peut avoir en pénétrant pour la première fois dans un des grands musées d'Europe.

La collection réunie est assez complète pour servir d'introduction à l'histoire de l'art du dessin. Dans l'ensemble, on peut constater une série de sommets dans cet art, après des débuts frustes mais pleins de promesses, complétés par une "décadence", époque où le dessin semble par trop se confondre avec la peinture. Aux sommets, plaçons Dürer, Breughel, les Italiens du Cinquecento, Rembrandt, Ingres et Blake. L'on remarque comment l'art du dessin trouve successivement sa plus belle expression en Allemagne, au début du quinzième siècle, dans les Flandres à la fin du même siècle, en Italie au siècle suivant, en Hollande au siècle suivant, en Hollande au XVIIIe, en Angleterre vers la fin du XVIIIe et en France au XIXe.

C'est vers le mois de mai dernier que l'on décida au Musée de préparer cette exposition. Peu après, Mlle Regina Shoolman partait pour l'Angleterre afin de faire un choix d'oeuvres, et aussi pour entrer en pourparlers avec les propriétaires des dessins. La réponse de ceux-ci fut très favorable, et l'on a qu'à considérer la liste des noms de musées ou de particuliers qui ont prêté des dessins pour constater le succès de l'entreprise.

En Angleterre on compte le Musée Ashmolean et Christ Church, deux institutions d'Oxford, l'Université de Londres, la Galerie Nationale d'Ecosse, le Victoria and Albert Museum; aux Etats-Unis, Albright Art Gallery (Buffalo), Art Institute of Chicago, l'Université de Princeton, Bowdoin College, les musées de Brooklyn, Cleveland, Detroit, Boston, Washington, ainsi que le Metropolitan Museum, le Fogg Art Museum les grandes galeries comme Sieberman et Wildenstein et bien d'autres. Espérons que le public de Montréal saura reconnaître le bel effort qui a été fait, et de la seule façon qui justifie cet effort: par sa présence et son intérêt.

de Repentigny

Wednesday Tea At Museum

The Ladies Committee of the Montreal Museum of Fine Arts are entertaining at tea on Wednesday afternoon from three to five o'clock at the museum.

Following an informal talk in French by Mrs. Oscar Beaudoin on a polychromed stone statue, called "Madonna and Child" a piece in the museum collection from the fifteenth century, tea will be served under the chairmanship of Mrs. Gene Gauthier, assisted by Mrs. Jacques Decary, Mrs. Antoine Geoffrion, Miss Francine Vanier, and Mrs. Guy Lanctot. The public is invited to attend.

The Star
Oct. 26, 1953

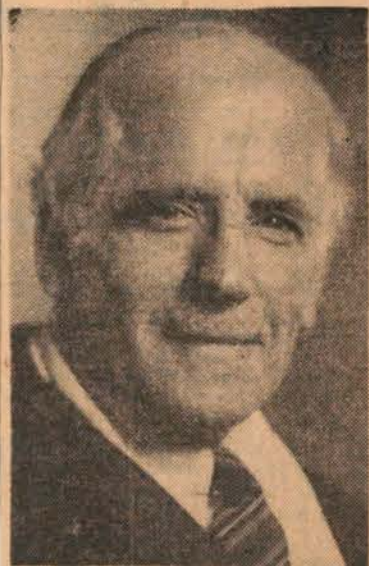
Portraitist Lectures

MADAME Sophie de Romer will be the speaker when the Women's Art Society meets tomorrow at 11 a.m. in the Museum of Fine Arts.

Polish by birth, Madame de Romer studied art in Paris and Munich before her marriage to Eugene de Romer in Lithuania. Under Russian occupation, her home was nationalized and made into a small museum. She practises oil painting, pastels and etching. Her pictures hang in the galleries in Kaunas and Vilno, and she has held many exhibitions notably in Egypt and England. Her subject is "Travels of a Portraitist".

The Star
Oct. 27, 1953

To Give Art Talk



DR. ARTHUR LISMER, who will give an informal talk tomorrow at 8 p.m. in the Montreal Museum of Fine Arts in the series "Artists in Action." Several artists will give drawing demonstrations at the open meeting, and there will be a tour of the "Five Centuries of Drawing" exhibition.

The Gazette
Oct. 27, 1953

Art Gallery Offers Lecture on Drawing

Dr. Arthur Lismer will give a lecture in the series "Artists in Action" in the Montreal Museum of Fine Arts at 8 p.m. tomorrow. Demonstrations of drawing will be given by a number of artists and the public is then invited to "try their hand" at drawing. A tour of the exhibition, "Five Centuries of Drawing" will also be led by Dr. Lismer.



THE FAGOT GATHERERS, by Gainsborough, is an expressive work in charcoal by this famous English artist in the Five Centuries of Drawings exhibition being held in the Montreal Museum of Fine Arts.

ART

Exhibit of Drawings Spans Five Centuries

Works On View At Montreal Museum of Fine Arts
Total 257

Just under 260 works form the Five Centuries of Drawings exhibition being held in the galleries of the Montreal Museum of Fine Arts. It is an ambitious undertaking which should win the appreciation and support of art lovers for it affords an opportunity of viewing many treasures. Galleries and private collectors in Britain, the United States and Canada have contributed items both fine and rare—examples which would entail considerable travel to see again. The sumptuous illustrated catalogue is something to preserve, the Foreword by F. Cleveland Morgan, the Museum president, and John Steegman its director, reading in part: "The present ex-

hibition, the first of its kind ever to be shown in Canada, is inspired by the hope that it will increase the number of those who enjoy the quiet intimacy of drawings. . . . If Canadian collectors, a quarter of a century hence, look back upon this exhibition as a point of departure, an introduction to the special field which drawing occupies in the realm of art, its purpose will have been fully realized". The Introduction is from the pen of Regina Shoolman.

Dirk Bouts (ca. 1420—1475) starts the catalogue with the out-standing "Portrait of a Young Man", a completely satisfying work, while Bosch is represented by "Two Pharisees". Studies of peasants, and the rocky wooded landscape "Waltersburg" are by Pieter Brueghel the Elder, "Studies of Trees" being from the hand of Lucas Van Uden. "A Fawn Grasping a Bunch of Grapes" is a strong example by Rubens, while there is movement in "Two Oxen", by Pisanello. "Saint Jerome", with a rather meek lion, is by Perugino, while by Raphael is "Young Saint in an attitude of Prayer". "Grotesque Head of a Man", by Da Vinci, is truly titled, while Michelangelo is represented by "Study for the Sistine Ceiling". A dignified portrait of a lady is by Pontormo. Design for cup and cover is by Benvenuto Cellini, while grace marks "Madonna and Child" by Correggio, and "Allegorical Female Figure" by Parmigianino. There is animation in "Two Satyrs in a Landscape" by Titian, while "Saint Martin and the Beggar" is the subject by Lotto. A fine example by Canaletto is "Capriccio: A Paved Quay with Buildings beside a Lagoon". By Durer is "Two Squirrels" done in watercolor and gouache on parchment. "Costume Study", a sturdy woman, is by Durer, "St. Barbara" being a strong performance by Altdorfer.

Looking rather heated in the chase is "stag" by Lucas Cranach the Elder, while by Hans Bol are two drawings of bird catchers. There are three works, by Rem-

brandt—a fine composition with figures called "Departure of the Prodigal Son"; "Death of a Patriarch", from the Montreal Museum's collection, and "Interior of the Artist's Studio", with model resting. "The Philosopher" effectively free, is by Nicolaes Maes, while a water-side scene with trees and cottages is a black chalk drawing by Jan Van Goyen. "Men o' War" is a capital work by Willem Van de Velde the Elder, while the Younger does "Shipping in a Calm". "Man Seated, Drinking" is a capital work by Willem Van Mieris.

Very alive and dignified is "Portrait of the Seigneur de Sainte-Corneille" by Francois Clouet, while by Francois Quesnel is "L'Abbe D'Etremont". "Portrait of a Young Man" is an animated example by Daniel Dumoustier, and there is no lack of character in "Head of a Woman" by Nicolas Lagneau. By Nicolas Poussin is a fine "View of San Giorgio in Velabro, Rome", the works by Claude Gellée le Lorrain being "The Ponte Molle", "Landscape in the Roman Campagna" and "The Landing of Aeneas". Works by Watteau include "Two Musicians", "Nude Male Figure, Seated" and "Two Studies of Heads".

Among the works by Boucher are a pair of decorative panels, while by Greuze is an engaging "Study for a Bacchante". "Concert in a Drawing Room" is an effectively arranged group by Fragonard, while study for "The Death of Marat" is by David. Ingres is worthily represented by "The Guillon-Lethiere Family", "Portrait Presumed to be Monsieur Lorimier" and "Portrait of Mlle Benard", all confidently clean works in pencil. There is action in Gericault's "Frightened Horse", and Delacroix's "Lioness Reclining" is distinctly snarling. There is a characteristic group of works by Guys, and examples by Daumier include "Four Lawyers", "Mountebanks changing Place" and "The Critics"—studio interior with figures—the fine luminous watercolor in the Montreal Museum's collection. By Millet is the crayon portrait of the artist's sister Emelie. Boudin is represented by "Harbor Scene" in watercolor, a very satisfying impression. There is a good group by Degas—"Lady with a Fan", "Lady on Horseback", "After the Bath" and the portrait of Duc de Morbilli. By Manet is "Le Bal de L'Opera—a group of top-hatted figures, while by Renoir is "Femme au Manchon". By Cezanne are two sketchy watercolors of trees. "The Mandolin Player" and "A Young Girl" are by Renoir, Monet being represented by "Two men Fishing". A seated figure, entitled "As it was in the Beginning," is

by Gauguin, while by Van Gogh are "Cypresses" and "Woman Cleaning a Cauldron". By Lautrec are "The Lithographer Cotell", working at his press, and "Equestrienne". Mary Cassatt is represented by "Mother and Child", a fluid watercolor. "Reclining Nude" is by Suzanne Valadon, and "Harbor Scene" is by Signac.

"Portrait of a Lady" is by Sir Peter Lely, while by Sir Godfrey Kneller is a portrait of Grinling Gibbons. Small works represent Richard Wilson in which his fondness for river scenes is evident. Thomas Gainsborough, besides "The Fagot Gatherers", is represented by "The Market Cart", and "Landscape with Trees, Cottages and Two Figures". By Constable is a crisp, confident drawing of Salisbury Cathedral, "A Suffolk Child", a charming work; "Brighton Beach from the East", and "Near Barrowdale". There is a group by Rowlandson, including "Auction Room at Christie's, 1801", from the Montreal Museum's collection, a watercolor by Blake, and works in the same medium by Varley, Turner and Girtin. Bonington's watercolor called "Breakwater; Barge Unloading" is a capital example. By Cotman is "Hilly Landscape", and Samuel Palmer is represented by landscapes.

The Star - Oct. 28, '53
the Gazette - October 28, 1953

One of the biggest book bargains in our town these days is "Five Centuries of Drawings," the catalogue produced for the exhibition now at the Montreal Museum of Fine Arts. It's only one dollar and the book has 100 fine reproductions of drawings from the million dollar show, and a scholarly introduction and notes by the international authority on drawings, Regina Shoolman Slatkin. It's available only at the museum.

★ ★ ★

Dies in 86th Year

75



Dr. Charles F. Martin

Leading Figure In Medical Circles Dies

Awarded Highest Honor At Canadian Association Convention in June

DR. CHARLES F. MARTIN of Montreal, a leading figure in Canadian medical circles, died today in the Ross Memorial Pavilion of the Royal Victoria Hospital. He was 85 years of age.

Dr. Martin, who had retired from active practice for some years but still maintained an active interest in public and community affairs in Montreal, this year was awarded the highest honor of the Canadian Medical Association—the Starr Award.

The award was made June 18 before 1,000 doctors attending the Canadian Medical Association's annual meeting in Calgary and its citation attributed the reorganization of pre-clinical departments and expansion of the medical school at McGill University to Dr. Martin who also was largely responsible for founding the Royal College of Physicians and Surgeons in Canada.

Dean at McGill

Dr. Martin became dean of the McGill Medical School in 1923 and the Montreal Neurological Institute was founded under his guidance.

He also reorganized the Canadian Medical Association during the period from 1920 to 1922 and became its president the following year. He was elected to senior membership of the association in 1944.

Dr. Martin was born on Oct. 14, 1868, in Montreal and graduated from McGill University in 1892. In 1927 he received the degree of LL.D. from Queen's University. Dr. Martin also held honorary degrees from McGill University, Bishop's College and Harvard.

Headed Three Groups

In 1929 Dr. Martin was president of the Association of American Medical Colleges, and in 1928-29 was president of the American College of Physicians as well as being president of the Canadian National Commission for Mental Hygiene.

Dr. Martin retired as an active member of the attending staff of the Royal Victoria Hospital in 1934 after 39 years of service, and was named a member of its consulting staff. In a resolution at that time the hospital's board of management declared the value of his services were "beyond estimate."

As physician and consultant he had wide reputation and in 1923 took a special interest in medical education.

For 11 years Dr. Martin was president of the Art Association of Montreal, president of the Montreal Repertory Theatre for several years and was active as a member of several other cultural organizations.

Apart from the field of medicine, Dr. Martin was known as an excellent sportsman with a special fondness for tennis. He held the Quebec Amateur Open Championship in 1926.

Dr. Martin is survived by his widow, the former Margaret Forrest, whom he married in 1912, and a sister Miss Martha Martin, of Montreal.

A private funeral service will be held Friday in his home at 3504 Mountain street. Burial will be in Mount Royal cemetery.

The Star

Oct. 29, 1953

600 Attend Art Lecture

Dr. Arthur Lismer Says Artists Reflect Epochs

More than 600 people crowded into a lecture room of the Montreal Museum of Fine Arts last night to hear Dr. Arthur Lismer, educational director, give a talk on "The Artists In Action" series.

Then, some of them tried their hand at drawing, and afterwards Dr. Lismer took many of them on a tour of the "Five Centuries of Drawings" exhibition now being shown at the museum.

Dr. Lismer told the group that artists told the story of their day by drawing, and that their work reflected the age in which the drawings were done.

He spoke of the work of such men as Leonardo da Vinci, Michelangelo, Durer, and Rembrandt, and how each of them had shown his genius.

Dr. Lismer illustrated his lecture with slides showing the work of the artists he was discussing.

The Gazette

October 27, 1953

Wednesday Tea

Mrs. Rene Gauthier, assisted by Mrs. Jacques Decary, Mrs. Antoine Geoffrion and Miss Francine Vanier, and Mrs. Guy Lanctot, is in charge of tea arrangements at the Wednesday Tea being held by the Ladies Committee of the Montreal Museum of Fine Arts tomorrow afternoon from three to five at the Museum. Mrs. Oscar Beaudoin will speak on a polychromed stone statue, Madonna and Child, a fifteenth century item in the Museum collection. Members of the public are invited.

75a
The Gazette
October 29, '53



DR. C. F. MARTIN

Medical Leader Dr. C. F. Martin Dies, Aged 85

Dr. Charles Ferdinand Martin, M.D., D.C.L., LL.D., a leading Canadian physician and for 13 years dean of the faculty of medicine at McGill University, died yesterday in the Ross Memorial Pavilion of the Royal Victoria Hospital. He had marked his 85th birthday Oct. 14.

In June this year, at its annual convention before 1,000 doctors, the Canadian Medical Association gave him its highest honor—the Starr Award. The citation attributed to Dr. Martin the re-organization of pre-clinical departments and expansion of the medical school at McGill University and noted his leading role in the founding of the Royal College of Physicians and Surgeons in Canada.

Much of Dr. Martin's energy was directed toward the development and perfection of medical services in Montreal. To this end he was largely instrumental in bringing to Montreal such renowned neurosurgeons as Dr. Wilder Penfield, O.M., and Dr. W. V. Cohen and in 1934 aided Dr. Penfield in founding the Montreal Neurological Institute. In 1923 Dr. Martin became dean of the McGill faculty of medicine, and on one occasion later when Sir Arthur Currie, then principal of McGill University, was absent from Montreal, served as acting principal.

During the period 1920 to 1922 he reorganized the Canadian Medical Association and became its president in 1923. He was elected a senior member of the association in 1944.

He became attached to the Royal Victoria Hospital in 1895 and upon his retirement in 1934 held the post of physician-in-chief. He continued as a consultant after retiring.

In 1936 he retired as dean of medicine at McGill, following which he maintained an active interest in public and community affairs of Montreal, serving 11 years as president of the Art Association of Montreal.

He served several years also as president of the Montreal Repertory Theatre and was active with several other cultural organizations. He was a past president of Zeta Psi.

Born in Montreal, the son of the late Charles Martin and Bertha Herk, he received his early education in Montreal schools.

In 1888 he received his B.A. degree from McGill University and four years later his M.D. degree. Afterwards he spent three years in post-graduate medicine work at leading clinics in Austria, Germany and France.

In 1897 Dr. Martin was appointed to the teaching staff of McGill University as a lecturer in medicine and two years later was made assistant professor of medicine and clinical medicine. In 1907 he was made professor in both these subjects.

During the First World War he served as consultant with the Canadian Army Medical Corps in Canada and overseas.

Dr. Martin served as president of the American College of Physicians in 1928-29; of the Association of American Medical Colleges in 1929; and of the Canadian National Commission for Mental Hygiene.

He held honorary LL.D. degrees from Harvard, Queen's and McGill universities, and an honorary D.C.L. degree from Bishop's University.

He served as honorary president of the Alexandra Hospital and trustee of the Children's Memorial Hospital.

The Star
Oct. 29, 1953

Dr. Charles F. Martin

THOSE who today look back over the long career of Dr. Charles F. Martin cannot but be impressed by the versatility of his mind applied to the wide variety of his talents. Had he not chosen medicine as his life work,—making a famous name for himself therein,—he might have turned in other directions and have become a leading figure in any of them.

It was always something of a wonder that Dr. Martin could crowd into even one of his working days the number of things he had in hand to do, and actually did do. No man who rises to Dr. Martin's eminence in the most exacting and exhausting of professions can or should be expected to do much more in his scant spare time than conserve his energies for another day. Yet Dr. Martin added to the calls upon his time and energy inseparable from his professional career the responsibilities and demands of executive posts in the medical faculty of McGill in the Royal Victoria and in widely separated activities. His organizational and administrative ability were seen at their best in the early days of the Neurological Institute and his service to the Royal Victoria Hospital—quite aside from his contribution to its prestige as one of the continent's great centres of medical science applied to institutional and clinical treatment—was invaluable. Like every other hospital, the Royal Victoria has had to face a long period of financial worries consequent upon greater demands, vastly increased costs and only limited means of adding to revenues. It was fortunate that Dr. Martin was able to give it his notable executive ability, coupled with great experience in the day-to-day problems of hospital administration, throughout many years of R.V.H. expansion.

In quite different fields Dr. Martin's contribution to community life was outstanding. The firm position in which the Museum of Fine Arts finds itself today is in a measure due to the years of effort which Dr. Martin put forth as president of the Montreal Art Association, years when the "Art Gallery" was but little known to the great majority of Montrealers and when slender resources prevented the activities, the classes and exhibitions, which now attract many thousands and have made the Museum an active centre in the cultural life of the city. Equally energetic was his support of the Montreal Repertory Theatre in the struggling years of its infancy. The battle for survival and eventual appreciative public recognition was long and not always encouraging, but Dr. Martin, the late Martha Allan and a handful of other indefatigable enthusiasts refused to recognize discouragement. Uphill fights had something about them that challenged Charles Martin.

The honors that came to him are of record and well earned. A long and very full career has ended, leaving an impress on many aspects of life in the city in which it was begun and fulfilled.

In 1948 he was awarded the first Alfred Stengel Memorial Medal by the American College of Physicians.

A sports enthusiast he won the Dominion Singles Tennis Championship in 1891 while a student at McGill. He was also interested in golfing and fishing.

Surviving him are his widow the former Margaret Forrest Angus and a sister Miss Martha Martin of Montreal.

A private funeral service will be held from his late residence on Mountain street tomorrow at 2.30 p.m. Rev. R. J. Berlis of the Church of St. Andrew and St. Paul will officiate.

Burial will be in Mount Royal Cemetery.

The Gazette 3 October 29, 1953

A GREAT PHYSICIAN AND A GREAT GENTLEMAN

One of the grand old figures of McGill University is gone with the death of Dr. Charles Ferdinand Martin. Men such as he were links that bound the present to the rich life of the past—to the time when the Medical Faculty of McGill broadened into its greatness. The sad fact that these links grow fewer is all the more reason to cherish the traditions which men such as he expressed in their lives and work.

It was in the year 1892 that Dr. Martin received his medical degree at McGill. It was a time when the faculty was undergoing a scientific renaissance. Wyatt Johnston, an outstanding teacher and investigator, was urging the growing importance of research in pathology and bacteriology. The change was coming from the day when the science of medicine was still largely a matter of observation in practice to the new era when practice would be backed by the research of the laboratory.

Young Dr. Martin was caught up in the new movement. He left McGill to study in the celebrated laboratories of Dr. Johannes Orth at Gottingen in Germany. While he was absent, Dr. John George Adami, from the physiological laboratories of Cambridge, was appointed to the new chair of pathology at McGill.

Dr. Adami was eager to gather about him a group of men whose ability and enthusiasm would match his own. On Wyatt Johnston's recommendation, he sent for Dr. Martin. It so happened that young Dr. Martin had hardly begun his work at Gottingen when a letter arrived, offering him the post of assistant professor of pathology at McGill. He accepted, and became the youngest member of the McGill Faculty.

Throughout his life the spirit of those early years endured. Medicine was always to him a field of adventure, full of frontiers of the mind. After his own distinguished career, he became, in

1923, the Dean of the Faculty. He was the first doctor at McGill who gave up practice to devote his full time to administration. With enterprise, tact and perseverance, he greatly enlarged McGill's facilities and enhanced its reputation. Though always mindful that the faculty's first aim was to teach and to prepare students for a career in practice, he never failed to stress the importance of the scientific equipment, and of the work in the laboratory, where the scope and promise of medicine are assured.

In the tradition of Sir William Osler, Dr. Martin believed that the science of medicine must be always enriched by minds which have found enlargement and relief in books and paintings, and all that goes to make up the arts of life. Significantly, he had graduated with honors in English before entering the study of medicine. And when he retired from the deanship of his faculty, he found in the Montreal Museum of Fine Arts a new field for his interests and work.

For 11 years he was president of the Montreal Art Association. With his own long connection with education, Dr. Martin was in a position to appreciate that an art museum should be essentially an educational institution.

Not only did he develop the teaching schools of the Museum, and see the opening of the new educational centre under Dr. Arthur Lismer, but he presided over the negotiations by which the Museum became connected more closely with the teaching both of the city's schools and McGill University.

Many in the years to come will find in his example a new urge and goal for their own lives. His example teaches many lessons. But perhaps it teaches this most of all: that in order to be a great physician it is first necessary to be a great gentleman.

The Gazette - October 29, '53

Dr. C. F. Martin and the Art Gallery

Sir,—The death of Dr. Charles F. Martin will leave a great void in the world of medicine, but also in the field of the Fine Arts his loss is irreparable.

This great Canadian, at the moment of his retirement from his high office in McGill University, took over the onerous duty as President of the Montreal Museum of Fine Arts. At the beginning of his presidency the Montreal Museum was in a parlous position both as to policy and as to its financial position.

The new president undertook the duties of office with a vigor and enthusiasm which soon bore fruit. The whole fabric of the Museum assumed an aspect of freshness and vitality. Financially the Museum through his efforts was placed on a sound footing.

His own personal contributions both financially and in his gifts of paintings to the Museum were inestimable. His gift of the painting: "Salisbury Cathedral," by John Constable, alone, would make his name revered by the public to which he presented it.

On behalf of the Royal Canadian Academy of Arts may I express our homage to this great Canadian.

ROBERT PILOT

President, The Royal Canadian Academy of Arts.
Montreal, Oct. 28.

The Gazette - October 31, 1953



A SUFFOLK CHILD, by John Constable, in the Five Centuries of Drawings exhibition being held in the Montreal Museum of Fine Arts.

Art Notes

Five Centuries Of Drawings On Exhibition

BY ROBERT AYRE

THERE is so much to be said about the great exhibition "Five Centuries of Drawings" at the Montreal Museum of Fine Arts that I hardly know where to begin. I have a notebook full of reminders — the shivering threads that make up Daumier's lawyers, the weight of weariness in the down-dragging curves of his "Mountebanks Changing Place;" the lovely color and elegance—too elegant?—of Blake; the delicate, firm contour of Suzanne Valadon's young nude; the lusty vulgarity of Rowlandson's "Falstaff and Doll Tear-sheet;" the way Cezanne and Samuel Palmer have with trees and the way the Englishmen, Reynolds, Constable and Ward, have with children; the humor of the Alsatian Master of 1489—surely that is the husband tearing his beard at the outrageous behavior of his wife in the Wedding Dance? — the profound drama of Rembrandt, the human warmth of Avercamp; the simple faith here, the sophistication there, the ingenuity, the fantasy, the insight... Obviously I can't go on like this for 257 items.

I ought to put down some of the facts—to tell you that the treasures were lent by a score of famous institutions—the National Galleries of Canada, the United States and Scotland, by the Victoria and Albert, Christ Church and the Ashmolean in Oxford, the Courtauld Institute, the Metropolitan, the Fogg, and the Pierpont Morgan Library—and more than 30 owners of important private collections, including some in Montreal.

The show is a sort of informal history of art in the western world from before Columbus to just the other day.

It stops at the threshold of the 20th century, though some of the artists represented lived into the twenties and thirties.

As an historical survey, it has its shortcomings—Spain is missing, for example—but it does give you a perspective. The drawings are properly ticketed and hung according to time and place and the catalogue gives you all the documentation you need. It is an excellent catalogue, by the way, and worth keeping as a reference book, even if the reproductions—more than half the exhibits are illustrated—often come short of the beauty of the original: the hardening and thickening of the lines in the exquisite 15th Century silver-



Design for a roundel of stained glass, by the Master of Absalom, 16th Century, pen and ink drawing, lent by the Ashmolean Museum, Oxford, to the Montreal Museum of Fine Arts for the exhibition "Five Centuries of Drawings".

point portrait by Dirk Bouts and in the 19th Century pencil drawing by Ingres for his mural "L'Age d'Or" make us realize what a delicate business it is to reproduce drawings and how lucky we are to see the originals.

The illustrious are there, from Leonardo and Durer to van Gogh and Renoir, but while you may go to see them you may come away remembering as vividly a face or an incident by some unknown Venetian or Suabian. It is worth while looking at the drawings as sidelights on some of the great; you can catch them off their guard, when they are not dressed for company, in the immediacy of their response to the world before they begin to compose, or making studies for the bigger works to come—Gainsborough speedily putting down a landscape in chalk and wash, David roughing out "The Death of Marat" in pencil, Vincent van Gogh striking fire with his cypresses, Delacroix studying the anatomy of the horse, Grunewald the folds of a garment for his Transfiguration.

Historical, biographical and technical details are here for the student, but most of the exhibits are pure pleasure for their own sake. Those who are not used to looking at drawings—and certainly we've never had an opportunity like this before—may be surprised at the amount of beauty and power that can be packed into a small space.

Looking at drawing requires an adjustment. A painting may come half way across the room to meet you, but you must go to a drawing and get on intimate terms with it. You must read it,

and this is one time when he who runs simply can't read. If ever an exhibition called for more than one visit, it is "Five Centuries of Drawings".

Mr. Morgan, Mr. Steegman and Miss Regina Shoolman, who made the selection and compiled the catalogue, are to be congratulated. So are we.

Les Arts

Images et plastiques

Les techniques du dessin

-1-

Pour qu'une exposition de dessins telle celle qui se poursuit actuellement au Musée soit profitable, il est nécessaire non seulement de connaître quelque chose des diverses écoles, mais aussi d'être au courant des techniques, fort différentes, qui ont été employées par les maîtres de chaque époque. L'exposition "Cinq siècles de dessins" est tellement complète que chaque technique employée depuis le début de la Renaissance y est illustrée. La visiter en portant attention à cet aspect vaut toute une série de cours d'art. D'autant plus que l'on y retrouve des exemples de techniques maintenant oubliées.

L'une de ces techniques anciennes est celle dite à la pointe d'argent. Sur un papier enduit de calcium naturel, de l'os pulvérisé, le dessinateur faisait circuler une pointe métallique, le plus souvent une pointe d'argent.

Une telle technique exigeait beaucoup d'assurance et d'habileté, parce qu'une fois une ligne tracée, elle ne pouvait plus être enlevée. L'on a de beaux exemples de cette technique au Musée. Dans l'école flamande le "Portrait d'un jeune homme" de Dirk Bouts, et parmi les Hollandais, un "portrait d'une dame", par un artiste, anonyme sont des exemples parfaits de cette difficile technique, avec leur caractère aérien. Parmi les Italiens, l'on peut voir un dessin du Pérugin, et une minuscule oeuvre de jeunesse de Raphaël, "Jeune sainte dans une attitude de prière". Une

fort belle étude pour une tête de la Vierge, de Boltraffio, que l'on a pu attribuer à Léonard, est exécutée dans cette technique.

D'autres techniques "sèches" emploient la pierre d'Italie, argile noire, la sanguine, argile rouge, les crayons gras, dits "trois crayons", le crayon de plomb et le moderne crayon de graphite, ainsi que le fusain.

La pierre d'Italie

Les plus grands maîtres ont travaillé la pierre d'Italie. L'exposition du Musée nous montre un fort beau Rubens, en pierre d'Italie accentuée de bistre et d'encre. Parmi les Italiens, le "Portrait d'un Gitan" de Léonard de Vinci est l'oeuvre la plus marquante dans cette technique. Une esquisse de Michel-Ange, que l'on dit être du bras de l'Adam de la Sixtine, est le genre d'oeuvre qui exprime plus qu'un tableau parfaitement achevé le style d'un maître. Toujours dans la technique de la pierre d'Italie, l'on remarque les beaux dessins d'Andrea del Sarto, de Pontormo, Boltraffio et Bassano.

Un "petit-maître" comme le vénitien Fuàrdi a également employé la pierre d'Italie avec beaucoup d'effet. La collection compte une étude de l'Allemand Grunewald dans cette matière, que plusieurs Hollandais ont utilisé également — tels Seghers, Van oyen, Cuyp, les Van de Velde, la plupart avec addition de lavis. De rares Français qui en ont fait usage sont représentés — Boucher l'a utilisée pour des études préparatoires, de même que Prud'hon. Une "jeune fille" de Renoir fait partie de la collection; elle est dans le style de ses sanguines, d'ailleurs. L'école anglaise a compté plusieurs maîtres qui ont fait un bel usage de l'argile noire — l'exposition nous montre dans cette matière des oeuvres de Wilson, Ramsay, Gainsborough et Constable.

Très souvent, les dessins à la pierre d'Italie sont rehaussés de touches de blanc, généralement de craie, ou parfois même de sanguine ou de lavis.

La sanguine

L'un des premiers à utiliser la sanguine a été le Corrège, dont l'exposition compte une charmante "Madone à l'enfant". Francesco Mazzola, mieux connu comme le Parmesan, est représenté par une oeuvre d'une belle délicatesse. En général la sanguine a été employée par les maîtres au style plein de grâce, tels Quessnel, Dumoustier, Lagneau, Watteau, Boucher et Greuze. C'est Watteau qui a poussé à son sommet la technique de la sanguine. Greuze, dans son "étude pour un baccante" en a fait un bel usage, qui nous fait oublier ses compositions à l'huile, maniérées et ennuyeuses. Boucher cependant n'a jamais pu ou voulu, si l'on peut en juger par les études de l'exposition, se départir de sa fadeur mythologique.

Quoique la technique des trois crayons ait connu beaucoup de vogue, surtout en France, elle n'est représentée que par quelques oeuvres, dont une de François Clouet, d'ailleurs très caractéristique — au dessin fin et aux couleurs adoucies. Degas et Monet ont utilisé le gros crayon noir. Toulouse-Lautrec, de même, et l'exposition compte un de ses fameux dessins d'équitation.

Fusain et crayon

Le fusain est une technique aussi ancienne que l'art même, mais ce n'est que depuis le XIXe siècle que l'on a trouvé le moyen de fixer le charbon au papier. Aussi les maîtres anciens n'employaient-ils le fusain que pour des esquisses qu'ils ne voulaient pas conserver. C'est pourquoi à l'exposition du Musée on ne voit aucun fusain ancien. Pissarro, Renoir, Van Gogh, Toulouse-Lautrec et Suzanne Valadon sont représentés par de telles oeuvres. Le Van Gogh est dans le style de ses études d'après Millet, sa grande admiration. L'artiste anglais Gainsborough pratiquait aussi le fusain.

"La mère et l'enfant", de Mary Cassatt



"La mère et l'enfant", dessin à l'aquarelle de Mary Cassatt, que l'on peut voir dans la section française de l'exposition "Cinq siècles de dessin", au Musée des Beaux-Arts. Mary Cassatt, bien qu'Américaine, a été l'élève de Degas, et est mieux connue comme artiste française. Ce dessin a été prêté au Musée par Mme Samuel Bronfman.

(Cliché la PRESSE)

The Star

Nov. 2, 1953

The Star

Nov. 2, 1953

The Gazette

Nov. 3, 1953

Recital By Bress For Art Society

HYMAN Bress, gifted young Montreal violinist, will give a recital with John Newmark, pianist, for the Women's Art Society of Montreal tomorrow afternoon, 2:30 p.m. The performance will take place in the lecture room of the Museum of Fine Arts.

The following program has been chosen: Sonata opus 137 No. 2—Schubert; Sonata in F minor, opus 80—Prokofiev; Havanaisa—Saint-Saens; Etude Tableau—Rachmaninoff; Heilfetz; Berceuse—Faure; Hungarian Dance No. 17—Brahms-Kreisler; Caprice in form of Waltz—Saint-Saens-Ysaye.

Wednesday Tea At Museum

The Ladies Committee of the Montreal Museum of Fine Arts are entertaining at tea, on Wednesday afternoon, November 4, from three to five o'clock in the museum. Tea is open to the public.

Before the tea hour Mrs. G. Pierce Decarie will give a short address on "Stump Work". The piece, taken from the museum's collection is an embroidered casket, done in the time of Charles I.

Mrs. Ernest Le Messurier is in charge of tea and assisting are Mrs. H. W. Brainerd, Mrs. Erskine Buchanan, and the Countess De Roussy de Sales.

Wednesday Tea

Mrs. Ernest LeMessurier, assisted by Mrs. H. W. Brainerd, Mrs. Erskine Buchanan and the Countess De Roussy de Sales, is in charge of the tea table at the Wednesday Tea being held tomorrow afternoon by the Ladies Committee of the Montreal Museum of Fine Arts, from three to five o'clock, at the Museum. Prior to the tea being served Mrs. C. Pierce Decarie will speak on Stump Work. The piece taken from the Museum's Collection is an embroidered casket done in the time of Charles I of England, 1640.

Le crayon de plomb a fort peu intéressé les anciens. L'on retrouve à l'exposition une étude de l'école de Jérôme Bosch, et il semble que l'on utilisait cette matière ingrate que pour des travaux préliminaires. Un crayon de Dumoustier donne une idée de ce que l'habileté pouvait tirer d'une telle matière. Il faut attendre la découverte du crayon de graphite, par un Français, au début du XIXe siècle, pour voir l'usage du crayon se répandre. Et dès lors ce sont des chefs-d'oeuvres qu'il permet. Ingres y trouve la matière rêvée pour son classique génie. Ses cinq dessins à l'exposition sont de beaux exemples de sa maîtrise souveraine de la ligne. Millet, Delacroix et surtout Degas ont tiré des procédés nouveaux de dessin du crayon de graphite. Cézanne aussi en a fait usage, de même que les anglais Constable, Lawrence et Cotman, dont on peut voir au Musée des oeuvres achevées.

de Repentigny

Dans les coulisses de l'art

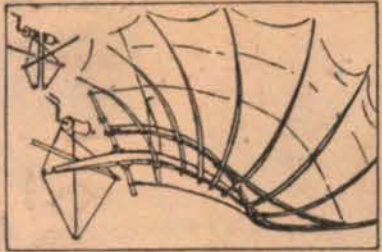
(Par Paul Gladu)

Quand un curieux s'aventure dans les coulisses d'un théâtre, il trouve l'envers des décors, des panneaux remplis d'instruments pour le contrôle des effets lumineux, des garde-robes débordant de costumes, des treuils, des câbles d'acier, des trappes, des mécanismes de toutes sortes, et des loges où les simples humains que sont les acteurs se transforment par la vertu du maquillage et du déguisement en héros, en nobles d'autrefois, en grandes dames ou en petites, en tout ce que l'humanité souhaite de voir apparaître sur la scène de l'illusion!...

Les tableaux des peintres nous dispensent quelque peu le même genre de métamorphoses. Grâce à la peinture, des objets et des êtres familiers passent dans le domaine du merveilleux.

Le dessin constitue un des moyens les plus importants et les plus puissants de l'artiste. On peut dire qu'il est la peinture en noir et blanc. A l'âge de pierre, d'obs-curs artistes traçaient sur les murs de cavernes, avec une pointe de silex, l'image des animaux qui leur étaient familiers. Pour ces raisons, et quelques autres que nous laissons aux théoriciens et aux philosophes le soin de décrire, il est visible qu'un dessin peut être considéré pour lui-même...

Cette chance est donnée aux Montréalais, ces jours-ci, par les autorités du Musée des Beaux-Arts de Montréal. En effet, une grande et unique exposition nous



Voici le dessin de l'aile de l'avion que Léonard de Vinci avait proposé.

y présente une collection de dessins allant du 15^{ème} siècle jusqu'au début du 20^{ème}!

La plupart des moyens du dessinateur y sont utilisés: Le fusain, la plume, le crayon, etc.

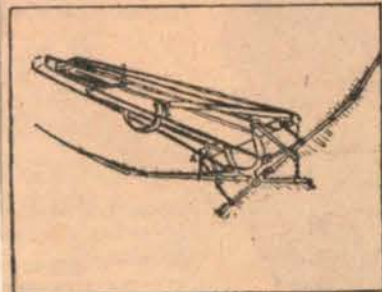
Trois salles du Musée y sont consacrées, les dessins y étant disposés selon leur pays d'origine et leur époque, ce qui procure l'occasion de suivre l'évolution de cet art, et celle de comparer et de rapprocher des travaux d'ordinaire éparpillés aux quatre coins de la Terre.

Ainsi, nous allons des Primitifs italiens (qui devaient donner un tel essor à l'art européen) jusqu'à Mary Cassatt et Pierre-Auguste Renoir, qui moururent entre les deux Grandes Guerres de notre temps.

Pour rendre justice à cet exposition extraordinaire, il faudrait toutes les pages de ce journal.

La qualité et l'abondance nous sont offertes.

Le visiteur y trouve des raretés: Par exemple, des oeuvres de ces



Dès 1482, Léonard de Vinci avait imaginé un appareil précurseur de l'avion. On en voit ici le plan du fuselage qui montre déjà, en esquisse, le mécanisme opérant les ailes de l'avion à l'avant.

trois géants de la Renaissance italienne, Raphaël, Léonard de Vinci et Michel-Ange; des portraits de ce prince du dessin à la mine de plomb — Jean-Auguste-Dominique Ingres; des scènes au détail prodigieuses des Allemands Dürer, Grünewald, Melchior Feselen; des merveilles de science et de vérité signées par Rembrandt; et des illustrations de la vie mystique de l'Anglais Blake.

Indépendamment de leur valeur artistique et historique, ces dessins traduisent avec beaucoup d'éloquence les caractères des grandes nations occidentales.

Pour nous qui connaissons la langue française, la précision, la finesse et la sincérité des artisans de France nous seront particulièrement sensibles et agréables! Il semble que la logique de Descartes y transparait!

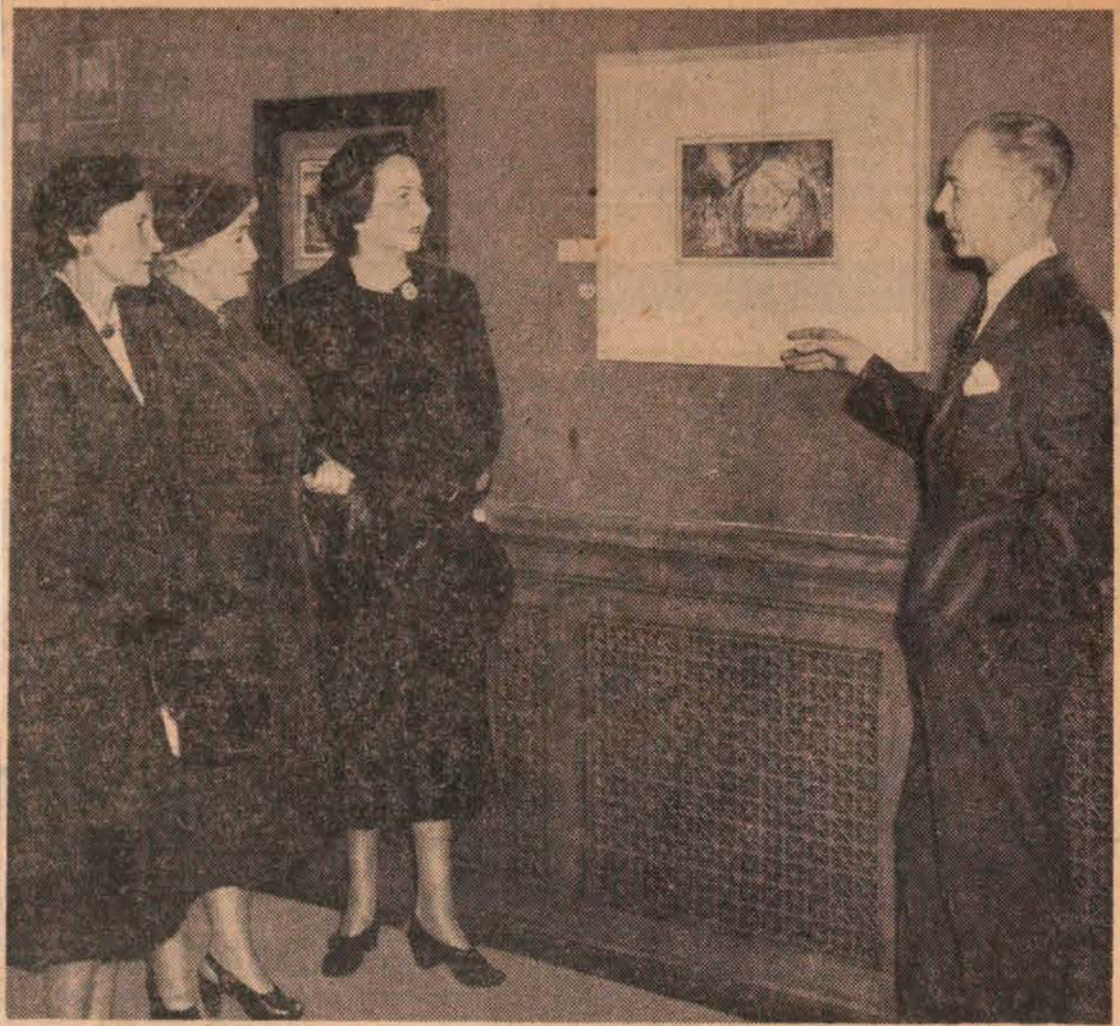
De même, les qualités de ces autres grandes races qui composent l'Europe y brillent de tous leurs feux.

C'est, en somme, à un voyage sans pareil sur une des voies les plus glorieuses de notre civilisation que la direction du Musée des Beaux-Arts nous convie.

Qui d'entre nous n'a pas manié un jour la plume ou le crayon? Lequel ne s'est pas senti quelque talent?

J'en connais qui front sur la rue Sherbrooke, à la galerie du Musée, rêver un peu sur ce qu'ils auraient pu devenir...

Ladies' Committee Sponsors Exhibition



John Steegman, director of the Montreal Museum of Fine Arts, comments on a group of pictures in the Five Centuries of Drawings exhibition for a group of guests including Mme. Honore Parent, Mme. Maurice Hudon, and Mrs. A. T. Galt Durnford, president of the Ladies' Committee which was instrumental in bringing about the exhibition of master drawings, first show of its kind to be seen in Canada.

The Star

Nov. 3, 1953

Art Authority To Speak Here

Dr. Mary Woodall Will Give Address Monday

Dr. Mary Woodall, noted authority on British art and particularly on the paintings of Thomas Gainsborough, will begin, in Montreal on Monday, Nov. 9, a speaking tour of four of the principal art galleries of Canada.

At present deputy director of the City Art Museum, Birmingham, England, Dr. Woodall formerly studied at the Courtauld Institute of Art in the University of London and worked at the British Museum. She is the author of two books, a life of Gainsborough and "Gainsborough's Landscape Drawings." She lectured in many United States cities, including Baltimore, Washington, Chicago, Cleveland, Toledo and Boston.

In Canada, Dr. Woodall's trip will be under the auspices of the National Gallery of Canada which regularly invites well known authorities on art to lecture throughout the country. After Montreal, Dr. Woodall will speak at the National Gallery, Ottawa, on Nov. 10, the Art Gallery of Toronto on Nov. 12, and will conclude her visit with a lecture at the Public Library and Art Museum, London, Ont., on Nov. 13.

Dr. Woodall will lecture on "Thomas Gainsborough" at the Montreal Museum of Fine Arts at 8.15 p.m. Monday. Members and the public are invited.

The Gazette

November 4, 1953

Films Tonight

Three educational color films are being shown tonight at the Museum of Fine Arts by the Ladies' Committee.

They are The Port of Bristol, a film on the workings of a large port; Architects of England, about the development in building from Stonehenge up to modern times, and Colors in Clay, a picture showing potters at work.

Admission is free and the starting time is 8.00 p.m.

The Star

Nov. 4, 1953

Films in Color at Museum Tonight

THE program of films to be shown this evening by the Ladies Committee of the Museum of Fine Arts at the Museum at eight o'clock are all in color.

"Port of Bristol" describes the efficient operations of a large port; "Architects of England" traces the development in building from Stonehenge to modern times, while "Colour in Clay" is a picture showing potters at work.

These movies are free to the public and everyone is cordially welcome to attend.

The Gazette

Nov. 6, 1953

Two New Yorkers To Lead Discussion At Art Museum

Two curators of painting and prints of the Metropolitan Museum, New York City, will lead a discussion lecture tonight at 8.15 p.m., on the exhibition, "Five Centuries of Drawings," at the Montreal Museum of Fine Arts.

Theodore A. Heinrich and A. Hyatt Mayor will base their lecture on the \$1,000,000 collection of drawings which has aroused international attention in art circles.

The exhibition, which will continue until Nov. 22, has attracted a record number of out-of-town visitors and has brought about a change in museum policy to allow more people to view the show. Officials said the museum will remain open Thursdays until 9 p.m. for the duration of the exhibit.

Exhibitions of drawings are extremely rare and no exhibit of this score had ever before been presented in a Canadian museum. Originally, it was planned the exhibition should also visit Ottawa and Toronto, but loans of valuable drawings from private collections could not be made on this basis. Owners were apprehensive about lending them to a touring show in view of the fragility of many of the priceless pictures.

The Star

November 6, 1953

The Land of Nod



Masterpieces of five centuries were overlooked by this sleepy three-year-old youngster at the Montreal Museum of Fine Arts yesterday as his mother and her companion excitedly scan a catalogue of the million dollar show. The once-in-a-lifetime exhibition of master drawings is now on view at the Museum.

"Five Centuries Of Drawings"

THE collection of drawings now on view at the Museum of Fine Arts has been got together thanks to the co-operation of a score of art institutions, galleries and collectors of paintings and drawings in Europe, in England and on this continent. It is well described as "five centuries of drawings" covering as it does the years between the fifteenth and twentieth centuries from da Vinci to Renoir.

The exhibition has been dealt with in detail by art critics who have found in it an opportunity for the people of this city to see what is a unique review of this field of art in the history of Montreal. Writing his impressions of the collection Mr. Robert Ayre, art critic of this newspaper said:

"Historical, biographical and technical details are here for the student, but most of the exhibits are pure pleasure for their own sake. Those who are not used to looking at drawings—and certainly we've never had an opportunity like this before—may be surprised at the amount of beauty and power that can be packed into a small space."

The Art Museum direction has of recent years made available to this city a number of collections of world-famous paintings and other art objects from the great galleries and private collections in many countries. Its contributions to the artistic education of the community continue to be beyond price. The collection of drawings now on view is, of course quite specialized and so rounds out the presentation of graphic art which the Museum maintains. Nothing at all like it in its own field, either in extent or artistic importance has ever been seen in Montreal.

Old Master Drawings Still To Be Found

Two New York Experts Speak at Montreal Museum of Fine Arts

IT is still quite possible to pick up Old Master drawings for next to nothing, according to one of the world's greatest experts on drawings and prints, Theodore A. Heinrich, associate curator of paintings and drawings at the Metropolitan Museum of New York.

Mr. Heinrich and A. Hyatt Mayor, curator of prints at the same museum, led a discussion at the Montreal Museum of Fine Arts last night in conjunction with the current exhibition of Old Master drawings which is being featured by the museum this month. The exhibition valued at more than \$1,000,000 includes the works of Michaelangelo, Rembrandt and several of the French Impressionist school.

Discussing Old Master drawings Mr. Heinrich said that these works were rarely meant for public consumption. They provided "an intimate diary" of the mind of the artist and were usually sketches made as a preliminary to some major work.

Renaissance Portrait

He cited the case of the portrait of Pope Innocent X by Velasquez, one of the most penetrating portraits of the Renaissance, which was completed after two sittings of little more than half an hour during which the great artist sketched more than a dozen drawings.

The search for Old Master draw-

ings was a fascinating business, said Mr. Heinrich, and it took the collector into book and print shops, old cafes in France and Italy and even into palaces.

Few major art dealers bothered very much about these drawings and the intelligent and skillful collector could pick up some of them at quite reasonable prices if he knew where to look.

As an enthusiastic collector, himself, Mr. Heinrich refused to disclose his own favorite hunting grounds. During his own career he had made two major discoveries—the sketches by Velasquez for his portrait of Innocent X and the rediscovery of a sketch by one of Michaelangelo's pupils which had once belonged to Reynolds.

Both Mr. Heinrich and Mr. Mayor illustrated their lectures with lantern slides of major drawings, which illustrated the importance of drawings as preliminaries to some of the world's most well-known paintings.

Great Draughtsmen

Mr. Mayor took his examples from the drawings of Michaelangelo, Rembrandt and Goya whom he described as the world's three greatest draughtsmen.

Michaelangelo's anatomical drawings, he said, were considered by the artist of tremendous importance as a training even for architectural works.

In thanking the speakers John Steegman, director of the Montreal Museum of Fine Arts, told the audience of 200 that the presence of these two distinguished art experts was a mark of the importance of the exhibition now on display at the Museum. Never before had such a collection of the drawings of so many great artists been brought together.

The exhibition will continue at the Museum until November 22 and the Museum will remain open until 9 p.m. Thursdays until that date.

Exhibits Paintings



MARGUERITE MILLETT TRUDEAU, Montreal artist, who is having an exhibition of paintings at the Montreal Museum of Fine Arts, 1379 Sherbrooke St. West, from Friday, Nov. 13 to Sunday Nov. 29.

The Gazette
November 10, 1953

Wednesday Tea

Mrs. Rene Gauthier, assisted by Mrs. Antoine Vanier, Mrs. Jacques Paradis, Mrs. Frank McGill, Mrs. Jacques Decary, Mrs. Gustave LeDroit, Mrs. Guy Lanctot and Mrs. Laurent Gelly, is in charge of the Wednesday Tea being held tomorrow afternoon, from three to five o'clock, by the Ladies Committee of the Montreal Museum of Fine Arts. Mrs. Henri Prat will give a talk in French on an object of Toltec Art from Mexico, a piece from the Museum's collection. The public are invited to attend.

The Star
November 6, 1953

The Gazette
November 6, 1953

The Gazette
November 7, 1953

Rare Exhibit To Be Topic

Discussion and Lecture At Fine Arts Museum

A joint discussion-lecture on the current exhibition, Five Centuries of Drawings, at the Montreal Museum of Fine Arts, will be held at 8.15 p.m. today at the museum, with curators of the Metropolitan Museum, New York, as guests. In Montreal for the lecture are Theodore A. Heinrich, assistant curator of painting, and A. Hyatt Mayor, curator of prints.

The exhibition of 257 drawings worth \$1,000,000 has attracted international attention, and has brought near record numbers to the museum, it was said. In order to make it possible for more people to see the show, the museum has arranged to keep the gallery open Thursdays until 9 p.m. The Thursday night schedule will hold only until the close of the exhibition of drawings.

The works of virtually every master from the Renaissance to the end of the 19th century are in-

cluded in the exhibition, which will be seen only in Montreal. Earlier plans to take the exhibition to Ottawa and Toronto had to be abandoned when the owners of the drawings showed reluctance to have their treasures subjected to the possible dangers of a tour. Drawings are notably fragile, and exhibitions of this size extremely rare.

UK Art Authority To Open Tour Here

Dr. Mary Woodall, noted authority on British art and particularly on the paintings of Thomas Gainsborough, will give a talk in Montreal Monday, the first of four lectures in some of the principal art galleries of Canada.

She is deputy-director of the City Art Museum, Birmingham, Eng. Prior to this appointment, she studied at the Courtauld Institute of Art in the University of London and worked at the British Museum. Her speaking tour has also taken her to Baltimore, Washington, Chicago, Cleveland, Toledo and Boston.

In Canada, her trip will be under the auspices of the National Gallery of Canada which regularly invites well-known authorities on art to lecture throughout the country. Her lecture in Montreal will be given at the Montreal Museum of Fine Arts at 8.15 p.m. Monday. After Montreal, she will go to the National Gallery, the Art Gallery of Toronto and will conclude her visit with a lecture at the Public Library and Art Museum, in London, Ont.

More Exhibitions Set For Fine Arts Museum

When the exhibition Five Centuries of Drawings closes on November 22, the same galleries will be occupied by the show of the Sculptors' Society of Canada, according to the Bulletin of the Montreal Museum of Fine Arts. Paintings by Edith Chatfield and Marguerite Millette and sculpture by Harold Pfeiffer occupy Gallery XII, November 13-29.

The talks sponsored by the Ladies' Committee at the Wednesday afternoon teas will be in English on the first and third Wednesday of each month, (through April) and in French on the second and fourth Wednesday of the month (through April). The same applies for the Wednesday night programmes: English films on the first and third Wednesday of every month and French films on the second Wednesday of every month (through April).

The Star
November 10, 1953

French Films at Museum Tomorrow

THE Ladies Committee of the Museum of Fine Arts is sponsoring a screening of three French films tomorrow evening at eight o'clock at the Museum on Sherbrooke street west.

The first film will be "Le Mont St. Michel", a description of St. Michael's Church outside of Paris. The second will be "L'Art Rhénan", a film about the German painter, Matthias Grunewald, whose altar at Isenheim is one of the prime masterpieces of Renaissance art. The third film will be "Honfleur", which is about a small port in Normandy. It was from this port that the first French pilgrims left France to come to Canada.

The Gazette
November 7, 1953

Dr. Mary Woodall, Curator of Painting for the Birmingham City Art Gallery, England, arrived in Montreal yesterday and is at the Ritz-Carlton. While in Montreal, Dr. Woodall will give a lecture with slides on Gainsborough, at the

Montreal Museum of Fine Arts on Monday evening, at a quarter-past eight o'clock. This is the beginning of an extensive lecture tour by Dr. Woodall, arranged by the National Gallery of Canada, Ottawa.

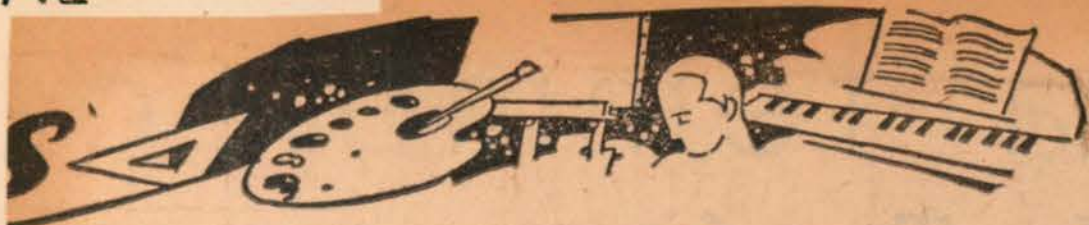
The Star
November 9, 1953

Wednesday Tea At Museum

The Ladies Committee of the Montreal Museum of Fine Arts are entertaining at tea on Wednesday afternoon, November 11, from three to five o'clock.

Mrs. Rene Gauthier in charge of the tea will be assisted by Mrs. Antoine Vanier, Mrs. Jacques Paradis, Mrs. Frank McGill, Mrs. Jacques Decary, Mrs. Gustave LeDroit, Mrs. Guy Lanctot and Mrs. Laurent Gelly. Tea is open to the public.

Mrs. Henri Prat, will speak in French on an article of Toltec Art, from Mexico, a piece from the museum's collection.



Cinq siècles de dessin

Le Musée des Beaux-Arts de Montréal offre aux Montréalais, ces jours-ci, l'une des expositions les mieux réussies qui soient. Elle s'intitule *Cinq siècles de dessin*, et est formée d'œuvres originales et rares, puisées dans des collections publiques et privées du Canada, des États-Unis et même, d'outre-Atlantique!

par Paul GLADU

PAR exemple, l'art allemand est magnifiquement représenté. Le grand poète flamand Emile Verhaeren le définissait ainsi: "Un Dieu en trois personnes: Dürer, Holbein et Cranach, tel apparaît l'art gothique allemand à ceux qui ne l'ont guère étudié... A ces noms, cet auteur en ajoutait — comme pour compléter son appréciation — quelques autres, insistant particulièrement sur ceux de Burgkmair et de Grünewald. Voici ce que ce dernier lui inspirait: "Grünewald était contemporain de Dürer: toute la gloire est allée vers ce dernier. Celui-ci est plus accessible, plus mesuré, plus parfait. Il est classique et rien ne heurte l'admiration quand elle monte jusqu'à lui. Pourtant, on ne sait quoi d'excessivement personnel, de caractéristiquement teuton, de désespérément humain nous attire vers l'autre. Nous trouvons injuste qu'on ne place pas à même hauteur ces deux gothiques, et, pour dire toute notre pensée, nous nous sentons enclin à dire que Grünewald mérite le premier rang; s'il a moins de talent et d'acquis que Dürer, il a peut-être plus de génie."

J'avoue que ces paroles m'avaient intrigué. Aujourd'hui, il est possible de comparer ces deux piliers de l'art allemand. Trois dessins de Dürer intitulés respectivement "Deux écuireurs, Etude pour un sépulchre," et "Etude de vêtement," disent sa prodigieuse habileté et sa magistrale aisance.

Tout près, une *Etude de vêtement pour La Transfiguration du Christ*, d'abord attribuée à Dürer, maintenant rendue à son véritable auteur — Grünewald, constitue un morceau d'une splendeur étonnante. Ce qui pourrait n'être qu'une banale esquisse académique se change en fragment de vie palpitant, et laisse soupçonner le génie de celui qu'admire tellement Verhaeren!

Du côté des Flamands, on ne trouve rien hélas! des van Eyck ou de Roger van der Weyden. Mais par contre, il y a des œuvres d'auteurs non identifiés, et d'autres signées par Dirk Bouts, Jérôme Bosch, Pierre Bruegel l'Ancien et Pierre-Paul Rubens qui sont admirables, nous donnant une bonne idée de cet art à la fois pur et passionné, parent des cathédrales gothiques, et qui semble porteur des forces terribles de la nature sous son masque tranquille et puissant...

L'Italie brille de mille feux, elle qui a enfanté une foule d'artistes de génie et produit des chefs-d'œuvre par milliers! Outre ses géants, Léonard de Vinci, Michel-Ange et Raphaël, elle est représentée sous ses aspects les plus sensibles par une galerie de créateurs et d'innovateurs incomparables: Carpaccio (1486-1526), Pisanello, le Pérugin, Andrea del Sarto, Fra Bartolommeo, Jacopo Pontormo, le Parmesan, Le Corrège, Giorgione, Titien, Le Tintoret, Tiepolo, les Guardi, etc.

De Léonard, un des aspects curieux de cet être universel: Une *Tête grotesque d'homme* où l'on comprend, avec Paul Valéry, que le dessin n'était pour lui qu'un moyen de connaissance, qu'une "philosophie"...

De Michel-Ange, un simple bras dont l'apparence herculéenne et le geste caractéristique rappellent la Chapelle Sixtine.

De Raphaël, génie facile et décevant, deux dessins sans profondeur où je cherche en vain la grandeur qui se voit: "La Dispute" ou dans "L'Ecole d'Athènes."

La Hollande n'aurait-elle donné au monde que Rembrandt, cet astre de la peinture, qu'il faudrait la placer au plus haut dans l'histoire de l'art! A part celui-ci, le Musée nous montre *Le jugement de Paris*, pièce de virtuosité d'Abraham Bloemaert; *Vue de Flushing*, d'Albert Cuypp; etc.

Rembrandt y a trois dessins dans lesquels il se moque des lois du dessin, portant trois titres sans importance: *La technique en est pourtant transcendante*, et le but véritable de son travail dépasse largement les anecdotes bibliques et nos soucis ordinaires. Jamais une surface plane n'a mieux suggéré la profondeur, jamais l'espace n'a été mieux compris!

Le génie mystérieux et indéfinissable de l'Angleterre est ici bien défendu. Qui ne connaît Gainsborough, Reynolds, Lawrence; les paysagistes Constable et Bonington; le gai Rowlandson; le somptueux Turner; le mystique William Blake. Près de ses célèbres compatriotes, le métier de ce dernier semble bien mou. La courbe y triomphe, mais non la précision ou la vérité. Du point de vue esthétique, je crains que sa réputation ait été grandement surfaite. Ce génie poétique manquait de discipline, et ressortissait surtout à la littérature.

J'ai en vain cherché Hogarth. La Galerie Nationale du Canada n'en possède-t-elle pas? N'aurait-on pu en emprunter quelque dessin? L'Angleterre sans Hogarth, c'est l'Espagne sans Goya, les Pays-Bas sans Vermeer, la France sans Rubens!...

En passant au groupe français, le visiteur est tout de suite saisi par des sentiments fort opposés: la profondeur et la légèreté voisinent; une sensibilité exquise se mêle à une précision sans relâche; l'amour de la nature se combine avec un intellectualisme évident.

Ces contrastes, qui définissent le caractère français mieux que ne font toutes les théories, sont particulièrement visibles dans Jacques Callot, ce Villon des arts graphiques; dans Nicolas Poussin et Claude Lorrain; dans Watteau et Fragonard; dans David et Prud'hon; dans Ingres et Delacroix; dans Daumier et Forain; dans Millet et Boudin; dans Degas et Manet; dans Cézanne et Renoir; dans Monet et Toulouse-Lautrec; etc.

J'accumule à dessein ces noms très connus, dont chacun a laissé une forte empreinte dans l'histoire de l'art européen, sachant qu'il y en a bien d'autres qu'on pourrait citer, afin de faire voir la richesse artistique de la France — sans laquelle *Le monde serait seul*, ainsi que s'exprimait d'Annunzio.

La France aussi a son Blake: Constantin Guys. Je m'étonne toujours d'apercevoir les œuvres pâles et superficielles de celui-ci placées aux côtés des Daumier, des Manet, et des Degas... Qui me dira enfin la valeur de ces pochades exsangues, de ces barbouillages incohérents?

Je regrette d'être moi-même si superficiel, et de ne trouver que quelques phrases rapides pour traiter des plus grands artistes de l'Europe.

ON le voit, je n'ai pu traverser les salles du Musée des Beaux-Arts qu'en courant...

Toutefois, j'invite ceux qui hont ces lignes à m'y suivre, mais plus lentement. Qu'ils n'aient point l'idée perverse d'en écrire.

Qu'on jouisse plutôt du plaisir non équivoque que dispensent ces précieux dessins, et que la beauté de ces derniers obtienne au moins le cœur et l'attention du passant...



DR. MARY WOODALL

Public Interest In Art Gallery Amazes Visitor

Dr. Mary Woodall, who is an authority on British art and who is deputy director of the City Art Museum, Birmingham, England, was impressed in Montreal with the number of people she saw visiting the Museum of Fine Arts. "It didn't seem to be just the special exhibition on drawings that was attracting them either," Dr. Woodall said in an interview at the Ritz-Carlton. "Visitors seemed to be crowding into all the galleries of the museum. I think such an interest is wonderful."

She said that the Second World War seems to have given a boost to museums and art galleries in general. "There was so much destroyed, that it seems to have aroused people to the need of preserving our art treasures," she commented.

Dr. Woodall's visit was under the auspices of the National Art Gallery of Canada. While here she gave a lecture on the paintings of Thomas Gainsborough, in which she has specialized, and then went on to visit the Museums at Toronto, Ottawa and London, Ont. She has completed a lecture tour in the United States.

"I am over here getting ideas," she said. "Part of our art gallery was destroyed in Birmingham, and we are about to rebuild it. We have learned a lot in the presentation of art objects from the galleries and museums over here."

Child Programs

She commented on the children's programs in museums in the U.S.A. "We could do with more of this type of thing in England," she said. "It's a wonderful idea to get children interested in such things."

The post-war surge of interest in art objects has been further encouraged in Britain by the numbers of fine old houses that have been opened to the public. Dr. Woodall continued "These houses have been there for a long time, of course, but it's only in the past few years that the public has had a chance to see them," she explained. "The interest has been very great."

She termed her position as deputy director of the Birmingham as the "greatest fun." "It's a wonderful field for women, but it is rather limited," she said. "There aren't many museums in any given city."

The Gazette
November 14, '53

ART

Three Showing Works At Fine Arts Museum

Paintings by Edith Chatfield and Marguerite Millette Trudeau, and sculpture by Harold Pfeiffer occupy Gallery XII of the Montreal Museum of Fine Arts, the exhibitions to remain on view through November 29.

There is variety in subject and media in the offerings of Edith Chatfield who employs oils, watercolors, pastels, chalk and black and white in a competent manner. The oils are mainly devoted to landscapes, the group including wood interiors in the season of full leaf, which are brushed in with assurance. Rich reds, greens and yellows have their place in "The Woods", and there is a hint of autumn in "Gate in the Woods", while there is a refreshing impressionistic freedom to "Cottage at Rigaud," which has character, and in "Rigaud Mountain, October", a work in which red roofs play their telling part. Flowers have also attracted her brush—"Flax" of entrancing blue; "Madonna Lilies", with fruit on a table; "White Begonias", "Golden Glow" and "Milkweed", the last-named being decoratively arranged in a glass jar. A long horizontal still-life with fruit is "Frugal Lunch", and "Coat Cupboard" is a soundly painted vertical. "Bormes - Les - Mimosas, France," makes effective use of a rising group of red-roofed buildings, three noble trees occupying the foreground.

Pastel is the medium of "Sketching", a capital impression of a seated woman working at an easel, and also for the broadly handled work called "The Choisy Road." "Swamp, November", decorative in treatment, and "Tropical Flowers", are watercolors, and the brush drawings include "Farmyard, Brittany", direct and engaging; "In the Bar, Brittany"—the rear view of drinkers standing at a counter; and a standing man, set down with an apt economy of line. "Siamese Kittens" are recorded in chalk, as is "Seated Nude", brown ink being used for the outline drawing of an old man.

Buildings interest Marguerite Millette Trudeau who finds good material in Montreal lanes and streets. "Looking down Clark street, Montreal", introduces the Aldred Building, and grain elevators have also occupied her brush. "Old Canadian House," with children on the sidewalk is a good subject, and "Winter Day", is true of the season. There is a grim spirit to "February Afternoon", with its wooden store and piles of snow.

The fancy red trim of the windows add interest to the white house in the work called "Crossroads", and an older section of Montreal supplied "Chateau de Ramezay", seen from the tunnel, with the top of the City Hall beyond. The sun glows on the brick walls in "Sunny Lane," and structures lean in "Old Houses, Henri Julien avenue." "Tourist House, St. Denis street" is a type of quaint architecture. Couillard street and Sous le Cap in Quebec supplied subjects, and French subjects include "XIII Century House, Chartres", "Boul-

levard Raspail, Paris", and a curving road in Montmartre.

Harold Pfeiffer the sculptor is displaying some 25 pieces, all portraits, the group being interesting and varied. Some of his subjects he encountered when connected with the R.A.F.—including some Nigerian service men, one of them bearing the name of Davil Ojo Abiodun Oguntayo. There is a striking head of a Sikh, and Canton, China, was the address of Shu Feng Cheh. Portraits of musicians include Ross Pratt and William Primrose, and the Ottawa photographer Yousuf Karsh makes an interesting subject. Alistair de Tessier Prevost, the writer, is in the group, as is Lt. Col. Patrick Baird the Arctic explorer. Also shown is the youthful Hon. Charles MacIntosh, grandson of Her Grace Nina Duchess of Hamilton.

The children of Mr. and Mrs. John C. Udd—John E. Udd, Richard and Mary make a good group, another good study of childhood being Jean-Pierre Maitais, of Murray Bay, Que. A Toronto subject is Mrs. William Goldsmith, while of Ottawa is Esther M. Glatt, daughter of Mr. and Mrs. E. M. Glatt. Westmount sitters are William McCrudden, son of Mr. and Mrs. Harry McCrudden, and Jack Fenwick, son of Mr. and Mrs. Reid Fenwick.

Au Musée des Beaux-Arts

MICHEL-ANGE, DE VINCI, DAUMIER...

nous présentent la gloire du dessin



Voici un dessin présentement en montré au Musée des Beaux-Arts de Montréal. On y reconnaît la ligne souple de l'école italienne et la sérénité classique du visage. Ce "Portrait de femme", fusain sur papier crème, mesure 13½" par 9" et est l'oeuvre de Jacopo Pontormo (1494-1557). L'exposition "Cinq siècles de dessin" se terminera fin novembre.

Avant l'anneau d'or et le camée; avant les vases en porcelaine de Saxe et les somptueux ostensoirs; avant la baïonnette qui tue et le scalpel qui sauve; avant le groupe équestre et les ouvrages de mosaïque; avant le vitrail, le dôme, la basilique; avant le tunnel et les ponts suspendus; — au tout début, il y a un homme nu qui trace du doigt sur le sable, ou dans la poussière qui recouvre le mur d'une grotte, une ligne qui amuse son oeil et qui aide sa mémoire!...

Ce geste distrait laisse après soi une arabesque. L'être primitif s'étonne. Il se rend compte qu'il est capable de choses n'ayant aucun rapport avec ses activités ordinaires. Son mouvement acquiert un sens spécial, et lui ouvre un monde de possibilités.

Cette grossière invention, et toutes celles qui suivirent, correspondent évidemment à la lente élaboration de l'esprit.

L'écriture s'ensuit, et le reste...

Je m'excuse de ce préambule, mais avant de parler de l'événement qui m'inspire ces lignes, je veux faire voir les qualités primordiales du dessin: On y trouve le jeu de muscles, le plaisir visuel, un acte de l'esprit mais surtout, une coordination et une synchronisation de ces facteurs.

Depuis l'âge paléolithique, le dessin est devenu tour à tour un moyen d'étude, un document, un travail préparatoire, un objet d'art...

On l'a souvent fait servir à des fins étrangères à sa véritable nature.

Le dessin est avant tout une écriture d'une sorte particulière, qui nous parle de l'imagination et de la sensibilité de son auteur.

C'est ce que les Montréalais verront sans peine ces jours-ci, au Musée des Beaux-Arts. Une exposition intitulée CINQ SIÈCLES DE DESSIN y remplit trois salles, et constitue une occasion unique de suivre l'évolution du dessin, des Primitifs italiens jusqu'au premier quart de ce siècle.

Tous les moyens connus y sont représentés. Pourtant, les oeuvres les plus ambitieuses sortent parfois des outils les plus simples, — la mine de plomb, par exemple.

En entrant, le visiteur trouve les travaux disposés à la fois selon leur pays d'origine et selon l'ordre chronologique.

Il est agréable de trouver réunis sous un même toit des travaux qui sont d'ordinaire éparpillés à travers le monde.

C'est donc un spectacle peu banal qui est offert à l'amateur.

Entre autres choses remarquables, c'est la première fois — à ma connaissance — que des dessins originaux de Michel-Ange et de Léonard de Vinci visitent notre ville.

Du premier, il y a une puissante étude de bras, destinée à l'exécution de la chapelle sextine. Du second, une Tête grotesque d'homme montre un aspect de sa curiosité universelle!

Pour ceux que la virtuosité de l'exécution impressionne, il y a des merveilles: La famille Guillon-Lethière et le portrait de Monsieur Lorimier, de Jean-Auguste Dominique Ingres; toutes les oeuvres d'Albert Dürer; l'Etude de vêtement pour une transfiguration, de Matthias Grünewald; le Faune, de Rubens; les dessins de Toulouse-Lautrec, etc.

Les Flamands y paraissent sous leur aspect simple, net et harmonieux.

Les Italiens exhibent leur ardente sensibilité et leur goût de la grandeur avec Carpaccio, le Pérugin, Ferrar, Portrait de femme de Jacopo Pontormo, un projet de coupe ciselée par Benvenuto Cellini; Titien, Canaletto, etc.

Une scène de bataille conçue par Melchior Feselen, artiste allemand du 16ème siècle, étonne par son ampleur et son détail.

Ainsi, je me demande quelle est la valeur exacte des Constantins Guys, des Greuze, des Van Dyck, des Raphaël, des Tiepolo et des Boucher qui sont exposés?

Le mysticisme hallucinant et la grandeur de l'imagerie de William Blake n'empêchent que son dessin soit terriblement académique.

D'ailleurs, le dessin est conçu de manière très diverse à travers l'histoire.

Par exemple, Nicolas Poussin avait une conception très "moderne" de son art, lorsqu'il écrivait: "Il faut savoir qu'il y a deux manières de voir les objets, l'une en les voyant simplement, et l'autre en les considérant avec attention. Voir simplement n'est autre chose que recevoir naturellement dans l'oeil la forme et la ressemblance de la chose vue. Mais voir un objet en le considérant, c'est qu'outre la simple et naturelle réception de la forme dans l'oeil, l'on cherche avec une application particulière le moyen de bien connaître ce même objet."

Léonard de Vinci énonçait toute une philosophie en déclarant simplement: "Qui sait copier sait faire".

Ingres disait à son tour beaucoup en peu de mots: "Le dessin est la probité de l'art."

Enfin, Van Gogh traduisait sa pensée d'une manière amusante et insolite, quand il lançait à son frère Théo: "Au sujet de la peinture il y a deux façons de raisonner: how not to do it, et how to do it; how to do it avec beaucoup de dessin et peu de couleur, how not to do it avec beaucoup de couleur et peu de dessin..."

Ceux qui aiment le dessin — cette porte ouverte sur l'inconnu et sur le rêve — ceux qui ont eux-mêmes tenu le crayon ou la plume, les esprits qui admirent une habileté manuelle transcendante et la puissance créatrice, nous tous qui subissons chaque jour le fardeau du commerce et de l'industrie sans âme, nous trouverons du plaisir sans mélange et de l'enchantement que les murs du Musée des Beaux-Arts nous dispensent.

Voici le dessin dans toute sa gloire!

Paul GLADU

The Star - November 12, 1953

Museum Exhibition Attracts Many Visitors



MINDA BRONFMAN stands beside a drawing by Mary Cassatt, loaned to the Montreal Museum of Fine Arts by Miss Bronfman's parents, Mr. Samuel Bronfman and Mrs. Bronfman, OBE. This drawing is part of the exhibition, Five Centuries of Drawings, which will be open to the public two evenings next week, on Wednesday, from 10 a.m. to 5 p.m. and from 7.30 p.m. to 10 p.m., and on Thursday from 10 a.m. to 9 p.m. The exhibition ends Nov. 22.

Art Notes

Works Today Often Shock Old School

By ROBERT AYRE

ONE of the criticisms most frequently heard about contemporary painting is that the artist "doesn't know how to draw." It isn't just the conservative layman who admires skill, finish and versimilitude, the evidence not only of talent and knowledge but of hard work. Painters trained in the old values and disciplines often find new work shoddy and dishonest—problems are evaded, short cuts are taken, the upstart assaults the public with shock tactics. Sometimes the man of tradition is right; art is debased by cheats. But it is also debased by the workmen who keep flogging a dead Pegasus. Standards change and to know how to draw is to know when and where to break the rules and make new ones.

"So slack, so sentimental, so impatient have we become," says Walter Sickert, speaking of Ingres, "that the mere momentary contemplation of such intellectual wealth, such patience, such ingenuity is to us a greater fatigue than were to him their constant exercise. He humiliates and crushes us, and drives us to a defence consisting of theories of negation. We have got past that," we say, holding out empty hands . . ."

It was Ingres who said, "Drawing is the probity of art." He wasn't the first great artist, nor the last, to recognize the importance of drawing, of course. Titian, 300 years before him, had said: "It is not bright colors but good drawing that makes figures beautiful," and in the words of Tintoretto, "Beautiful colors are for sale in the shops of the Rialto, but good drawing can only be fetched from the casket of the artist's talent with patient study and sleepless nights and it is understood and practised by few." In our own time, John Sloan says, "Painting is drawing, with the additional means of color. Painting without drawing is just 'coloriness,' color excitement. To think of color for color's sake is like thinking of



Portrait of Mlle Benard, in pencil, by J. A. D. Ingres, lent to the Montreal Museum of Fine Arts by the Wildenstein Galleries, New York, for the exhibition Five Centuries of Drawings.

sound for sound's sake. Who ever heard of a musician who was passionately fond of B flat?"

To Ingres, however, drawing was everything. He wanted science, extreme precision, absolute exactitude, "arrived at only through the surest talent for drawing." He went to school to the cold and classic David. (As a footnote it might be interesting to mention that his life span stretched from the French Revolution to the year of our Canadian Confederation). We may admire his drawing, and some of our haphazard and sloppy painters might benefit by a study of his faultless line, but although suprematism and some of the other extreme form of geometric abstraction have had a vogue, today's taste is inclined to agree with Delacroix: "Cold exactitude is not art."

Before our time, painters were reacting against what Renoir called "the mania of false perfection (which) tends to make the engineer's blueprint the ideal." Theodore Rousseau thought of the works of Ingres as stuffed specimens in a museum of natural history. He

thought that Ingres was denied the gift of personal creation. He preferred a man who "splashes me a little in hitting the water to him who puts a cover on his cistern for fear that the least breath of air will empty it." He preferred Delacroix, with all his exaggerations and mistakes and failures, "because he belongs only to himself, because he represents the spirit, the form, the language of his time . . . Ingres, for me, represents in a feeble degree no more than the beautiful art we have lost."

Later on, Odilon Redon was saying something of the same thing—Ingres did not belong to his age, he was "an honest and useful disciple of the masters of another age," his mind was sterile. "His works," said Redon, "are not true art; for the value of art lies in its power to increase our moral force or establish its heightening influence. . . . The least scrawl of Delacroix, of Rembrandt or Albrecht Durer makes us start to work and produce; one would say that it is life itself they communicate and transmit to us, and in this lies their ultimate result, their

supreme meaning. . . ." Of his own work, Redon says, in another statement, "My drawings inspire, and are not to be defined. They determine nothing. They place us, as does music, in the ambiguous realm of the undetermined. They are a kind of metaphor. . . ."

I come neither to bury Caesar nor to praise him. I give you these opinions, these flashes around the head of Ingres in the battle between the Classic and the Romantic, to stimulate your interest in the Five Centuries of Drawings at the Museum. These painters cast light on themselves as much as on the apostle of correctness. Of the dozen who got into the discussion, all but four are represented in the exhibition. Sickert and Sloan belong to the 20th Century and so do not qualify; I regret Rousseau, and Redon even more.

Looking at the exhibition, we can be above the battle. We shall have our preferences, but it is a good thing to be able to survey the whole field and to enjoy, each for his own sake, Ingres and Delacroix; knowing that the art of drawing is not the exclusive possession of either. We can contrast the exact with the improvised, the studied with the spontaneous, the uncouth with the refined. It is an enlarging and enriching experience.

The exhibition has two more weeks to run. It will close on Sunday, November 22 and will be followed by the 25th Anniversary exhibition of the Sculptors Society of Canada.

* * *

Tomorrow is the last day for the Montreal Art Directors' Club show in Gallery XII. The new show, which will open next Saturday, will consist of sculpture by Harold Pfeiffer and paintings by Marguerite Millette and Edith Chatfield (Mrs. S. M. Gossage).

The annual meeting of the Montreal Museum of Fine Arts will be held Thursday afternoon, November 19.

Next Monday evening at 8.15, Dr. Mary Woodall, Curator of Paintings at the Birmingham City Art Gallery, on a lecture tour arranged by the National Gallery of Canada, will speak in the Museum on Gainsborough.

Andrej M. Zadorozny is exhibiting at Antoine's Gallery for the next fortnight, Geraldine Major Chisholm's show at the Arts Club continues through Wednesday. Betty Galbraith-Cornell, whose exhibition at the Granby City Hall closes this week-end, will be showing her work at the YWCA on Dorchester Street during December.

An exhibition of paintings made mostly at St. Adolphe de Howard by Stanley B. Wilson is being held at 231 Elm Avenue, Westmount, until November 21.

Addresses Club



JOHN STEEGMAN, OBE, MA, FSA, director of the Montreal Museum of Fine Arts will be the speaker at the meeting of the Dominion Douglas Ladies' Literary Society on Friday at 3 p.m. in Leslie Hall, corner Lansdowne Avenue and Westmount Blvd. Topic of Mr. Steegman's illustrated address will be "Reynolds and Gainsborough."

La Presse

14 novembre 1953

The Star

November 17, 1953

Wednesday Tea At Museum

The Ladies' Committee of the Montreal Museum of Fine Arts are entertaining at tea on Wednesday afternoon, November 18, from three to five o'clock in the museum, Sherbrooke street west.

Mrs. Robert Pilot, in charge of the tea, will be assisted by Mrs. Peter Dawes, Miss Eleanor Maurice, Mrs. M. Chorney, Mrs. M. G. Mather, Mrs. H. Lafleur and Mrs. R. DeWolfe McKay. Tea is open to the public.

An informal address will be given by Mrs. Robert Watt, on a "Queen Anne Chair and a Chippendale Chair, 17th and 18th Century Furniture." The exhibits taken for the address are from the Museum's collection.

The Star

November 17, 1953

Films in English At Art Museum

THE Ladies Committee of the Museum of Fine Arts will present three films in English tomorrow evening at eight o'clock at the museum on Sherbrooke street west. The screening is free to the general public.

"Drums for a Holiday", in color, is a picturesque description of life on the Gold Coast.

"Brush Techniques", in color, is a film in which Elliot O'Hara demonstrates water color art and gives explanations of the method.

"Wonders of the Deep" is a film record of research and achievement in the technique of underwater photography.

The Gazette

November 18, 1953

Wednesday Tea

Mrs. Robert Pilot, is in charge of the Wednesday Tea being held this afternoon by the Ladies Committee of the Montreal Museum of Fine Arts from three to five o'clock, at the Museum. She will be assisted by Mrs. Peter Dawes, Miss Eleanor Maurice, Mrs. Melvin Chorney, Mrs. M. G. Mather, Mrs. H. G. Lafleur and Mrs. R. de Wolfe MacKay. Mrs. Robert Watt will speak on a Queen Anne chair and a Chippendale chair, taken from the Museum's Collection.

Une oeuvre du mystique Blake au Musée



"La femme adultère", dessin à l'aquarelle, retouché au crayon, de William Blake, poète et artiste mystique, est une des belles pièces de cette partie de l'Exposition Cinq siècles de dessins voués aux artistes anglais. Ce dessin, qui a été exposé pour la première fois à Londres en 1873, est maintenant la propriété du Musée des Beaux-Arts de Boston. A remarquer, il ne reste plus qu'une semaine pour visiter l'exposition, qui se terminera le 22 novembre. (cliché la Presse)

LETTRES ET ARTS

"Cinq siècles de dessins"

Plus qu'une exposition, c'est un spectacle

(Par Yves Carignan) **Paul Gladiu**

C'est le soir de l'inauguration ! Nous sommes au musée des Beaux-Arts. Les invités sont élégants et nombreux. Le directeur, M. John Steegman, frappe des mains pour obtenir le silence. Pendant qu'il parle, je regarde entre les bouquets de têtes et parcours des yeux les murs fraîchement peints pour la circonstance, chargés de dessins, de chefs-d'œuvre, de trésors ! Cinq siècles de dessins, cela pèse beaucoup sur la vue et sur l'esprit. . . C'est un beau sujet pour celui qui veut écrire. Les idées, les observations, les souvenirs de lectures d'autrefois dansent une rumba dans ma tête ! Par où commencer ?

Je suis quelque peu familier avec les techniques du dessin, mais qui ne croit pas l'être autant que moi ? Nous avons tous assez de talent et de sensibilité, vers l'adolescence, pour croire que l'art nous appelle... avant que la famille et les affaires ne nous engloutissent !...

Vous qui lisez ceci, quelle est votre conception du dessin ?

Etes-vous de ceux qui admirent la ressemblance avec le modèle, et recherchez-vous une précision quasi photographique ?

Pensez-vous plutôt que l'artiste doit interpréter la nature, la modifiant selon son goût personnel ?

Où votre cœur ne bat-il qu'à la vue des cubes, des prismes et des spirales ?

L'homme du 20^e siècle dispose d'un tel bagage de connaissances, il peut considérer tant d'objets précieux légués par les civilisations successives, qu'il est, somme toute, en face d'un désordre prodigieux où sa logique s'égare, où sa pensée se noie !...

A ce moment, le président du musée parle à son tour. Il termine son discours. Les assistants applaudissent, se dispersent, vont vers les dessins exposés.

Je reste seul, avec mes idées trop nombreuses, vis-à-vis de cette mer d'œuvres et de noms...

Comment rendre justice à cet ensemble extraordinaire ?

Justement, je reconnais Ernst Neumann, connu pour ses portraits... et qui vient d'exposer chez Morgan's une série de tableaux consacrés à Montréal. Il me parle.

Devant une couple de dessins à la mine de plomb et exécutés par Dominique Ingres, il me fait part — dès les premiers mots — d'un thème, d'une réflexion que l'auteur de la Source lui inspire : il me dit que les plus beaux dessins d'Ingres sont ceux qui n'étaient pas d'être beaux... Me montrant le portrait de la famille Guillon — Lethière (d'une perfection surprenante, mais qui n'émeut point), il déclare qu'il lui préfère bien des fois le nu intitulé Etude pour la peinture murale "l'âge d'or" (image charmante où la science s'allie à la sensibilité).

Dans le premier cas, Ingres recherche une perfection tout extérieure. Dans le second, il ne cherche évidemment à plaire qu'à soi. De nouveau seul, je suis le fil de cette remarque féconde.

Le dessin n'est-il pas une écriture particulière, une planche jetée sur l'abîme de l'imagination ? Si l'on passe en courant, elle tient bon. Si l'on hésite, si l'on s'attarde, elle cède !...

Ceci paraît merveilleusement dans une Tête grotesque, de Léonard de Vinci; dans l'Etude pour la chapelle Sixtine, de Michel-Ange; dans tous les dessins de Rembrandt, sans exception; dans les esquisses de Watteau et celles de Daumier; dans les croquis de Jérôme Bosch et de Pierre Brueghel l'Ancien; etc.

Je ne tenterai pas de remplacer



"Femme nettoyant son chaudron" (1883-85) de Van Gogh

par des paroles ce qui est d'abord fait pour être vu.

Tout de même, j'insiste pour qu'on apprécie à sa juste valeur un événement qu'a seul rendu possible un concours de circonstances extraordinaires !

Les travaux de nombreux génies sont offerts à notre admiration, reflétant les qualités des grandes nations de l'Europe et prouvant l'u-

niversalité de l'art des hommes ! Je vous invite à parcourir vous-même ces avenues spirituelles et harmonieuses...

Sur ce, je quitte à regret ce beau spectacle, me promettant bien d'y revenir.

Et dans la rue, je recrée à ma façon, d'une plume imaginaire, les maisons sans bruit, les arbres immobiles, les gens qui passent...

The Gazette
November 19, 1953

Five Centuries of Drawings

By A. HYATT MAYOR

As a boy, I had a passion for stereoscopic views and one of the prize items in my collection was a view of Montreal showing the Windsor Hotel rising majestically above the roofs of sedate Victorian houses. I had never visited the city, so remote, yet so familiar to me, and so it was with pleasure that I accepted an invitation from the Montreal Museum of Fine Arts to come up on the occasion of their Drawings Exhibition and join another colleague in discussing Old Master Drawings.

Visiting a city for the first time is always, to me, an extraordinarily stimulating experience. The city's physical impact on my senses, its sights and sounds, its smells and the taste of its food, no less than its intellectual climate and its cultural life, past and present, affect and challenge me constantly, and my nostalgic stereoscopic image is suddenly crowded out by vivid new impressions: a ramble along the fine water-front with sudden glimpses of the river; the strangely moving shock of the Grand Siècle, immobilized in time, with the current of modern life swirling around it; the memories of Dickens; the taste of apples bought from a stall at Bonsecours Market; the chill intoxicating November air, the breathless sweep of the city seen from the mountain-top. And superimposed on all these, the memorable experience of a remarkable exhibition, gathered with taste and discrimination, displayed with knowledge and great skill.

Among the many beautiful drawings that make up this exhibit I found a number of old friends, others that I was delighted to see for the first time. I paused for a

long while before one of the most exquisite drawings of the entire Middle Ages — Schongauer's Foolish Virgin. It is hard to imagine a more bold and subtle control of the quill pen. Rembrandt's fascinating drawing of his studio takes us straight into the intimacy of his creation, while The Castled Rock by Hercules Seghers reveals the savage and solitary genius of the only painter among his contemporaries who impressed Rembrandt in his maturity. The drawing is unique, for it is the only one that can with confidence be ascribed to this artist who so profoundly influenced Rembrandt, and who represents the extreme swing of the Dutch reaction against too much regulation and order.

Seghers today probably appears more modern to us than he did to his contemporaries, just as Daumier does: it is doubtful whether Daumier's extraordinary pen drawing of Four Lawyers, or his devastating Critics which vividly recreates the whole art life of Paris a hundred years ago, struck his own audience as forcefully as it strikes us. The two drawings of Cypresses and a Woman Cleaning a Cauldron by van Gogh show the distance he travelled in the intense torture of a few years, years which led to the discovery of one of the most vital phases of modern art.

And so, as I take leave of the exhibition, I note once more how every great craftsman of our Western civilization is represented by at least one work of his best quality, and I rejoice that it has been possible for me to share in this magnificent display at the Montreal Museum of Fine Arts.

The Star
November 20, 1953

Montrealer Assembled Exhibition

MUCH of the credit for one of the most successful art shows ever staged in Montreal, the Five Centuries of Drawings, currently at the Montreal Museum of Fine Arts, goes to a former Montrealer, who now works as an art expert and critic in New York.

Regina Shoolman, in private life Mrs. Charles Slatkin, has been responsible for the selection of the drawings from many private and public collections that have made up this exhibition.

Interviewed last week, Mrs. Slatkin exploded the theory that these drawings were merely sketches executed by great artists as aids to more famous works. The drawings on exhibition are works of art in themselves, she said.

"These drawings are beautiful to look at and were made to be looked at," she said.

Mrs. Slatkin said she regretted that so much emphasis had been laid on the \$1,000,000 value of the assembled works.

She said she would have preferred people to approach them with their own eyes rather than clouded by the monetary value.

She was gratified by the reception the exhibition had received in Montreal. She began the task of assembling the collection in April and a tremendous amount of work had gone into bringing it to Montreal for the first exhibition of its kind in Canada.

The Gazette - November 20, 1953

6,000 More Visited Museum, Paid Attendance Doubled

More than 77,000 persons visited the Montreal Museum of Fine Arts on Sherbrooke street during the 12 months ending Aug. 31, F. Cleveland Morgan, re-elected president of the museum, said last night. Addressing members at the annual meeting in the lecture hall, he said the 77,000 attendance figure "was an improvement of 6,000 over the previous year, and that paid admissions at the door were just about doubled."

He said that although the grant from the City of Montreal for the fiscal year was unchanged at \$10,000, the city will give the museum \$3,000 more next year.

"The Provincial Government reduced our grant last year from \$5,000 to \$3,000," he said.

He added that funds set aside to purchase paintings would be nearly depleted by the end of 1953.

G. Meredith Smith, honorary secretary, presenting the financial statement, noted an operating deficit of \$19,872, compared to \$23,249 in 1952.

Income from corporate and individual subscriptions, grants, investments and other sources amounted to \$99,864. Expenditures totalled \$119,646.

Director John Steegman listed a number of additions to museum collections during the year, including a late 15th Century Florentine panel, attributed to Bartholomaeo di Giovanni, and a modern painting, "Crucifixion," by Georges Rouault.

Other reports were presented by Mrs. A. T. Galt Durnford, president of the Ladies Committee, and Dr. Arthur Lismer, principal of the Art School.

Dr. Lismer told members more than 500 day and night students had enrolled in art classes last year, and that 245 children up to the age of 15 had registered for young painting classes.

Following the meeting, officers met to re-elect Mr. Morgan president, and to name Gordon R. Ball, Jas. A. Eccles, C. G. G. Greenshields, Q.C., John de M. Marler, Q.C., Anson McKim, David Morrice, L. V. Randall, A. Murray Vaughan, and Colin W. Webster to the council for a three-year term of office.

Dr. J. W. A. Hickson was elected to the post of honorary president to replace the late Dr. Charles F. Martin. Huntly Drummond was elected an honorary vice-president.

Montreal Museum's Funds Reported in Serious State

Bigger Membership Needed This Year,
Executive Stresses at Annual Meeting

THE Montreal Museum of Fine Arts has now only enough cash in its general fund to meet deficits for the next two years, and faces a financial crisis if deficits continue at the present rate, G. Meredith Smith, honorary treasurer of the museum, told members at the annual meeting yesterday.

The deficit for this year, Mr. Smith said, amounts to \$19,782. Though this is \$3,500 less than the figure for 1952, the general fund out of which this loss had to be made up was now reduced to \$38,172, he said.

THREE FUNDS OUTLINED BY MUSEUM PRESIDENT

F. Cleveland Morgan, president of the museum, reported that the museum had three funds: an endowment fund which had been increased by donations in the past year from \$251,000 to \$351,000 but only the interest from this fund could be utilized; a specified purposes fund, earmarked for prizes and the purchases of works of art, which could not be used for general running expenses; the general fund which paid for the museum's operating expenses, made up from members' subscriptions and corporate and personal donations.

Mr. Morgan said that some 77,000 people had visited the museum during the year and that a wide program of exhibitions and lectures had been held under its auspices. At the same time there were only 1,824 members of the museum and this, he said, was "pitifully small for a city the size of Montreal."

Mr. Morgan urged members to each bring in one new member during the coming year to help right the current deficit.

AVAILABLE ACQUISITIONS DESCRIBED BY DIRECTOR

John Steegman, director of the museum, said that several valuable acquisitions during the past year by the museum. Most important was a 15th Century Florentine panel, attributed to Bartolommeo di Giovanni, a pupil of Ghirlandaio. This work, "The Virgin Interceding for Mankind," was of particular interest to those who admired religious art, he said.

The museum had also obtained "Venus and Aeneas" by Nicolas Poussin and in the modern sphere, George Rouault's "Crucifixion." Among sculpture purchased was Henry Moore's "Reclining Figure, a form within a form."

During the year, said Mr. Steegman, the museum had held several lectures and exhibitions.

Most important was the exhibition of the "Lithographs of Toulouse-Lautrec," held in June and July. The Museum had also sponsored an exhibition of contemporary Canadian painting.

Dr. Arthur Lasner, principal of



F. Cleveland Morgan

the School of Art attached to the museum, told members that during the past year more than 500 students had enrolled. Another 245 children, in addition, were attending children's classes at the art centre. Both groups had presented exhibitions during the past year, he said.

F. C. MORGAN RE-ELECTED MUSEUM PRESIDENT

Mr. Morgan was re-elected president of the museum. The following new members were elected to the museum council: John de M. Marler, QC, David Morrice, Gordon R. Ball, James Eccles, C. G. G. Greenhields, QC, Anson McKim, L. V. Randall, A. Murray Vaughan and Colin W. Webster.

Dr. J. W. A. Hickson was elected honorary president.



THE CASTLED ROCK, black and white chalk on light brown paper, by Hercules Seghers 1589-1636, a work lent by a private collector to the Five Centuries of Drawings exhibition being held at the Montreal Museum of Fine Arts.



A FOOLISH VIRGIN, pen and bistre, by Martin Schongauer (1425-1491) a work lent by The Ashmolean Museum to the Five Centuries of Drawings exhibition being held in the Montreal Museum of Fine Arts.

A. H. Mayor Makes Comment on Drawings

Schongauer's "A Foolish Virgin," and Seghers' "The Castled Rock," were among the items commented on by A. Hyatt Mayor, of the Metropolitan Museum, New York, in an appreciation of the Five Centuries of Drawings exhibition, at the Montreal Museum of Fine Arts, which appeared on the editorial page of The Gazette on Thursday.

Of the former work he wrote "I paused for a long time before one of the most exquisite drawings of the entire Middle Ages — Schongauer's Foolish Virgin. It is hard to imagine a more bold and subtle control of the quill pen . . . while The Castled Rock by Hercules Seghers reveals the savage and solitary genius of the only painter among his contemporaries who impressed Rembrandt in his maturity. The drawing is unique, for it is the only one that can with confidence be ascribed to this artist who so profoundly influenced Rembrandt, and who represents the extreme swing of the Dutch reaction against too much regulation and order . . ."

Le Petit Journal
22 novembre 1953

Expo de sculptures

C'est le 27 novembre, à 9 heures du soir, qu'aura lieu l'ouverture de l'exposition de sculpture présentée par la Société des sculpteurs du Canada, en collaboration avec le Musée des Beaux-Arts. Le très honorable Thibodeau Rinfret, juge chef de la Cour Suprême du Canada, présidera.

Sculptors to Exhibit

Opening with a private view next Friday evening, when the Rt. Hon. Thibodeau Rinfret, Chief Justice of the Supreme Court of Canada, will preside, the Sculptors' Society of Canada, observing its 25th anniversary, will hold its exhibition in the galleries of the Montreal Museum of Fine Arts, the show to continue until January 4.

The Gazette
November 21, 1953

The Gazette
November 23, 1953

The Star
November 21, 1953

5 Centuries Show At Art Museum Ends Tomorrow

Five Centuries of Drawings exhibition—comprising 257 drawings and sketches by virtually every master from the Renaissance to the end of the 19th century—ends tomorrow at the Museum of Fine Arts.

The exhibit attracted international attention, according to museum officials, and it is believed that more out-of-town people have visited it than have ever come to any other show at the museum.

John Steegman, director of the museum said he was gratified the museum's own drawings, such as Rembrandt's "Death of a Patriarch" and Daumier's "The Critics" drew much attention, and that visitors were impressed to learn that so many fine pictures are owned by local people.

Winthrop O. Judkins, professor of art history at McGill, urging people to see the show before it ends, said, "Such an exhibit provides a converging point for all people interested in furthering cultural and artistic values. It covers virtually everything of significance in drawing since the beginning of the Renaissance."

After tomorrow the pictures borrowed here and abroad, will be returned to their respective owners.

Museum Tea To Be Held

The ladies' committee of the Museum of Fine Arts are entertaining at tea on Wednesday afternoon, November 25, from three to five o'clock in the Museum of Fine Arts.

Mrs. Rene Gauthier is in charge of tea. Assisting Mrs. Gauthier are Mrs. Antoine Geoffrion, Mrs. Frank McGill, Mrs. Gustav Lanctot, Miss Francine Vanier and Mrs. Gustave LeDroit.

During tea Mrs. Alexandre Achpise will give a short address on a miniature of Van Loo, which is a piece in the museum's collection. Tea is open to the public.

La Presse

21 novembre 1953

Les expositions

Au musée des Beaux-Arts, on a jusqu'à demain pour visiter la grande exposition "Cinq siècles de dessins", groupant des oeuvres rarement vues des plus grands maîtres de cet art. Mercredi et jeudi soir, le musée est ouvert jusqu'à 9 h. Les autres jours jusqu'à 5 h. Ouverture à 10 h. le matin.

A l'exposition de dessins succédera l'exposition de sculptures présentée par la Société des sculpteurs du Canada, en collaboration avec le Musée, qui sera ouverte au public du 28 novembre au 3 janvier. L'ouverture sera présidée par le T. H. Thibodeau Rinfret, Juge en chef de la Cour suprême du Canada.

Jusqu'au 29 novembre, à la galerie XII du Musée, exposition de tableaux d'Edith Chatfield et de Marguerite Millette et de sculptures de Harold Pfeiffer.

The Art Museum's Plight

SERIOUS difficulties are ahead for the Montreal Museum of Fine Arts unless its interests are taken more widely to heart. It cannot continue to fulfil its function, it was made only too plain at the annual meeting last evening, unless its basis of support is considerably widened.

There was a good deal that was encouraging in the reports made. Rising attendance shows that the Museum is enlarging its place in the city's cultural life, and more than casual interest is shown by doubled paid admissions. Appreciation of art is perceptibly being quickened, and in this connection the periodic special exhibitions are of value.

But the cost of making the Museum a livelier centre of interest cannot long be maintained unless interest develops into support. Deficits continuing at the present rate will compel sharp retrenchment, if membership is not broadened or subscriptions substantially increased.

It would be most unfortunate if it should be necessary to restrict activities just beginning to awaken the public to the satisfactions of a wider acquaintance with the best in art.

Letter from Montreal

The Forum and the Finer Things

WE DO, however, have an art gallery. Towards the end of October there opened in the Museum of Fine Arts one of the most mature and skilfully conceived exhibitions we have ever seen. Since last spring John Steegman, the director of the Museum, and his able assistant Edward Cleg-horn, have been at work on the assembling of some two hundred and sixty drawings by masters of their craft who lived at various times between 1400 and 1900. It is a stunning and wonderful show.

The drawings were carefully and specifically chosen and then collected from three countries—Great Britain, the United States, and Canada. The pictures from Britain came in by air, those from the United States were assembled in New York and then brought up to Montreal by train.

This is a comprehensive collection, an expensive undertaking costing the Museum \$10,000 not counting the months of labor devoted to the preparation of the show. It is a bold attempt to give to Canada, by way of Montreal, an experience comparable to the Stratford Shakespeare Festival of the past summer. Certainly it is worth travelling a distance to see, for never before has such a collection of representative drawings been displayed in Canada.

Five centuries of painting are represented here, the bones of the art of master painting from the Renaissance to our own century. There are drawings by Michelangelo, including two studies for the ceiling of the Sistine Chapel. There are drawings by Leonardo da Vinci, Raphael, Dürer, Peter Breughel, Rembrandt, Rubens, Gainsborough, Watteau, Renoir and Degas. A particularly lovely sketch by Degas reveals his genius more clearly than do most of his paintings.

I asked Mr. Steegman what these drawings and sketches represented in terms of market value and he confirmed what the newspapers have told us. About a million dollars. Among the drawings included were

some which are owned in Montreal itself. Finding unexpected bounty within arms' reach, once the search got under way, must have been one of the greatest of the rewards of Mr. Steegman and his assistants.

Montreal always seems to throb like a dynamo in the fall, but this year the dynamo's pulse is a little stronger even than usual. McGill campus flickered with the red and white blazers of students lolling on the grass between lectures in a late Indian summer. Western beats McGill, as usual, while on another field an hour before, McGill beats Varsity in English rugby, a sport which to me at least is far more joyous than Canadian football can ever be. The rugby players set about their work without fanfare, played without substitutes, and when they came off the field they wore, instead of the purposeful scowls that make football players look like a German machine-gun squad, the expressions of men who had played for their own delight instead of for the patriotism of a huge crowd. Or perhaps I'm getting old. Or perhaps the display put on by the McGill and Western bands at half-time, which looked like Hollywood's idea of how undergraduates ought to behave, had browned me off football so that I could not possibly be fair to it. But football, dull, slow, and barbarous though it must always seem to an old rugby player, is certainly part of autumn in Montreal.

Of all harbingers of the season the surest is the return of our friends from the Arctic, those hardy adventurers of science who leave for Baffin Island the moment the weather gets warm and return the moment it becomes cool. You can be sure the season has really changed when Colonel Patrick Baird shaves off his summer beard. When I saw him a few weeks ago he had trimmed it drastically, but a good deal of it was still there.

HUGH MACLENNAN

Art Notes

Exhibition of Drawings to Close Sunday

BY ROBERT AYRE

TOMORROW is the last day for the Five Centuries of Drawings at the Museum of Fine Arts. Time for a last, lingering look at what I think most people will agree is one of the greatest exhibitions seen here in recent years. Now that we have got into the mood, someone should do something about organizing an exhibition of Canadian drawings.

We could have at least one century of it, but a contemporary show, bringing us into intimate relationships with our outstanding painters and sculptors — we missed sculptors' drawings in the Five Centuries and introducing us to talents that deserve to be better known, would be worth while.

Apart from that, the Museum will no doubt follow up by capitalizing on its own permanent collection of drawings. From it came important contributions to the big show. Others may be seen in Gallery XIV but they are rather hiding their light under a bushel. I don't remember seeing a notice calling attention to them.

Gallery XII has become the meeting place of people who don't get around in public a great deal, amateurs, "Sunday painters" and others whose quality would seem to qualify them for the dignity of a one-man show if it was the Museum's policy to have one-man shows. The current exhibition, through a week from tomorrow, consists of paintings by Edith Chatfield (Mrs. S. M. Gossage) and Marguerite Millette Trudeau, and sculpture by Harold Pfeiffer.

All three express their reactions to what is before their eyes, their seeing and feeling, with competence and some imagination, though sometimes they hesitate uncertainly and sometimes they are derivative. One cannot help but remark, for example, that several of Mrs. Gossage's forest interiors look like Louis Muhlstock. But she has more than one approach to landscape, and she has a feeling for line as well as color. Her hand is sure in her drawings of Siamese cats, represented mostly by paws, noses and ears, and in her easy but not slack pen drawing of an old man. Mme Trudeau specializes in old streets and houses, taking them very much as they are, ready-made for character and color, but, bearing down on some of them with her own personality, she brings out abstract qualities in a free style.

Mr. Pfeiffer is represented by about 20 heads. Since they are portraits, likeness is his first consideration and he doesn't play tricks with his sitters. A lady from China, a man from India, an Arctic explorer in a parka and a Nigerian give variety to the exhibition, which includes, as well as a number of children's heads, portraits of several famous men—Karsch, the photographer, William Primrose, the violinist and Ross Pratt, the pianist. It is not the kind of sculpture we saw in the last Gallery XII show—the gay mobile (by whom, I don't know) and Charles Falmel's "Sculpture for the Blind". Before knowing what it was called, we wanted to put our hands on it: touching was obviously the best way to experience its volume, its surface and the rhythm of its contours; the warning "Do not touch" was a rebuff.

Talks on Italy



F. CLEVELAND MORGAN, president of the Montreal Museum of Fine Arts, who will be the speaker at the Women's Art Society on Tuesday, at 11 o'clock, in the lecture hall of the Museum of Fine Arts. The subject is "Land of Italy" and will be illustrated in color.

The Gazette

November 25, 1953

Artists in Action

In the Lecture Hall of the Montreal Museum of Fine Arts this evening at 8.00 p.m. Kathy Mahler, a distinguished artist-sculptor, newly arrived in Canada, will give a demonstration of modelling from life, another in the series Artists in Action under the sponsorship of the Ladies Committee of the Museum. The public is invited to 'try their hand' at modelling in clay.

The Gazette

November 28, 1953

WOMEN'S ART SOCIETY

"The So-called Good Old Days" will be the subject of the address to be given by J. Alex Edmison to the Women's Art Society at 2.30 p.m. Tuesday in the lecture hall of the Museum of Fine Arts. He is the assistant to the principal of Queen's University.

This was in the Art Directors' show, made up mostly by the Sunday painting of artists who are busy during the week in what used to be called "commercial" art. Some were impressionistic, some very exact and literal, a few slick and tricky and a few surprisingly timid.

Not directing my remarks at this particular exhibition, although it certainly had its weak spots, it sometimes seems too easy to get into Gallery XII. I have seen shows there that are not good enough. On the other hand, we can't all set the St. Lawrence on fire and Gallery XII serves a useful function in welcoming people who have something to say even if they say it modestly and without much originality. The thing is to know where to draw the line.

Next Saturday afternoon, Mr. John Steegman, Director of the Museum, will open an exhibition of pottery and ceramic sculpture at the Canadian Handicrafts Guild.

The 25th Anniversary exhibition of the Sculptors' Society of Canada will be formally opened by Rt. Hon. Thibault Rinfret, Chief Justice of the Supreme Court of Canada, in the Museum, next Friday evening.

The Star

November 24, '53

Demonstration By Noted Sculptress

ANNA MAHLER, the distinguished artist-sculptress newly arrived in Canada, will give a lecture-demonstration of modelling from life tomorrow evening at 8 o'clock in the lecture hall of the Montreal Museum of Fine Arts on Sherbrooke street west.

This is another in the "Artists in Action" series being sponsored by the Ladies Committee of the Museum. Members of the audience will be invited by Miss Mahler to try their hand at modelling in clay.

The Gazette

November 25, 1953

Wednesday Tea

Mrs. Rene Gauthier, assisted by Mrs. Antoine Geoffrion, Mrs. Frank McGill, Mrs. Gustave Lancetot, Miss Francine Vanier and Mrs. Gustave Le Deroit, is in charge of the Wednesday Tea being held this afternoon from three to five o'clock, by the Ladies Committee of the Montreal Museum of Fine Arts. During tea Mrs. Alexandre Achpise will talk on a miniature of Van Loo, a piece from the Museum's collection. Tea is open to the public and all are invited to attend. Nov. 25/11/53

The Star

November 25, 1953

Invitations For Preview

The president and council of the Sculptors' Society of Canada have issued invitations to a preview of the Silver Jubilee Exhibition on Friday evening, November 27, at the Montreal Museum of Fine Arts, Sherbrooke Street West.

The exhibition will be opened at nine o'clock by Rt. Hon. Thibault Rinfret, Chief Justice of the Supreme Court of Canada.

**UNE EXPOSITION**

de dessins se termine aujourd'hui au musée des Beaux-Arts de Montréal. Ces dessins sont des oeuvres de maîtres qui ont vécu entre la Renaissance italienne et la fin du 19^e siècle, soit 500 ans. Cette exposition est la première de cette envergure à être tenue au Canada. Ci-dessus, à gauche: la femme à l'éventail, de Degas. À droite: dessin de deux personnages du "Triomphe de saint Georges", de V. Carpaccio. (Ce dernier dessin a été prêté par le musée de l'université Princeton) (Suite à la 20^e page)



1. UN FAUNE tenant une grappe de raisin, par Pierre-Paul Rubens. (Dessin prêté par le musée des arts de Cleveland).

2. L'INTRONISATION de la Vierge, de Fra Paolino. (Dessin prêté par la bibliothèque Pierpont Morgan, de New-York.)



LA VIERGE FOLLE, de Martin Schongauer. (Dessin prêté par le musée Ashmolean).

The Gazette - November 27, 1953

● **PERSON TO PERSON:** A three-man exhibition of water colors at the Montreal Museum of Fine Arts December 2-23 will feature the works of H. Leslie Smith, George Eitel and John (Uno Who) Collins

The Star

November 28, '53

Rinfret Opens Art Display

Canadian Sculptors To Exhibit for Month

Montrealers will have an opportunity over the next month to see some of the best works of Canada's leading sculptors.

At the Montreal Museum of Fine Arts last night the 25th Silver Jubilee exhibition of the Sculptors' Society of Canada was opened by the Rt. Hon. Thibaudeau Rinfret, Chief Justice of the Supreme Court of Canada.

The exhibition includes works by such well-known Canadian artists as E. B. Cox, Sylvia Daoust, Armand Fillon, Pierre Normandeau and Florence Wyle. Most of the works on show are executed in the traditional form but some aspire towards the modern trend developed by Henry Moore.

Opening the exhibition Chief Justice Rinfret said that he took it as a great compliment that he, had been asked to open the show. He said that, as an amateur in the arts he hesitated to express any opinion on the works on display but he considered the Society was to be congratulated on organising such an impressive exhibition.

Pierre Normandeau, president of the Sculptors' Society of Canada, thanked John Steepman, director of the Museum, and the other members for their hospitality.

Orson Wheeler, a member of the society, who has several works on show told The Star that the Montreal Museum of Fine Arts provided an ideal setting for the society's 25th anniversary show.

The exhibition will remain open for the next month.

La Presse

28 novembre 1953

Les expositions

Au Musée des Beaux-Arts, l'Exposition de sculpture canadienne contemporaine présentée par la Société des sculpteurs du Canada, en collaboration avec le Musée, qui est ouverte au public dès aujourd'hui jusqu'au 3 janvier.

Jusqu'à demain, à la galerie XII du Musée, exposition de tableaux d'Edith Chatfield et de Marguerite Millette et de sculptures de Harold Pfeiffer.

The Star

November 30, 1953

Art Club Speaker



J. ALEX EDMISON, QC, who will talk on "The So-called Good Old Days" at a meeting of the Women's Art Society tomorrow at 2.30 p.m. in the lecture hall of the Museum of Fine Arts. Mr. Edmison is the principal of Queen's University, Kingston.

Art Notes

42 Sculptors Have Works On View Here

BY ROBERT AYRE

IT is fitting that the Silver Jubilee Exhibition of the Sculptors' Society of Canada should be held in Montreal for it was here, in the studio of Henri Hebert, that it was founded, in 1923, by Emmanuel Hahn, Frances Loring and Mr. Hebert, with Elizabeth Wyn Wood and Florence Wyle joining them as members from the beginning.

These notes can be no more than introduction to the show because there was time for only a glimpse before the formal opening last night by the Chief Justice. (His portrait in bronze by Alfred Laliberte is among the exhibits, by the way). In all, there are just under 100 works, by 42 sculptors, three or four of them represented by photographs, the only way to show large projects like Beatrice Lennie's stone carving for the Ryerson Memorial Youth Centre in B.C. or Cleeve Horne's Alexander Graham Bell Memorial at Brantford.

In one section of the exhibition, the sculptors honor the memory of three of their members now dead—Mr. Hebert with seven works, Mr. Laliberte with seven, and Dora Wechsler with one of her ceramic groups.

The rest of the show ranges from the church wood-carving of Elzear Soucy to abstractions by Mario Bartolini and other young people of the Beaux-Arts or just out of it. There is nothing extreme; not much experiment in materials; most of the pieces are plaster, wood or stone, with a few in terracotta; there are no mobiles, stables, or "constructions". One regrets the absence of the distinguished first president, Mr. Hahn, and of Louis Archambault (now in France on a fellowship) and Julien Hebert, of the younger generation, but nearly everybody else is present, and you may be surprised to see how much sculpture is being done in Canada. Beginning with the wood-carving of New France on the one hand and the arts of the West Coast Indians and of the Arctic Eskimos on the other, it has a long tradition in this country, and it has had its uses in war memorials, in the embellish-

ment of buildings, in portraits and coins, but it has never had much of a show even in these; architects have been cautious and governments unimaginative; and the public has not learned to look at sculpture with the interest it brings to pictures.

Maybe it will be stimulated by this exhibition. The pieces appear to advantage against the red walls of the Museum, especially painted for the Five Centuries of Drawings. You will remember how much the enlivening color did to bring out the drawings.

ART

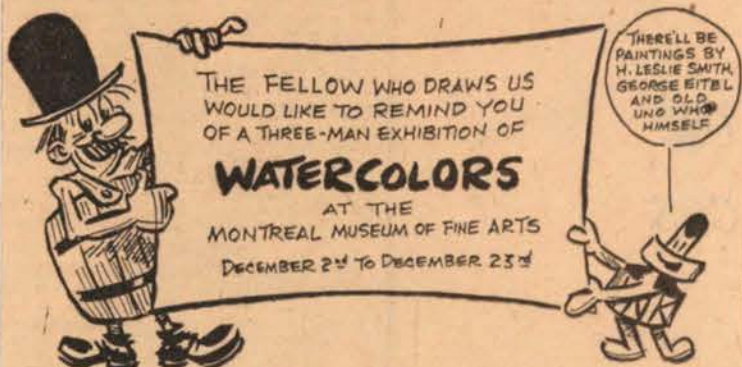
Exhibit of Sculpture At Fine Arts Museum

Very attractive is the collection of work composing the Silver Jubilee Exhibition of the Sculptors' Society of Canada, being held in the galleries of the Montreal Museum of Fine Arts, which will last through January 3. It is many years since such a show has been held in Montreal and it is clear that the jury of selection, while keeping open minds towards examples of "advanced" flavor, has not countenanced the trite and frivolous. Of especial interest to Montrealers are retrospective exhibitions of works by deceased members—Henri Hebert, R.C.A., died 1950, Alfred Laliberte, R.C.A., died early this year, the third member being Dora Wechsler, of Toronto, died 1952.

The Montreal and district representation is strong—Sylvia Daoust, R.C.A., in her group, having a striking and sympathetic head of Frere Marie-Victorin, E.C., while Pierre Normandeau has a head of Stanley Cosgrove, the painter; a comely young bathers, and a seated woman caressing a little boy, entitled "Genitrix", loaned by the Quebec Provincial Museum. H. McRae Miller, A.R.C.A., is effective with the heads of two young girls, one titled "Betty is Sulky", and a naval lieutenant, and Orson Wheeler, A.R.C.A., shows John T. Hackett, Q.C., and Professor John Bland. "Le Precurseur", striding with staff, is a capital wood carving by Elzear Soucy, while in the same medium is "The Model", by Bela Zoltvany. Harold Pfeiffer shows a portrait head of Yousuf Karsh, of Ottawa, while by Armand Fillon, A.R.C.A., of St. Vincent de Paul, is the nude, entitled "Femme Debout". Gaetan Therrien, of Ste. Rose, is represented by a portrait head of Victor Corbeil, Anne Kahane shows the figure of a woman in hammered copper, and Mario Bartolini sounds the modern note in "Figure Horizontale". Hilde Bolte is successful with

Constantin Antonovici, Eugenia Berlin, Jean-Pierre Boivin, J. S. Dags, Lillias M. Farley, Gwendolyn N. Fuller, Alvin Hiltz, Jean Horne, Dora Hunt, Catherine Kortess, Phyllis B. Lambert, Gisela Lamprecht, Beatrice Lenny, Leon Sroczyński, Rene Thibault, Victor Tolgyes, Marguerite Vigneau and H. T. Walker.

In the memorial shows, the works by Hebert include "Le Soldat de Yarmouth," the striking portrait head of the late Alphonse Jongers, R.C.A., "Mecure", "Danseuse avec Jeune Faune", and "Flapper". By



her two alert young lions, and is intrigued with the ample contours of "Mother Bear", with a cub in her arms.

Elizabeth B. Holbrooke, of Ancaster, Ont., sends a portrait head of Reginald Godden, the musician, and "Dreaming", a girl's head, is one of the offerings by Sing Hoo, A.R.C.A., of Toronto. Sybil Kennedy, of New York, is represented by a seated woman with hands on her knees, entitled "Bereft".

A kneeling girl is among the items by Florence Wyle, R. C. A., Toronto, while in the group by Elizabeth Wyn Wood, R.C.A., Toronto, are "Woman Holding Skein", and "Regeneration"—a seated woman with a child in her lap. Pauline D. Redsell, Toronto, in the pose of her standing woman well suggests the title of the work. "The Listener". Dr. Banting is the subject of one of the works by Frances Loring, R.C.A., Toronto, and Cleeve Horne, R.C.A., Toronto, besides a bronze "William Shakespeare Memorial Garden", Stratford, Ont., has photographs of two other works—the Alexander Graham Bell Memorial, Brantford, Ont., and War Memorial, Upper Canada Law Society, Toronto. Works by E. B. Cox include a strongly treated "Head".

Others contributing works are

Laliberte are "Le Semeur", "Le Chargeur de Fusil", "Le Notaire", "Le Canada", "Le Gigueur" and a bronze of the Rt. Hon. Thibaudeau Rinfret. Representing Dora Wechsler is a solitary ceramic—a group of small figures.

Founders of the Sculptors' Society of Canada were Henri Hebert, R.C.A., Emanuel Otto Hahn, R.C.A., and Frances Loring, R.C.A.

The present officers are Pierre Normandeau, president; Sylvia Daoust, R.C.A., vice-president; H. McRae Miller, A.R.C.A., secretary; Orson Wheeler, A.R.C.A., treasurer. Elford B. Cox is regional vice-president for Ontario.

A l'exposition de sculpture canadienne



Cette tête en quartzite par E. B. Cox, sculpteur ontarien, et vice-président de la Société des sculpteurs, est une des belles pièces à l'exposition de sculpture canadienne contemporaine ouverte au public dès aujourd'hui au Musée des Beaux-Arts. (cliché LA PRESSE)

Images et plastiques

Une exposition longtemps attendue

Pendant un mois, au Musée des Beaux-Arts, l'on a pu visiter la plus importante collection de dessins jamais rassemblée au Canada. Et voici que pendant un autre mois, l'on pourra y voir, pour la première fois en une génération, une exposition de sculpture représentant l'état actuel de cet art dans tout le pays. La Société des sculpteurs du Canada, fondée à Montréal en 1928 par Henri Hébert, Emmanuel Hahn et Frances Loring, et dont le président actuel est Pierre Normandeau, s'est donnée beaucoup de peine pour organiser cette exposition nationale groupant quatre-vingt pièces de sculpteurs vivants et une quinzaine d'oeuvres de membres décédés de la Société. L'exposition comprend également les oeuvres d'artistes invités.

Le caractère vivant de la sculpture canadienne est souligné par la divergence considérable des tendances représentées. Les sculpteurs du Québec, surtout, font preuve de recherches originales, et les oeuvres de Normandeau, Fillon, Bartolini, Kahane, à quoi il faut ajouter celles de Cox, de l'Ontario, tendent à dégager de la confluence du métier traditionnel et des découvertes modernes un art puissant, dépouillé, sans maniérisme. Dans un style moins audacieux, mais quand même pur, d'un métier admirable, l'on peut remarquer surtout les oeuvres de Sylvia Daoust, McRae Miller, Orson Wheeler et Frances Loring.

Il y a également des oeuvres, comme celles d'Elzear Soucy, et de Dags, dont l'inspiration et la facture sont nettement artisanales. Et il y a aussi des oeuvres dont la forme et la facture "modernes" ne voient pas une inspiration artisanale. Telles sont celles de Antonovici, Horne et Sroczyński.

L'on retrouve toutes les matières de la sculpture dans cette exposition. La pierre est bien en évidence, avec les oeuvres aux formes pleines de Cox, Bartolini, Normandeau, Fillon et Walker. Moins massives sont les sculptures de Catherine Kortess, de Beatrice Lennie et de Frances Loring. L'on peut toutefois remarquer une prédilection pour la pierre, matière austère, chez nos sculpteurs qui recherchent réellement, et d'une façon créative, des formes nouvelles. Ceux qui cherchent, dans une voie plus académique, à exprimer par le détail la beauté des formes et leurs diverses significations plastiques préfèrent travailler une matière qui répondent plus facilement à leurs analyses. Aussi les oeuvres de Sylvia Daoust, d'Orson Wheeler, de McRae Miller, de Pauline Redsell, d'Elizabeth Wyn Wood, de Sybil Kennedy sont-elles pour la plupart des modelages, c'est à dire des sculptures obtenues par addition de matière.

La sculpture dans le bois est bien représentée, mais plus facile à travailler que la pierre, le bois ne conduit pas à autant de sobriété — et plusieurs oeuvres montrent des raffinements de technique superficielle qui nous éloignent de la pure plastique. Bela Zoltvany plante bien ses formes, pas plus dégagées qu'il ne le faut du tronc de l'arbre. Lillias Farley attire l'attention d'une part parce qu'elle habite Whitehorse, au Yukon, et d'autre part par ses sculptures religieuses qui semblent devoir quelque chose aux totems de la côte ouest.

Le métal en feuille sert bien Anne Kahane dans ses recherches techniques. Une couple de pièces de céramique, dont un groupe de Dora

Wechsler, avec les plâtres polis de Leon Sroczyński, montrent la prévalence de l'élégance de forme et de la préciosité de la texture sur les valeurs sculpturales. L'on peut faire à peu près les mêmes remarques pour le "Hibou" en bronze poli d'Antonovici.

Une première visite à l'exposition nous a laissé avec quelques préférences: la très belle tête de Cox, taillée dans une pierre très dure, qui nous montre la plastique osseuse à son plus pur; "Genitrix", le groupe qui a valu à Pierre Normandeau le premier prix de la Province, et dont on trouve un nouvel aspect total de quelque côté qu'on le regarde.

C'est là une autre exposition où l'on voudra retourner plusieurs fois, pour comprendre les multiples formes de beauté propres à la sculpture.

L'on peut cependant regretter l'absence de certains artistes comme Suzanne Guity et Robert Roussil. Les bois de Roussil auraient apporté à cette exposition une note qui lui manque: celle de la sculpture de proportion monumentale. Des oeuvres d'Henri Hébert et d'Alfred Laliberte ont ce caractère, mais leur intérêt est plutôt d'ordre historique.

de Repentigny

MASTER STROKES



Death Of Abraham, by unknown Austrian artist. Pen and water color, about 1425, $3\frac{1}{8}$ x $3\frac{1}{2}$, on parchment.

DRAWING is the basis of the artist's work, the heart of the matter, the point from which his painting and his sculpture spring.

The artist uses drawings as rough drafts of his ideas, working out his problems in pencil or chalk before he begins a painting. He doodles constantly, putting down on paper the twist of a head, a look from someone passing in the street, the movement of a shoulder, so that the memory will be there when needed.

His fragmentary notes are like a diary, sometimes so personal that many artists—Botticelli, for example—refused to let their drawings be seen. But others, like Durer, looked upon their drawings as a complete work of art.

Perhaps because they are so often the recording of a quick impression, an intuitive understanding of something which has interested him, an artist's drawings are often livelier and more vivid than his finished work. They have the charm of a spontaneous remark.

But the process of drawing is also a highly-intellectual one, an exercise in the artist's ability to cut out the non-essential, to be honest and penetrating and logical.

European art collectors have always included drawings in their range of interests. In North America, collections were for many years limited to finished paintings; all major collections of drawings have been formed since the turn of the century. The first full assembly of master

drawings in the United States was held only in 1935, in a Buffalo gallery. And, as so often happens, previous neglect has produced an enthusiastic interest in collectors today.

In Montreal the Museum of Fine Arts has been exhibiting a million-dollar survey of 500 years of master drawings, the first of such scope to be organized by any Canadian gallery. The 257 drawings came from the United States, Britain and Canada, and were lent by 27 private collectors, 26 museums and six dealers from among some of the richest collections in the world.

Canadian participation was relatively small but included some very important drawings; the Montreal Museum itself lent two, the famous Death Of A Patriarch, by Rembrandt, and The Critics, by Daumier. A valuable Raphael was among the treasures sent from the National Gallery at Ottawa.

The thousands who enjoyed the exhibition will have concluded that drawing has changed remarkably little in the 500 years from the 15th Century artists of the Italian Renaissance to the early 20th Century Impressionists. In his drawings the artist seems always to have been primarily concerned with human activity; and although the times have changed the men and women of the 15th Century can seem strangely contemporary, as though they, too, have changed remarkably little.

Marjory Whitelaw
WEEKEND Staff Writer

DRAWINGS OF FAMOUS ARTISTS SHOW THE STRONG FOUNDATION OF THEIR WORK



Virgin And Child, by the Master of the Cobourg Roundels, an early German specialist in stained glass. About 1500, $8\frac{1}{2}$ x $3\frac{3}{8}$.

Faun Grasping A Bunch Of Grapes, by Peter Paul Rubens (1577-1640). Black chalk and bistre wash, pen and ink accents, 15 x $10\frac{1}{4}$.



(More Pictures on Next Page)



Death Of A Patriarch, by Rembrandt van Rijn (1607-1669). Sepia wash and pen, $9\frac{1}{4} \times 14$. From the collection of the Montreal Museum of Fine Arts.

Master Strokes (Concluded)

The Dancer, by Thomas Rowlandson (1756-1827). Water color, $12\frac{1}{4} \times 9$. Rowlandson was one of the masters who helped to develop a British tradition of social satire in art.



Study For A Bacchante, by Jean Baptiste Greuze (1725-1805). Red chalk, $16\frac{1}{4} \times 12\frac{3}{4}$. Greuze loved the romantic elegance of French court life but lived to see the revolutionary changes that preceded the age of Napoleon.



In 500 years artists have learned new techniques, but their models have remained very much the same



A Suffolk Child, by John Constable (1776-1837). Pencil and water color, $7\frac{3}{8} \times 5\frac{1}{4}$. Constable specialized by English landscapes, seldom drew children.



Guillon-Lethiere Family, by Jean-Auguste-Dominique Ingres (1780-1867). Pencil, $10\frac{3}{4} \times 8\frac{1}{2}$.



The Critics, by Honore Daumier (1808-1879). Water color drawing, $14 \times 17\frac{3}{4}$. From the Montreal Museum of Fine Arts. A famed illustrator and political cartoonist, Daumier's sharp comments upon his times delighted the France of his day.



Woman With A Muff, by Pierre Auguste Renoir (1841-1919). Pen and brown ink, $18\frac{1}{2} \times 10\frac{3}{4}$. ✓

Watercolor Exhibits At Fine Arts Museum

Watercolors by John Collins, Leslie Smith and George Eitel make an interesting offering in Gallery XII of the Montreal Museum of Fine Arts. Collins and Smith are concerned with recording what they see, while Eitel can be fanciful in some of the landscapes.

Collins, working in his habitual robust, direct manner, has a diversified group marked by those qualities of spontaneity and clean color which make work in this medium appeal so strongly. With few exceptions he has found his subjects in Montreal and neighborhood—the departures being "Misty Morning, South Street, New York", with its traffic, silhouettes of tall buildings and a bit of Brooklyn Bridge; "Rainy Day, Tadoussac", showing a shack, an antiquated horse and carriage, a beached boat, and figures travelling a steep road in disagreeable weather, while the atmosphere is moist in the painting of beached boats, houses and a wooded hill, entitled "Low Tide, Tadoussac". Montreal Harbor has been a fruitful scene of operations—"Ships and Sheds", with its pattern of metal girders, grain elevators, a tug with smoking funnel, and the prow of a freighter towering above a row of automobiles; "Two Tugs", buoyant and broad of beam, moored in water with reflections, and "In the Lock", a canal scene showing freighter coming through with a man on deck handling a hawser. "November Freeze-up", forbidding in its sense of chill, is another effective Lachine Canal subject. A woman under an umbrella is the centre of interest in "Suburban Station" on a very rainy day, while an old house, big tree, and an auto parked in a lane are the pictorial elements of "Rain and Reflections". Yacht and small craft on a wharf interpret "Pointe Claire, Boats", and there is promise of a fine day in "Morning, Lake St. Louis", with a man installing an outboard motor as he stands in shallow water near a small wharf. There is a hint of autumn color in the trees about an old house in "Indian Summer", and the season of snow inspired "Dye's House", with sunlit buildings and tree shadows on the roof, and "Snow on St. Antoine Street"—buildings opposite The Gazette building, among others. There are also two subjects done at Montreal airport "Control Tower" and "Pre-Flight Check".

Leslie Smith has not overlooked some good Montreal subjects—old buildings and noble trees on McTavish street; the quaint architecture of "Victorian House" partly obscured by foliage; "Old Ross House, Peel Street"; "Trafalgar School, Montreal"; and "Theological Building" among them. "Rocky Shore, Port au Persil", is an effective painting of church and buildings, with stretch of water and low, distant shore. Rich color marks "Late Autumn"—two small wharves and water flushed with the orange of the foliage on the wooded hill. "Winding Road" shows buildings edging the thoroughfare beneath high hills, as seen from a height, and "Sunday Morning, Lac Manitou Sud" features hilly country, houses almost hidden by trees and a stretch of water with a boat. There is rich color in "The Blue Lake", with its hills and house on sloping land in the foreground and effective in its contrasts is "Cloud Shadows"—a curving strip of water and high hills under a spacious, cloudy sky. Peaceful in spirit is "Shady Lane", and a good Montreal subject is "Windmill Point", with freighters at a wharf, grain elevators and a glimpse of distant Jacques Cartier Bridge.

George Eitel shows imagination in "Dead Trees with Rocks", "Wind Blown Blighted Tree" and "Lost Valley", becoming a bit more literal in "Swamp in Spring", "Trees and Snow" and "Morning Light". "Old Willow Tree" interprets the title, and he is successful in "Old Frame House", "Greek Church", a yellow structure with domes, while there is plenty of character in the old buildings, entitled "Main Street, Elora". Grim and effective is "Reflections"—old buildings edging a canal, and "Out of Business" features an old shop.

Film Series

The Ladies Committee of the Museum of Fine Arts will present three more films in their educational series tonight at 8.00 p.m. The program is free to the public.

Art Notes

25th Jubilee Observed By Sculptors

BY ROBERT AYRE

BETWEEN Elzear Soucy's "Le Precurseur" and Constantin Antonovici's "Hibou" there is a world of difference. The Silver Jubilee Exhibition of the Sculptors' Society of Canada was not intended to be an historical survey but it covers far more than the quarter century of the group's existence. The foreword, in the retrospectives of Alfred Laliberte and Henri Hebert, refers us to the 19th Century, but Mr. Soucy, with his John the Baptist and his Virgin and Child, carries us even farther back, to the ancient tradition of ecclesiastical woodcarving in Quebec, while Mr. Antonovici brings us forward at least as far as Brancusi. His highly polished bronze abstraction of an Owl belongs to the machine age.

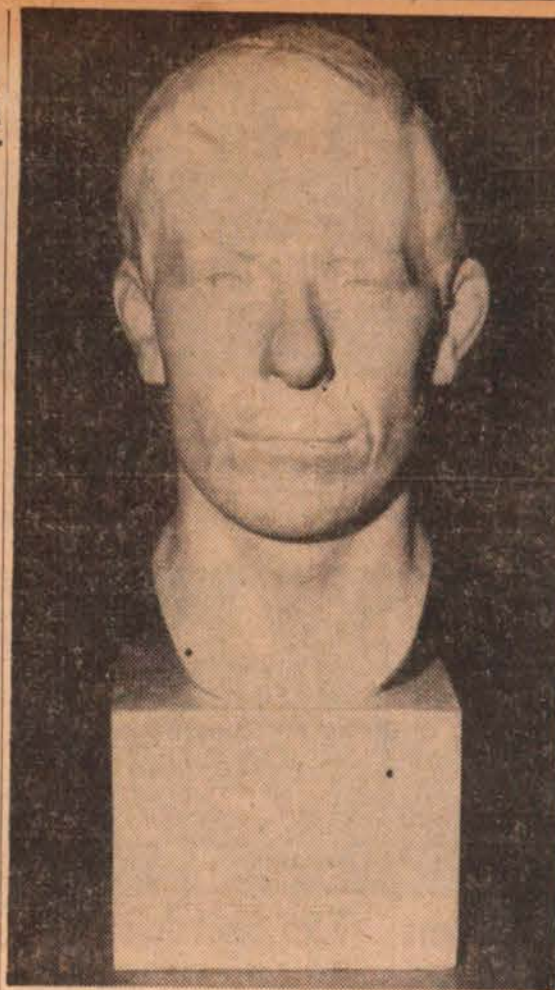
As far as Brancusi, Arp, too, and Henry Moore, are influences to be recognized in the show. Nobody has got quite as far as Giacometti, Gonzales and Gabo, but the exhibition does give evidence of awareness of the new as well as the old traditions. Not all the pieces are important; but while timidity and ineptitude are deadweights here and there, the Society's standard appears to be high.

A SERIOUS EFFORT

We have long been conscious of painting in Canada. It is time we began to pay attention to what is being done in three dimensions, and this exhibition is the place to start. You will find in it an art taken seriously—you can't just dash off a statue—and carried out with vitality, imagination and dignity.

Humor is here, too. Dora Wechsler's ceramics are so spontaneous and fluent that they are the next thing to being dashed off. Unfortunately this sculptor, the youngest of the three in the memorial section, is represented by only one group, but from the photographs and from what we remember of her work we can enjoy her delightful slant on life. The same goes for Sybil Kennedy's two gossips in rocking chairs in "Sunday Afternoon", though her mood is quite different in "Bereft".

Most of the pieces in the exhibition are small, naturally; a few monuments are shown in photographs; the only statues of



Portrait of the painter STANLEY COSGROVE, left, by PIERRE NORMANDEAU, President of the Sculptors' Society of Canada, now on view at the Montreal Museum of Fine Arts. At right,



"Lucie", by SYLVIA DAOUST, from the plaster head in the Jubilee sculpture show. The bronze is in the National Gallery of Canada.

heroic proportions are Laliberte's "Le Canada" and "Le Semeur", official allegories that look very 19th Century and stereotyped. Most of us, I think, prefer the small human figures quick with Quebec life—the man with the gun, the jig dancer and the woman raking hay; Henri Hebert's boy with the thorn in his foot; and the portraits of Chief Justice Rinfret and the painter Jongers.

There are some notable portrait heads and busts in the show, ranging from the little girls by Sylvia Daoust, affecting vulnerability, to the rugged Sir Frederick Banting by Frances Loring, and including well realized young people by Sing Hoo and H. McRae Miller, whose Naval Lieutenant is vigorously designed. You are familiar with the faithful work of Orson Wheeler; in many a Montreal Spring Show he has been almost alone among the painters.

I mentioned the sensitivity of Sylvia Daoust. The same gentleness, even tenderness, without sentimentality, is to be found in the way Pierre Normandeau, President of the Society, handles the human figure. Hilde Bolte brings warmth and humor to a

pair of frisky young lions and to a bear suckling a cub. At the other end of the scale is E. B. Cox's massive stylized head in sparkling granite, more successful, I feel, than his stumpy-legged wood torso.

WORTHY OF NOTE

Particularly worthy of your attention and for different reasons, are Bela Zoltvany's woodcarvings, as simple, honest and chunky as Barlach; the grave upright nudes of Armand Filion and Elizabeth Wyn Wood's translation of the Canadian landscape into three dimensions. She is the only sculptor I know who has done work corresponding with the Group of Seven. As it happens, nothing in this show, from that period of 20 years ago and more is quite as fine as her "Passing Rain" and her "Reef and Rainbow," and her "Dead Tree," meant to be cast in aluminum, is not as striking as the islands of tin I remember seeing years ago mounted on black glass. But she will be remembered for striking off on an adventure of her own, and the large round bas relief might

well be the emblem of the Canadian Sculptors' Society.

Another visit to the Canadian Handicrafts Guild confirmed my feeling that pottery in Canada has made tremendous strides since the Guild began holding its annual competitions a few years ago. I despair of describing the show and passing on my enthusiasm, there is so much to be enthusiastic about. Fortunately, you have still another week to see it.

The prize list will give you some idea of the scope. Notice that five of the ten prizes and honorable mentions went to British Columbia, while the Deichmanns of New Brunswick are still in the running. Best piece of pottery—Rex Mason, University of B.C. Extension Department, for a decanter with handle. Best group of pottery—A. J. Madoukin, also of U.B.C. Best piece of ceramic sculpture—Mrs. Euphemia Glover, Toronto, for her crown. Honorable mentions for excellence—Second best piece of pottery—R. Leigh, Toronto, for stoneware bowl. Third best piece—Brian C. and Bernice F. Hellings, Vancouver, for a vase with a white matt glaze over black. Excellence in glaze—Mrs. Eileen Reid, Westmount, for an ashtray. Second best group of pottery—Miss Hilda K. Ross, U.B.C.; third—R. Leigh Glover. Second best piece of ceramic sculpture—Erica and Kjeld Deichmann, Clifton Royal, N.B., for a Madonna; third—Thomas Kakimura, Vancouver, for two birds, high firing.

The Stanley Cosgrove exhibition at the Dominion Gallery has been extended until next Wednesday.

The exhibition of Dutch painters Dispo and Cox is being held at the Gemst Bros. Gallery, 5370 Sherbrooke street west and not at 5152 as we stated last week. The show closes today.

The Star
December 1, '53

Wednesday Tea At Museum

The Ladies Committee of the Montreal Museum of Fine Arts is entertaining at tea tomorrow afternoon from three to five o'clock in the museum on Sherbrooke street west. Tea is open to the public.

Mrs. Robert Pilot is in charge of tea and assisting will be Mrs. Erskine Buchanan, Mrs. Ernest Le Messurier, Mrs. Peter Dawes and Mrs. L. M. Hart.

The Gazette
December 2, '53

Wednesday Tea

Mrs. Robert Pilot is in charge of the tea being held by the Ladies Committee of the Museum of Fine Arts this afternoon from three to five o'clock in the Museum.

She will be assisted by Mrs. Erskine Buchanan, Mrs. Ernest Le Messurier, Mrs. Peter Dawes, and Mrs. L. M. Hart. Tea is open to the public.

The Star
December 2, '53

Free Films Tonight At Art Gallery

THREE films in English are being shown free to the public by the Ladies Committee of the Museum of Fine Arts, this evening at 8 o'clock in the Museum.

"Franklin Watkins", which is in colour, is a detailed analysis of the artist's portrait technique and some detailed studies from his largest works.

The second film, "The Story of Paper Making", shows examples of materials used for writing from earliest times to today's modern methods.

The third film, "Land of Invention", is a tour of the birthplaces of some of the great inventors of Scotland.

La Presse
2 décembre 1953

Films au Musée ce soir

Au Musée des Beaux-Arts, à 8 heures ce soir, trois films documentaires avec commentaires en anglais seront offerts au public.

"Franklin Watkins" est une étude en couleur de la technique de ce portraitiste, suivie de l'analyse de quelques-unes de ses oeuvres, choisies parmi les plus importantes.

"History of Paper making" nous montre tous les matériaux employés pour l'écriture, depuis l'antiquité, la Chine et l'Inde, jusqu'à nos jours et aux méthodes modernes de fabrication.

"Land of Invention" est une visite, en Ecosse, aux villes natales d'inventeurs célèbres dont les découvertes sont expliquées et suivies jusque dans leurs applications les plus récentes.

L'entrée est libre. (Communiqué)

The Gazette
December 5, 1953

Jackson's Work Due Here

The Bulletin of the Montreal Museum of Fine Arts announces that arrangements have been made to show the A. Y. Jackson Retrospective Exhibition for a month, beginning early in January.

The annual Spring Exhibition will be held from March 1 to 31.

'THE WORLD OF ALL OF US'

Those who have become acquainted with an artist's work in one medium only, may not realize that he may be quite as expert in quite a different medium. Thousands of readers of The Gazette have become acquainted with the skilful black-and-white cartoons by John Collins on the Editorial Page. But visitors to the Montreal Museum of Fine Arts will see an exhibition of his water color drawings. These drawings show that his command of color is quite as accomplished as his skill in the austerities of black-and-white.

Between the two types of John Collins' work there is an underlying affinity. There is a directness of treatment, a ruggedness that still expresses a wide range of feeling. The impression is always of things seen honestly and clearly.

The greatest value of this method is that it shows the interest and the attraction that lie in quite ordinary things. His work is refreshing because it so naturally avoids the obvious subjects that "make up" the formal picture. He is ready to take the subject near at hand and to show how much really lies in it.

His water colors may picture a suburban railway station with its planks gleaming on a wet summer's day; or the wooden Victoria house, its drab brown paint contrasting with the fresh green of the trees and bushes about it; or the man setting

up the outboard motor in his boat in "Morning, Lake St. Louis"; or the old buildings at the corner of St. Antoine and Cathedral streets on a windswept winter's day.

John Collins is one of the few artists who have realized the range of subjects, realistically poetic, that is offered by the varied panorama of Montreal's waterfront. This exhibition of his water colors has some fine studies of moored tugs with their painted reflections swirling in the water, and of the mystery of vast machinery on a misty day, and of the sudden crispness of the early ice on the Lachine Canal.

It is this frank approach, this feeling for the artistic qualities of the everyday, that is at the heart of John Collins' achievement. The world he pictures with his strong and sincere strokes, is the actual world — a world in which the very subtleties of wind and rain, sun and shadow, have yet an earthy and comforting reality.

If his work has refreshing qualities, it is because in this complex and involved age, there is something unusually appealing in an artist who seeks his subjects and his satisfactions—

Not in Utopia—subterranean fields—
Of some secreted island, Heaven knows where!
But in the very world, which is the world
Of all of us,—the place where, in the end
We find our happiness, or not at all.



STANDING in Italian Renaissance doorway, on loan from Mrs. Otto Korner, Vancouver; l to r, Mrs. Lawren Harris, Ann Harwood and Wallace Robson.

Photos: Atway

The Italian Renaissance**Opening**

at the Vancouver Art Gallery



LOOKING at the bronze horse by Leonardo da Vinci, on loan from New York: Mrs. Otto Korner, President of the Women's Auxiliary of the Art Gallery, and Signor Salvatore Saraceno, the Italian Consul, who opened the Exhibition.



DR. EVELYN FARRIS, wife of Senator J. W. deB. Farris, and Alan Hull looking at Christ Child Blessing, a Florentine work. On the wall is a St. Sebastian oil on copper by Annibale Carracci.



CURATOR of the Art Gallery, J. A. Morris (r), discusses the Botticelli Madonna and Child (on loan from the Museum of Fine Arts, Montreal) with Professor Hunter Lewis and Mrs. William Hare, member of the Women's Auxiliary.

The Gazette - December 7, 1953

The Star

December 8, '53

Facts and Fancies

By HARRIET HILL

Children under the education department of The Montreal Museum of Fine Arts are busy these days sewing costumes, working on the creche and making decorations for their "Pageant of Christmas" to be presented at the museum two days before Christmas. They're the youngsters who attend the Art Centre and the School of Art and Design.

Wednesday Tea at Museum

The Ladies Committee of the Montreal Museum of Fine Arts are entertaining at tea tomorrow afternoon from three to five o'clock in the museum. Tea is open to the public.

Mrs. Rene Gauthier, in charge of tea, will be assisted by Mrs. Antoine Nanier, Mrs. Jacques Paradis, Mrs. Gustave Le Droit, and Mrs. Antoine Geoffrion.

During the tea hour, Miss Genevieve Dussaigne will give a short address on an 18th century needle point piece, a work taken from the museum's collection.

The Gazette - December 8, 1953

Facts and Fancies

By HARRIET HILL

People are talking about the three-man show at the Montreal Museum of Fine Arts — H. Leslie Smith, George Eitel and John Collins. John Collins, The Gazette cartoonist, describes himself as a "weekend painter." He has 18 watercolors in the show so those weekends count!

The Gazette

December 9, '53

Wednesday Tea

Mrs. Rene Gauthier is in charge of tea this afternoon at the Wednesday Tea being held by the Ladies Committee of the Montreal Museum of Fine Arts, from three to five o'clock, at the Museum. She will be assisted by Mrs. Antoine Vanier, Mrs. Jacques Paradis, Mrs. Gustave LeDroit and Mrs. Antoine Geoffrion. During tea, Miss Genevieve Dussaigne will give a short talk on an 18th century needlepoint piece an item from the Museum's collection.

Distaff Doings

Vol. 1 No. 1 - Dec '53

Discuss Objet d'Art

The Ladies' Committee of The Montreal Museum of Fine Arts is again sponsoring a season of Wednesday afternoon teas, in the upstairs foyer of the Museum of Fine Arts between 3 and 6 p.m., at which all visitors are welcome.

A new and interesting addition to these teas has been the informal talk by one of the members of the Ladies' Committee on an objet d'art carefully chosen from the permanent collection of the Museum. The arrangement of such exhibits is under the co-chairmanship of Mrs. Philip Osler and Mme. Jules Labarre.

There will also be the Wednesday evening programs arranged by the Ladies' Committee.

The Star

Dec. 8, 1953

Museum to Show Four French Films

FOUR French films will be shown by the Ladies Committee of the Museum of Fine Arts tomorrow evening, a 8 o'clock in the Museum. These weekly screenings are free to public.

"Ballet Degas", produced in the United States, is a film about the ballet dancers that Degas painted. "St. Paul de Vance" is a film of a church in France that was decorated by Matisse. The program will be concluded by two Christmas carol films—"Chansons Noel" and "The Littlest Angel".

The Gazette

December 9, 1953

Four French Films

Four French films will be shown by the Ladies Committee of the Museum of Fine Arts tonight at 8.00 p.m.

They are Ballet Degas, St. Paul de Vance and two Christmas carols, Chansons Noel and Littlest Angel. Admission to the films is free of charge.

La Presse

12 décembre 1953

Les expositions

Au Musée des Beaux-Arts, l'Exposition de sculpture canadienne contemporaine présentée par la Société des sculpteurs du Canada, en collaboration avec le Musée, qui est ouverte jusqu'au 3 janvier.

Galerie XII: jusqu'au 23 décembre, aquarelles de Leslie Smith, John Collins et George Eitel. Galerie XIV: exposition de gravures léguées par John Wilson Cook.

Museum to Show Films Tomorrow

THREE English films will be shown by the Ladies Committee of the Museum of Fine Arts tomorrow evening at 8 o'clock at the museum on Sherbrooke street west.

The first picture will be "The Amazon Awakens," a treatment by Walt Disney Productions of the Amazon River basin, its history and industrial richness.

The second will be "Eskimo Hunters," which shows how an Eskimo family in Alaska is dependent on fishing, trapping and hunting.

The program will be concluded with "The Glass Makers," which demonstrates British craftsmanship in glass-making for table, church, science and industry.

The Star
December 15, '53 (2)

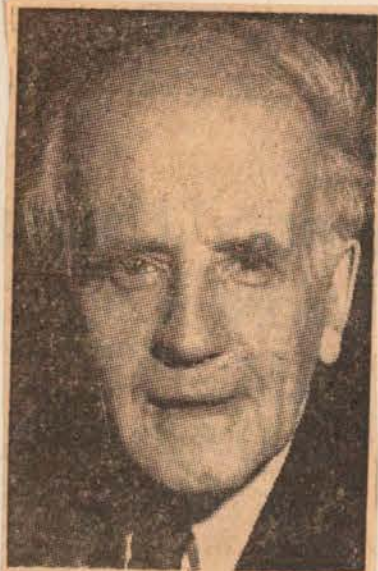
Wednesday Tea At Museum

The Ladies' Committee of the Montreal Museum of Fine Arts are entertaining at tea tomorrow afternoon from three to five o'clock in the museum. Tea will be open to the public.

Mrs. Robert Pilot is in charge and will be assisted by Mrs. Keith Henderson, Mrs. H. LaFleur and Miss Eleanore Morrice.

The talks will be discontinued until after the holidays.

The Gazette
December 17, '53 (3)



SPEAKER: Dr. Arthur Lismer, distinguished Canadian painter, who will be guest speaker at next Monday's luncheon meeting of the Canadian Club of Montreal at the Mount Royal Hotel. Dr. Lismer is now educational supervisor of the Museum of Fine Arts of Montreal, principal of the School of Art and Design and professor of Fine Arts and Aesthetics at McGill University. The topic of his address will be "Art and Democracy."

The Gazette
December 18, '53 (4)

Lismer to Speak To Canadian Club

Dr. Arthur Lismer, distinguished Canadian painter, will address the Canadian Club of Montreal, Dec. 23, on the subject of "Art and Democracy."

Dr. Lismer is educational supervisor of the Museum of Fine Arts of Montreal, principal of the School of Art and Design and professor of Fine Arts and Aesthetics at McGill University.

Images et plastiques

Le nouveau monde de notre sculpture

"Nos sens ont un âge de développement qui ne vient pas de l'ambiance immédiate mais d'un moment de la civilisation". Ainsi s'exprime Henri Matisse, un de ceux qui a le mieux su donner voix au "moment de civilisation" qui est nôtre. Une des caractéristiques de ce moment, c'est la fusion des cultures dans le creuset occidental. Conséquence : partout où, grâce aux moyens de communication très développés de l'époque, il se trouve des individus éveillés à ce phénomène culturel, l'on constate que leur réponse a une portée dépassant les simples intérêts locaux. Le divorce entre le public et les artistes trouve là une explication. Quand nos artistes répondent à des problèmes que leur pose la civilisation entière, il se trouve bien peu de gens pour les suivre. Faut-il demander aux artistes de retrécir le champ de leur conscience ou au public de s'instruire et de surmonter ses préjugés ?

Il est des préjugés qui ont la vie dure. "On reste confondu de voir comment, écrit Léon Gischia dans "La sculpture en France depuis Rodin", au nom de cinq siècles dérivés du credo de la Renaissance, on peut condamner toutes les formes d'art établies sur des principes différents". Cette esthétique était le propre d'une époque où l'on rêvait à dominer la nature, l'appropriation, la rationalisation. Le procédé est déjà assez avancé pour que les artistes songent à se faire les chantres d'une autre forme de conquête. D'ailleurs, les esprits à tendance scientifique ne révent-ils pas à conquérir d'autres mondes ? Or depuis un demi-siècle, une proportion d'artistes de plus en plus grande se tourne vers ce monde obscur que nous portons en nous. Les formes maîtrisées depuis Giotto leur servent encore, mais plutôt comme une écriture entre beaucoup.

L'exposition de sculpture canadienne contemporaine que l'on peut visiter actuellement au Musée des Beaux-Arts nous permet de constater qu'au Canada comme ailleurs l'oeuvre des sculpteurs se partage en "styles" dénotant une transformation lente mais sûre. Depuis le XVIII^e siècle représenté par des oeuvres d'Elzéar Soucy jusqu'à l'art en pleine évolution d'Armand Fillon.

Traditions et formules

L'effort pour se conformer à un certain style, allié à un métier admirable et une imagination plutôt littéraire, caractérise nombre des oeuvres, pas toutes d'égale valeur. Les sculptures d'Alfred Laliberté, la plupart de celles de Henri Hébert, celles d'Elzéar Soucy, de Cleve Horne, de Sroczyński, d'Elizabeth Wyn Wood sont de cette catégorie. Elzéar Soucy travaille des sujets bien connus (St-Jean-Baptiste, la Madone), dans un style dont il a la parfaite maîtrise, et à l'autre extrême Elizabeth Wyn Wood, avec un métier facile, cherche à rendre "le paysage canadien", à la Jackson, en bas relief. Qu'on le remarque bien, il ne s'agit pas dans ces cas-ci de réalisme, mais de conformisme.

Il en va de même pour certaines oeuvres "modernistes", telles le "Hibou" d'Antonovici, les petits modèles de Sroczyński et les oeuvres de Beatrice Lennie, qui correspondent à des formules courantes et où la création ne se sent guère. Ces oeuvres mécaniquement impeccables ne laissent pas voir la main de l'artiste.

A côté de ces travaux conformistes, l'on peut placer la sculpture des amateurs et de ceux qui n'ont pas encore pu se départir des procédés scolaires. Par amateur, entendons ceux qui ne se conforment pas particulièrement à un style, ne font pas non plus une oeuvre de création. Ils essaient tout simplement d'être fidèles à certaines notions de plastique et d'anatomie. Les oeuvres de Marguerite Vigneau, Harold Pfeiffer, Gisela Lamprecht, Gwendolyn Fuller et quelques autres sont de ce caractère.

Certains sculpteurs participant à cette exposition mettent un métier très sûr au service d'un art sans beaucoup d'imagination créatrice, mais dont la sobriété leur permet d'éviter tout mauvais goût. Ces artistes, par le choix de leurs sujets, et la façon dont ils les traitent, entrent dans la catégorie des "officiels", mais la sculpture ne reçoit pas ici un encouragement suffisant pour déterminer un état d'esprit analogue à celui de tels artistes européens dont l'art anonyme est en fonction d'une clientèle anonyme.

Sylvia Daoust, Sing Hoo, Phyllis Lambert, France Loring, McRae Miller, Florence Wyle et Henri Hébert font une sculpture honnête, où la stylisation entre pour très peu, et qui est dominée par un naturalisme respectueux. Florence Wyle et Sylvia

Daoust font toutes deux usages du modelé "inachevé", mais alors que dans l'oeuvre de la première on sent l'appât, chez la seconde cette technique donne une impression de vigueur et de spontanéité.

Vers un nouveau monde

Quand l'on arrive aux oeuvres de Normandeau, Cox, Bartolini, Fillon et plusieurs autres, on ne peut s'empêcher de sentir que l'on a là une sculpture toute autre, dotée d'une force telle qu'elle signifie la fin, chez nous, de la sculpture comme simple art du portrait. Dans quelques années, grâce à ces artistes, la sculpture aura dans notre pays acquis sa véritable place d'art autonome, produisant des oeuvres qui ne nécessitent pas de justification sociale. Un charme plein de fraîcheur se dégage des figures en terre-cuite de Normandeau, où l'on reconnaît tout le souci d'harmonie de l'art antique, que l'artiste semble avoir retrouvé sans avoir eu à passer par la caricature que nous en a trop souvent laissée la Renaissance. Armand Fillon s'exprime avec une semblable pureté, si plus froidement; chez lui l'on sent parfois une mystique presque orientale de la forme humaine.

Avec Cox et Bartolini, dont la "Figure horizontale" est une des plus belles pièces de l'exposition, la recherche des formes auxquelles se prêtent les matières pierreuses est menée loin. Leur sculpture est véritablement sculpturale : ils articulent la pierre dans les trois dimensions. "L'homme accroupi" de Cox est comme un déploiement d'une oeuvre du même nom par Derain.

Avec la sculpture de Anne Kahane également, l'on se trouve en présence d'un art qui plonge dans la culture universelle. Une des caractéristiques de nos artistes "avancés", c'est justement la vitalité et la variété de leur inspiration, en même temps que l'audace de leur travail. Dans peu de temps, il pourra véritablement être question d'une sculpture d'avant-garde au Canada.

D'autres oeuvres montrent un élément d'innovation sincère, sans toutefois sembler pour le moment se rattacher à une recherche conséquente : ainsi de la "Madone" de Lillas Farley, où les plans se sectionnent ingénieusement pour créer la solidité, et des figurines d'animaux de Hilde Bolte, d'une simplicité plaisante, l'artiste ayant le souci surtout des formes pleines.

de Repentigny

ART

A. Y. Jackson Exhibit Opens Here Jan. 27

The A. Y. Jackson Retrospective Exhibition opens to the public in the galleries of the Montreal Museum of Fine Arts on January 27, a preview being held on the previous night. This collection of paintings has attracted much attention in the Art Gallery of Toronto.

Interest is being shown in the exhibition of the Sculptors' Society of Canada which is effectively arranged in two galleries and is due to remain on view through January 3.

Gallery XII is occupied by the interesting collection of water-colors by John Collins, Leslie Smith and George Eitel. The next exhibition set for this gallery is sculpture by E. B. Cox and paintings by Eva Landori and Ludwig Flanner, from January 2 till 17.

The Museum will be closed on Wednesday evening December 30 and on January 6.

The Gazette
December 21, '53 (7)

Pageant for Yule At Museum Dec. 23

The Montreal Museum of Fine Arts will present a "Pageant of Christmas" in the lecture hall of the museum Wednesday at 5 p.m. and at 8 p.m.

The production is under the direction of Dr. Arthur Lismer, educational supervisor of the museum. There will be a creche and carols will be sung. The costumes, murals and decorations will be done by the children and young art students, who attend the children's classes at the museum. The public is invited.

The Star
December 21, '53 (8)

Museum of Fine Arts To Stage Pageant

The Montreal Museum of Fine Arts will stage a children's pageant of the Christmas story at 5 p.m. Wednesday and again at 8 p.m., in the lecture hall of the museum, 1379 Sherbrooke street west.

The Gazette
December 23, 1953

Museum Invites Children to Attend Christmas Pageant

The Educational Department of the Montreal Museum of Fine Arts have invited the public, especially children, to join in two presentations of the Christmas story on Wednesday at 5 p.m. and 8 p.m.

This Pageant of Christmas has been created by children from 3 to 15 years who attend the classes at the Art Centre and Art School of the Montreal Museum of Fine Arts. The main theme is the adoration—a creche, with virgin and child, shepherds, and the Magi. It will be accompanied by a puppet show, and carols by students.

The children, under the direction of the Museum Educational Staff have made murals, angels, costumes, models, and they will act the parts themselves.

Les expositions

Au Musée des Beaux-Arts, l'Exposition de sculpture canadienne contemporaine présentée par la Société des sculpteurs du Canada, en collaboration avec le Musée, qui est ouverte jusqu'au 3 janvier.

Galerie XII: jusqu'au 23 décembre, aquarelles de Leslie Smith, John Collins et George Eitel.

Galerie XIV: exposition de gravures léguées par John Wilson Cook.

Exposition annuelle du Photo-Club, au Collège de St-Laurent. Plusieurs centaines de photos. Dès aujourd'hui, jusqu'au 20 décembre, l'on peut visiter entre 7 h. et 10 h. du soir. Le dimanche, de 2 à 10.

The Star - December 19, 1953 (11)

Art Notes Native Works Featured at Exhibition

By ROBERT AYRE

SCULPTURE is still in the news. The Silver Jubilee Exhibition of the Sculptors' Society of Canada has a fortnight to run and you should take some time off your Christmas shopping to see what's going on in the relief and the round. Two upstairs galleries in the Museum.



Bust of a Lieutenant, by H. McRAE MILLER, RCA, of Montreal. In the 25th Anniversary Exhibition of the Sculptors' Society of Canada at the Montreal Museum of Fine Arts. Mr. Miller is secretary of the society.

Pageant of Christmas



Pupils of the Museum of Fine Art's School of Art depict the ancient and hallowed story of the Nativity in preparation for their Christmas party and carol-singing presentation this evening. The

play, with the Adoration as the main theme, has been planned by the children themselves who spent busy hours making costumes and scenery. Their ages range from three to fifteen years.

La Presse

29 décembre 1953

Francesco Goya par lui-même



Fran. Goya y Lucientes,
Pintor

Cet auto-portrait de Goya est la première gravure de la célèbre série "Les caprices", que l'on pourra probablement admirer prochainement au Musée des Beaux-Arts, lorsque M. Andres Laszlo, écrivain, exposera sa collection de 211 gravures originales du maître espagnol. La date de l'exposition sera donnée dans quelques jours.

The Star

January 2, 1954

Patrons For
Salon of Photography

Honorary patrons for the thirteenth International Salon of Photography, which will open at the Montreal Museum of Fine Arts on Friday, January 8, are: Mr. and Mrs. F. Cleveland Morgan, Rt. Hon. C. D. Howe and Mrs. Howe, Hon. Brooke Claxton, QC, and Mrs. Claxton, Hon. and Mrs. Jean Lesage, Mr. R. W. Pilot, OBE, PRCA, and Mrs. Pilot, and Mr. and Mrs. George W. Bourke.

The Star

January 2, '54

Opening in Gallery XII of the Montreal Museum of Fine Arts today — paintings by Ludwig Flancer and Eva Landori and sculpture by E. B. Cox. The Silver Jubilee Exhibition of the Canadian Sculptor's Association closes on Sunday and preparations begin for the A. Y. Jackson retrospective, opening January 27. *Star*, 3/1/54

ART

Painters and Sculptor
Exhibit in Gallery XII

First of the New Year's offerings in Gallery XII of the Montreal Museum of Fine Arts are paintings by Eva Landori and Ludwig Flancer and sculpture by E. B. Cox.

Figures and animals are the chief interests of Eva Landori, as revealed in her exhibits, and these she handles in a direct, confident manner, those in the impressionistic manner being more cheerful in color. "Giselle," a tall, standing young woman, being an agreeable effort in high tones. Deft treatment also marks "Chemists' Batteries", the painting of the glass objects being convincing. "Weaver's Workshop" with its loom and winding stairs, and "Four Looms", with operators, being effective in suggestion. A "Still Life" and "Interior" are painted in an attractive key, and the painting of "The Building", with its scaffolding, is broad and summary. There is freedom and imagination in the small "Cavalcade", with suggested horses and riders, and horses and riders are also the theme of the larger work, called "Mural Sketch". More solid in treatment are "Russian Princess", with blue complexion, "Blue Dog" is an alert animal in a setting of birds and "Three Cats in the City" are moderately modernis-

tic. She has also painted "Cats on the Roof". Figures are elongated in "Builders", and she also shows "Young Mechanic" — a youth holding a hammer. There is a hint of caricature in "Gin Rummy" — a woman with cards, and less cheerful in spirit are "Young Couple" and "The Girl and the Doll".

Ludwig Flancer shows fondness for detail and bright color. His group indicates plenty of industry. Among his exhibits, generally precisely presented, are a range light and buildings in winter, "View from my Window", with brick buildings in sunlight; "The Pasture", with very green grass, trees and cattle; "Filion Station", with railway track the dominant feature; "Spring", with buildings and the upper structure of St. Michael's Church on St. Viateur street; birds on a rear gallery, called "Idyll", and among other works "Tomb of Rahel", with a solidly painted willow, and a cluster of distant buildings.

There are, too, some paintings of flowers — daisies and butterflies, sunflowers with attendant butterflies, daffodils, roses, etc.

Other exhibitions this month include the presentation, by the Montreal Camera Club, of the 13th Montreal International Salon of Photography, and the 4th Exhibition of Color Slides, from January 4 to 24.

January 23—February 7, watercolors by David Milne and Gordon MacNamara will be shown.

The A. Y. Jackson Retrospective Exhibition, January 27-February 28, inclusive, will be opened at an invitation preview, January 26, by Robert Pilot, M.B.E., P.R.C.A.

The Museum will be closed Wednesday evening, January 6.



ROAD: CHARLEVOIX, by A. Y. Jackson, C.M.G., O.S.A., is a typically robust rendering of a rutted, fence-edged road in rugged country. This work, acquired by a Montreal picture-lover from the Watson Art Galleries, 1434 Sherbrooke street west, is in the A. Y. Jackson Retrospective Exhibition, which, after exhibitions in Toronto and Ottawa, is due to open at the Montreal Museum of Fine Arts on January 27.

The Gazette

January 2, 1954

ALL OUR YESTERDAYS

By EDGAR ANDREW COLLARD

THE PILLARS OF THE MUSEUM

The other day I was talking with my very good friend and colleague, Mr. St. George Burgoyne. We were talking about the Montreal Museum of Fine Arts. "Did you ever notice," he asked, "that each of the four great pillars in the facade of the Museum is carved out of a single piece of marble?"

I had passed between the pillars many times in going in and out of the Museum but had never noticed this fact. The pillars are of such an immense height—32 feet—that I had always supposed that they were made up of sections, as is usually the case.

Mr. Burgoyne kindly looked up an article he had written for the old "Canadian Courier" in 1911, at the time the Museum was being built. In this article Mr. Burgoyne wrote: "One of the architectural features will be the four columns which add dignity and beauty to the facade. These are the largest marble monoliths in Canada, and were shipped to Irberville, P.Q., from the quarries of the Norcross

Marble Co., at Manchester, Vermont.

"They came in the rough to the yards at Irberville, where it took six men three months to cut each column, by the use of compressed air. Each column, in one solid piece, is 32 feet long, fluted and tapering from the base, which is three feet six inches. Each column weighs 27 tons."

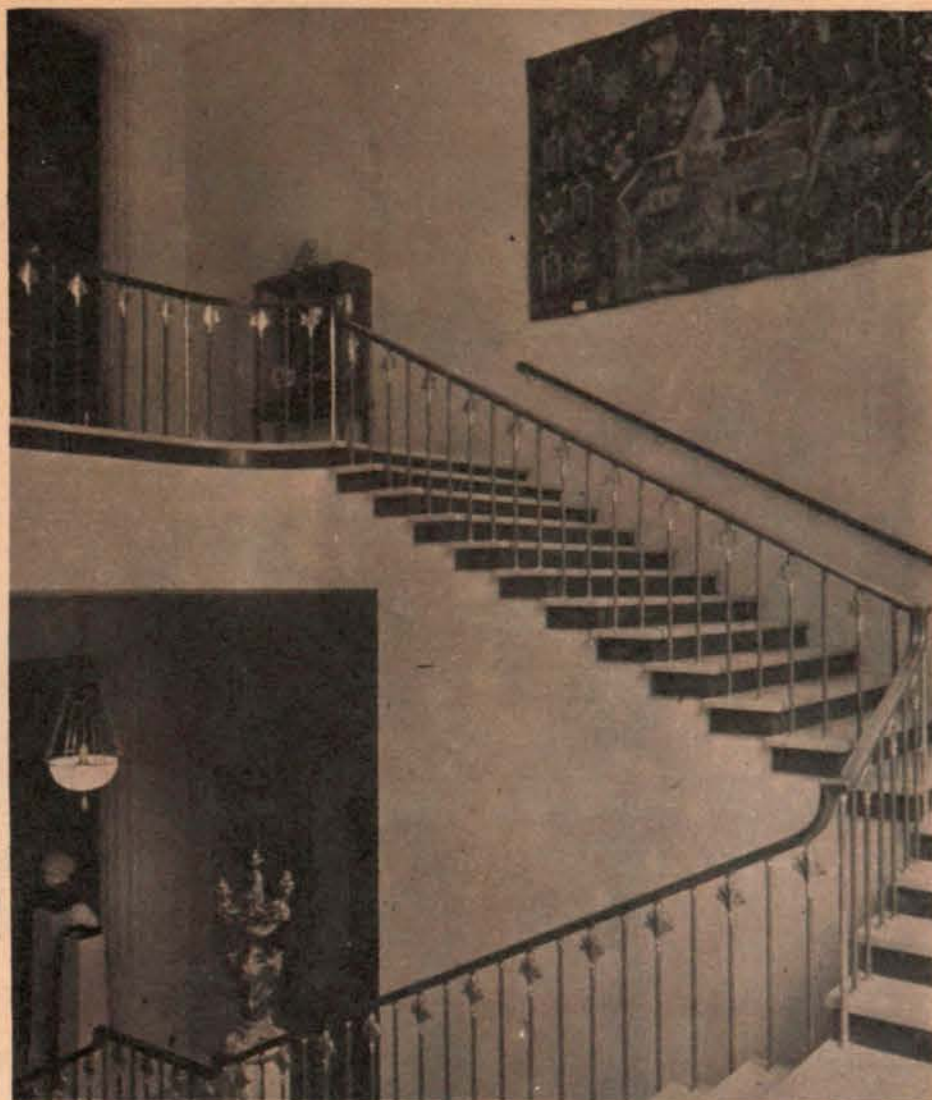
Mr. Burgoyne remembers seeing these huge columns being brought along Sherbrooke street on floats, with many teams of horses drawing each of them. It would have been an unwieldy and difficult operation at anytime. But it was made doubly so by the fact that Sherbrooke street had been dug up to lay a sewer, and was narrowed to about half its normal width. Yet the four columns of Vermont marble were installed in position without a mishap.

There they stand to this day, lending the facade of the Montreal Museum of Fine Arts a truly monumental dignity.

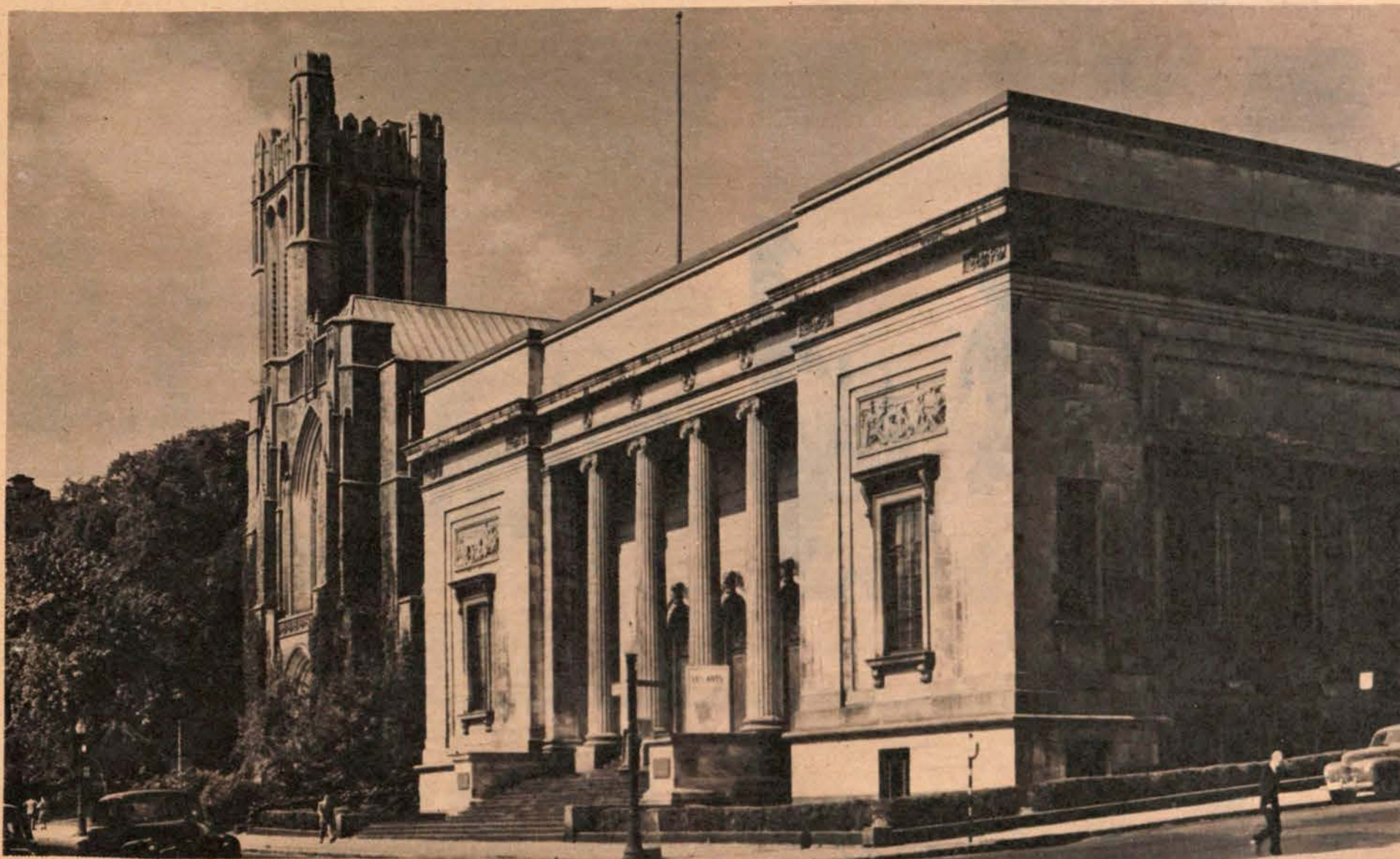
Le Musée des Beaux-Arts de Montréal



UN DES DEUX corridors longeant l'escalier central à l'entrée du Musée des Beaux-Arts de Montréal. On y voit des bustes rappelant les généreux souscripteurs qui ont vu au maintien de cet établissement culturel, dont la fondation remonte à 1860, alors que prenait naissance l'Association des Arts de Montréal. Cette société eut d'abord ses quartiers rue Saint-Jacques, pour s'établir, en 1879, dans un local permanent, la Galerie des Arts du square Phillips. En 1912, la société déménagea ses biens dans l'immeuble actuel: le Musée des Beaux-Arts de Montréal.



UN SUPERBE escalier de marbre à la rampe de fer battu et de bronze martelé conduit au grand hall à l'étage supérieur. Sur le mur, on voit une tapisserie du 15^e siècle, montrant les armes de Louis de Beaufort.



LE MUSÉE des Beaux-Arts de Montréal, immeuble d'allure distinguée mais un peu sévère, ajoute à la note d'élégance de cette partie ouest de la rue Sherbrooke. Ce musée présente des pièces d'art dont la grande richesse est bien connue dans les milieux intellectuels et artistiques du continent nord-américain. Ces précieuses collections sont admirées chaque année par des milliers de visiteurs. En 1953, comme attrait particulier, il y eut deux salons consacrés aux artistes et artisans du Québec, qui ont été le sujet de commentaires élogieux. (Suite à la 11^e page)



LE GRAND HALL au rez-de-chaussée présente une magnifique collection d'objets tirés de fouilles faites en Égypte ainsi que des pièces antiques de création gréco-romaine. On y voit l'unique collection Norton, illustrant l'évolution de la verrerie, en présentant des objets datant de quelque 1,500 ans avant Jésus-Christ jusqu'à nos jours.



DANS CETTE SALLE on peut voir toute une série d'articles variés. On y trouve de fines sculptures de l'influence gothique et de la Renaissance, ainsi que des pièces de fer et de bronze ouvrées au 13^e et au 14^e siècles. (Suite à la 12e page)



LE SOUS-SOL du musée renferme aussi un étalage considérable de pièces tirées des civilisations précolombiennes. Dans cette vitrine, on voit des poteries péruviennes, datant du temps des Incas. Ailleurs, on voit aussi des tissus, des sculptures et des pièces d'artisanat qui ont subi l'influence de la mythologie des Mayas, des Tolteques et des Guatémaltèques, soit du Mexique ou de l'Amérique Centrale. (Suite à la 16e page)



LE PORTRAIT d'une "grande dame du 16^e siècle" est du célèbre peintre Tintoretto dont les oeuvres sont remarquables par une fougue et un coloris extraordinaires. Ce peintre a vécu de 1512 à 1594. De chaque côté de ce tableau, on voit des oeuvres d'El Greco, peintre espagnol réputé du 17^e siècle.



CE SEUL SALON des grands maîtres de la peinture vaut une fortune et les différentes écoles qu'il présente permettent de faire un tour d'horizon sur l'évolution de l'art depuis le Moyen Âge jusqu'à l'école impressionniste de notre temps.



DANS LE SALON des grands maîtres, on voit des peintures illustrant l'art hollandais et l'art italien. À gauche, un tableau d'Albert Cuyp, du 17^e siècle. À droite, une peinture de Giambattista Moroni, peintre de la même époque. (Suite à la 13^e page)



ICI, AU SOUS-SOL, on voit groupés ensemble des objets tirés de l'habitation canadienne de la période française. Dans les alcôves, on a reconstitué des chambres de vieux manoirs et de vieilles maisons du Québec. La table qu'on voit au centre vient du réfectoire que présidait Mère Gamelin, fondatrice des Soeurs de la Providence.

18

19



UNE DES SALLES les plus fréquentées durant l'été fut celle des peintres modernes du Québec. Les tableaux avaient été gracieusement prêtés par le Dr Albert Jutras, le Dr P. Jutras, MM. Luc Choquette, Gérard Beaulieu et autres mécènes. Parmi les oeuvres exposées, il y en avait de Borduas, de Cosgrove, de Tonnancour, de Roberts, de Beaulieu, et d'autres. (Suite à la 15e page)



LES DEUX TABLEAUX qu'on voit ci-dessus sont parmi les peintures les plus appréciées du musée. Au haut de la page, on voit un authentique Rembrandt, "La jeune femme en noir". En bas, "Aaron et sa tige fleurie" par Juan Ribera, peintre espagnol du 17^e siècle.



LE SALON de l'artisanat du Québec est une véritable révélation pour les étrangers qui croient que nous ne produisons que des tapis crochetés. Cette photo ne nous montre qu'une faible partie d'une grande exposition où notre Centrale d'Artisanat a apporté une collaboration pratique.



UNE DES CHAMBRES de la maison canadienne-française, reconstituée au sous-sol. Les lambris d'érable et les meubles viennent d'un vieux manoir du Québec, construit au début du 18^e siècle. (Photos Armour Landry)

Coup d'oeil en arrière

(Par Paul Gladu)

Nul doute qu'il existe à Montréal une atmosphère propice à l'art! Ceci a paru au cours de 1953, dans des manifestations si nombreuses qu'il est impossible de les mentionner toutes ici.

Pour un observateur superficiel, il semblerait que la métropole est devenue la Mecque du monde artistique canadien. Il n'en est rien.

Toutefois, il est bon et agréable de rappeler les gens et les circonstances qui composent cette atmosphère exceptionnelle.

Le musée des Beaux-Arts de Montréal s'est surpassé: entre plusieurs autres, trois expositions extraordinaires ont montré que la galerie de la rue Sherbrooke a considérablement évolué depuis quelques années. La première nous présentait une collection de plusieurs centaines de lithographies de Toulouse-Lautrec, cet observateur fin et impitoyable des moeurs de 1900. La seconde était intitulée 5 siècles de dessin, et nous apportait une vue d'ensemble de cet art; opportunité admirable et réalisation sans pareille! La troisième était consacrée à la sculpture, et avait été organisée par la Société des Sculpteurs du Canada. Celle-ci nous permettait de faire connaissance avec la plupart de ceux qui pratiquent cet art en ce pays, des plus académiques aux plus modernes.

Ce dernier événement ne faisait que souligner le regain d'activité des sculpteurs, depuis un an ou deux. Les visiteurs ont particulièrement remarqué les oeuvres de Pierre Normandeau, Armand Fi-

lion, Anne Kahane et Sybil Kennedy.

Pour sa part, la galerie Agnès-Lefort demeure le château fort de l'art moderne à Montréal. Quoique ce soit un rôle ingrat, dans une cité où le puritanisme et le traditionalisme ont des racines si profondes, sa propriétaire ne continue pas moins, avec l'intelligence et la conviction que tous lui connaissent, à défendre, à sa manière, l'art contemporain et les artistes vivants, surtout les Canadiens.

Il sera difficile à tout historien, dans l'avenir, de traiter du monde de l'art — à Montréal, sans dire quelle ardeur et quelle science furent mises au service de cette noble cause par M. L.-A. Lange, de l'Art français. C'est surtout grâce à lui qu'il fut possible de voir l'intéressante exposition d'oeuvres importées de France: De l'impressionnisme à nos jours.

Nos peintres les plus connus se sont fait remarquer par leur absence ou par leur départ. Alfred Pellon, Goodridge Roberts, Stanley Cosgrove, Robert La Palme et Paul-Emile Borduas: tels sont ceux qui nous représentent à l'étranger...

En terminant ce panorama trop vite esquissé, je tiens à insister sur le silence qu'ont gardé certains de nos jeunes artistes très doués. Des noms viennent tout de suite à l'esprit: Dumouchel, Gauvreau, Ropelle, Mousseau, Fauteux, Barbeau, Boudreau, Bellefleur et Morin.

Il est vrai que l'exposition intitulée Place des artistes nous en a ramené quelques-uns.

Mais pourquoi n'y a-t-il point de manifestation d'éclat, publique, officielle même, où leurs oeuvres pourraient se produire en toute liberté?

Ce n'est pas le moment de développer ce sujet, bien que je l'aie à coeur.

Bientôt, nous aurons l'occasion



L'ECUYERE — Lithographie de Henri de Toulouse-Lautrec.

d'étudier les travaux d'un de ceux auxquels je viens de faire allusion. De toutes façons, je forme le voeu, à l'aurore de cette année nouvelle, que justice soit rendue à ces chercheurs, à ces créateurs, à tous ces jeunes dont, un jour, nos enfants seront fiers. Il leur faut une salle où exposer; il leur faut une presse renseignée et sympathique; il leur faut un public ouvert à l'originalité; il leur faut un encouragement autre que la simple littérature, c'est-à-dire, il faut qu'il se traduise en espèces sonnantes!

In Gallery XII

THERE are times when the Montreal Museum seems to be scraping the bottom of the barrel for its Gallery XII shows. Painters you might expect to see represented by one picture in the Spring Show (especially in the old, more indulgent days) are given space for 15 or 20. I have an idea that, although young painters should be encouraged, they should earn their right to recognition; and some of the exhibitors in Gallery XII have not been young and promising, just uninteresting. Things have picked up with the current exhibitions and the one following—from January 23 to February 7—should be worth while, too. It will present the veteran David Milne and one of the younger men, Gordon MacNamara.

Ludwig Flanner has appeared in these columns before. After turning up in two or three Spring Shows, he had a one-man exhibition in the Y.W.C.A. We have noted his sunflowers and daisies, painted firmly, petal by petal; his exact butterflies; his buildings; erected brick by brick, and his beautifully groomed railway right-of-way into Filion—the Section Foreman must be proud of that curve of track, that clean ballast, those counted lettuce! Mr. Flanner is a tidy man; he likes to have every object precise and neatly trimmed; nothing frowsy or ambiguous for him; everything must be able to take its place in an orderly world and bear the scrutiny of the light. In one big flower piece, as comfortable as a counterpane, and in several landscapes painted last summer, he shows

signs of relaxing and swinging into rhythm, but it is primness and his clear bright light that give him his individuality.

* * *

IN contrast to this "primitive" painter, we have the sophisticated Eva Landori, who came to Montreal a few years ago from Europe, bringing with her some of the newer European frugalities and subtleties. Over most of her two dozen paintings there is spread the pale cast of a world-weary malaise. The Russian Princess is gray-faced and sad, Giselle is like a wraith, the young mechanic is stricken, the girl with the doll does not seem healthy in her absorption. This invalidism reminds me of the Finnish painter, Helen Scherfbeck, who was seen here a few years ago. On the other hand, in her relaxed stroke, the loose arrangement of widely spaced objects and the use of subtle color for its own sake, Miss Landori is related to Frances Hodgkins, though she is nothing like as warm and full-bodied; closer, in her meagre interiors, to some of the contemporary painters of Paris. But there is plenty of vitality in her mural design of horses and riders, flickering in black and grey, and wit in "Spring-time Walk", with its cocky little dog. Maybe our strong Canadian sun will be good for Eva Landori; maybe a dash of her introspection and sensibility will be good for us. Anyway, we should get to know her.

The third exhibitor in Gallery XII is the sculptor E. B. Cox. Writing in the magazine Here and Now (no longer here, now) six years ago, John Hall spoke of his awareness of the shapes about him and said that he derived as much joy from a well-made axe handle or a paddle as from any but his very special carvings. You will feel this in the pieces on exhibition, especially the carvings in wood — walnut, pine, cedar, butternut, walnut, zebra and cocobolo. The wood is a live thing and in his torsos and abstractions he lets it have its way, giving it only the shapes that might seem natural to it, exploiting its flow, its grain and its texture. He works small, to keep his intimacy with the wood. The handling gave him pleasure and you want to know the pieces with your own hands. He is not so successful, I think, with cold stone.

* * *

The Star
January 5, 1954

Camera Club Giving Dinner

The Montreal Camera Club, sponsors of the 13th International Salon of Photography, to be held at the Montreal Museum of Fine Arts, are holding the annual dinner on Friday, January 8, at the Berkeley Hotel.

The guest of honor will be Mr. John Steegman OBE, MA, Director of the Museum of Fine Arts.

After the dinner, members and guests will proceed to the museum where Mr. Steegman will declare the Salon open.

Entries from all parts of the world have been received, and the finest of them, selected by the jury will be on exhibit from January 8 to 24. The public is invited to visit the exhibit.

The Star
January 7, '54

Famed Art Collection To Be Exhibited Here

TORONTO, Jan. 7 — (CP) — A \$2,000,000 collection of more than 90 Canadian-owned paintings by the world's greatest artists will be shown at the art gallery here Jan. 15-Feb. 21.

The paintings include such masters as El Greco, Rembrandt, Gainsborough, Cezanne and Goya. They come from art galleries and private collections in Ottawa, Montreal and Toronto and will be shown in all three cities.

The Gazette
January 7, '54

World's Great Art To Be Shown Here

Toronto, Jan. 6 — (CP) — A \$2,000,000 collection of more than 90 Canadian-owned paintings by the world's greatest artists will be shown at the art gallery here Jan. 15-Feb. 21.

The paintings include such masters as El Greco, Rembrandt, Gainsborough, Cezanne and Goya. They come from art galleries and private collections in Ottawa, Montreal and Toronto and will be shown in all three cities.

La Presse
9 janvier 1954

Les expositions

Au Musée des Beaux-Arts: Dans la Galerie XII, une exposition des sculptures de E. B. Cox et des peintures de Eva Landori et Ludwig Flanner.

C'est aujourd'hui que commence la Treizième exposition du Salon international de photographie, concurrentiellement avec la Quatrième exposition de dispositifs en couleurs. Ces expositions dureront jusqu'au 24 janvier.

The Gazette - January 8, '54

Amateur photographers are showing great interest in the Montreal Camera Club's thirteenth Montreal international salon of photography and the fourth exhibition of color slides which opens in the Montreal Museum of Fine Arts tomorrow and runs until January 24. . . . Incidentally we hear from the Museum that the catalogue of the exhibition, "Five Centuries of Drawings," is sold out and the museum is willing to buy copies at half the original price provided they are in good condition.

The Gazette
January 9, '54

Old Masters in Toronto

European Masters in Canadian Collections, Toronto, Ottawa, Montreal, is the title of the exhibition which is to open in the Art Gallery of Toronto on Friday. It will remain in that city for five weeks and then will be shown in Ottawa and Montreal.

Among the masters whose works will be shown are El Greco, Hals, Van Dyck, Rembrandt, Gainsborough, Reynolds, Goya, Cezanne and Gauguin. The French Impressionists are well represented with paintings by Renoir, Monet, Degas, Sisley and Pissarro.

Just short of twenty works have been loaned to the show by the Montreal Museum of Fine Arts.

Camera Show Opens

Opening today in the Montreal Museum of Fine Arts is the Thirteenth Montreal International Salon of Photography and the Fourth Exhibition of Color Slides, sponsored by the Montreal Camera Club, the exhibitions to last through January 24.

The Star
January 12, '54

Wednesday Teas Being Resumed

Wednesday afternoon teas will be resumed at the Montreal Museum of Fine Arts tomorrow by the Ladies Committee. The public is invited and tea will be served from three until five o'clock.

Mrs. Rene Gauthier will be in charge this week and will be assisted by Mrs. Frank McGill, Mrs. Gustave La Droit, Mrs. Jacques Paradis, Mrs. Antoine Vanier, and Mrs. Antoine Geoffrion.

Mrs. Arsene Morin will speak in French on an objet d'art from the Museum's permanent collection.

The Gazette
January 12 '54

Wednesday Tea

Afternoon teas will be resumed at the Montreal Museum of Fine Arts. The Ladies Committee will entertain at tea tomorrow afternoon, from three to five o'clock. Mrs. Rene Gauthier is in charge of tea, assisted by Mrs. Frank McGill, Mrs. Gustave LeDroit, Mrs. Jacques Paradis, Mrs. Antoine Vanier and Mrs. Antoine

Geoffrion. Mrs. Arsene Morin will speak in French on an objet d'art from the Museum's permanent collection.

The Gazette - January 12, '54

Paintings by Eva Landori along with sculpture by E. B. Cox and paintings by Ludwig Flanner are now being shown at the Montreal Museum of Fine Arts . . .

The Star
January 13, '54 (1)

Color Slides Tonight At Fine Arts Museum

The thirteenth Montreal International Salon of Photography will show the fourth exhibition of color slides at the Montreal Museum of Fine Arts this evening at 8 o'clock. There will be a commentary in French.

The Star
January 15, '54 (2)

MR. JOHN STEEGMAN, director of the Montreal Museum of Fine Arts will be a guest at the dinner given in Toronto tonight by Mr. Martin Baldwin, director of the Art Gallery of Toronto, and Mrs. Baldwin, before the opening this evening at the gallery of the two exhibitions, "European Masters in Canadian Collections, Toronto, Ottawa and Montreal," and the "Canadian Society of Painters in Watercolor." Guests of honor at the event will be Mr. C. P. Fell, chairman of the board of trustees of the National Gallery of Canada, and Mrs. Fell.

La Presse
16 janvier 1954 (3)

Les expositions

Au Musée des Beaux-Arts: Dans la Galerie XII, une exposition des sculptures de E. B. Cox et des peintures de Eva Landori et Ludwig Flanner. C'est aujourd'hui que commence la Treizième exposition du Salon international de photographie, concurrentiellement avec la Quatrième exposition de dispositifs en couleurs. Ces expositions dureront jusqu'au 24 janvier.

The Star
January 16, '54 (4)

European Masters and Others

For the next three months, nearly a score of the Museum's best paintings will be absent from the city. They have been lent to the joint exhibition "European Masters in Canadian Collections" arranged by Montreal, Toronto and Ottawa. The show opened in Toronto yesterday and will be there until February 21, when it will move to the National Gallery, ending in Montreal in April. It consists of about 90 paintings—from Titian to van Gogh—from the three galleries and from important private collections in the three cities.

The Star
January 18, '54 (5)

Wednesday Tea At Museum

The Ladies' Committee of The Montreal Museum of Fine Arts will entertain at tea on Wednesday, from three to five o'clock. Mrs. Murray Mather will be in charge assisted by Mrs. R. E. Lafleur, Mrs. Peter Dawes and Mrs. R. De Wolf Mackay.

Mrs. Allan Magee will give an informal talk on eighteenth-nineteenth century samples from the permanent collection of the museum. The public is invited to attend.

The Star
January 18, '54 (6)

New Magna Carta Seen By Lismer

Massey Report's Cultural Plans Said 'Liberation'

THE Massey Report may well become the Magna Carta of the world of creative liberation in Canada. Dr. Arthur Lismer told the Canadian Club of Montreal at lunch today in the Windsor Hotel.

He spoke on "Art and Democracy."

"The growing challenge against materialism and the archaic pounding of our educational systems is evident in new programs of definite action to relieve the pressures and futility of acceptance of facts and skills as true criteria of educational procedure," he said.

SELF-EXPLORATION GAINS RECOGNITION

"The intrusion of ways of thinking about history, natural sciences, literatures and other subject matter of the school programs have taken notice of the essential need of young people to the right of self-exploration and self-adaptation to the world in which they find themselves," Dr. Lismer said.

He paid tribute to the recognition of the importance of art in the Province of Quebec. He said it was typical of the French character to separate art from the merely technical studies and to point it up as "an imperishable manifestation of the human spirit."

Dr. Lismer said that in the education of Quebec, support was given to the preservation of old art and development of new modes of experience through the arts.

This was seen in the exemplary fashioning of art schools and training schools in arts and crafts with government approval and support and the preservation of an indigenous and of the traditional character of the creative process.

In discussing the way in which the artist became separated from the other elements of communal living, Dr. Lismer said that when the artist was left out of the picture the word genius was invented to account for the public neglect.

"Art became an isolated realm, a land of make believe, a bourne from which travellers returned with gifts of song and painting and poetry, to which we gave no eye nor ear until the critics, academicians and historians had analyzed and digested it of meaning and shredded it of beauty."

He declared that a changing world had brought new responsibility to societies to become more aware of the arts and their dynamic concept of the world of thought and action of today.

"How can we, as individuals, concern ourselves with such an ephemeral element of the arts in the life of mankind?" he asked. This was an organic problem, he added, "and in the final analysis, the problem invited, nay demanded, the responsible thinking of every individual."

The Gazette
January 19, '54 (7)

Wednesday Tea

Mrs. Murray Mather will be in charge of this week's Wednesday Tea being held tomorrow afternoon by the Ladies Committee of the Montreal Museum of Fine Arts. She will be assisted by Mrs. H. G. Lafleur, Mrs. Peter Dawes and Mrs. R. de Wolfe Mackay. Mrs. Allan Magee will give an informal talk on 18th and 19th Century Samplers from the permanent collection. Members of the public are invited.

The Gazette - January 19, '54 (8)

Cultural Chaos, Poor Education System Rules in Canada—Lismer

Canadians were described yesterday as "the most tasteless people in the world, with an educational system that is archaic."

Dr. Arthur Lismer, educational supervisor of the Museum of Fine Arts of Montreal, told members of the Canadian Club of Montreal that people in this country not only neglect their universities and schools of art, but its young people "have fewer national and provincial opportunities to study with adequate support than most other countries."

"We are the victims of a mass attack of sordid, tasteless and useless objects — the products of cheap, industrialized, mechanical efficiency — more than in any country in the world," he exclaimed.

Speaking at a regular luncheon meeting of the club, Dr. Lismer said people are living in a period of world history where "cultural chaos is the experience of every living being and where beauty

has been relegated to the museums."

"We spend a lot of our time in the engine room wondering at the gadgets, marvelling at the controlled precision mechanism with only an occasional glance around to see the beauty of the new experiences being unfolded in our passage through life."

The speaker said there was no place in our society for creative people "unless we demand that they serve us on our own terms."

"We import mass hysteria and cheap commercialized propaganda in the form of shoddy and demoralizing exhibitions of low taste in art, radio drama, television, comic strips and the hideousness of 3-D cinerama," he stated.

He said there was "no barrier or border line or fence that such things cannot surmount."

"Our stores are full of things that people cannot use and yet the native arts, the creations and designs of individual artists, are neglected."

The Star
January 19, '54 (9)

Art Exhibition Preview to Be Held

The president and council of the Montreal Museum of Fine Arts have issued invitations to a preview of the A. Y. Jackson Retrospective Exhibition on Monday evening, January 25, at nine o'clock at the museum, when Mr. Robert W. Pilot, MBE, DCL, president, Royal Canadian Academy of Arts will open the exhibition.

The Star
January 19, '54 (10)

Color Slide Exhibit With Talk in English

The thirteenth Montreal International Salon of Photography is showing the fourth exhibition of color slides at the Montreal Museum of Fine Arts tomorrow evening at 8 p.m.

The commentary will be in English.

The Gazette
January 20, '54 (11)

Museum of Fine Arts

The president and council of the Montreal Museum of Fine Arts have issued invitations to attend the preview of the A. Y. Jackson Retrospective Exhibition being held on Monday evening, January 25, at nine o'clock. The exhibition will be opened by Mr. Robert Pilot, MBE, DCL, president, Royal Canadian Academy of Arts.

The Star
January 21, '54 (12)

A. Y. Jackson's Work To Be on Exhibition

The first comprehensive exhibition of Canadian painter A. Y. Jackson's work to be shown in Montreal will open Tuesday at the Montreal Museum of Fine Arts.

The exhibition, representing the artist's achievement from 1902 to 1953 has been shown in Toronto and Ottawa. The paintings and water colors come from public and private collections throughout Canada and some from the United States.

La Presse
23 janvier, 1954 (13)

Les expositions

L'exposition rétrospective A. Y. Jackson ouvre au musée le 26 janvier. Illustrant l'oeuvre de l'artiste depuis 1902 jusqu'à 1953. C'est la première exposition d'ensemble à être montrée à Montréal, où le Dr Jackson est né en 1882.

L'exposition rétrospective a déjà été montrée à Toronto et à la Galerie Nationale à Ottawa. Après la fermeture de l'exposition ici, le 28 février, elle sera montrée à Winnipeg. Les peintures et les aquarelles proviennent de collections publiques et de collections privées répandues à travers le Canada, avec quelques contributions des Etats-Unis.

Galerie XII, exposition des aquarelles de David Milne et de Gordon MacNamara. L'exposition coïncide avec le décès du peintre David Milne, survenu à Toronto il y a quelques semaines, mais elle avait été organisée il y a plusieurs mois déjà.

The Star
January 23, '54 (14)

THIS is the week-end the David Milne and Gordon MacNamara water colors go on exhibition in Gallery XII of the Museum. On Monday evening—not Tuesday, as previously announced—Robert W. Pilot, President of the Royal Canadian Academy, will formally open the A. Y. Jackson retrospective.

The Gazette
January 25, '54 (15)

ARTIST TO SPEAK

Eric Byrd, South African artist and radio commentator, will be the guest speaker at the Women's Art Society at 11 a.m. Tuesday in the lecture hall of the Montreal Museum of Fine Arts. His subject will be "Painting in Africa". Mr. Byrd is at present attached to the staff of the School of Art at Sir George Williams College.

The Gazette
January 25, '54 (16)

Mr. and Mrs. F. Cleveland Morgan are entertaining at dinner this evening at the Mount Royal Club in honor of Dr. A. Y. Jackson, C.M.G., LL.D., prior to the opening of the preview of the A. Y. Jackson Retrospective Exhibition at the Montreal Museum of Fine Arts. This exhibition will be open to the public and will continue until February 28.

The Gazette
January 23, 1954 (17)

Imagination in Work Of Late David Milne

In Gallery XII of the Montreal Museum of Fine Arts the works of the late David Milne and of Gordon MacNamara are being shown. As regards the examples by the former artist the arrangements for securing this group was made several months ago, and the painter has since died. The collection, it is pointed out, does not in any respect represent a retrospective or memorial exhibition—the death of Milne and the showing of his work being a coincidence.

Over the years works by Milne have been shown at exhibitions here and the imagination in his subjects and individual manner of their treatment have excited interest. His economy of line is evident here, and color is generally harmonious. "Noah and the Ark", with its variety of animals is engagingly fanciful, as is "Pig and Flowers." There is movement in "City Lighthouse and Birds", and a very satisfying item is the work in vermilion outline entitled "Little Square in Montreal." There is a sense of movement in the slight "Leaves in the Wind", and kept to essentials are "Porch at the Lake, Dart's Cottage", "From the High Island", "Fire in the Swamp", "Fenced Hills", and "White Islet." "Camp at Noon", with its pink tent and cauldron on a fire is carried farther and makes a good subject. Rich reds are employed in "Poppies and Lilies", and flowers also figure with paint tubes in the work called "Calendar".

Gordon MacNamara has variety in his offerings, sounding a modernistic note in his painting of fish, and being more representational in "Owl". His watercolor landscapes are broadly handled, with low tones favored in "Autumn Landscape" and "Lower St. Lawrence Coast", water and hills having their place in "Autumn Landscape." Bare, rough country is depicted in "New Mexico Landscape", while precision marks buildings in a Mexican street. Two chapel facades occupied his brush, the other items including statues in churches.

The Star
January 26, '54 (18)

Tea Party Being Held At Museum Tomorrow

THE Ladies' Committee of the Montreal Museum of Fine Arts will entertain at tea tomorrow from three to five o'clock.

Mrs. Rene Gauthier, in charge of this week's gathering, will be assisted by Mrs. Frank McGill, Mrs. Antoine Geoffrion, Mrs. Gustave Ledroit, Mrs. Jacques Decary and Miss Francine Vanier.

Mrs. Henri Prat will give an informal talk on one of the Mexican objects in the permanent collection.

The Star
January 26, 1954 (19)

Water Color Lecture At Museum Tomorrow

Eric Byrd, distinguished exponent of water color painting, will give a practical demonstration of the art of water color painting tomorrow evening at eight o'clock in the lecture hall of the Montreal Museum of Fine Arts on Sherbrooke street west. This is another in the "Artists in Action" series sponsored by the Ladies' Committee of the Museum. This demonstration is open to the public.

The Gazette
January 26, 1954 (20)

Wednesday Tea

Mrs. Rene Gauthier is in charge of tea tomorrow afternoon at the

Wednesday Tea being held by the Ladies' Committee of the Montreal Museum of Fine Arts. She will be assisted by Mrs. Frank McGill, Mrs. Antoine Geoffrion, Mrs. Gustave Ledroit, Mrs. Jacques Decary and Miss Francine Vanier. Mrs. Henri Prat will give an informal talk on one of the Mexican objects from the permanent collection.

Montreal Museum Urges Quebec Set Up Fine Arts Commission

Concert, Opera Centre Sought

Les Concerts Symphoniques Presents Royal Probe Brief

By Irwin Shulman

Creation of a fine arts commission by the Provincial Government, construction of an auditorium for concerts and operas in Montreal, and exemptions for non-profit orchestras and other musical organizations from all municipal and provincial taxation, especially the amusement tax, were urged today before the Royal Commission of Inquiry on Constitutional Problems.

The proposals were made by the Montreal Museum of Fine Arts and Les Concerts Symphoniques de Montreal.

The Montreal Museum advocated a fine arts commission to co-ordinate grants to artistic and cultural institutions and to ensure "their equitable and continuous distribution."

Les Concerts Symphoniques recommended that the commission would be of service "in co-ordinating the various efforts in the special field of music and the other arts."

Both organizations emphasized that they were in need of assistance to improve their financial positions, and urged increased assistance from the Municipal and Federal Governments.

"It is impossible to treat the subject of music without deploring the fact that there is not a single concert hall in the Province of Quebec; Montreal, with a population of well over 1,000,000 does not have one," Pierre Beique, Jean Lallemant and John Hackett, Q.C., vice-presidents of Les Concerts Symphoniques, who presented the brief, told the commission headed by Judge Thomas Tremblay in session in the Old Court House.

MUSEUM SEEKS SUBSIDY INCREASE

The Province of Quebec and the City of Montreal should "substantially increase" their subsidies to the museum, John Steegman, museum chairman, who presented the brief, claimed.

The museum also sought subsidization of its School of Art and Art Centre, in existence since 1947, by the province, as an educational venture, and additional funds for adding to its permanent collections.

"Funds for increasing the collections are steadily dwindling, and private generosity can hardly be expected to continue as it has done in the past," the museum claimed. "In the absence of further help, Montreal's museum will be reduced to becoming static instead of progressive."

CLAIMED ONLY ART CLASS IN QUEBEC

The Art School and Art Centre "is actually the only art class for children in the province, and costs the Provincial Government nothing beyond the small grant of \$3,000; in 1951-52, its excess of expenditure over income was \$500."

"There are two provincial art schools, one in Quebec and one in Montreal, but these could hardly exist without the Museum of Fine Arts to provide a training ground and a source of inspiration. If the city had to build a museum now for itself, it would cost at least \$1,000,000, plus two or three millions to form the necessary collections," the brief declared.

The museum's recommendations were drafted by its president, F. Cleveland Morgan.

"In 1951-52, the province contributed \$3,000 to the museum, as compared with provincial grants of \$30,000 in New Brunswick, \$10,000 to Vancouver, and \$6,000 to Toronto. Municipal grants are equally instructive; Montreal granted \$10,000, but Toronto granted \$50,000, Vancouver \$19,000, and Hamilton \$12,000," the brief stated. "Apart from these small grants, the Montreal Museum is maintained by private generosity. Even to sustain the present modest level of service to the public, and of maintenance, involves a heavy deficit; in 1951-52 this amounted to \$23,250."

The Herald - January 28, 1954



A. Y. JACKSON

... pioneer of Canadian art ...

Famed Canadian Artist Discusses Painting Here

By JEAN QUAYLE

A. Y. Jackson is a unique type of prospector. He's looked all over Canada—not for gold or oil, but scenes to paint. During the past 40 odd years he's gone as far north as the Arctic circle, paddled canoes when necessary, camped out in tents for days on end.

Today, a benevolent, friendly bachelor of 72, Montreal-born Jackson is secure in his position as one of the greatest painters Canada has produced. As one of the Group of Seven, Jackson founded a school of art which is completely Canadian.

Yesterday, in the Museum of Fine Arts where an exhibition of his paintings is being held, he told how after years of studying in Europe, he returned to his own country to paint.

"Canadians boasted and still boast of Canada's size, but they don't seem to want to see it. They'd rather go to New York or Miami," said Mr. Jackson. "I and my friends loved our country and had to paint it—it was the natural thing to do."

But that was around 40 years ago, when few Canadians felt the same way. "Canadian art, as it existed then, was just like European art—most of the art might just as well have been painted in England." And when Jackson and his colleagues started to paint their own country in their own way, there was an outcry.

Mr. Jackson recalled how one critic had described a painting of his as "a single, narrow, rigid formula of ugliness." It wasn't until the early 20's, when an exhibition of Canadian art received enthusiastic reviews in England, that

Canada stopped regarding its own artists as crude amateurs.

But the fight to get recognition wasn't the only struggle. "In my day you had to go to Europe to learn to paint," said Mr. Jackson. "The sunny, impressionistic technique was perfect for French scenes, but couldn't be used to paint the rugged sombre landscapes here. So I had to find my own way to a new technique."

"Today, there is no need to go to France. The art-schools of Canada can teach an artist all he wants to know. And today, Canada is proud of her artists."

Worthy Institutions Ask Help

It is, surely, a most constructive suggestion which formed the common feature of briefs presented yesterday to the Tremblay Commission by the Montreal Museum of Fine Arts and Les Concerts Symphoniques. Cultural activities have an importance in the life of the people of the province which would be fittingly recognized by the creation of a provincial commission of fine arts, adequately financed, to encourage and support the undertakings often now carried on with considerable difficulty. Such a step would be a mark of maturity in the province's cultural growth.

On the ground of their contribution to education both institutions made strong appeals for immediate and substantial increases in the scale of public support they now receive from the municipal and provincial treasuries.

The Museum through its own collections and the exhibitions it arranges, is an invaluable inspiration and stimulus to the students of the two fine arts schools the province maintains and in addition conducts the only art classes for children in the province. It was fairly pointed out that the grants the Museum does receive from city and province are much smaller than those made to similar institutions elsewhere, and the impossibility of drawing adequate support from private sources again emphasized. Growth is precluded, even maintenance on present standards a constant battle with deficits.

A comparable case can be made out for Les Concerts Symphoniques, whose efforts to widen appreciation of better music among the young have been notably successful, and whose programs have broadened knowledge of Canadian music. It is the common experience that symphony orchestras cannot support themselves, and comparable organizations are assisted much more generously in other North American cities in recognition of their value.

The latter brief also noted the continuing lack of a concert hall, a lack which misrepresents the true level of public interest in this city in music.

The support which public authorities give to these causes is recognition of their importance in community. Its scale, however, does not recognize the impossibility of maintaining them on a fitting basis under existing circumstances.

The Star - Jan. 29, '54

The Star
February 1st, '54

Spring Exhibition To Open March 16

THE annual spring exhibition of the Montreal Museum of Fine Arts will open with the preview on March 16, and will continue until April 18.

The Gazette
February 2, '54

Wednesday Tea

The Ladies Committee of the Montreal Museum of Fine Arts is holding its Wednesday Tea tomorrow afternoon in the upstairs foyer of the Museum. Mrs. Anson McKim will speak at four o'clock on an item from the Museum's collection, a rare piece of Bloor Derby china. Tea and refreshments will be served. Members of the public are invited.

The Star
February 2, '54

Ladies' Committee Plans Talk, Tea

A RARE piece of Bloor Derby china from the Museum's collection will be the subject of this week's informal talk on "Objects in the Museum."

This is a weekly feature sponsored by the Ladies Committee, of the Montreal Museum of Fine Arts without charge to the public.

Mrs. Anson McKim will speak at 4 o'clock tomorrow in the upstairs foyer. Tea and refreshments will be available at a slight charge.

La Presse - 30 janvier 1954

Une des oeuvres de Jackson au Musée



Le peintre d'origine montréalaise A. Y. Jackson, fondateur du Groupe des Sept, est à l'honneur pour un mois au Musée des Beaux-Arts, où sont exposées plus d'une centaine de ses oeuvres. La toile reproduite ci-haut, "Les Eboulements, mars 1928", a été prêtée aux organisateurs de l'exposition par la galerie Dominion.

Les expositions

Au Musée des Beaux-Arts: L'exposition rétrospective A. Y. Jackson illustrant l'oeuvre de l'artiste depuis 1902 jusqu'à 1953. C'est la première exposition d'ensemble à être montrée à Montréal, où le Dr Jackson est né en 1882.

Galerie XII, exposition des aquarelles de David Milne et de Gordon MacNamara. L'exposition coïncide avec le décès du peintre David Milne, survenu à Toronto il y a quelques semaines, mais elle avait été organisée il y a plusieurs mois déjà.

Images et plastiques

Le Musée, institution fondamentale

Le rapport présenté, cette semaine, par le Musée des Beaux-Arts de Montréal à la Commission royale d'enquête sur les problèmes constitutionnels, mieux connue sous le nom de Commission Tremblay, est une excellente mise au point sur la piètre situation dans notre ville d'une des institutions les plus importantes de la société moderne, le musée. Pour une fois, citons des chiffres. Depuis bientôt un siècle, le Musée des Beaux-Arts rend un service essentiel au public sans qu'il n'en coûte rien à l'Etat. Que dire des \$3,000 donnés par la Province et des \$10,000 que fournit la municipalité, alors que la ville de Toronto donne \$50,000 à son musée et le gouvernement provincial du Nouveau-Brunswick \$30,000 au sien. Notre Musée est une institution privée et son budget annuel est de \$90,000. Mais le Musée d'art moderne de New York, qui est également une institution privée, a un budget annuel de \$1,300,000 — et il n'existe que depuis un quart de siècle.

Le musée est, comme l'a dit Malraux à New-York récemment, "un des héritages privilégiés de la civilisation du monde". Mais il est cela et plus encore. L'écrivain français déclarait également que le musée moderne se distingue "par la présence d'oeuvres appartenant à des civilisations pour lesquelles l'idée d'art n'existe pas". Nous pourrions généraliser et dire qu'il se caractérise par la présence d'oeuvres qui n'ont pas été faites dans un but artistique. Mais c'est là que se révèle la mission du musée dans la société contemporaine: donner un sens, artistiquement, à une partie de plus en plus grande de ce qui nous entoure, dans l'espace comme dans le temps. En ce sens, le Musée peut être un des principaux facteurs dans le développement de ce "nouveau humanisme" dont parle Malraux.

Comme le souligne le rapport rédigé par A. Cleveland Morgan, président, le Musée des Beaux-Arts est le seul musée complet de la province de Québec. Il n'y a là aucune intention de dénigrer l'excellent travail accompli par le Musée de la Province, qui est un organisme spécialisé. Mais il est indubitable que si la Province donnait suite à la suggestion faite à la fois par le Musée et les Concerts symphoniques et fondait une Commission des Beaux-Arts, chargée d'attribuer des fonds aux organisations artistiques jouant un rôle public, le niveau général de la culture dans la province en recevrait un considérable essor et la création artistique un appui de grande valeur.

Autre fait de tout premier ordre, notre Musée maintient une école d'art qui complète heureusement l'Ecole des Beaux-Arts. Il a organisé des classes pour les enfants, qui prennent une importance de plus en plus grande. En huit ans, 6,000 personnes, enfants et étudiants plus âgés, ont profité des cours et des séances de travaux organisés par le Musée. Même si seulement une faible partie de ceux là font un travail créateur, il demeure que chaque année des centaines de personnes prennent contact avec le monde des arts.

Il n'est pas dans notre idée de recommander la subordination de toute organisation artistique d'intérêt public à une agence gouvernementale, car cela peut parfois gêner étrangement le développement des arts, mais une telle agence pourrait par l'exemple de son travail, provoquer de puissantes initiatives de la part de particuliers.

Dans le mémoire de M. Morgan, l'on relève cette phrase: "Le Musée a été fondé par des membres anglophones de la ville et il est encore en bonne partie maintenu par des contributions venant de ce groupe". M. Morgan ne fait pas de commentaires, mais plus loin il souligne comment le conseil du Musée a fait des efforts de plus en plus considérables pour développer des activités incorporant

les divers groupes ethniques de la ville. Il serait à souhaiter qu'un plus grand nombre de nos compatriotes de langue française apporte un appui de plus en plus considérable soit au Musée de la rue Sherbrooke soit à quelque nouvelle institution qui rendrait des services complémentaires. Deux besoins se font actuellement sentir: celui d'une salle d'exposition dans l'est de la ville, et celui d'un musée d'art moderne. Il n'est pas nécessaire de commencer avec des projets démesurés. Un début très modeste suffirait. A quand?

Il n'y a pas très longtemps le Musée d'art moderne de New-York recevait un don de plus d'un million de dollars d'une vieille personne qui venait de dépasser et qui était tout à fait inconnu du personnel du Musée. Après des recherches, l'un des gardiens réussit à établir le lien avec une visiteuse âgée qui faisait souvent des visites au Musée. Un jour elle lui avait dit, tout simplement, "j'aime beaucoup votre maison".

de Ropentigny

Art Notes....

By Robert Ayre

A. Y. Jackson: Vital Artist

Recollections of the Great Canadian Painter on Exhibit This Week



PORTRAIT OF THE ARTIST AS A MAN OF ACTION — in this photo, taken last summer at Georgian Bay A. Y. Jackson, one of Canada's famed "Group of Seven" displays the vigor which also pervades his work.

A. Y. JACKSON'S great retrospective exhibition in the Museum of Fine Arts is more than the harvest of one man's fifty years of work. It is a chapter of Canadian history. This one man's working life covers half the century we have agreed to call Canada's, in the national pride that has grown, with our increasing wealth and power, out of national diffidence and doubt and self-searching. A. Y. Jackson has grown along with Canada, forcing the pace, as artists of vitality do. He is one of the foremost of

those who jolted the country into a realization of her own individuality, indeed helped create it.

There was some resistance at first. Canadians were sensitive about the immensity and emptiness of the wilderness at their back doors; they forgave Voltaire for his slur on the few acres of snow not worth fighting for, because it was made so long ago but, while they might be pleased with Kipling's recognition of the nation as mistress in her own house, they did not take kindly to her being called

"Our Lady of the Snows". They did not like to be considered backwoodsmen. They lived in cities and had conveniences. And taste. That meant, of course, the taste of Europe. They were refined, and to prove it they collected pictures, proper and tepid Dutch interiors and landscapes. They were doubly shocked when Jackson and the others who were to be known as the Group of Seven burst upon them. According to their standards, these paintings could not be art and the country they were sup-

posed to represent could not be Canada.

JACKSON left Montreal a renegade, as he recalled at the opening of the show the other night. He returns to his native city full of years and honors. He is the complete Canadian; not the man in the city studio, looking toward Paris or New York and making up pictures in his head, or going off to Mexico for inspiration, but the man who gets out and looks at his own country, the whole of it, from St. John's to the Skeena, from Sweetsburg and St. Tit's des Caps to Yellowknife, Great Bear Lake and the Arctic.

He is a Canadian because he is an outdoors man, an extrovert, fully conscious of the physical being of Canada and excited by it. He belongs to the tribe of explorers and pioneers; although he only looks and paints, he is one with the adventurers who break into the North for oil, iron and uranium, the men who build railroads and airports, who divert rivers, drain lakes and make new ones.

Chapter Not Closed

The chapter is not closed. In the past half century, with our growth and development as a nation we have learned to take on the airs and graces of the sophisticated world. But this is only possible because of the wilderness and our energy in exploiting it. Jackson is not a documentary painter. He does not narrate the story of this exploitation. He shows us the country we have to deal with, what it looks like, what it feels like, for every picture is charged with his own emotion about it. Cooped up in the cities, though we read about Kitimat, Leduc and Ungava, we are not always aware of that overwhelming hinterland that is Canada. Jackson keeps it in our consciousness.

TO paint the portrait of the land, to bring out its character and spirit, its immensity and bleakness, its loneliness and barrenness — he has little to say about the fruitfulness of its tamed valleys — he simplifies and stylizes, emphasizes to the point, sometimes of exaggeration. He was not always so forthright and impetuous. In this exhibition of 125 works, you may see his beginnings in the mild water color painted in 1902, when he was twenty, and in the landscapes he did in Europe before the first world war. In Europe he was an impressionist, absorbed in the subtle play of light over placid canals and fields of tender green with feminine trees. He could paint a factory in Leeds to look like a Venetian palace. But his eye would catch scarlet poppies and he painted, with muscular stroke, Assisi gorgeous in the sun.

The Onward Drive

Back in Canada, he put aside the delicacies of impressionism and took on the boldness of the fauves. The bigger style suited the rough fibre of this country better. To express Canada, he needed sonorous color and great rolling rhythms, the onward drive to be found in the music of a Beethoven.

He sacrificed subtlety for vigor and amplitude. Sometimes he was carried away by his enthusiasm and the result was decoration with no more penetration than a stencil. There is validity in the criticism of the Group of Seven that its members were sometimes painters of posters, but this is a criticism of their extremes. At their best they have given us the countenance and spirit of the country in pictures that are not only rousing but searching.

Quebec Rhythms

I have been speaking as if Jackson has painted nothing but the great lone land. But you are familiar with his Quebec, with the rhythms of his Laurentian roads and the following fences, of sleighs climbing to snug villages, of buildings tossed like boats in a sea of snow. And you are reminded that, after serving in the ranks and being wounded, he was an official artist for the Canadian War Records in the first war. You will see in the exhibition straightforward reports without comment of the desolation of the guns, the patterns of ruin. There is, however, a sort of eerie poetry in "Gas Clouds Near Lieven," with its phosphorescent green and red lights breaking over the dark horizon, and in "Springtime in Picardy" he allows himself a little fantasy with a strongly patterned near-abstract of broken ground, blue walls, orange roofs and pink cherry tree.

The Gazette
February 2, 1954

Film Program

The Ladies Committee of The Montreal Museum of Fine Arts are sponsoring a set of color films to be shown on Wednesday evening at 8.00 p.m. at the Museum, Sherbrooke street west. The films to be shown are as follows:
Land of the Long Day, Varley, Ballet of Degas.

The Gazette - February 5, 1954

Facts and Fancies

By HARRIET HILL

An interesting sidelight on the forthcoming exhibition of the work of Hilda Bolte in Gallery XII of the Montreal Museum of Fine Arts from February 12 to 27 is that nearly all the work being shown has been done in The Potters' Club workshop here. Miss Bolte is a prominent member of the club. She studied general sculpture in Europe. Since arriving in Canada she has worked in ceramic sculpture at the club. Her work on exhibit will be mostly animal sculpture with a few figurines and wall plaques in relief work. She had several pieces in the Anniversary Exhibition of the Canadian Sculptors' Association.

The Star
February 3, '54

Art Exhibit Is Announced

An exhibition at the Montreal Museum of Fine Arts to be held from Feb. 12 to 27 will include the work of Hilda Bolte, a well known member of the Potters' Club.

Miss Bolte's work consists of ceramic sculpture mostly in terra cotta with a few glazed pieces. There will be several figurines and wall plaques.

Receiving her early education in art in Europe, Miss Bolte has specialized in ceramic sculpture, since arriving here. Some of her work was shown at the anniversary exhibition of the Canadian Sculptors' Association.

The Star
February 3, '54

Films This Evening At Arts Museum

THE LADIES Committee of The Montreal Museum of Fine Arts are sponsoring a set of color films to be shown this evening at eight o'clock at the Museum, Sherbrooke street west.

The films to be shown are as follows:

"Land of the Long Day," a picture of Eskimo life; "Varley," which describes the life and work of Frederick Varley, one of the Group of Seven, and "Ballet of Degas," a series of Degas paintings with musical background.

This showing is open to the public.

The Gazette
February 5, '54

WOMEN'S ART SOCIETY

"The Novelist's Workshop" will be the subject of a lecture to be given the Women's Art Society at 11 a.m., Tuesday, in the lecture hall of the Museum of Fine Arts. Dr. Constance Beresford Howe, author and assistant professor in the Department of English, McGill University, will be the speaker.

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86th Year, No. 23

The Montreal Star

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PRICE FIVE CENTS

Montreal Museum Urges Quebec Set Up Fine Arts Commission

Concert, Opera Centre Sought

Les Concerts Symphonique Presents Royal Probe Brief

By Irwin Shulman

Creation of a fine arts commission by the Provincial Government, construction of an auditorium for concerts and operas in Montreal, and exemptions for non-profit orchestras and other musical organizations from all municipal and provincial taxation, especially the amusement tax, were urged today before the Royal Commission on Constitutional Problems.

The proposals were made by the Montreal Museum of Fine Arts and Les Concerts Symphonique de Montreal.

The Montreal Museum advocated a fine arts commission to co-ordinate grants to artistic and cultural institutions and to ensure "their equitable and continuous distribution."

Les Concerts Symphonique recommended that the commission would be of service "in co-ordinating the various efforts in the special field of music and the other arts."

Both organizations emphasized that they were in need of assistance to improve their financial positions, and urged increased assistance from the Municipal and Federal Governments.

"It is impossible to treat the subject of music without deploring the fact that there is not a single concert hall in the Province of Quebec," Montreal, with a population of well over 1,000,000 does not have one," Pierre Beique, Jean Lallemant and John Hackett, Q.C., vice-presidents of Les Concerts Symphonique, who presented the brief, told the commission headed by Judge Thomas Tremblay in session in the Old Court House.

MUSEUM SEEKS SUBSIDY INCREASE

The Province of Quebec and the City of Montreal should "substantially increase" their subsidies to the museum, John Steegman, museum chairman, who presented the brief, claimed.

The museum also sought subsidization of its School of Art and Art Centre, in existence since 1947, by the province, as an educational venture, and additional funds for adding to its permanent collections.

"Funds for increasing the collections are steadily dwindling, and private generosity can hardly be expected to continue as it has done in the past," the museum claimed. "In the absence of further help, Montreal's museum will be reduced to becoming static instead of progressive."

CLAIMED ONLY ART CLASS IN QUEBEC

The Art School and Art Centre "is actually the only art class for children in the province, and costs the Provincial Government nothing beyond the small grant of \$3,000; in 1951-52, its excess of expenditure over income was \$500."

There are two provincial art schools, one in Quebec and one in Montreal, but these could hardly exist without the Museum of Fine Arts to provide a training ground and a source of inspiration. If the city had to build a museum now for itself, it would cost at least \$1,000,000, plus two or three millions to form the necessary collections," the brief declared.

The museum's recommendations were drafted by its president, E. Cleveland Morgan.

"In 1951-52, the province contributed \$3,000 to the museum, as compared with provincial grants of \$30,000 in New Brunswick, \$10,000 to Vancouver, and \$6,000 to Toronto. Municipal grants are equally instructive; Montreal granted \$10,000, but Toronto granted \$50,000, Vancouver \$19,000, and Hamilton \$12,000," the brief stated.

"Apart from these small grants, the Montreal Museum is maintained by private generosity. Even to sustain the present modest level of service to the public and of maintenance, involves a heavy deficit; in 1951-52 this amounted to \$23,250."

SYMPHONY GROUP HAS \$41,427 DEFICIT

Les Concerts Symphonique claimed, in its brief, an administrative deficit of \$41,427 during the past season on budgeted expenditures of over \$150,000.

The deficit was "partly covered" by a \$10,000 Provincial grant and one of \$12,000 from the city.

"Besides this, the City of Montreal has contributed \$1,427."

See MUSEUM—Page 4

Rail Hearing Opens Feb. 9

Conciliation Board To Hold Sessions Here

OTTAWA, Jan. 28—(CP)—The Federal conciliation board dealing with the railway-union contract dispute will open hearings at Montreal Feb. 9, officials said today.

The board is headed by Mr. Justice R. L. Kellock of the Supreme Court of Canada, named by the Labor Department Monday after union and company representatives on the body failed to agree on a chairman.

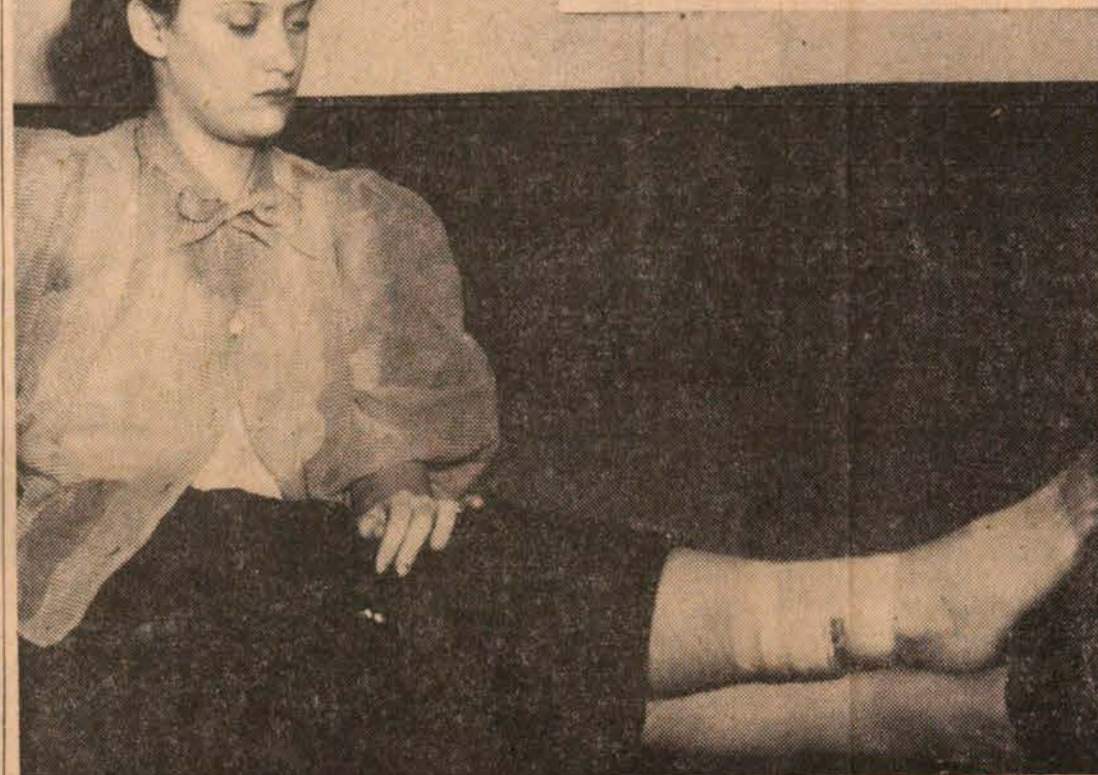
The other members are M. M. Porter of Calgary, company nominee, and A. J. Wickens of Moose Jaw, Sask., union nominee.

The dispute involves the major railway and 11 national and international unions representing about 60,000 non-operating workers — not actually engaged in train operations. The workers are seeking "stringent" benefits.

Negotiations for a new contract place one that expired Dec. 31, 1953, deadlocked in early January.

The Slasher's Seventh Victim

MURIEL BOUTET, 14, the seventh victim of Montreal's mad slasher, rests her injured and bandaged leg following the attack yesterday aboard a bus at St. Denis and Beaubien streets. She is a godchild of Const. Henri Hurtubise, of the Montreal Police Department.



More Than One 'Slasher' At Work In City Is Fear Of Local Police

A new "behaviour" pattern as an anthropologist would describe it, is evident among Montreal women since the first leg slashing in the city was reported last Friday, so police say. Since then 10 similar incidents have been reported, the 11th at 8:40 this morning. Almost all the incidents have taken place during the hectic rush of peak-hour traffic.

Women using street cars, according to city police, forgetting the "terror" momentarily, rush for a front place, suddenly remember, then stand back and let the man get on first.

The first four women slashed by the same, or more than one man — police cannot yet be certain how many are involved but suspect there must be more than one — all reported that the incidents occurred when they were boarding trams or buses.

These four reported they were cut on the legs while boarding a tram during rush hour at the crowded intersection of St. Catherine street and St. Lawrence boulevard on Friday.

On Monday a girl reported that a man with a razor pushed her into a north-end lane and slashed her chest and arms.

Tuesday night a 31-year-old Quebec city nurse reported she was attacked and cut about the legs.

Last night four women told police they were attacked about the legs with a razor. The last three were reported within an hour of each other during peak traffic and three hours after a girl suffered a four-inch cut while riding north on a bus near St. Denis and Beaubien streets.

One of the last two who reported an injury was admitted to hospital after being cut while boarding a street car on St. Catherine street. The next report came from a Dorchester street area. The fourth report came from Beaubien street almost immediately after and several miles from the scene of the two other assaults.

This morning as a 23-year-old girl was leaving her home at Ontario east, a man whom she knew, she told police, brushed past her on the doorstep, and entered the house, a multiple dwelling. A few moments later she saw blood on her leg and called police from a nearby store.

The seventh victim, 14-year-old Muriel Boutet of 358 Beaubien street east, who suffers from a heart complaint, is the godchild of Const. Henri Hurtubise, Chief of Detectives Bourdon's messenger at police headquarters.

One of the men the police are looking for as being at least the originator of the attacks is a 38-year-old former boxer who was released from prison last May.

Slasher Type Is Described

Local Psychiatrists Classify 'Sex Pervert'



MRS. MAY GRANGE LISE COMPAGNOT

The phantom slasher now terrorizing the city falls within the general category of a "sexual pervert," according to local psychiatrists interviewed in regard to the series of slashing attacks recently on women users of street cars.

This category, the experts say, is considerably wider than what the layman wants to believe, and because of this feature, it is not a great deal of help to police to concentrate their attention on known perverts.

Another type of pervert of which the city hears more than the slasher type, is the pyromaniac, who sets off series of fires. Then there are the flagellants, with their sadistic tendencies.

The Montreal slasher is further defined by the experts as a pervert with "obsessive compulsion accompaniments."

Restraint Employed

To the layman this means that most everybody occasionally feels under the compulsion to do something which might not be socially approved. They simply restrain themselves.

Many an exasperated pedestrian, for instance, would like to "take a poke" at a mud-splashing motorist. Even if the motorist were conveniently available, the pedestrian would in most cases restrain himself.

Not so with the slasher. An idea comes into his head; he is obsessed

See SLASHER—Page 5

Roads Blocked, Trains Late As Blizzard Releases Grip

2.3 Inches of Snow Piled Into Deep Drifts By High Wind; Crews Work All Night

By Brian Upton

King Winter eased his howling grip on Montreal today after a night that was a prelude to the traditional February blizzards.

But the effects of the strong winds, with gusts up to 46 miles an hour, were still being felt today with CPR and CNR transcontinental trains hours off-schedule and Provincial Roads Department crews still working to clear secondary roads that were loaded with drifts up to five feet high.

The violence of the winds reached a peak at midnight and then tapered off to a steady 30 miles an hour, drifting 2.3 inches of snow onto city sidewalks, streets and provincial highways.

Shortly before noon cloud formations drifted away and a pale sun showed with winds a steady northerly 20 miles an hour. For tomorrow the Dorval weatherman predicted stronger sun with a temperature of 7 above.

Main Highways Clear

Provincial Police reported that heavy drifts blocked nearly all highways in places leading out of Montreal during the night. A spokesman for the roads department said all main roads were clear today and secondary highways would be clear by tonight.

Crews worked all night, he said. Some 2,000 men worked to clear city streets during the night using 600 pieces of equipment, including a few snowblowers in the north-end where the storm was at its worst, a spokesman for the city roads department told The Star.

"Today we hope to clear off all the sidewalks," he added. "The strong winds piled the snow on the sidewalks and up against the houses. We had no trouble during the night and at no time were any main arteries blocked."

Suburban towns reported little

See ROAD BLOCK—Page 4

Apple Growers Seek Ways To Boost Sales

Pomological Society In Convention Here

KEEPING the doctor away with an apple a day costs more than it did in the old days of the big apple barrel in the basement. But the apple grower says: "Don't blame me."

An estimated 450 Quebec apple growers came to town today to consider the problem, and to find out what they can do to keep the industry vital and alive.

Annual Meeting

The growers are delegates to the 16th annual meeting of the Quebec Pomological and Fruit Growing Society which opened at the Queen's hotel today. The sessions will close tomorrow.

"The apple business has had a strenuous time in recent years," an industry spokesman told The Star. "In 1951 we lost money on a bumper crop. In 1952 we had no crop at all to speak of. Last year wasn't too good either."

Apple Prices to Hold

There is little hope of a change drop in the price of apples at present, he commented.

"We are making less on a bushel of apples now than we did in 1929. What's more, costs are sky-high," he explained.

Society president J. E. Duchesne, opening the meeting, suggested to members that no attention should be given to the possibility of apple by-products.

By-Products Suggested

"In the United States last year, the transformation of apples into by-products covered almost 50 percent of the industry's production. Nobody can deny that in Canada the consumption of these by-products has increased every year. This explains in a certain measure the drop in the consumption of raw apples per capita," he said.

"To be able to face this situation, we should pay more attention to the production of new apple varieties more adapted to transformation and better suited to the making of apple sauce, solid pack, and so on," he added.

Heavy Traffic Forces Change

Westmount Announces New One-way Streets

Traffic has become so heavy that on Victoria and Grosvenor avenues between Westmount and the Boulevard Westmount council has decided to make these thoroughfares one way streets, Thomas J. Hughes, city manager, announced today.

After necessary arrangements have been made, Victoria avenue will be reserved to northbound traffic and Grosvenor, to southbound vehicles, between the Boulevard and Westmount avenue.

Council has also amended its traffic by-law in connection with parking regulations on Victoria avenue, Grosvenor avenue, Gladstone avenue, St. Catherine, Sherbrooke street and St. Sulpice road.

Changes on Victoria and Grosvenor avenues have been made, Mr. Hughes pointed out, following complaints made by residents of these two thoroughfares.

"Traffic is so fast and thick at certain hours of the day that car owners cannot enter or leave their parking lane on their own property," he stated.

Thieves Net \$4,000 Loot

Several Burglaries Reported Overnight

More than \$4,000 in cash and goods were stolen in overnight burglaries.

Largest theft was at the Deslauriers grocery store at 1172 Dorchester street east. The break-in was discovered by the owner at 8 a.m. today and loot worth \$2,450 was reported stolen.

The owner told police the rear door of the place was smashed, and \$200 from a till, \$1,500 worth of cigars and cigarettes, 35 dozen stockings worth \$400, \$300 worth of tea and coffee, and \$50 worth of chocolates stolen.

Jean-Paul Simard, of 7239 Louis Hebert street, lost his taxi and \$15 in cash to two men who took as passengers at Notre Dame and Frontenac street at 5 a.m. today.

He said the short stocky pair threatened him with an object he thought was a pistol before taking his money and car at Lafontaine street and Delorimier avenue.

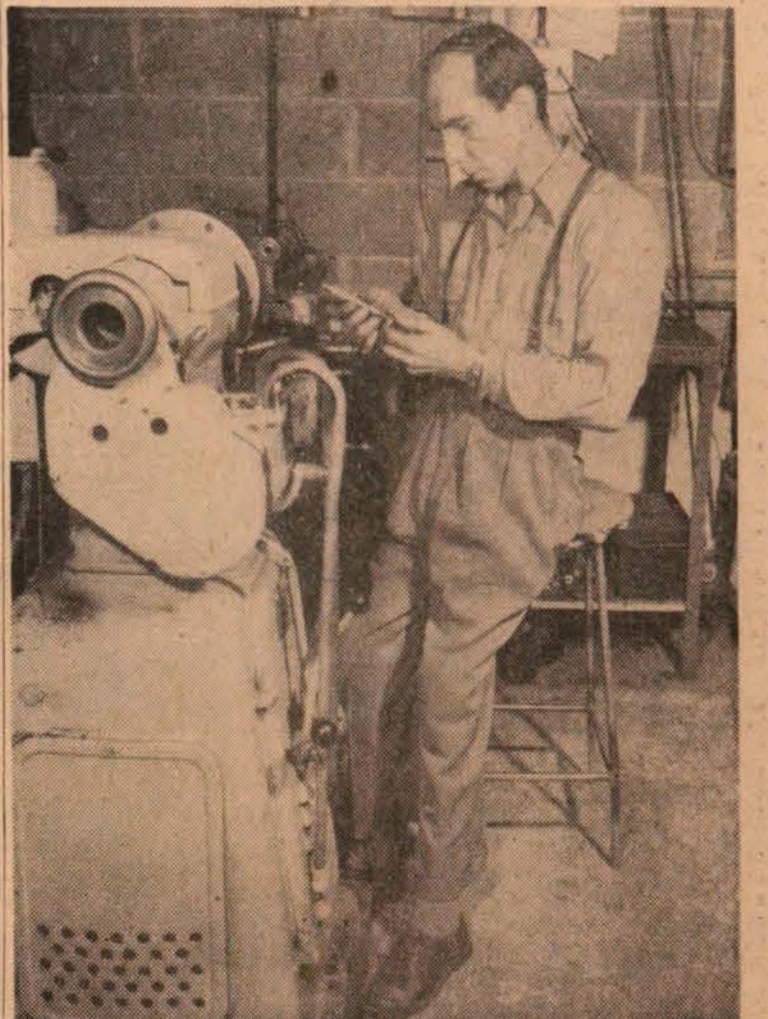
Two safes were torn open by burglars who netted \$100 for their trouble after breaking through the rear door of Hugues Giguere grocery at 3737 Ontario street east.

Thieves Steal Radios, 50 Pairs Trousers

Fifty pairs of trousers worth \$600 were stolen from a Warner Transport, Lennoxville, Que., truck while driver Victor Bilodeau, of 282 Dalhousie street, was making deliveries on Notre Dame street east yesterday afternoon.

Ten table radios worth \$500 were stolen from the Marcotte Ltd., store, 3690 Ontario street east, police found at 5 a.m. today.

A Fresh Start



PIERRE DUBE ... for him life began at 38.

Polio Victim Reaches Valued Job Quickly

By Walter Marchbank

Pierre Dube is just an ordinary fellow, or perhaps a little luckier than most. He drives his own car now and has a wife and six children and works as a lathe operator for an electrical fixture manufacturer. But things were not always thus for Pierre Dube.

To watch him work, or to hear his employer praise him as a "top notch operator," anyone would take him for exactly what he is, a highly skilled workman whose talents have gained him the job of lead lathe man in the shop with about 25 other men.

In Unusual Category

But a look at Pierre's past puts him in another category than the man who has worked with only the usual problems to face. It is difficult to believe that Pierre was unable to walk until he was 17 years old, and then only with crutches.

The one problem, his greatest, came early in Pierre's life. When he was two he was stricken with polio, left crippled and unable to walk.

Pierre was bed-ridden or confined to a wheel-chair until, finally, when he was 17 he was again able to walk with crutches.

Then for many years he worked at several jobs and only two years ago, when he was 38, he received the help that has enabled him to progress more since then than in 30 years.

Soon on Lathe

In April of 1952 Pierre came to the Rehabilitation Society for Cripples and for five months was treated at their Centre on Hudson road. In September of the same year he went to work for his present employer in the machine

See POLIO—Page 5

City Abandons Parking Project

If it would cost the city too much to establish an off-street parking lot near Pine avenue and St. Lawrence boulevard and the plan has been abandoned, it was learned today at City Hall.

Preliminary formalities had been completed but when the city learned that it could cost \$227,000 to expropriate the necessary property, the sum was considered too high. The amount presented about \$2,892 per unit space.

The Executive committee will select a site where land values are cheaper, it was said.

Crankshaw Prize Ceremony Is Set

Plans were completed today for the presentation tomorrow to McGill University of funds to provide for the John E. Crankshaw Prize for final year students of the University law faculty. Chief Justice W. B. Scott of the Superior Court will preside at the ceremony.

The prize is a memorial to the late John E. Crankshaw, Q.C., prominent local lawyer who died about a year ago. His friends and associates gathered to provide the prize in his memory.

Chief Justice Scott will address the gathering of judges, lawyers, and friends of the late noted lawyer at the meeting scheduled for Room 33, Superior Court, at 10 a.m.

SOMETHING TO CROW ABOUT—MILK FED CHICKENS

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Today's Interview

Vacations? Yes, Sure
But Not for This Man

By Frank Lowe

SIR ALEXANDER MAXWELL, a short, plump man who spends his life persuading the people of the world to take vacations, never takes a vacation himself.

"I'm too busy to take a vacation," the head of the British Travel Association said as he arrived here today. "In fact, I've seldom taken vacations in my life. Too busy."

This was something of a shock to hear from the lips of the man who is looked upon as the top vacation salesman in the world. It was especially shocking in Montreal, as Sir Alexander is here for one avowed purpose—to persuade more and more Canadians to take vacations.

Good long vacations, long enough to allow them to travel in Britain. None of this two-week stuff for Sir Alexander when he is talking about the pleasures of loafing.

He is in Montreal, he said, to discuss the possibility of having more Canadians travel to Britain this year. And if his past record means anything, it would look as though practically everyone is scheduled for a trip to Britain sometime soon.

Spent \$30,000,000

In 1953, for instance, Sir Alexander's blandishments and staff combined to persuade nearly 46,000 Canadians to go to Britain and spend close to \$30,000,000 there. That represented more than a 20 per cent increase over the previous year.

"And," Sir Alexander beamed, "this year is going to be bigger than last."

In all, he said, in the coming year some 400,000 Canadians and United States tourists will go to Britain in 1954.

This will not happen just because these people suddenly decide to have a look at storied Britain. Sir Alexander will plant the urge by skillfully applying to the travel trade the salesmanship tactics he learned as a prominent business man.

Before entering the travel field at the request of the British government, he was head of one of Britain's largest tobacco firms.

Now earning "a shilling-a-year" as the government's tourism chief, Sir Alexander is convinced that Canada is a gold mine to be worked for nuggets—in other words, travellers loaded with those valuable dollars which Britain needs so badly.

"On a per capita basis," he said, "three times as many Canadians visit Britain as Americans." They are easier to look after, too, as they arrive with a pretty good agency.



SIR ALEXANDER MAXWELL, head of the British Travel Association.

... he sells everyone but himself.

knowledge of our customs and traditions.

"They also travel more. Americans tend to visit only places like London, Edinburgh or Stratford—Canadians wander all over the British Isles."

Sir Alexander said he believed this travel bonanza was limited only by the capacity of the transportation companies to carry people. In this respect, he said at least six more passenger vessels were in the process of building.

He also had some juicy statistics to dangle in front of anyone who believes good food and drink are part of the travel picture.

"A deluxe dinner with wines in London will cost you about \$6," he said. "A drink of Scotch costs 25 cents."

That broke up the Windsor Station interview. A passel of newspapermen left Sir Alexander standing in the cold as they high-tailed it for the nearest travel agency.

Proclaimed Mayor



JACQUES N. CARTIER, Mayor of the Town of Chambly.

Acclamation
Given MayorJ. N. Cartier Named
In Town of Chambly

Although Jacques N. Cartier, former local newspaper publisher originally had an opponent for the mayoralty of the Town of Chambly, he is now mayor without the town's residents going to the polls.

His acclamation followed the withdrawal of his opponent, ex-Mayor L. Lareau who had held office for almost five years.

Nominations were held on Monday afternoon. Six aldermanic candidates were elected by acclamation but Mr. Cartier opposed ex-Mayor Lareau, who was seeking re-election for a third term.

Mr. Lareau had expressed the desire to remain at home but pressure on the part of the town's voters resulted in a decision to run again.

Yesterday, he changed his mind and withdrew from the fight.

Aldermen elected are: east ward, Maurice dePelieu and Wilfrid Gauthier; north ward, Dr. Laurent Trudeau and J. A. Lareau; west ward, Gerard Lapalme and Noel Mallette.

U.K., Japan Expected To Sign Sterling Pact

LONDON, Jan. 28 (Reuters)—Britain and Japan are expected to sign a new sterling payments agreement here tomorrow, a reliable source said. The signing of the agreement will follow seven weeks of private discussions between British and Japanese delegates on the pattern of trade during 1954 between Japan and Britain.

Museum

(Concluded from Page Three)

real absorbed the loss of the summer concerts which amounted to \$2,000," the brief revealed.

The orchestra's accumulated deficit was \$4,098, and the women's auxiliary committee and the executive committee raised \$15,978, leaving a net deficit of \$5,547, the brief said, adding:

"It must be admitted that this result is not too bad, particularly when it is compared with the deficits of other symphony orchestras of North America in cities of similar size: Toronto, \$75,000; Vancouver, \$70,000; Detroit, \$385,000; Washington, \$240,000, and Saint Louis, \$175,000.

"Les Concerts Symphoniques, founded in 1934, has given approximately 600 concerts. Today, each season is made up of 45 performances, attended by nearly 100,000 people.

"One of the objectives of the society is to place symphonic music within the reach of young people... we have watched with surprise and admiration the development of varied musical talents in the younger generation, and their excellence in all branches of the art illustrates the special aptitude of the people of this province."

SPECIAL TRIBUTE PAID

MATINEES SYMPHONIQUES

The brief paid special tribute to the Matinees Symphoniques, under the direction of Wilfrid Pelletier for the past 19 years.

Funds from the Department of Education or the Department of Youth and Public Welfare were urged "to assure the continuance of these concerts," given at Montreal High School and Plateau Hall.

Canadian performances have been emphasized. Les Concerts Symphoniques claimed, giving the following figures: "Our society has presented more than 60 Canadian works to the public; the orchestra has been conducted by Canadians in 240 concerts, and 315 Canadian soloists have been heard."

"For the population of Quebec, a symphony orchestra is even more important because of its relation to the Canadian Confederation. It is imperative that it should assert itself, not only by numbers or by success on a commercial, industrial or economic level, but also by its cultural contributions," the brief said.

"The City of Montreal has recognized the fact that summer concerts have become indispensable. To assure their continuance, the city covers the annual deficit. The Provincial Government knows that an orchestra such as ours offers the necessary outlet for students of the province's music schools.

"We should avoid the disastrous situations caused by the lack of a concert hall and opera house, which situation drives a serious number of our best artists to seek in the United States or in Europe, the way not only to earn a living but also to receive the attention which their talents demand."

The brief urged that the province, or the province and the city, should assume the cost of constructing and equipping the required building, and that the province, with or without the aid of the city should take over the operating costs of the symphony orchestra in Montreal to give it the status of a provincial orchestra.

MANUFACTURERS AND DOCTORS PRESENT BRIEFS

Briefs covering tax revision proposals and a health plan were submitted to the Royal Commission yesterday by the Quebec Division of the Canadian Manufacturers' Association and the College of Physicians and Surgeons of the Province of Quebec.

The college proposed a health insurance plan, to be sponsored by the Provincial Government, and to include a contributory sickness insurance program, operated by private industry on a non-profit basis and to be "exclusively provincial" in character.

The brief presented by Dr. Marc Trudel, president of the college, opposed the 1948 National Health Program and endorsed a plan designed to maintain health programs on a provincial level.

The provincial program was advocated to cover treatment and cure of tuberculosis, venereal diseases and mental ailments, and to include workmen's compensation, immunization against certain diseases, health inspection of schools, infant and maternal hygiene, and health statistics.

The college criticized "growing demands" for a national health insurance program, and maintained that health should remain a matter of "Provincial Sovereignty."

It stipulated that the realm of the Federal Government should include care of the armed forces on active service, participation in the World Health Organization, control of narcotics, and care of the Indians.

WESTHILL HIGH HSA

The Westhill High Home and School Association will hold a forum at 8 p.m. Monday on "Citizenship as developed in the high school as viewed from the home, school, church and community."

Senior Minister



REV. NORMAN RAWSON, of the Centenary United Church, Hamilton, who has received a call from the congregation of St. James United Church here, to become senior minister.

Church Calls
New PastorRev. N. Rawson Invited
To St. James United

Members of St. James United Church, 463 St. Catherine street west, have sent a call to Rev. Norman Rawson of Centenary United Church, Hamilton, to become their senior minister.

The call was proposed by E. P. Taylor, secretary of the church board, at the annual meeting last night.

Mr. Rawson who preached frequently in St. James Church, is a graduate of Victoria College, Toronto. He was an army captain in the first World War.

John Smiley, clerk of the session, reported that 80 new members had joined the church in the past year, bringing the total to 550.

New elders elected at the meeting were: J. N. Adams, W. E. Paxman, Frank Richmond, Alfred Wabey, and Keith Schurman.

Rev. B. B. Brown, minister of the church, presided at the meeting. He and Mrs. Brown were presented with a trip to Bermuda next month.

Quebec

(Concluded from Page One)

last night on the 240 miles of streets, while police put an emergency ban on street parking so that plows and trucks could get through.

Morley Shepherd, 56, of Forest, was killed last night when the car in which he was riding collided with another car in snow storm 20 miles north of Sarnia. Shepherd was thrown partly through the windshield.

Earlier in the evening, the Ontario Department of Highways urged motorists to stay home unless trips were necessary.

Dr. Smirle Lawson, Ontario's supervising coroner, warned men over 50 against risking heart attacks by shovelling snow.

At about the same time, word came from Dashwood, 35 miles northwest of London, that William Elsie, 73, operator a merry-go-round at Grand Bend, had died of a heart attack while working with his snow shovel.

Highways Blocked
In Maritime Provinces

HALIFAX, Jan. 28 (CP)—One of the heaviest snows of the winter fell in a swath through the centre of the Maritimes during the night and today.

Twelve inches fell at some spots in Nova Scotia and heavy winds were causing considerable drifting. Highway connections between Nova Scotia and New Brunswick were cut.

Winds hit 50 miles an hour at Summerside, P.E.I., whipping the power-dry snow into drifts and cutting visibility to almost zero. At Moncton, N.B., gusts were up to 45.

The snow fell in Prince Edward

Island, southern New Brunswick and Nova Scotia. Hardest hit were the New Brunswick and Nova Scotia areas along the Bay of Fundy.

Greenwood Air Base in Nova Scotia's Annapolis Valley and Coshen in the northern part of the province had about 12 inches of snow.

Flurries were expected most of the day as the storm centre moved eastward across the province.

No serious disruption of communication was reported.

Freakish Storm Makes
N.Y. Highways Dangerous

ALBANY, N.Y., Jan. 28 (AP)—Northern New York State today sported a new coat of snow in the wake of a freakish storm that made highway travel in many areas a slippery nightmare.

Most main roads were opening this morning, but in the Plattsburgh area, where an all-day storm piled up seven inches yesterday, State Police reported strong winds throwing treacherous drifts across the highways.

In the Hudson Valley a thin cover of snow concealed an icy coat that formed during a storm of snow, sleet, hail, freezing rain, thunder and lightning late yesterday.

The Weather Bureau blamed the crazy conditions on the collision of a warm air mass—in the 60s—with a blanket of cold air—in the 20s—along the Pennsylvania-New York border.

Across central New York and Buffalo the snow was light. But at Malone the accumulation was about 10 inches, and 15-inch drifts were piling up at Malone Airport.

New York City got no snow but fog dimmed the metropolitan area early last night.

16-day Cold Spell
May End in West

EDMONTON, Jan. 28 (CP)—Warm Chinook winds in southwestern Alberta today heralded the possible end of a 16-day siege of sub-zero weather on the Prairies, the worst in four years.

At Lethbridge the mercury rose from 12 below to 14 above between 5:30 a.m. and 6:30 today and was to reach a maximum of 20 to 25.

The Chinook hit Cowley, 60 miles west of Lethbridge, at a 32-mile-

Roads Blocked

(Concluded from Page Three)

difficulty with the surprise blizzard and drop in temperature that started yesterday although most said that snow removal crews worked all night to keep streets open.

The storm struck hardest at the railways.

Canadian National Railway commuter trains going through the Mount Royal tunnel were running 20 minutes late, a spokesman said.

Freight trains were even more affected and all were away off schedule today since the snow piled into railway yards, slowed down switching and kept an army of men busy, the spokesman added.

The CNR reported the Vancouver and Toronto trains more than an hour late and commuter trains 15, 20 and 30 minutes behind schedule.

Canadian Pacific Railways said their Vancouver train was 40 minutes late, a train from Chicago more than two hours behind schedule and the New York train very late. Commuters also were affected, a spokesman reported.

Provincial Police at Mercer Bridge near Ville St. Pierre reported that a huge trailer truck stalled on CNR tracks and held up trains for an hour and delayed highway traffic.

However, one fraternity of buffeted Montrealers, that could look with a friendly eye on the havoc wrought by the storm were the skiers.

40 Children Marooned
In Michigan School

BAD AXE, Mich., Jan. 28 (AP)—Highway crews fought their way over snow-clogged back roads today in an effort to rescue 40 small children stranded overnight in the Pinebog School northeast of here.

The children, ranging in age from five to 10 years, were trapped in the school yesterday when 10 inches of snow fell on isolated country roads in a 20-hour period.

High winds drifted the snow, preventing school buses from taking the children to their southeastern Michigan homes last night.

Mrs. Hazel Weatherhead, the principal, telephoned school officials that there was plenty of food on hand in the warm school building. Cots were set up in the class rooms for the children.

Road commission spokesmen said they expected the children to be rescued by this afternoon.

NORGE
BIG 9
JET-DEFROST
REFRIGERATOR
SEE NORGE AT
EQUIPMENT MODERNE
(David Brown)
St. Eustache (Fresniere)

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In Jackson Retrospective Show



LES EBOULEMENTS, MARCH, typical in its broad, bold handling, is loaned to the Jackson Retrospective Exhibition by the Dominion Gallery, 1438 Sherbrooke street west.



ROAD, CHARLEVOIX, painted about 1936, is a vigorous example of Jackson's interpretation of winter in a rugged region. Use of photograph is by courtesy of the Watson Art Galleries, 1434 Sherbrooke street west.

Paintings by Jackson Cover 1902-53 Period

Thoroughly interesting is the consecutive survey of the art of A. Y. Jackson, C.M.G., O.S.A., from 1902 till 1953, revealed in the exhibition of paintings now in the galleries of the Montreal Museum of Fine Arts, after showings in Toronto and Ottawa. While the earliest works hung are watercolors—"Riviere St. Pierre, Montreal", with sparse trees, sedge and rushes in this home of frogs and breeding place of flies, done in October, 1902; "Shawbridge Farm", with home and barns, executed with more dash in 1904, greater command of the medium and a sound sense of atmosphere are evident in the confident work of 19105, called "Early Spring, Hemmingford", showing a bit of fence and trees in a snow-patched landscape. The break in the continuity of his work, at least as revealed here, is readily understandable after reading the admirable introduction to the catalogue written by Arthur Lismer, R.C.A. Jackson had his way to make, his art education to secure and also made a trip to Europe in 1905, followed by another in 1907, with study in Paris and a short trip to Italy, returning to Montreal in 1910. Lismer recounts all this—Jackson's exhibition with Randolph Hewton, R.C.A., in the same galleries, which was not a financial success and irritated some of the local critics—something to be wondered at now when viewing "The Fountain, Assisi" and "Assisi from the Plain"; the first a subtle painting of moonlight, while the sunlight glares on the massed buildings and green-topped height of the latter, both, if memory serves, in the show mentioned. His success with "Edge of the Maple Wood", at an Ontario exhibition, took him into the circle of the painters of that province and also into the Group of Seven formed years later. This landscape, as true and satisfying as when first viewed, is among the present exhibits. Here, too, of the earlier days, are the mellow "Canal du Loing"; the richer colors of "Studio at Etaples"; with its splash of sunlight on the cottage and scarlet blooms in the garden, and the solidly painted "Cedar Swamp, Emileville", with its snow-dotted foreground, clump of trees and a stretch of country backed by a blue hill. "Morning after Sleet", 1913 which excited interest when shown in the same gallery at about that date, is here again. It was thought a bit daring in its day. Of that year is the decorative "Night, Georgian Bay", as is also "The Maple in the Pine Woods" the tree aglow against the dark of evergreens, vivid scarlets mark-

ing "The Red Maple", with a background of rapids and wooded bank, dated 1914. Jackson was in uniform as an infantry private in June, 1915, was wounded at Maple Copse and home in 1918 after doing a series of paintings of the fields of battle. A group of these paintings are shown, the most effective pictorially being "Lievin Church, Moonlight".

From then on Jackson painted the Canadian scene and travelled far for subjects—"Maple Woods, Algoma", "April, Georgian Bay", "First Snow" in the same region, among others, works in which the evergreens take on pattern. Rocks are very solid and the twisted growths suggest battling seasons of rigorous weather. The Lake Superior region attracted him with its wooded hills, waterways and lakes, and Quebec villages also attracted his brush, as did the red conveyance in "Le Boulanger, Baie St. Paul". From Petite Riviere came the striking painting of winter sunlight, entitled "Red Barn". In "Aurora" he convincingly suggested the waving ribbons of Northern Lights above dark mountains, with water in the foreground. Homes and barns dot the snow beneath rounded hills in "Valley of the Gouffre River", while Fox River, St. Tite des Caps, St. Hilarion, Les Eboulements, all supplied congenial subjects. The Laurentians, too, were not overlooked.

From farther afield came such works as "The Beothic" at Bache Post, Ellesmere Island; "Indian Home"; "Mission at Lake Harbor"; "Blood Indian Reserve, Alberta"; "South from Great Bear Lake"; "Sunshine and Fog, Eldorado Mines, Great Bear Lake", which region also produced "Echo Bay". "Mountains on the Alaska Highway" also involved travel, and of Alberta are "Castle River", "Elevators at Night, Pincher"; "Late Harvest" at the same place, and the spacious canvas called "Alberta Rhythm". "Yellowknife Bay", looks remote enough, as do such items as "Arctic Prairies", "Landscape, Dease Bay" and "Faulkner Lake, Red Lake District".

Many items from distant places are among the group of sketches—"Eskimo Dwellings, Pangnirtung"; "The Melville Pack", ice-dotted water; "Fog on Eclipse Sound"; "Pond Inlet, Baffin Land"; "Lancaster Sound"; "Totem Poles, Kitwanga"; and "Kane Basin and Ellesmere Island" to mention a few. There is also "Lake Shore, Canoe Lake"—the waters in which Tom Thomson lost his life in 1917.

The chronology, from 1882, the year of his birth in Montreal, records 1904 as the year when he first exhibited at the Royal Cana-

Highlighted in Events of Social World



CHATTING AT the regular Wednesday tea given by the Ladies Committee at the Montreal Museum of Fine Arts yesterday are, left to right: Mrs. Anson McKim, Mrs. Erskine Buchanan, Mrs. P. F. Osler, and Mrs. Robert W. Pilot. Mrs. McKim spoke on a rare piece of Bloor Derby china from the museum's collection which had been given by her mother, Mrs. Ross McMaster.

The Star
February 6, '54

Milne and MacNamara

Tomorrow is the last day for the exhibition of water colors by the late David Milne and Gordon MacNamara in Gallery XII. It will be followed, opening next Friday, by Hilda Bolte's ceramic sculpture and paintings by Ruth Dingle Douet and P. Roy Wilson.

The A. Y. Jackson retrospective continues through the month. The Women's Art Society exhibition will open in the lecture hall of the Museum on the 16th and the Spring Show is due a month later.

THE two men in Gallery XII go very well together. The younger man shows signs of having been influenced by the older, though he is naturally not as relaxed and sure and doesn't handle his space as well, he hasn't the feeling for white. He is developing a way of his own, however. When Milne painted flowers, for example, he may have painted them in shorthand, but they were still the flowers he loved. MacNamara abstracts in a different way. Notice now he forces the cyclamen out of character, almost makes it into a cactus to suit his dry color and strict pattern.

With his Mexican landscapes, facades and church figures, he brings something exotic to Canada, exotic but never lush. There is always austerity. The blotted, wiry lines of the chapel fronts quiver yet the structures hold together; there is solid definition even when the landscapes are blurred on wet paper. I liked especially his half-abstract owl and his tropical fish in smouldering color.

THE Milne section was not organized as a memorial exhibition, since it was arranged before the painter's death but, although there are no oils, it is a comprehensive survey of his work as far as 1952. He is seen as the painter of landscape, flowers, still life and fantasy. The humor that calls

forth affection is brimming in "The Ark on Ararat," in which he has fun with the various shapes of the animals, not bothering his head about their relative sizes as he puts them down. His wonderful use of white is to be seen in "White Church, Boston Corners," the buildings written in freely on the paper left untouched to reveal the snowy hills; in "Little Square, Montreal," a vacant space with two blurred red streaks across the front of the buildings; and his handling of dense dark color comes out handsomely in "Shelter at Night."

(1b)

dian Academy of Arts and made his first trip to Europe. What he has done with the rest of the years suggests a very full and active life. Dates note where he was and what he did up to the present—at least until 1953 when he was busy at Ste. Anne des Monts, near Gaspé. The works, which total 235, were loaned by art museums, galleries and from private collections, the whole revealing his changing styles and development over the years.

The Gazette
February 6, '54

Entry Forms Tuesday For Spring Exhibition

Tuesday is the last receiving day of entry forms for the 71st Annual Spring Exhibition of the Montreal Museum of Fine Arts, which will open with a preview for members as well as all entrants and their friends on the evening of March 16. Works submitted must reach the Museum not later than February 13. No entries will be accepted after that date.

There will be one jury, and each artist may submit a total of not more than three works, but no more than two from any one artist will be accepted. All paintings, prints and drawings must be framed, the maximum size acceptable being 15 square feet (i.e. 3' x 5', or some similar proportion totalling 15 square feet). Measurements include the frame. Juries in the past have rarely accepted paintings on a very small scale. Two prizes are being offered—\$150 for the best oil, and \$100 for the best water color selected by the jury. Dr. J. W. A. Hickson is giving the prizes in memory of the late Miss Jessie Dow.

The Star
February 8, '54

Art Club Speaker



Dr. Constance Beresford-Howe, author and assistant professor in the Dept. of English at McGill University, who will be the speaker at a meeting of the Women's Art Society at 11 a.m. Tuesday in the Museum of Fine Arts. Her topic will be "The Novelist's Workshop."

The Star
February 8, '54

Wednesday Tea And Talk Arranged

THE special feature of the weekly afternoon tea at 4 p.m. Wednesday at the Montreal Museum of Fine Arts, will be an informal talk in French, by Mrs. Leon Lortie about an important piece of pottery from the Museum collection. Non-members are invited. Tea will be served at a nominal charge.

The Gazette
February 9, '54

Films Tomorrow

The Ladies' Committee of The Montreal Museum of Fine Arts is sponsoring a showing of three French films tomorrow evening at 8.00 p.m. in the Museum. They are: "The Life And Works Of Henri Matisse", "Glanures d'Europe" and "Jeunesse di Fiji."

The Gazette
February 9, '54

Wednesday Tea

The Ladies Committee of the Montreal Museum of Fine Arts is holding its weekly tea tomorrow afternoon, when Mrs. Leon Lortie will give an informal talk in French, at four o'clock, on an important piece of pottery from the Museum collection. Non-members are invited.

The Gazette
February 11, '54

Women's Art Society To Hold Tea

Mrs. Dakers Cameron, Mrs. George Lighthall, Mrs. Karl Forbes and Mrs. L. B. Fuller, past president, will preside at the tea table at the tea following the annual Members' Day meeting of the Women's Art Society being held on Tuesday, February 16, in the lecture hall of the Montreal Museum of Fine Arts.

The Gazette
February 13, '54

Three Artists Show Work in Gallery XII

Paintings by Ruth Dingle Douet, ceramic sculpture by Hilde Bolte and watercolors by P. Roy Wilson are interesting offerings in Gallery XII of the Montreal Museum of Fine Arts.

Working in oils, Ruth Dingle Douet reveals a broad and confident manner, a good sense of composition and distinctly agreeable color. Her trees are sturdy and well-rooted in the sunny landscape, called "Elms", while there is refreshing freedom in the handling of trees, bluffs and mountains in the work entitled "Mackerel Sky". Ranges of hills and hint of a lake are shown beyond a foreground fringe of trees in "Towards the North", and a maple in scarlet leaf is the high color note of "Piedmont", with its hills, isolated barns and evergreens. "Moonlight", showing a tree-edged path, is a worthy effort, and a rosy sky adds to the effectiveness of "The Hemlock"—a noble tree with rocks about its base. Of a less clement season is "Elm Avenue in March", showing a row of houses, sodden snow and moisture, as seen from a window, on the sill of which is a vase of capriciously painted daffodils. Of the frigid period is the animated "Skating in the Park", where youngsters are enjoying this sport.

The decorative note is sounded in "Shells", "The Cock" and "Totems", and the management of values is good in "White Asters", shown in a blue jug; in "Country Bouquet"—mixed blooms, including some convincing sunflowers and "Lilacs" of mauve and violet hues in a blue container, some patterned material being a good note. Dash and freedom mark "Tiger Lilies", while in water color is the fabulous "Birds of Paradise". The same medium is employed for the broadly brushed, fluid "Country Road".

Hilde Bolte has a good collection of ceramic sculpture and shows a flair for animals and birds. "Drinking Tiger" makes a good subject, and she succeeds with "Young Lions"—a sound study of an attractive pair of cubs. "Antelope", with black twisted horns, is at rest, and there is good action in "Jumping Buck", with gleaming horns, mildly modernistic in treatment. "Young Fox" is properly alert, and in restful mood is "Mother Bear", with cub sheltered by efficient paws. Two penguins, with notes of yellow in their bills, look properly wise, and "Sleeping Bird", with head resting on its back, spells repose.

Shown, too, is a relief medallion of Queen Elizabeth; "The Piper of Hamelin", with attendant children and three rats; and "St. George" doing battle with a dragon of substantial proportions, which suggests more of a contest than is often the case.

There are also some well modelled statuettes—"Figures from a Nativity Group"; a dancing girl, called "Tango Notturmo"; a seated figure looking skywards, entitled "The Dreamer", and a sympathetically treated "St. Francis", with birds on his hand and a young deer near by.

P. Roy Wilson has a generous number of items, many of them indicating distant travel—"Church of St. Francis, Assisi", the building flooded with sunlight and the shadowed cloister playing an effective part, shown under a clear blue sky. Another good subject is "Church of San Pedro, Avila", an exterior view with figures, while impressive is "Pont Valentre, Cahors", with boatmen coming through one of the arches. Charged with sunlight is "Baths of Caracalla, Rome"—a very satisfying work. From afar come "Mount Assiniboine", seen in strong sunlight and shadow with skiers in the foreground; "Freedom of the Heights", a spacious landscape of peaks and skiers. The Rockies also figure in "Westward from Banff". Sailing scenes have also occupied his brush—"Great Lakes Yawl", with distant tanker; "On the Lower St. Lawrence", with a liner seen from the deck of a schooner; "The Spinnaker", and in waters nearer home "Dolphin" at Pointe Claire, with wooded shore and church, "Quiet Week-end, Pointe Claire", shows moored yachts, while like craft figure in "After the Regatta", at the same place. There is a good "Sunset on Lake Memphremagog", and clouds make patterned shadows on the hills in "Bevan's Lake, Arundel". Mansonville has supplied good material—"Baronial Barn"; "First Snow" with buildings; "Farm Group", while the structure looks unsound in "Old Barn and Bear Mountain". Georgeville supplied "Old Storehouse", while barns and houses have place in "Misty Morning, South Bolton". "Angell's Barn, Beaufort", with cutter in the snow, is effective in its range of greys.

The Star
February 13, '54

In Gallery XII

THE current exhibition in Gallery XII at the Museum, which opens this week-end, is not one of the best. As someone remarked, it will please those who are easily pleased, and I can't help repeating my observation about Gallery XII shows, that one swallow doesn't make a summer, that a painter who may have produced two or three works worth showing is not

necessarily up to an exhibition off 20 or 30.

You would know without being told that P. Roy Wilson was an architect. You can tell by his attention to structure, whether it be the churches of Italy, the barns of the Eastern Townships, the spars and sails of Lake St. Louis, or the Rocky Mountains, and by his carefulness and his cleanness. His water colors remind me of the western painter Walter Phillips, famous for his color woodcuts.

Ruth Dingle Douet is not as anonymous, but she hasn't a great deal to say as yet. Her Laurentian landscapes, tending to the graceful and decorative, are undecided. Her painting of totem poles, which I can only think of as a burlesque, suggests that she needs to come to grips with things. A semi-abstract still life of shells, with body, a flower pattern without substance but with plenty of gaiety, and an atmospheric view out of a window in March, give promise.

Hilde Bolte shows an eager sensibility in her ceramic sculpture. Some of it is glazed but I liked best the sketches in the rough, especially the young animals, the

mother bear and the abstract pelican with his bill tucked in close to his breast.

Coming Exhibitions

The Women's Art Society exhibition will open in the lecture hall of the Museum on Tuesday.

The Gazette
February 15, '54

WOMEN'S ART SOCIETY

To mark its 60th anniversary, the Women's Art Society will present a special program at 2.30 p.m. tomorrow in the lecture hall of the Museum of Fine Arts. An exhibition of paintings by members of the society will be opened at this meeting by John Steegman, director of the museum and will be on view in the lecture hall until Feb. 28.

The Gazette
February 16, '54

2-headed Statue To Be Discussed At Museum Talk

A two-headed Greco-Roman marble statue dating from the first Century B.C., will be the subject of a talk to be given at 3.45 p.m. tomorrow by Mrs. W. W. Ogilvie at the Montreal Museum of Fine Arts. The occasion is being sponsored by the Ladies' Committee of the museum, and will be marked by the serving of tea.

The Ladies' Committee, under joint chairmen Mrs. Jules LaBarre and Mrs. P. F. Osler, is sponsoring these teas each Wednesday. They are open to the public, and feature informal talks on special exhibits from the permanent collection of the museum.

This Wednesday's tea will be featured by a visit of the Town of Mount Royal Women's Community Club, whose members will view the A. Y. Jackson exhibit.

The Gazette
February 16, '54

Wednesday Tea

The Ladies Committee of The Montreal Museum of Fine Arts is holding its weekly tea tomorrow afternoon, when Mrs. W. W. Ogilvie will give an informal talk on a Greco-Roman Head of the first century B.C. from the Museum's collection. Non-members are invited.

The Star
February 17, '54

Films in English at Museum Tonight

THE Ladies Committee of The Museum of Fine Arts will present four films in English this evening at eight o'clock at the Museum on Sherbrooke Street West. The screening is free to the general public.

The first film is "Your Forest Heritage" and the second film is called "Wonder out of wood", a documentary picture on plastics, cellophane etc. The third and fourth pictures are about Scotland—"Scottish Rhapsody" and "Summer in Scotland."

The Star
February 17, '54

Women's Art Society Plans Members Tea

The president and officers of the Women's Art Society are entertaining the new members at tea on Friday afternoon in the Montreal Museum of Fine Arts.

Mrs. Peter Sinclair and Mrs. A. S. Kigler will preside at the tea table. Mrs. L. S. Lee is in charge of arrangements.

The Star - February 17, '54 90



APPROPRIATE VICTORIAN ATMOSPHERE was added by Mrs. Michel Strous, left, Mrs. A. E. Cockfield, and Mrs. Arthur McBean, right, at the celebration marking the 60th anniversary of the Women's Art Society of Montreal. The Member's Day program was held in the Montreal Museum of Fine Arts, where an exhibition of paintings by member artists was on display.

Women's Art Society Marks Diamond Jubilee

THE 60th anniversary of the Women's Art Society of Montreal was observed at a Members' Day Program in the Museum of Fine Arts yesterday. The ushers wore Victorian dress to recall the era in which the society was founded.

Mrs. F. W. Benn, chairman, read a paper on "The Atmosphere of the 90's". She described city life in 1894, entertainments offered and the position of women.

"They were the Lady Bountifuls of the poor and supporters of art, music and literature. The society began in 1894 as the Montreal Branch of the Women's Art Association of Canada," she said.

Mrs. G. P. McLarren, who spoke on "The Art in the Women's Art," said that in 1905, the Montreal branch found it necessary to break away from the association because the finances involved in handling the handicraft business were not covered in the charter. So the Montreal branch became the Montreal Women's Art Society.

An exhibition of china painting was sent to Great Britain, "where it was well received" she said. Society interests expanded to include gardening. Outdoor art classes were held in summer with a monthly criticism.

Talked on Theatre

Mrs. Hubert McCulloch spoke on "Theatre in the Gay 90's". She described the cluster of theatres along St. Catherine street and on Victoria street. Theatre parties were all the rage, ending by a light supper eaten in front of the fireplace.

Miss Sophy Elliott gave a paper on "Ladies in Literature, Modes and Manners of the Edwardian Era". "Women were sadly restricted in their frivolous moments by the constant attendance of chaperones who were the watchdogs of propriety," she said.

She told about the social custom of the calling cards and at home days. The restricting dress for sports was described.

She said that despite the fine quality of the writing done by women in that era, "invariably it was received with tragic hostility." She found women writers gave a far clearer picture of everyday life than the voluminous works by their male counterparts.

The Star
February 12, '54

Club Members Show Paintings

THE Women's Art Society of Montreal will mark its 60th anniversary at a special meeting at 2.30 p.m. Tuesday in the lecture hall of the Museum of Fine Arts. An exhibition of paintings by members of the society will be opened by John Steegman, OBE, director of the museum. The paintings will continue to be on view until Feb. 28.

The Star
February 15, '54

Wednesday Tea In Museum

The Ladies Committee of The Montreal Museum of Fine Arts is holding its weekly tea on Wednesday afternoon. Mrs. W. W. Ogilvie will give an informal talk on a Greco-Roman head of the first century, B.C., from the Museum's collection.

Non-members are invited.

The Star
February 17, '54

The Star - February 12, 1954

Women's Art Group to Serve Tea

THE members of the Women's Art Society will serve tea following the annual member's day meeting at 2.30 p.m. Tuesday, in the Montreal Museum of Fine Arts.

Those presiding at the tea table will be: Mrs. Dakers Cameron, Mrs. George Lighthall, Mrs. Karl Forbes and Mrs. L. B. Fuller, past presidents of the society.

The Gazette
February 18, '54

Women's Art Society Tea

The president and officers of the Women's Art Society are entertaining the new members at tea tomorrow afternoon in the lecture hall of the Montreal Museum of Fine Arts. Mrs. A. S. Kigler and Mrs. Peter Sinclair will preside at the tea table. Mrs. L. S. Lee is in charge of tea arrangements.

The Gazette
February 19, '54

Museum Committee Members To Hold Luncheon

A general meeting of the members of the Ladies Committee of the Montreal Museum of Fine Arts will be held in the Museum on Tuesday, February 23. Luncheon will be served at one o'clock followed by the meeting. Mrs. Erskine Buchanan and her committee will be in charge of arrangements.

SIXTY YEARS AGO TODAY ...



MADAM, YOUR JABOT IS ASKEW: Mrs. Arthur McBean adjusts the jabot of Mrs. M. J. Strous at the Montreal Museum of Fine Arts yesterday. The occasion was the celebration of the 60th anniversary of the Women's Art Society. (Gazette Photo Service.)

Nostalgic Look at Gay 90's Marks Society Anniversary

The good old days of 1894, when elegant new residences on Sherbrooke street west around Victoria avenue and Cote St. Antoine were classed as "the most delightful suburb in the city," received a bow of recognition yesterday from the Women's Art Society. The occasion was the society's celebration of its 60th birthday at the Museum of Fine Arts. Addresses were given by several members of the society.

Mrs. F. W. Benn, chairman of the event, noted that the women of that period were more severely restrained than they are today. "One followed the rules or else suffered. The Emily Posts of that era provided a rule for every occasion."

Mrs. Benn noted the dictum of one fashion editor: "A red nose comes sometimes from poor circulation. Loose your corsets, or take them off entirely."

Child Care

Ideas on child nutrition were hardly what they are today. "eggs should not be given to a young child more than twice a week. The fruits which must be used most sparingly, are lemon, oranges, cranberries and strawberries... the tender lining of a child's stomach cannot bear such fruits any length of time."

Young girls were advised not to drink ice water, as it might cause her to faint.

Men looked at women, and noted that she "has materially elevated herself in the scale of being. Now she stops at nothing. She demands co-education of the sexes."

In this atmosphere the Women's Art Association was born. Mrs. G. P. McLaren noted. Its aim was to encourage women to be more interested in art, by meeting artists, visiting exhibitions, and encouraging young artists, as well as by painting and doing other types of art work themselves.

Gay Theatre

Mrs. J. Hubert McCulloch took a look at the theatre of the society's founding year and found it one of the most flourishing of the arts of that period. "The absorbing amusement of Montreal in the 90's was the stage," Montrealeers were exhorted not only to support their theatres, but also the Montreal Symphony Orchestra, under pain of being accused of "great artistic apathy."

Miss Sophy L. Elliott took a look at nostalgic social customs such as the "calling days" of grandmother's time. "This social edict of the fash-

ionable whirl was a must for those wishing to keep pace with the "upper tens" of society. In order to be in good standing as a social member, one had to be equipped with calling cards bearing one's name."

Oddly enough, Miss Elliott noted, it was the women writers of that period which gave the clearest picture of every day life in Canada, rather than the men.

The birthday celebration included the reading of poems by Mrs. Trenholm Armitage, who was in Victorian dress, and by Mrs. Christine Henderson. An exhibition of paintings done by society members was opened by John Steegman, curator of the museum.

The Star
February 19, '54

Lunch to be Held At Museum

A general meeting of the members of the Ladies Committee of the Montreal Museum of Fine Arts will be held in the museum on Tuesday. Luncheon will be served at 1 p.m.

Mrs. Erskine Buchanan and her committee are in charge of arrangements.

The Gazette
February 19, '54

Role of Artist To Be Discussed

Two well-known artists will discuss the artist's role in society before a public meeting of the Montreal branch, Canadian Humanities Association, Monday.

The speakers will be Dr. Arthur Lismer, educational supervisor of the Montreal Museum of Fine Arts, and Dr. Jacques de Tonnancour, professor at Ecole des Beaux Arts. The discussion will tell of "the artist as interpreter of his environment and of the modern world. His techniques, traditions, practices and problems will be considered, with a look at art in Canada," it was announced.

Prof. John Lyman, chairman of McGill's Fine Arts department, will be chairman. The meeting will be held in Divinity Hall at 8.15 p.m.

A March meeting of the Montreal branch will consider poetry and an April meeting is to be devoted to literary research.



MEMBERS OF the Royal Winnipeg Ballet Company take time out from their strenuous rehearsals to visit the Montreal Museum of Fine Arts. Looking at a collection of Canadian paintings are, from left to right, Miss Carlu Carter and Miss Kay Bird, both members of the ballet company, and their guide, Miss Ruth Jackson, of the ladies committee of the museum.

La Presse - 20 février 1954

Images et plastiques

Un pionnier et une génération nouvelle

Depuis plusieurs semaines, trois salles du Musée sont prises par une exposition dont l'intérêt est peut-être beaucoup plus d'un caractère historique que pictural. Il s'agit d'une exposition consacrée à A. Y. Jackson, chef de file du Groupe des Sept, qui a été réunie à Toronto. Jackson ne nous intéresse pas ici d'une façon vitale. Néanmoins, comme l'a écrit Arthur Lismer dans sa préface au catalogue de cette exposition, Jackson a été un pionnier de la peinture canadienne. En ce sens qu'il a rompu un des premiers avec les interprétations maniérées du paysage canadien pratiquées par les peintres européens de troisième ordre arrivés au Canada à la fin du XIXe siècle. Jackson, semble-t-il, n'a jamais peint autre chose que des paysages. Ses stylisations et ses recherches d'effets lumineux montrent souvent des préoccupations d'ordre plus littéraire que plastique. Il n'est à peu près jamais original dans ses procédés. C'est donc surtout le corps de son oeuvre qui force l'attention.

Les toiles de ses premières années ont généralement plus de métier que celles qu'il a exécutées depuis la première guerre mondiale. Les impressionnistes et Corot l'ont beaucoup influencé à cette époque. Mais à partir du moment où la séduction de Morrice s'est exercée sur lui, à ce qu'il semble, sa peinture a adopté un langage trop volontairement indépendant des idiomes européens. Le style rythmique et à tendances monochromatiques qui le caractérise depuis lors lui est peut-être propre, mais il est très faible. On n'a qu'à voir cet impardonnable usage de petits procédés scolaires dont Jackson fait montré dans nombre de toiles récentes, qui en perdent toute valeur. On a là un spectacle qui peut tenir de tragique exemple: celui d'un artiste qui pour demeurer conforme à un style grâce auquel il est reconnu mais qui ne l'inspire plus en arrive à employer des trucs qui dépareraient l'oeuvre d'un peintre du dimanche.

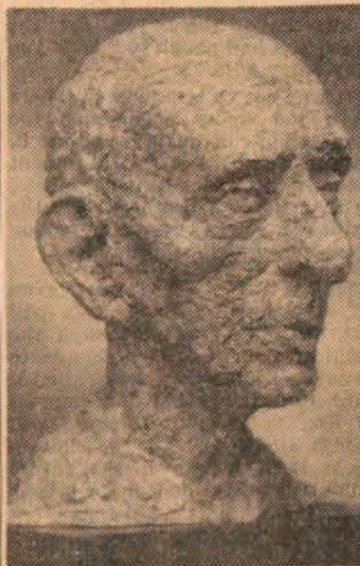
Les meilleures toiles de l'exposition sont les esquisses, où l'artiste n'a pas été tellement tenté de faire du Jackson. Il a déposé sur la toile quelques impressions lumineuses d'un paysage; valeurs, couleurs se dégagent simplement. Pas de cette substance souvent glaireuse qui inonde trop de grands paysages du peintre.

Ces fameux rythmes qu'il a développés pour symboliser la personnalité de la steppe canadienne sont parfois fort bien tournée. Il en est ainsi dans sa "Route à Charlevoix", où les courbes horizontales sont heureusement complétées par des envois de lignes. Mais ces "lignes" par lesquelles finissent par donner à son oeuvre un caractère beaucoup trop caligraphique.

Quelques paysages de guerre sont parmi les meilleures toiles de l'exposition. On y surprend parfois un emploi encore naïf de procédés que Jackson emploiera beaucoup trop consciemment par la suite. Quoiqu'on en pense, il faut voir cette exposition, qui permet d'aborder nombre de problèmes que doivent affronter sans cesse les peintres du Canada.

The Star
February 20, '54

Gift to Museum



ARNOLD SCHOENBERG'S portrait was modelled by the sculptress Anna Mahler, daughter of the composer, Gustav Mahler, a few months before his death in 1951. The original plaster head has now been presented to the Montreal Museum of Fine Arts by Mrs. H. M. Jacquays where it is now on exhibition. The only existing bronze cast is in the Library of Congress, Washington.

The Star
February 20, '54

UNDER the auspices of the Montreal branch of the Canadian Humanities Association, Dr. Arthur Lismer of the McGill Department of Fine Arts and Educational Supervisor, Montreal Museum of Fine Arts, and Jacques de Tonnancour, Professor of Art at the Beaux Arts and also an instructor at the Museum, will give their interpretation of the subject "The Artist and the Visual Arts," in Divinity Hall Auditorium, 3520 University Street, Monday evening at 8.15. Prof. John Lyman, chairman of the Fine Arts Department of McGill, will be chairman.

The Gazette
February 20, '54

Women's Art Society
The 60th anniversary exhibition of paintings of the Women's Art Society of Montreal is at present on view in the Lecture Hall of the Montreal Museum of Fine Arts.

La Presse
20 février 1954

Au Musée des Beaux-Arts, la Women's Art Society tient sa soixantième exposition annuelle, dans la salle de conférences. Jusqu'au 28 février.

La Presse
20 février 1954

Les expositions

Au Musée des Beaux-Arts: L'exposition rétrospective A. Y. Jackson, illustrant l'oeuvre de l'artiste depuis 1902 jusqu'à 1953. C'est la première exposition d'ensemble à être montrée à Montréal, où le Dr Jackson est né en 1882.

Galerie XII, au Musée, jusqu'au 23 février, peintures de Ruth Dingle Douet et P. Roy Wilson, ainsi que des sculptures en céramique de Hilde Bolt.

Une petite guerre qui oppose farouchement les partisans du conformisme et les tenaces combattants de la révolution picturale éclate immanquablement quand revient le printemps. Tous sortent de leurs ateliers et proclament énergiquement leurs vérités.

C'est alors que le monde des artistes-peintres est en proie à une commotion qui s'appelle le SALON DU PRINTEMPS et, plus cavalièrement, THE SPRING SHOW. Tous les artistes, il est vrai, n'y participent pas, mais leur nombre est suffisamment élevé, si l'on en juge par celui des œuvres soumises: 1,400 l'an dernier. En raison de l'exiguïté relative des locaux dont dispose le Musée des Beaux-Arts, rue Sherbrooke ouest, toutes les œuvres sont soumises à un jury dont la tâche, fort délicate, consiste à éliminer les tableaux qui ne sont pas conformes à certaines règles établies. Ce qui signifie, selon les chiffres rendus publics par M. Steegman, directeur du Musée, un maximum de 150 pièces. Donc 90 pour cent des tableaux sont rejetés. Chaque année, le même phénomène s'opère: le SALON DU PRINTEMPS provoque de puissantes vagues de protestations. Mais le jury ne s'en inquiète pas outre mesure car les plus grands peintres, ceux auxquels tous les belligérants de cette guerre printannière reconnaissent une valeur incontestée, admettent que le jury possède la compétence qui justifie ses énormes responsabilités.

Cette année, les entrées sont soumises à un jury unique, composé de MM. Franklyn Arbuckle, Adrien Hébert, Henri Masson et Gordon Webber. Pourquoi, demandent les candidats, un jury unique? A titre expérimental, répond M. Steegman. C'est que la pratique du double jury, "académique" et "moderne", pratique en usage dans le passé, comportait plusieurs inconvénients, notamment celui de faire naître dans l'esprit du public profane la fausse impression suivant laquelle la peinture est un art qui autorise deux grandes tendances. On a voulu éliminer, avant qu'elle ne

Le Salon du Printemps devient UN SERVICE PUBLIC

La guerre des peintres est terminée La parole appartient au public

s'amplifie, la querelle des anciens et des modernes. Ces classifications devenaient d'autant plus arbitraires que les peintres avaient assez naturellement choisi de soumettre leurs œuvres au jury qu'ils croyaient le plus susceptible d'approuver leur manière. Au milieu des hostilités, comme égarés, on trouvait des artistes qui étaient parvenus à concilier des tendances à la fois modernes et traditionnelles. Celui dont les toiles étaient rejetées par le premier jury pouvait croire que le deuxième jury lui aurait fait justice. Dans ces conditions, il était devenu impérieux d'apporter un correctif pour supprimer l'impasse.

"C'est un malheur que de collaborer à faire survivre cette distinction entre l'art moderne et l'art traditionnel, distinction que le public est de moins en moins porté à faire", de dire le directeur du Musée.

Quelles sont les directives que donne le Musée au jury du Salon? Tenir compte de l'exiguïté des locaux et chercher à établir l'équilibre entre les tendances représentées. Comme le Salon doit illustrer les résultats du travail effectué par nos artistes au cours de l'année, il ne peut être question d'attribuer une importance prépondérante à une tendance particulière. Aussi demande-t-on aux membres du jury de ne pas se montrer outranciers.

Ainsi conçu, le SALON DU PRINTEMPS devient une sorte de service public, tout comme une exposition de livres. Il ne s'agit pas de faire valoir les mérites, fussent-ils remarquables, d'une école nouvelle, d'un auteur méconnu ou

d'un peintre révolutionnaire. On cherche au contraire, à illustrer toutes les tendances, à familiariser les profanes avec tous les styles, nouveaux ou anciens. L'exposition n'est pas le résultat d'un choix ou d'une préférence marquée. Le choix, il appartient au public de le porter. Il faut, avant tout, lui montrer tous les produits. A lui de juger ensuite.

Dans cette perspective, on doit s'incliner devant le caractère démocratique d'une institution extrêmement profitable.

Les juges, au meilleur de leur jugement choisissent les toiles qui ont le plus de mérites. Comme disait Franklyn Arbuckle, "le Salon est la résultante des œuvres soumises — et nous choisissons les meilleures œuvres qui nous soient présentées. Si une œuvre est bonne, nous l'acceptons en principe", ajoutait Adrien Hébert. Il faut une majorité, c'est-à-dire trois voix, pour qu'une œuvre soit admise. Les œuvres douteuses sont mises de côté, et peuvent bénéficier d'un repêchage. Parfois, pour atteindre le nombre voulu, il faut procéder à une élimination". Gordon Webber, un "abstrait", est du même avis que ses confrères.

Si l'on admet l'existence du Salon, on ne peut qu'être d'accord sur ces principes généraux. Mais il est évident que chacun peut différer d'opinion sur ce qui est méritoire dans une œuvre et ce qui ne l'est pas. Nul doute qu'un traditionaliste comme Adrien Hébert n'ait pas les mêmes critères esthétiques que Gordon Webber. Ce qui semble bien fait à l'un peut fort bien paraître sans valeur à l'autre.

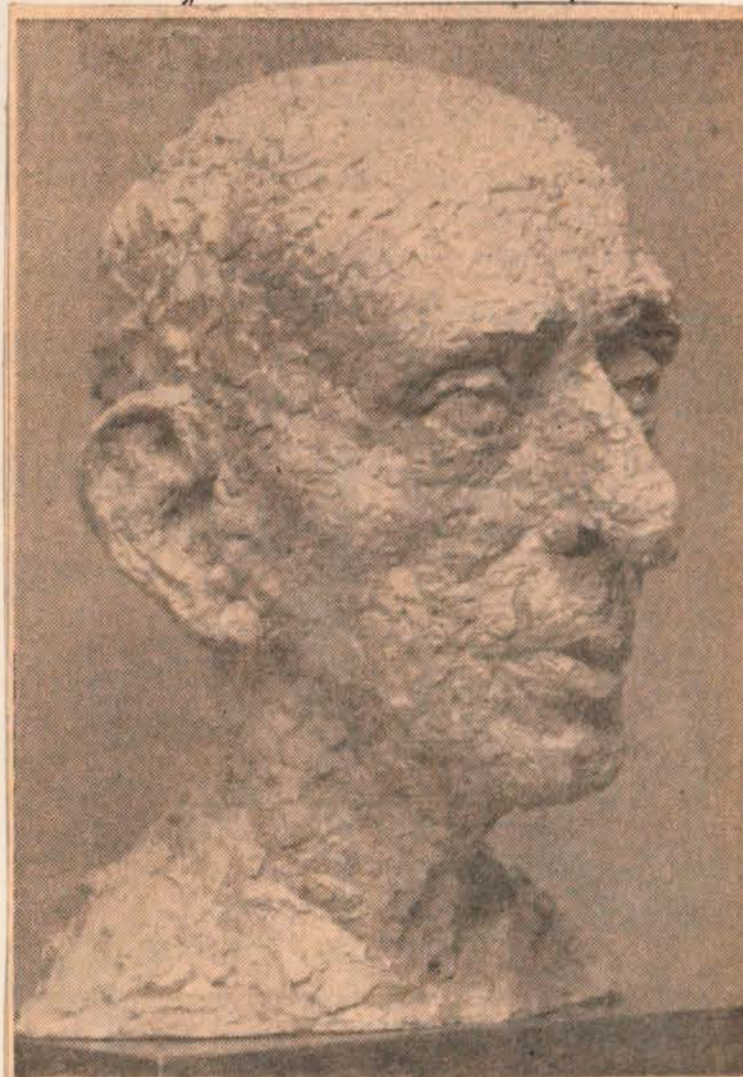
Le plus que l'on puisse demander au jury, dans ces circonstances, c'est d'avoir su respecter dans leur choix final la proportion des œuvres de chaque tendance dans l'ensemble des œuvres d'un réel mérite artistique. L'intérêt dominant d'un tel Salon réside dans les possibilités de confrontations

qu'il offre. En parcourant ce Salon "démocratique", chacun est à même de juger de quel côté se trouve l'art le plus vivant.

La guerre des peintres tire à sa fin. Au SALON DU PRINTEMPS, la parole appartient désormais au public.

François BOURGOGNE

The Gazette - February 20, '54



GIFT TO MUSEUM: This bust of Arnold Schoenberg, the composer, has been given the Montreal Museum of Fine Arts by Mrs. J. M. Jacquays. The bust was modelled by Anna Mahler at Schoenberg's home in Los Angeles shortly before his death in 1951. The gift is the original plaster; the only bronze cast is in the Library of Congress in Washington.

The Star
February 22 '54

Taken From Showcase

Collector's Item Stolen

A VALUABLE collector's item, stolen from the Montreal Museum of Fine Arts Saturday is being sought by police today. Removed from a showcase which had been broken early Saturday was a gold breast plate, worn by soldiers in Peru in Medieval times, according to Museum officials.

"The plate contains very little gold, and is of little value, except to a collector. To us it is worth \$1,200 and we feel very upset about the theft," the official added.

Det.-Sgts. Gordon McKenzie, and Marcel Roy, of Inspector Jean Tasse's south-west division are investigating.

The Star
February 23, '54

Free Lecture on Canadian Painting

DR. ARTHUR LISMER will give a talk about Canadian painting in the lecture hall of the Montreal Museum of Fine Arts on Sherbrooke street west tomorrow evening at 8 o'clock. The lecture will be illustrated by colored slides and two films on Canadian painters.

This lecture is one of the series entitled "Artists in Action" sponsored by the Ladies Committee of the Museum. It is open to the public and there is no admission charge.

The Gazette
February 23 '54

Another and more unusual theft was tossed into the lap of city detectives yesterday. Stolen from the Montreal Museum of Fine Arts was a gold breast plate, a collector's item valued at \$1,200 by museum officials.

The plate, of little value to the thief since it contains very little gold, was worn by soldiers in Peru in medieval times. Investigating are Det.-Sgts Gordon McKenzie and Marcel Roy.

The Star
February 23, '54

Art Museum Thief Still at Large

The thief who stole an ancient Peruvian gold breastplate from the Montreal Museum of Fine Arts, last Saturday, is still at large, police said today.

The Pre-Spanish piece of armor, which is round and about 12 inches in diameter, is worth between \$1,500, and \$2,000 to the Museum, John Speegman, the director, told The Star.

"But to someone who melts it down for the gold, it might not yield more than \$50," he added.

The paper-thin gold ornament was stolen from a showcase in the basement of the museum, according to Det.-Sgts. Gordon McKenzie, and Marcel Roy, who are investigating.

The Star
February 23, '54

Wednesday Tea Is Arranged

The special feature of the weekly afternoon tea at 4 p.m. Wednesday at the Montreal Museum of Fine Arts will be an informal talk in French by Mrs. Arsene Morin on Indian Art of the Pacific Coast. Among other things featured will be a ceremonial food dish. Non-members are invited.

The Gazette
February 23, '54

Wednesday Tea

The ladies committee of the Montreal Museum of Fine Arts is holding its Wednesday tea tomorrow afternoon, when Mrs. Arsene Morin will speak in French on Indian Art of the Pacific Coast. A ceremonial food dish will be one of the objects on view. Non-members are invited.

The Star
February 27, '54

NEXT Saturday afternoon, John Steegman will open in the museum an exhibition of children's paintings, the result of the competition sponsored by the Young People's Symphony Concerts, French and English.

The Gazette
February 27, 1954

ART

Jackson Exhibition Is Closing Tomorrow

Closing time Sunday will mark the end of the A. Y. Jackson Retrospective Exhibition in the galleries of the Montreal Museum of Fine Arts, also ending tomorrow being the exhibition of the Women's Art Society, in the Lecture Hall, and the ceramic sculpture of Hilde Bolte and show of paintings by Ruth Dingle Douet and P. Roy Wilson in Gallery XII.

The chief following attraction will be the 71st Annual Spring Exhibition, March 17 till April 18.

Two other exhibitions open earlier — March 6, Gallery XII being occupied by a collection of posters by children, in connection with the Children's Concerts, while a collection of Goya's etchings will be on view in the Lecture Hall. Miss Shirley Wales and Ralph Kazi have cooperated with the Museum in arranging the latter.

91a The Star - February 27, '54

Collectors, Pawnshops Urged To Watch for Stolen Antique



THE MUSEUM'S MISSING BREASTPLATE

Private collectors, and pawnshops have been asked to notify police at once if they have been sold this pure gold South American antique, stolen Saturday from the Montreal Museum of Fine Arts.

Donated by an internationally-known expert on South American art, the ceremonial decoration is 12-inches in diameter, and is known as a Gold Repousse breastplate, found in Costa Rica, and dated in the Quimbaya, or

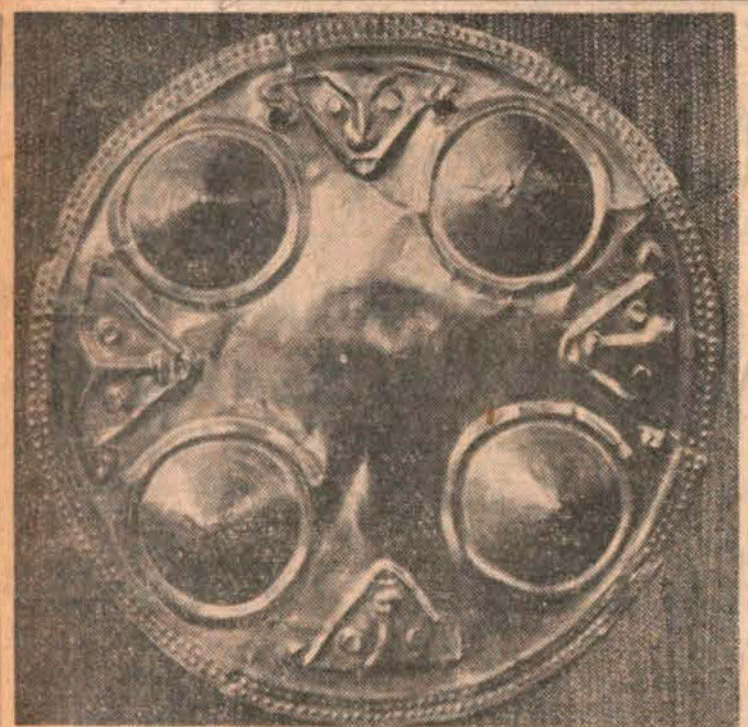
medieval, culture, museum officials said.

The motif on the piece is that of the four gods of direction, and the four mountains of the world, as then known by the natives.

Although worth about \$1,500 to the museum, the paper-thin ornament would yield but a small sum to anyone who melted it for its gold value, according to John Speegman, director of the museum.

Det.-Sgt. Gordon McKenzie, and Marcel Roy, are investigating the theft.

The Gazette - February 27, '54



STOLEN MUSEUM PLATE: Police believe this gold breast plate, stolen from the Montreal Museum of Fine Arts last weekend, may have been discarded by thieves when they found it contained very little gold and, to them, would bring less than \$50. A collector's item valued at \$1,200 by museum officials, the plate was worn by Peruvian soldiers. On the assumption it was thrown away in a lane, on a roof or in an empty lot, police are hoping someone will find the plate and return it to its rightful place at the museum.

The Star - February 27, 1954

ART SOCIETY MEETS

"The Use and Abuse of Reading" will be the subject of the lecture at a meeting of the Women's Art Society, Tuesday at 2:30 p.m. in the lecture hall of the Montreal Museum of Fine Arts. Rev. Kenneth B. Keefe, rector of St. Michael's Church, Sillery, Que., will be the speaker.

LE PETIT JOURNAL, 28 FEVRIER 1954

La belle et les bêtes

Les statuettes de Hilde Bolte

(Par Paul Gladu)

Ces jours-ci, plus d'un Montréalais s'arrête avec plaisir devant les statuettes exécutées par Mlle Hilde Bolte! C'est qu'elles reflètent bien notre époque, du moins le beau côté de notre époque.

Après les balcons, les escaliers extérieurs, les décorations en tôle pressée, les tailles pincées des femmes et les pantalons étriqués des hommes, après toute cette laideur d'avant 1914 il y eut cette autre laideur, appelée modernisme, qui fut répandue avec l'aide du cinéma: une avalanche de cubes et de cylindres s'abattit sur les salons "chic". L'année 1930 en vit le point culminant. La crise économique en emporta les restes. Puis ce fut la deuxième Grande Guerre.

De tous ces décombres, il nous est resté un immense désir de simplicité et de sincérité.

Cela paraît dans les affiches publicitaires, dans les vêtements de nos femmes, dans l'architecture et dans la décoration de nos foyers.

Mlle Bolte, pour sa part, a créé des objets charmants en terre cuite.

Ceux d'entre vous qui les ont vus — au Musée des Beaux-Arts, de la rue Sherbrooke, conviendront que ces petits personnages et que ces animaux s'harmonisent avec les décors sobres de notre temps.

Il y a là un Jeune renard campé avec esprit. Bien qu'assis, il semble sur le point de prendre la fuite.

Lionceaux est un groupe de dimensions réduites; — pourtant, les proportions en sont telles qu'on l'imagine sans peine plus gros que nature. C'est une grande qualité, qui prouve que la beauté n'est pas une affaire de grosseur.

Ces Lionceaux, de même que Mère ourse, furent précédemment montrés, il y a une couple de mois, lors de l'exposition de la Société des Sculpteurs du Canada.

Les personnages qu'a modelés Hilde Bolte ne sont pas moins intéressants.

Le rêveur est un petit garçon assis. Les formes sont nettes et reçoivent bien la lumière.

Tango Notturmo représente une danseuse aux lignes simplifiées quoique élégantes, et au geste un peu anguleux. Je ne suis sans doute pas le seul à avoir songé, devant cette oeuvre d'inspiration moderne, à l'art de Martha Graham — la grande danseuse américaine!

Il faudrait mettre à part un jeune François d'Assise, dont le recueillement et la fraîcheur séduisent.

Enfin, il y a une couple d'oiseaux aux formes pures et stylisées. Ici, nous sortons de la simple décoration. Nous voyons de l'art véritable. Une certaine rigueur de conception y évoque l'architecture contemporaine. — c'est-à-dire,



"Pingouins" de Hilde Bolte

avant tout, des notions d'ordre et de discipline.

Toutes ces oeuvres se remarquent par leur texture à la fois douce et rugueuse; — douce en ce sens que la clarté y compose des jeux bien agréables à l'oeil, rugueuse parce qu'elle n'est pas lisse au toucher.

Dans cette activité qui ne vise pas à être profonde, il y a sans cesse le risque de verser dans le sentimentalisme et la fadeur.

Je mentirais si je disais que Mlle Bolte l'évite toujours.

Mais pour être juste, j'ajouterais que certains de ses travaux constituent des réussites indéniables. De même qu'un joueur de dés ne fait pas tomber le sept à tout coup, l'artiste ne saurait aligner des chefs-d'oeuvre sans coup férir!

L'art particulier de cette jeune femme se distingue par son goût

délicat, sa discrétion et sa mesure. Par là, il reflète à sa manière certaine tendance admirable de notre époque, et s'oppose au désordre où nous avons failli sombrer si souvent...

The Star
March 1st, 1954

Notable Exhibition Opens March 10 At National Gallery

OTTAWA, March 1 — (BUP)—An exhibition of "European Masters in Canadian Collections" will be officially opened March 10 at the National Gallery of Canada by Citizenship Minister Walter E. Harris.

The exhibition, one of the gallery's major efforts of the year, will be open to the public for one month starting March 11. It was jointly organized by the National Gallery, the Montreal Museum of Fine Arts and the Art Gallery of Toronto.

The 78 paintings, seen by a record 30,000 visitors in Toronto during January, includes examples from the famous Dutch, French, Flemish, British, Italian renaissance and baroque schools.

Dr. H. O. McCurry, National Gallery director, said the purpose of the exhibition was to "make the public more conscious of the rich resources of Canadian collections" and to stimulate art lovers to add to their collections.

The Gazette
February 27, '54

Women's Art Society Has Show of Variety

Variety in subject matter marks the 60th Anniversary Exhibition of the Women's Art Society now drawing to a close in the Lecture Hall of the Montreal Museum of Fine Arts. As usual the painting of flowers has many devotees, among those contributing such subjects being Lillian Hingston, with an ambitious painted screen, which combines both the floral and the scenic, and some good anemones and gladioli. Ida M. Huddell sends peonies and mixed flowers, while lilac and water lily are by E. A. Gerth. Besides landscapes, Jane Luke succeeds with peonies and also with dogwood and redbud. Marigolds and Michaelmas daisies are by Audrey McCann, and Mary Grey Robinson sends petunias and also "Trout Stream". Francis B. Sweeney features tulips and lilies in her watercolor called "A Spring Bouquet", her other works including "Old Houses". Grace W. Simpson has some capriciously painted asters, and Adelaide Webster sends a painting of marguerites besides an effective wood interior. Among other contributing flower subjects are M. Bailey, Lorna M. Babbage, Ida Beck, Sophy L. Elliott, J. Maude Hewton and Mildred S. Fairfield, who is effective in her painting of a tree-edged stream, called "Autumn Reflections".

Vivian Walker, besides her "Portrait of Miss S.", and "A Man Called Peter", captures the atmosphere of the season in "Autumn, Lakefield, Que.", and reveals her accustomed skill in "Rocks, Cap a l'Aigle". Irene Shaver is direct in "Owl's Head", and Gwen Fuller is vigorous in her solidly painted "Covered Bridge, Cowansville". Norah H. Ferguson handles watercolor with confidence in "Tommy" and "A Gipsy", and Winnifred Lewis suggests chilly weather in "Spring from my Window, Rawdon". Contributors to the show total 54.

The Star
March 2, 1954

Dr. R. Hubbard To Open Exhibit

Dr. R. H. Hubbard, curator of Canadian art, The National Gallery of Canada, will open the 71st annual Spring Exhibition at the Montreal Museum of Fine Arts, at 9 p.m., Tuesday, March 16.

The Gazette
March 3, 1954

Spanish Films

The Ladies Committee of the Montreal Museum of Fine Arts is sponsoring a set of coloured films, with musical background, and Spanish commentary, to be shown this evening at 8.00 in the Museum. The films to be shown are: Un Domingo en Madrid, La Cuidad Universitaria, Velazquez.

The Star
March 3, 1954

Tea and Lecture At Museum

The special feature at the weekly afternoon tea at 4 p.m. today at the Montreal Museum of Fine Arts will be an informal talk in English by Mrs. George Scott, on 18th century playing cards. Non-members are invited.

Le Petit Journal
28 février 1954

PÊLE-MÊLE

Exposition Goya

Dans les milieux artistiques, l'un des grands sujets de conversation de l'heure, c'est la fameuse exposition d'eaux-fortes de Goya qui commencera bientôt, à Montréal, une tournée des grandes villes nord-américaines. Les Montréalais pourront voir cette fameuse collection au Musée des Beaux-Arts, 1379, rue Sherbrooke, du 6 mars au 4 avril prochain. Les organisateurs de l'exposition, Mlle Shirley Wales (peintre) et M. Ralph Kazi (journaliste) nous affirment qu'environ 1,000,000 de personnes ont admiré ces oeuvres dans les 20 grandes villes européennes où elles ont été montrées. Les 80 eaux-fortes de Goya se divisent en quatre séries: les caprices, les désastres, les combats de taureaux et les proverbes. Voilà une manifestation artistique absolument à la portée de la masse. Qu'on en profite!

Society and the World of Women ①



A FLOWER PICTURE painted by the late Richard Jack, RA, RCA, has been donated to the Ladies Committee of the Montreal Museum of Fine Arts by his daughter, Mrs. Victor Whitehead, who stands to the far left. Others, from left to right, are: Mrs. G. Meredith Smith, assistant publicity chairman of the ladies committee; Mrs. A. Galt Durnford, president; and Mrs. C. Pierce Decarie, first vice-president. The picture will be disposed of to raise money for the work of the committee.

Museum of Fine Arts
Spring Show Tuesday ②

Tuesday evening the preview of the 71st Annual Spring Exhibition will be held in the Montreal Museum of Fine Arts. The show will be opened by Dr. R. H. Hubbard, curator of Canadian Art, the National Gallery of Canada, Ottawa. The exhibition will remain open till April 18.

Opening today and lasting until

March 21 will be the collection of posters by the audience of the Young People's Symphony Concerts, in Gallery XII. In this gallery, from March 26 till April 11, paintings by Marc-Aurèle Fortin, A.R.C.A., and Harry Mayerovitch will be on view.

Showing in the Lecture Hall is the Andres Laszlo collection of etchings by Goya, in connection with which Arthur Lismer, R.C.A., will give a Gallery Talk on Friday at four o'clock.

—Annette and Basil Zarov photo

The Star
March 3, 1954

③ Museum to Screen
Spanish Art Films

THE Ladies Committee of the Montreal Museum of Fine Arts are sponsoring a set of colored films, with musical background and Spanish commentary, to be shown this evening at 8 o'clock in the Museum.

The films to be shown are as follows: "Un Domingo en Madrid," "La Cuidad Universitaria," "Velazquez."

Non-members are invited to attend.

The Gazette - March 6 1954 ⑥

211 Etchings by Goya
At Fine Arts Museum

Etchings by Goya occupy the walls of the Lecture Hall of the Montreal Museum of Fine Arts, and these examples from the collection of Andres Laszlo are certain to excite interest in the work of one of the world's great artists—a man of exceptional gifts, who lived excitingly, dodged the law, had his ups and downs, and eventually became court painter to Charles IV of Spain. His work as a painter and etcher is well known—few artists have been better served in the matter of illustrated books—and to the serious students of his work this exhibition's main interest will probably lie in this generous array of what are announced as first proofs. This collection, in the showing of which Miss Shirley Wales and Ralph Kazi cooperated with the Museum, is reported to have drawn large attendances when shown in Europe, and it is reasonable to expect keen interest in viewing here The Caprices, The Disasters of War, Bullfighting and Dreams, also called Proverbs.

The seamy side of life plays an active part in The Caprices—in explaining many of which the catalogue is a valued aid. There are fewer obscurities in The Disasters of War, with soldiers in action, plenty of corpses and the citizens having a bitter time. Fine in arrangement and lighting is the solitary figure entitled "Sad Forebodings of Events to Come," which starts the series. Violence reigns, men hang, women are violated, comrades gather about a wounded soldier, entitled "You Deserved It"; French cavalry are seen in retreat in a work of deft, lively line, another impressive composition being "What Courage"—a mound of corpses with a cannon silhouetted against the sky. The artist never seems at a loss for a horror of some variety.

There is no lack of action in the Bullfighting series, with the bull generally being the loser. Charles V is shown thrusting a spear into a bull, and Martincho is shown making a somersault over the bull in the Madrid Arena. As regards the Dreams, many of which have no title, the catalogue comment is "... The ageing giant, sick and deaf, was not interested in the outside world any longer ..."

The Herald - March 12, 1954 ⑩

★ Gallery Notes...

By C. G. MACDONALD

It was in the etchings executed in the latter half of his life that Don Francisco Goya y Lucientes most fully displayed his powers as satirist, and as critic of the human comedy. In these little masterpieces (more than 200 are conveniently hung on the walls of the lecture room at the Museum of Fine Arts) he assailed not only the general follies of Spanish court and society, but the oddities of his friends and mistresses.

Compassion rarely enters his work, although the devastating catastrophes of war abounds in individual suffering viewed at close range, but mysticism does. Suggested in the earlier groups it assumes dominance in the concluding Dreams, creating an impression of surrealism that is all the more effective in juxtaposition to the hard realism of his line. Goya's technical mastery is perhaps seen at its highest in a few of the Bullfighting pieces which make up another chapter of the human comedy in the group of four here shown.

This collection of first-proof Goya etchings was brought together by Andres Laszlo who sponsors its world tour. Miss Shirley Wales, young Montreal artist, was responsible for securing a showing for Montreal ahead of bookings by US cities. Miss Wales and Ralph Kazi have handled the organization.

The Caprices range from bitter, often personal, caricature to biting social comment. In the most effective, facial lineaments are recorded in forceful detail, with less significant elements subordinated in background masses. And in these the concentration, tight organization, balance, which characterize Goya as etcher hold the attention. I name only one, as typical in technical treatment and in attitude toward humanity—Tooth Hunt, which by its horror appropriately introduces the next chapter.

The Catastrophes series is often cited as a sermon against war. Despite the objective approach, there could be no more effective one, and a wide showing of these studies of slaughter, execution, rape, devastation, at this time is appropriate. As works of art, the pieces are triumphs in miniature. The form achieved with a tangle of forms in "Nor Will They be noted;

the counterpoised masses in Barbarians, the diagonal flow of Here Also. What is the Uproar? is a compelling symbolic impression of fear, horror, flight.

From these notations on death to the vivid life of the bullfight prints (suffering, of bull or toreador, is portrayed as part of sport) is a big jump. Goya caught the feel and movement of this high-keyed ritual. The construction of several of these makes them unforgettable. Bull, horse, rider, are built into a single form, harmonized into a rhythm of line. In a couple, the surrealist note is again evident.

In Dreams, it is dominant. Most of these 18 prints lack titles, and tagging any would be difficult. They portray phantoms, witches, huge winged creatures as modern as Science Fiction. They are the stuff that nightmares are made of, but sincere nightmares. One feels that Goya was working under inner compulsion.

This is not an exhibition to be skimmed over with an eye for surface satisfaction. In its demands for close and unhurried attention, it resembles the exhibition of master drawings presented here at the start of the season.

The Star
March 6, 1954 ④

Other Exhibitions

POSTERS painted by youngsters attending the Young People's Symphony Concerts—in Gallery XII of the Museum until March 21. This will be followed, March 26 through April 11, by an exhibition of paintings by Marc-Aurèle Fortin and Harry Mayerovitch.

DR. R. H. HUBBARD, Curator of Canadian Art in the National Gallery, will open the 71st Spring Exhibition at 9 p.m., March 16. The show will continue through April 18.

The Star
March 6, 1954 ⑦

Goya Show:

TWO quiet men come up for review this week and a third man, anything but quiet, arrives just too late for the deadline. But it's fortunate for the others that the terrible Don Francisco Goya y Lucientes doesn't get into this column. He'd burn them to cinders.

The Goya show, which opens today in the Lecture Hall of the Museum, consists of 211 first-proof etchings from the collection of Andres Laszlo, brought here through the co-operation of two young Montrealers, Miss Shirley Wales and Ralph Kazi, to begin a North-American tour. Included are the famous satires on the vices and follies of mankind, "Caprices", the "Bullfighting" series, the "Dreams" and the devastating "Disasters of War". The exhibition will be here for a month, through Sunday April 4.

The Star
March 8, '54 ⑧

Tea and Talk
Planned for Museum

The special feature of the weekly afternoon tea at 4 p.m. Wednesday, at the Montreal Museum of Fine Arts will be an informal talk in French by Mrs. Maurice Hudon on Etruscan Figurines.

Non-members are invited.

The Gazette
March 8, 1954 ③

Wednesday Tea

Mrs. Maurice Hudon will give an informal talk in French on Etruscan Figurines at the weekly tea being given by the Ladies Committee of the Montreal Museum of Fine Arts on Wednesday afternoon at four o'clock in the Museum. Non members are invited.

The Star
March 9, 1954 ⑨

French Films

Three French films will be shown at the Montreal Museum of Fine Arts by the Ladies' Committee, at 8:00 p.m. tomorrow.

They are: La Nuit des Temps, Ecole de Barbazon, La Cathedrale St. Paul.

The Gazette
March 13, 1954

Spring Exhibition

The president and council of the Montreal Museum of Fine Arts have issued invitations to the preview of the seventy-first annual Spring exhibition to be held on Tuesday evening, March 16. The exhibition will be opened at nine o'clock, by Dr. R. H. Hubbard, curator of Canadian Art, National Gallery of Canada.

The Star
March 15, 1954 ⑫

Wednesday Tea
At Museum

The special feature of the weekly afternoon tea at 4 p.m. Wednesday at the Montreal Museum of Fine Arts will be an informal talk in English by Mrs. C. Pierce Decarie on 18th and 19th century fans from England and France. Non members are invited.



FRANCISCO DE GOYA

C'est à M. Ralph Kazi que la direction du Musée des Beaux-Arts a confié la responsabilité de monter l'exposition des eaux-fortes de Goya. Jusqu'au 6 avril, on pourra y admirer les œuvres saisissantes qui constituent la remarquable série des "désastres de la guerre". Journaliste d'origine hongroise, M. Kazi présente ici la vie et l'œuvre de Francisco de Goya (1746-1828).

Nous connaissons peu d'œuvres d'art qui aient conservé, à cette époque d'inquiétude, l'actualité de celles qui constituent la série des "Désastres de la guerre" de Goya. On ne doit donc plus s'étonner si des milliers de personnes se précipitent pour contempler la collection des eaux-fortes de Goya lors des expositions qu'a présentées à travers les villes d'Europe le collectionneur Andres Laszlo.

Il faut dire que les natures mortes, les portraits, les compositions abstraites et les paysages offraient peu d'intérêt à la majorité de ceux qui les regardaient.

Je doute que les Canadiens et les Américains — qui pour la première fois auront l'occasion de voir les "Désastres" de Goya — que trois autres séries au cours de la tournée nord-américaine de la collection Laszlo — décèlent, autant que les Européens, la signification profonde de ces travaux. Quoi qu'il en soit, tous ceux qui auront vu cette exposition en gardent un souvenir.

de taille à le tromper quand il s'agissait de troquer un cheval contre un autre.

En 1793, il était révolutionnaire. C'est pourquoi, dans ses "Caprices", il se moque, il accuse, il blesse, il rabaisse tout et tous, s'attaquant non seulement à l'Espagne, mais à lui-même par surcroît.

Les eaux-fortes de "Désastres", en revanche, montrent bien qu'en 1808, alors que les soldats révolutionnaires occupaient Madrid, Goya les reçut avec très peu d'enthousiasme.

Nous sommes persuadés que Goya, s'il n'eût été âgé de 62 ans, sourd et malade lors de l'invasion de Madrid, n'aurait certes pas réussi à réaliser une œuvre comme la "Fusillade à la Moncloa", car il aurait lui-même figuré au nombre des victimes...

deront une impression inoubliable; ils éprouveront aussi la haine de toute violence, haine qu'aura su provoquer Goya, ce géant Aragonais, réduit en poussière depuis plus de 100 ans.

par Ralph KAZI

Dans les "Désastres", et sans recourir à l'équivoque, Goya exprime son point de vue politique.

Sans doute, au cours des années de sa jeunesse, aimait-il jongler avec les idées révolutionnaires, en raison de son tempérament impulsif. C'est toujours à "l'opposition" qu'allaient ses préférences. On peut affirmer néanmoins que les idées révolutionnaires, aussi bien que les idéaux sociaux, ne l'ont influencé qu'en tant qu'artiste. Il se serait présomptueux de supposer que Goya, qui savait à peine lire et écrire, ait fait secrètement des études historiques, économiques et politiques. Par la force de son instinct, par sa prodigieuse nature, Goya fut un grand seigneur, un grand seigneur despotique.

Il était de ceux qui, cinq siècles plus tôt, luttaient farouchement et pillaient sans pitié pour s'emparer d'un château. Il possédait les plus belles femmes et les plus beaux chevaux. Il ne reconnaissait qu'un seul pouvoir: le roi. En retour, ce lui-ci reconnaissait que Goya était

virent de modèles à ses eaux-fortes. Pour peindre des tableaux empreints d'une telle tragédie, il fallait que cet homme eût vu des lambeaux de chair arrachés du corps, les lèvres crispées des mourants, les dos courbés des soldats assassins, un blessé vomissant du sang avant de mourir, le corps d'un enfant assassiné.

Seul Goya pouvait rendre en blanc, noir et gris les horreurs dont il avait été témoin, et traduire ainsi les innombrables détails qui confèrent à l'œuvre son terrifiant réalisme...

Il fallait qu'un homme possédât son génie pour fixer, en dehors du temps et de l'espace, les scènes qu'il avait vues. Ainsi, on notera que les uniformes militaires rappellent les uniformes de toutes les époques; les visages sadiques, les bourreaux, les tortionnaires sont ceux de tous les siècles. Voilà le caractère universel de son œuvre.

Quelqu'un a dit que, pour assurer la paix au monde, les délégués des Nations Unies devraient parcourir un couloir où seraient exposées en permanence les eaux-fortes du grand maître. Comment douter qu'il ait raison...

Un des Goya actuellement au Musée



"Ni así la distingue", c'est-à-dire: Même ainsi il ne la voit pas. Cette spirituelle image, une eau-forte de Goya, fait partie de sa série des "Caprices", où l'artiste s'en prend avec ironie, parfois avec virulence, aux travers de ses compatriotes. La jolie maja de cette gravure est, dit-on, la duchesse d'Albe, et Goya a voulu ici stigmatiser un des vieux admirateurs de son amie.

"Cela, je l'ai vu", écrivit Goya sur plusieurs des dessins qui ser-

Selon un intellectuel indépendant

Le SALON du PRINTEMPS est une DÉMONSTRATION sénile

par Claude GAUVREAU

Au Salon du Printemps de cette année, les tenants du pompierisme, organiquement incapables de triompher dans l'essentiel, semblent pourtant porter tous les gains dans l'accessoire. Les chercheurs et découvreurs, qui furent longtemps respectés et qui firent un jour la loi, n'inspirent apparemment plus une crainte salutaire et il devient flagrant que l'on peut désormais les bafouer impunément.

De quoi pareille situation dépend-elle?

Le Musée des Beaux-Arts, même si (et puisque) les gouvernements politiques lui octroient annuellement des subsides à peu près négligeables, est entre les mains d'intérêts privés. La sentimentalité de ces intérêts privés s'attache opiniâtrement, depuis toujours, à la peinture cristallisée; les artistes vivants ne furent jamais et ne seront jamais affectionnés spontanément par les maîtres réels du Musée. Si les éléments progressifs sont parvenus jadis à imposer leur présence au Musée, ce fut par la manifestation d'une fierté extraordinairement impressionnante et d'une exemplaire énergie. A partir du moment où les révolutionnaires ne sont plus ni fiers ni énergiques, il cesse d'être nécessaire de tenir compte d'eux.

Jetons un regard sur les antécédents du fait actuel. Un jury "moderne" fut institué au Salon du Printemps grâce à l'activité de la Société d'Art Contemporain. L'absurdité du système des jurys a toujours été évidente pour tout le monde, mais Lyman et ses amis n'avaient pas à en tenir compte puisque cette absurdité ne pouvait

pas opérer au détriment de l'art vivant. Les pompiers étaient déjà en place et les maîtres du Musée tenaient à eux, tandis que le Jury II signifiait l'existence de la curiosité intellectuelle; le Jury I avait un sens historique tandis que le Jury II avait un sens esthétique: le duel muet, poussé jusqu'à son terme normal, ne pouvait avoir qu'une issue prévisible. Les salles du pompierisme sont bien vite apparues d'un répulsif poussiéreux, et je suis très certain que le malaise a toujours été le plus grand du côté des vieillards de la pensée.

La solution logique au système absurde des jurys était la suppression du Jury I, puisque les salles académiques traditionnelles exprimaient invariablement l'aspect d'un morne charnier. Cependant, cette solution s'avérant impossible dans la pratique (étant donné la direction du Musée), on chercha autrement à diminuer l'humiliant écart entre la vie et la mort. Ainsi, treize peintres, il y a quelques années, furent obligés d'adresser au Musée (ex-Art Association) une lettre qui fut reproduite dans les journaux; il peut être utile de citer trois extraits de ce document:

"Les soussignés peintres mènent depuis plusieurs années une lutte contre l'académisme. Jusqu'à récemment le Salon du printemps fut un salon académique; en conséquence ils s'abstinrent d'y participer. En 1943, la Art Association, désireuse d'avoir un Salon représentatif, prit l'initiative de créer une section avec un jury moderne. Les peintres se présentant à ce jury furent groupés ensemble dans des salles particulières. Cette distinction permit aux soussignés d'exposer au Salon sans compromettre cette lutte qu'ils menaient. A la lecture de l'invitation au 65ème Salon du printemps les soussignés eurent que les garanties accordées dans le passé n'y sont pas formulées et que les conditions imposées aux exposants ne favorisèrent pas une démonstration vraiment représentative des meilleures oeuvres".

"Aucun des deux jurys ne nous semble un jury nettement moderne. Le jury I est nettement, en majorité, inacceptable pour des modernes. Le jury II est inacceptable par la présence de M. McCurry que nous connaissons. M. Davis n'est pas connu mais sa présence sur les deux jurys laisse perplexes quant

à sa position. La seule interprétation favorable est qu'il agit comme aviseur. Ce qui aurait comme résultat d'unifier la présentation en créant un 'juste milieu'. Le désir du 'juste milieu' est une position à laquelle nous sommes franchement hostiles".

"Aucune indication d'un accrochage dans des salles distinctes ne figure dans le texte de l'invitation. La promiscuité des académiques nous est de principe inacceptable".

Déjà, d'une façon détournée, on essayait d'en arriver au système du jury unique et de l'accrochage unique, puisque McCurry et Davis figuraient tous deux sur chacun des jurys de trois membres. La protestation des treize peintres eut cependant un bon effet. L'année suivante, le Jury II (Lyman-Viau-Scott) fut un très bon jury qui, tout en n'étant pas infailible, s'efforça de faire ressortir les réalités plastiques fondamentales: l'unité de la lumière, la sensibilité de la matière, la qualité de l'invention — l'authenticité, en somme.

Après cette concession, le conservateur du Musée crut qu'il pourrait se permettre, lors du 67ème Salon, de tricher à nouveau. Ce furent donc les célèbres Rebelles.

Robert Tyler Davis eut la générosité de reconnaître ses erreurs en offrant à Borduas, par la suite, la responsabilité entière d'une exposition au Musée. Cette exposition collective fut la plus homogène, la plus impeccable esthétiquement, que Montréal ait jamais connue.

Puis, M. Davis fut remplacé par M. Steegman qui était auparavant le conservateur d'un musée de portraits en Angleterre.

L'an dernier, des peintres qui avaient la réputation d'être exigeants acceptèrent ce qui leur fut autrefois inadmissible; ils consentirent à l'accrochage mixte (alliage des pompiers et des contemporains). Le Musée vit sans doute, en cette compromission, le symptôme que les bêtes féroces n'avaient plus de dents. Et en conséquence, pourquoi se gêner cette année?

Avec son jury actuel, le Salon du Printemps de 1954 traite l'art vivant comme une quantité négligeable.

Hébert, Arbuckle, Masson, Webber. Trois pompiers, un académique pseudo-moderne. Webber "l'abstrait", un peintre vivant? Allons donc. La seule présence de Webb-

er sur un tel jury suffirait à le juger, si nous ne savions déjà que sa production picturale n'est que l'exploitation monotone de trucs systématiques. L'académisme n'est pas que le paysage mignard; l'académisme est l'utilisation à froid du connu pour aboutir au connu.

L'unité est faite au Musée. Nous rétrogradons vers un état d'esprit antérieur à l'existence de la Société d'Art Contemporain. La paix est faite au Salon du Printemps... oui, certes, de la même façon que la paix fut faite lors de la guerre d'Ethiopie — par l'imposition de l'arbitraire.

Comment vont réagir les peintres un peu fiers, les peintres un peu responsables?

Les organisateurs du Salon, dans leur invitation aux artistes, n'avaient pas indiqué les noms des membres du jury. Maintenant qu'ils savent comment on les traite, maintenant qu'ils savent qu'on attend d'eux de se soumettre à l'examen conventionnel de préceptes scolaires, que vont décider les peintres qui pensent et qui inventent?

Par les conditions assujettissantes qui leur sont imposées, le sort de nos peintres revient à faire de l'oeil sur le trottoir à des vieux messieurs cossus. Nous verrons bientôt si tous les manieurs de pâte sont devenus gouteux, lâches, abrutis.

La question fondamentale est de savoir si les artistes doivent être de serviles amuseurs des classes possédantes (des bouffons du Roi — du Roi du chien chaud); ou s'ils peuvent aspirer à instruire la sensibilité, à fournir à l'homme un haut modèle de sa liberté.

Une fois de plus, les explorateurs désintéressés sont à la croisée des chemins d'Hercule. Deux espoirs sont possibles, deux attitudes: s'assimiler à la société — s'assimiler la société.

Cette distinction n'est pas la chinoiserie qu'elle semble. Il s'agit de décider s'il faut faire des concessions à propos de valeurs importantes dans le but (peut-être illusoire) d'obtenir des avantages personnels — ou bien, s'il faut s'entêter à considérer comme indissociables de soi-même toutes les valeurs essentielles et n'imposer l'autorité de sa personne à la société qu'en même temps que l'autorité de ces valeurs dont le dynamisme sera tôt ou tard irrépressible.

Pour ma part, je persiste à croire que, même dans un monde avachi, seule l'intransigeance est respectée.

La parole est aux peintres. Ayons du moins le courage de la vérité. Le Salon du Printemps est une démonstration sénile.

Claude GAUVREAU

Art Show Planned Ad And Editorial

The third annual exhibition of advertising and editorial art sponsored by the Art Directors' Club of Montreal will be held in the Montreal Museum of Fine Arts, 1379 Sherbrooke street west, May 13 to 30.

George Bist is chairman of the exhibition committee which also includes Arnold Barnes, William Taylor, Albert Cloutier, president of the club; Harry Echenberg, Phillip Panneton and Douglas Mahoney. The design committee comprises Jean Fortin, Yon Van Berkum, Hans Simcik and Fred Knight.

Entry material for any of the

30 classified sections of the exhibition, should be sent to Mr. Panneton at Williams-Thomas Ltd., 4530 St. Lawrence boulevard.

The Gazette
March 17, 1954

Gold Breast Plate Reward of \$200 Posted by Museum

A \$200 reward was offered yesterday for the return "in undamaged condition" of a gold breast plate stolen from the Montreal Museum of Fine Arts during the weekend of Feb. 20-21.

In announcing the reward, museum officials said it was probable the breast plate would be offered for sale to a museum, a collector or a dealer. They asked that any information relating to the missing plate be given to the museum director at 1379 Sherbrooke street west.

Police believe the plate, a valuable collector's item valued at \$1,200 by museum officials but of little value to the thieves, may have been discarded by the culprits who removed it from a showcase four weeks ago.

The Star
March 17, 1954

\$200 Reward For 'Plate'

THE Montreal Museum of Fine Arts has offered a reward of \$200 for the return "in undamaged condition" of a gold breast plate stolen three weeks ago.

The breast plate, valued at \$1,200 as a collector's item, was of a type worn by Peruvian soldiers in mediaeval times. Police said it would be of little value to the thieves.

The museum is distributing circulars bearing a photograph and description of the missing article and offering the reward for its safe return.

The circular carries this description: "Gold repousse breast plate. 12 inches diameter. Costa Rica. Quimbaya Culture," and suggests it probably "will be offered for sale to a museum, a collector or a dealer, in the near future."

Four English Films At Art Museum This Wednesday

FOUR films in English will be shown at the Montreal Museum of Fine Arts at 8 p. m. Wednesday evening, March 17, by the Ladies' Committee. They are "Bourdelle," "Cathedral," "Douanier," "Gothic Art."

Non-members are invited.

These films have been loaned by the French Embassy in Ottawa.

The Gazette
March 16, '54

Art Directors' Club 3rd Annual Exhibit Planned May 14-30

The third annual exhibition of industrial and advertising art sponsored by the Art Directors' Club of Montreal will be held May 14-30 at the Montreal Museum of Fine Arts, Albert Cloutier, club president announced yesterday.

The exhibition will feature a variety of advertisements, illustrations, booklets, folders, cartoons, magazine layouts, packages, book jackets, photographs and posters published in Canada during the past year.

Entries are being received for the six main categories of the exhibition: design of a complete advertising unit, display design, advertising art, design of a complete editorial unit, editorial art and photography.

The Gazette
March 16, 1954

Quartet of Films

Four films will be shown at 8.00 p.m. tomorrow by the Ladies Committee at the Museum of Fine Arts.

They are: Bourdelle, Cathedral, Douanier, Gothic Art.

The Gazette
March 16, 1954

Wednesday Tea

The special feature of the weekly afternoon tea being held tomorrow afternoon at four o'clock at the Montreal Museum of Fine Arts will be an informal talk in English by Mrs. C. Pierce Decary on 18th and 19th century fans from England and France. Non members are invited.

The Star
March 19, '54

Art Society Will Meet

Tea will be served following the annual meeting of the Women's Art Society at 2.30 p.m. Tuesday in the Montreal Museum of Fine Arts.

Presiding at the tea table will be Mrs. J. W. Fairfield, Mrs. J. Stuart Foster, Mrs. G. F. Livingstone, and Mrs. P. L. Walker.

Images et plastiques

La magie efficace de Goya

Le seul prestige de ce nom, Goya, est déjà suffisant pour attirer l'attention. Une fois devant les eaux-fortes exposées au Musée, on constate que la magie du nom est pleinement justifiée, car on a là des chefs-d'œuvre, sous un double aspect: du point de vue artistique, composition et technique, et du point de vue de la conception. Toutes les 211 gravures de la collection ne sont pas parfaites, mais le nombre de pièces admirables est étonnamment élevé. C'est une œuvre dont se dégage une impression plus forte que de l'œuvre graphique de Toulouse-Lautrec et qui rend son message beaucoup plus efficacement que celle de William Blake. D'autant plus que l'imagination de Goya est moins forcée que celle de l'artiste-poète anglais. Blake avait trop "l'esprit de sérieux" et le monde de Lautrec était trop étroit, de sorte que ces deux artistes ne purent jamais réaliser de véritables fresques de la vie humaine.

La composition des œuvres de Goya a été souvent critiquée. On a dit qu'il ne savait pas placer ses figures. Effectivement, sa composition tient beaucoup de celle d'œuvres modernes où chaque élément est traité pour soi, et non pas subordonné à un ensemble. De là vient l'étonnante richesse de la plupart des eaux-fortes de Goya, et aussi leur caractère inquiétant. On ne peut jamais épuiser une de ces œuvres d'un seul coup d'œil, et si l'on s'attache à un détail, l'on se sent attiré par un autre.

Certains dessins comportent des éléments non essentiels à la composition, d'un point de vue plastique, mais le plus souvent ces détails ont une portée très grande dans la signification de l'œuvre. Le génie de l'artiste était parfois dépassé par l'exubérance du poète. Mais est-ce juste que de qualifier Goya de poète? Son imagination semble pas vouloir se laisser classer. Il était presque illettré, et pourtant de ses œuvres, se dégage une philosophie qui touche à tous les problèmes et atteint jusqu'aux racines des êtres. Goya était plutôt un visionnaire, à qui tout était donné.

Goya, lui, décrit la vie générale.

The Gazette
March 20, '54

Museum of Fine Arts Acquires Old Masters

Announcement is made by the Director that the Montreal Museum of Fine Arts has recently made three important acquisitions of paintings, which have now been placed on exhibition.

The first, "Virgin and Child with Angels" is by the Florentine master Giovanni del Biondo, and was painted about 1380. This work, which continues the tradition of Giotto and his immediate followers, comes from the famous Ashburnham collection in England.

The second is a charming example of the Sienese School of about 1400, a "Virgin and Child", by Andrea di Bartolo, which came from the collection of Langton Douglas, the authority on the Sienese School.

The third acquisition is a portrait by Tintoretto, painted in Venice about 1550-1560; the subject is a member of the noble Venetian family of Foscari. This picture was also formerly in a famous English collection, that of R. S. Holford, and used to hang in old Dorchester House in London.

The announcement of these acquisitions also points out that "although the Museum's funds for maintenance and services to the public are now dangerously low, these purchases are made possible by the existence of certain funds earmarked for this purpose alone. These funds themselves, however, are nearing exhaustion."

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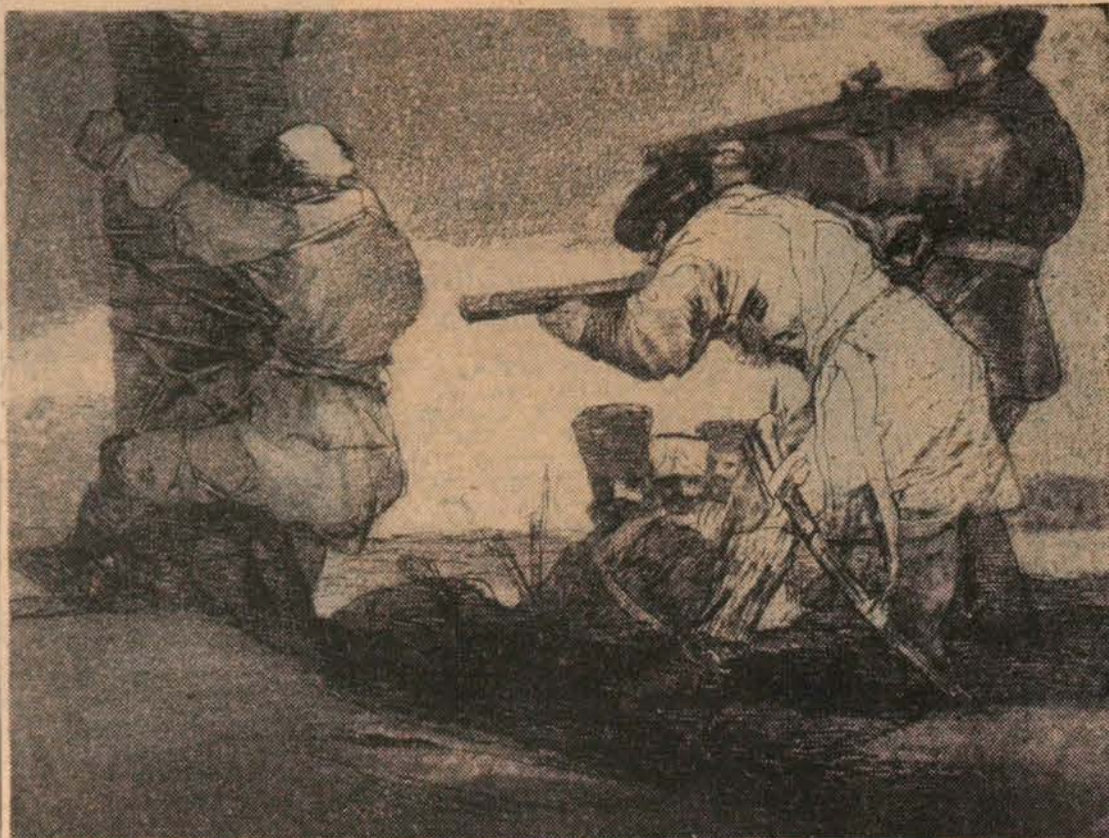
Les expositions

Au Musée des Beaux-Arts, la collection des eaux-fortes de Goya, comprenant 211 pièces. En vue dans la salle de conférences jusqu'au 4 avril. Galerie XII, exposition d'affiches exécutées par les jeunes membres de l'auditoire des Matinées Symphoniques.

Le 71^e Salon du Printemps sera ouvert au public mercredi. Le vernissage aura lieu mardi soir, sous la présidence du Dr R. H. Hubbard, conservateur de la section d'art canadien à la Galerie Nationale du Canada. L'exposition se poursuivra jusqu'au 18 avril.

Art Notes... Goya Exhibition Takes Time And Patience For Full Value

by
Robert Ayre



"BARBARIANS", in the Andres Laszlo collection of Goya etchings, now on exhibition at the Montreal Museum of Fine Arts. It is one of the devastating series "The Disasters of War."

TO get the full value of the Goya exhibition, you will need to bring plenty of time and patience to the lecture hall of the Museum. You must be calmly unaware of people crowding in behind you and of people making the circuit anticlockwise. Your experience in looking at the Toulouse-Lautrec and the Five Centuries of Drawings should be a fair preparation for looking at the 200 etchings. These things can't be taken in by skimming; they demand close attention; and the more you put into it the more you will get out. But don't be intimidated; even if your time is limited and you can only go on weekends, you cannot fail to catch Goya's greatness as you pass.

Seeing what the terrible Spaniard could do with needle and acid on a few square inches of metal, you will be reminded that dynamite comes in small packages. Dissolute street rowdy, itinerant bullfighter, at one time in his long career a fugitive and at another a royal favorite and court painter, Goya knew life at nearly every level. Out of his experience was distilled his bitterness and cynicism, and he expressed what he saw, knew, felt and thought with such power and originality that he stood out from his epoch as one of the first of the moderns.

THE earliest of the series, Los Caprichos, or The Caprices, was withdrawn after being offered for sale for only a few days at the perfume and liquor store. Only 27 sets were sold and the artist was denounced to the Inquisition. But he had powerful friends and the King accepted the plates as a gift. In his announcement, Goya said that he was persuaded "that the censure of human errors and vices — though it seems to belong properly to oratory and poetry — may also be the object of painting" and so he had chosen "as appropriate subjects for his work, among the

multitude of extravagances and follies which are common throughout civilized society, and among vulgar prejudices and frauds rooted in custom, ignorance or interest, those which he has believed to be aptest to provide an occasion for ridicule and at the same time to exercise his imagination."

As a critic, he pulled no punches. He could show up the hideousness of debauched humanity even in his royal portraits and get away with it. He was always aware of the face under the mask, the skull under the face. He had no pity. Even in his dreadful "Desastres de la Guerra" he does not soften and show compassion for the victims of the atrocities of war. The feeling he arouses is not pity but anger.

GOYA uttered his savage criticism with an amazing mixture of realism and fantasy. In a few lines he could convey exactly the weight of a body, the grimace of anguish, the smirk of cunning. He was an acute observer, but he was a realist because, as he said himself, he was not a copyist. "Painting, like poetry, selects in the universe whatever she deems most appropriate to her ends. She assembles in a single fantastic personage circumstances and features which nature distributes among many individuals. From this combination, ingeniously composed, results that happy imitation by virtue of which the artist earns the title of inventor and not of servile copyist."

The application of some of his fantasies escapes us today, but there is no mistaking the meaning of his witches and vampires, his shrouded horrors, his leering and snickering demons, his plucked chickens and his padlocked ears.

The pill is bitter and there is no jam on the spoon.

Children and Music

If you want a little relief, go upstairs to Gallery XII and look at the

paintings of the boys and girls who attend the Young People's Symphony concerts. The exhibition is a carnival of color and fun. "La Musique" is shown in soulful attitudes, though in one poster she is a sort of composite of instruments, and there are all sorts of interpretations. Peter and the Wolf, The Flying Dutchman and the Carnival of Animals — those serene ducks, those sunburst lions! — are admirable for this sort of thing and the Sunken Cathedral is perfect for abstraction.

Star - March 20, '54

At The Museum Of Fine Arts

THE spring exhibition at the Montreal Museum of Fine Arts is looked forward to every year with special interest. It helps to keep track, as it were, of trends and developments in the work of Canadian artists, more particularly of course of those of the younger generation.

Mr. Robert Ayre, The Star's art critic, notes with approval the prominence given to the work of newcomers, a wise policy on the part of the judges who are not depending on the old standbys but "making way for the young people with new ideas." Both winners of The Jessie Dow prizes for painting went to men exhibiting for the first time.

This spring's exhibition is notably smaller. A closer scrutiny has been made of the 1,300 entries with, on the whole, an increase in the interest of the paintings, sculpture, prints and drawings exhibited. In spite of the smaller number, however, room has been left for variety among the paintings.

Montreal owes much to its Museum of Fine Arts. For many years it has played an important part in the artistic life of the city. Its early years were made possible by the generous support of men and women who knew and loved beauty and had faith in the creative genius and artistic appreciation of succeeding generations. Its place in the art world, not only of Montreal but of all Canada is firmly fixed, "a stage over which has passed almost every important Canadian artist in more than seven decades" as a speaker at the opening of this year's exhibition said. Its periodic shows of contemporary Canadian art must be seen in order to keep abreast of where our artists are going, and what they are doing on their way.



(Gazette Photo Service.)

ART SHOW VISITORS: "Mullion Cove," a painting by Ernest Bennett, of 3042 Trafalgar avenue, and one of the submissions at the 71st annual spring exhibition at the Montreal Museum of Fine Arts,

receives admiring looks from two Verdun High School students, **Miriam Hakkola**, left, and **Darlene Donovan** at the opening of exhibition, including 140 entries, which continues for the next month.

Toronto, Vancouver Painters Win Prizes at 71st Annual Spring Show

Dr. R. H. Hubbard, M.A., Ph.D., curator of Canadian Art, the National Gallery of Canada, Ottawa, last night opened the 71st Annual Spring Exhibition in the Montreal Museum of Fine Arts.

The exhibition comprises 140 works in various media selected by the jury composed of Adrien Hebert, R.C.A., Franklin Arbuckle, R.C.A., Henri Masson and Gordon Webber, from about 1,300 entries received. While there is a generous representation of paintings revealing the more modern trends examples of academic expression have place, so that the admirers of each have something to interest them.

Winners of the prize awards — \$150 for the best oil painting and \$100 for the best watercolor selected by the jury — given by Dr. J. W. A. Hickson in memory of the late Miss Jessie Dow, were announced.

Oil.—John Bennett, Toronto, for "Vista"—buildings, trees and cloudy sky, done in a semi-abstract manner.

Watercolor.—Bruno Bobak, North Vancouver, for "Eclipse"—a bird in stubble, with a dark moon overhead.

Robert Pilot, P.R.C.A., shows "Old Quebec, Winter"—buildings and trees under snow, which is solidly painted and agreeable in tone. Adrien Hebert, R.C.A., sends a port scene, called "Remorquer," with a tug and freighters in sun-lit water under a luminous sky. Arthur Lismer, R.C.A., is decorative in his painting of dense woods, with a bleached bole, called "Ghost Tree." Lorne Bouchard, A.R.C.A., shows structures and water at Cobalt, and Albert Cloutier, A.R.C.A., has a good impression of sun-lit snow, autos and buildings in "Winter Afternoon, Downtown Montreal." Frances-Anne Johnston, A.R.C.A., has agreeable values in her composition entitled "Concerto Grosso," and T. R. Macdonald, A.R.C.A., Hamilton, has two figure subjects—"Mr. Vincent" and "Night Portrait," both seated men. Robin Watt, A.R.C.A., has a dignified portrait of David Walker.

Typical in treatment is the watercolor of mountains and water, called "Lake Minnewanka," by Walter J. Phillips, R.C.A., while this medium is handled in more robust manner by Campbell Tinning, A.R.C.A., in "Naramata, B.C.—hills, cliffs and water, and in the spontaneous, washy note of figures done at the rehearsal of the London Festival Ballet. Marc A. Fortin, A.R.C.A., shows a beached boat at Gaspe. In this medium, too, is "Snow on Victoria Square," by John Collins, the vista of Beaver Hall Hill and its buildings being broad and effective. Of more precise manner is the colorful painting of three girls, called "Return from the Fair" by Anna De Romer, and Harley Parker, Willowdale, Ont., has a good subject in "Yellow Swamp."

Sketchily and ably handled is the oil "Summer Poppies" by Anne L. Acer, Ste. Anne de Bellevue, and Audrey Capel expresses comfort and relaxation in "The Smoker"—a man enjoying a cigar. Solidly painted is "Ore Car," a mining scene by Alan C. Collier, Toronto, in which the treatment of the rocks is convincing. Buildings, figures and wet pavements attracted Lionel Fielding Downes in "Averse d'ete, rue de la Fabrique, Quebec."

Eric Goldberg is represented by "Ballet Dancers," and "Girl in Repose" is a sincere example by Don Le Quesne.

John C. Little paints old buildings under snow in "Rue Sous le Cap, Quebec," and Mabel Lockerby is concerned with pattern in her work called "Bird Bath." There is a mellow golden light in "Portage, October," by John P. R. Macaulay, Arundel, Que., and graceful line marks "Two Girls" by Grant Macdonald. Gordon E. Pfeiffer paints fields, glimpse of water and a massive mountain in "Summer, Baie des Chaleurs," and the wind blows the garments of pedestrians in "Dominion Square," by Philip Surrey. John Walsh, in "Quebec No. 1" has a typical nocturne—a narrow street and the lighted walls of buildings as seen from above.

A woman with auburn hair, called "Actress" is by Ghitta Caiserman, and "November Roses," the blooms near a window with buildings beyond, is from the brush of Paraskeva Clark, Toronto. Bare trees and fence are effectively treated by Rita Briansky in "Early Spring," and Bill Charad succeeds with his still life of potatoes. Gabriel Contant is simple and effective with a girl reading at a table, and Alfred Pinsky is tellingly broad in his landscape called "Summit." M. Reinblatt reduces to the telling essentials "View of the University," and by Jeanne Rheume is "Antella," showing a building in silhouette and olive-edged road.

Leslie Schalk has rich color and broad handling in "The Blue Bottle" and "In the Studio," and Aase Bloch, Haileybury, Ont., sends "Rock-garden" in which flights of steps add interest to the composition. Victor Berg, Dorval, employs gouache for "Chateau de Ramezay," and Tutzi Hospel-Seguin, Toronto, paints a shack and beached boats at Wellfleet, Cape Cod.

Among the Prints and Drawings, Marie R. Manson shows an etching, "Women Dressing," Nicholas Hornyansky, A.R.C.A., Toronto, sends "Pre-Dawn"—rock, trees and water, an aquatint, Mervin Yellin has lino-cut of pigeons, and Harry Mayerovitch shows a silverpoint portrait of a woman.

Contributors to the Sculpture section are Hilde Bolte, Dagys, Stanley Hayman (medals), Anne Kahane, A. Kopmanis, Gisela Lamprecht, Art Price and R. Roussil.

New Artistic Acquisition



JOHN STEEGMAN, director of the Montreal Museum of Fine Arts, points out to a visitor one of three important acquisitions of paintings which are now on exhibition. This painting is "Virgin and Child with Angels" by Giovanni del Biondo and was painted about 1380.

Museum of Fine Arts Displays Three Famous Masterpieces

The Montreal Museum of Fine Arts has acquired three important paintings which are now on exhibition there, John Steegman, director, reported today.

The first, "Virgin and Child with Angels" is by the Florentine master Giovanni del Biondo, and was painted about 1380. The majestic dignity of this great work continues the tradition of Giotto and his immediate followers. The picture comes from the famous Ashburnham collection in England.

The second is a particularly charming example of the Sienese School of about 1400, according to the director. It is a "Virgin and Child" by Andrea di Bartolo, which came from the collection of Langton Douglas, the great authority on the Sienese School.

The third acquisition is a noble portrait by Tintoretto, painted in Venice about 1550-1560. The subject is a member of the noble Venetian family of Foscari. This picture was also formerly in a famous English collection, that of R. S. Holford, and used to hang in old Dorchester House in London. Although the museum's funds for maintenance and services to the public are now dangerously low, these purchases are made possible by the existence of certain funds earmarked for this purpose alone. Mr. Steegman pointed out. These funds themselves, however, are nearing exhaustion, he added.

③ The Herald - March 19 1954

★ Gallery Notes...

By C. G. MACDONALD

The most interesting feature of the 71st annual spring exhibition now on display at the Montreal Museum of Fine Arts is that it is the selection of a single jury, implying, I trust, relegation to limbo of the ridiculous two-jury system. And it justifies the reversal of policy, even though it presents few works of outstanding significance.

What it offers is a well-balanced collection that demonstrates a high general level of competence on the part of accepted artists — higher than for several years past, perhaps. "Student work" is at a minimum, although the tyro and even the amateur are represented.

The absence of several "regulars" is very obvious, Roberts, Cosgrove, and a few more being abroad on fellowships and scholarships. Other absentees, including Jeanne Rheume, are typically represented.

While the preponderance of local work maintains the show's reputation as a testing ground for aspiring Montreal artists, the two Jessie Dow prizes go to outsiders — that in oils, to John Bennett, of Toronto; and that in water color, to Bruno Bobak, of Vancouver — choices which should not be interpreted as belittling local talent.

Until next week, I will mention only two individual works, one because it is delightful to look at and the other, because of its artistic strength. Molly Hul's water color, "Spring Herder," is one of those pictures I like to look at without analyzing its artistic strength or

weaknesses. It is, presumably, a modern and westernized version of traditional Chinese painting.

Robert Roussil's "Structure of Peace" is art of a very different kind. Three converging arms rising from a solid base support a cube with a design of inter-lacing doves. It is direct symbolism. As art, it is interesting for austere forcefulness and sound construction.

Jean Marc Blier offers unusual variety in his current exhibition at The Arts Club, 2027 Victoria st., although the appeal of the show centres in his glowing Laurentian studies.

The exhibition includes sea pieces from New England, glimpses of Baie St. Paul and down river points, a simply direct figure portrait of Mlle M. P. Vallee and a blossoming orchard composition

with the glow of the bloom well rendered.

In Gallery XII at the museum, posters painted by juveniles who attended the Young People's Symphony Concerts provide competition for the adjoining Spring Show — particularly in color.

Annual Spring Exhibition Opened at Museum

By Robert Ayre

John Bennett of Toronto and Bruno Bobak of Vancouver are this year's winners of the Jessie Dow Prizes for painting, awarded annually at the Spring Exhibition of the Montreal Museum of Fine Arts. The announcement was made by John Steegman, director of the museum, at the formal opening of the 71st show last night by R. H. Hubbard, Ph. D., curator of Canadian art in the National Gallery of Canada.

Mr. Bennett was awarded the \$150 prize for oils, for a semi-abstract "Vista" of roofs and mountains. Mr. Bobak's "Eclipse", judged best in the water color class, to win \$100, is an imaginative drawing of a bird under a blue moon.

Both men are newcomers to the show, which drew more than 1,300 entries. Only 10 per cent of them were accepted by the jury—Adrien Hebert, RCA; Franklin Arbuckle RCA and Gordon Webber of Montreal and Henri Masson of Ottawa, all painters. For some years, contributors have submitted their works to either one of two juries, according to whether they looked upon themselves as academic. This year, the museum has reverted to the single jury system.

Maker of History

Dr. Hubbard hailed the exhibition as one of the makers of art history in Canada, a stage over which had passed almost every important Canadian artist in more than seven decades. In showing how it reflected the changing trends of taste, he mentioned the pyrography and china painting of the eighties and nineties and from old catalogues quoted such titles of paintings as "The Dying Artist—a Last Look at an Unfinished Work," "Foreclosing the Mortgage" and "A Peep from a Pullman at Matapedia."

It is many a spring since lachrymose or coyly humorous subjects like these have appeared. Today's titles are more likely to be "The Cursed Painter!", "Still Life with Black Bottle" or "La torture des esprits lucides."

Change in Size

One of the changes that has taken place in the show is in its size and, though no doubt many good people (and some quite important) are among the thousand disappointed artists this year, the shrinkage has made for better shows. There are 140 items in the 71st, 10 of which are sculpture and 10, prints and drawings; the other 120 are paintings, 85 of them in oils. Not all are of exhibition calibre. Some of the old standbys are missing and others are not looking their best. But apparently the judges were not depending on them. Rightly, they were more interested in making way for the young people with new ideas and this welcome infusion has resulted in a show stimulating in its freshness and liveliness.

Reflecting the change in Canadian painting, the exhibition is not strong in landscape. The landscape

tradition that came up so powerfully in the Group of Seven about the time of the First World War is represented by one canvas, Arthur Lismer's "Ghost Tree, Vancouver Island." The point of view of younger painters like Alfred Pinsky, Moe Reinblatt and Rita Briansky of Montreal and George Eitel of Kitchener is a different thing entirely; they are more nervous, not so taken by the sweep of the country.

There are a few other landscape painters—Robert Pilot, President of the Academy, painting "Old Quebec" in winter; Jeanne Rheume, in Italy, Edward Hughes, on Vancouver Island; and two or three others, capable enough, but without any very strong individuality. As in the past few years, the accent is on people, the still life and the abstraction.

Many Portraits

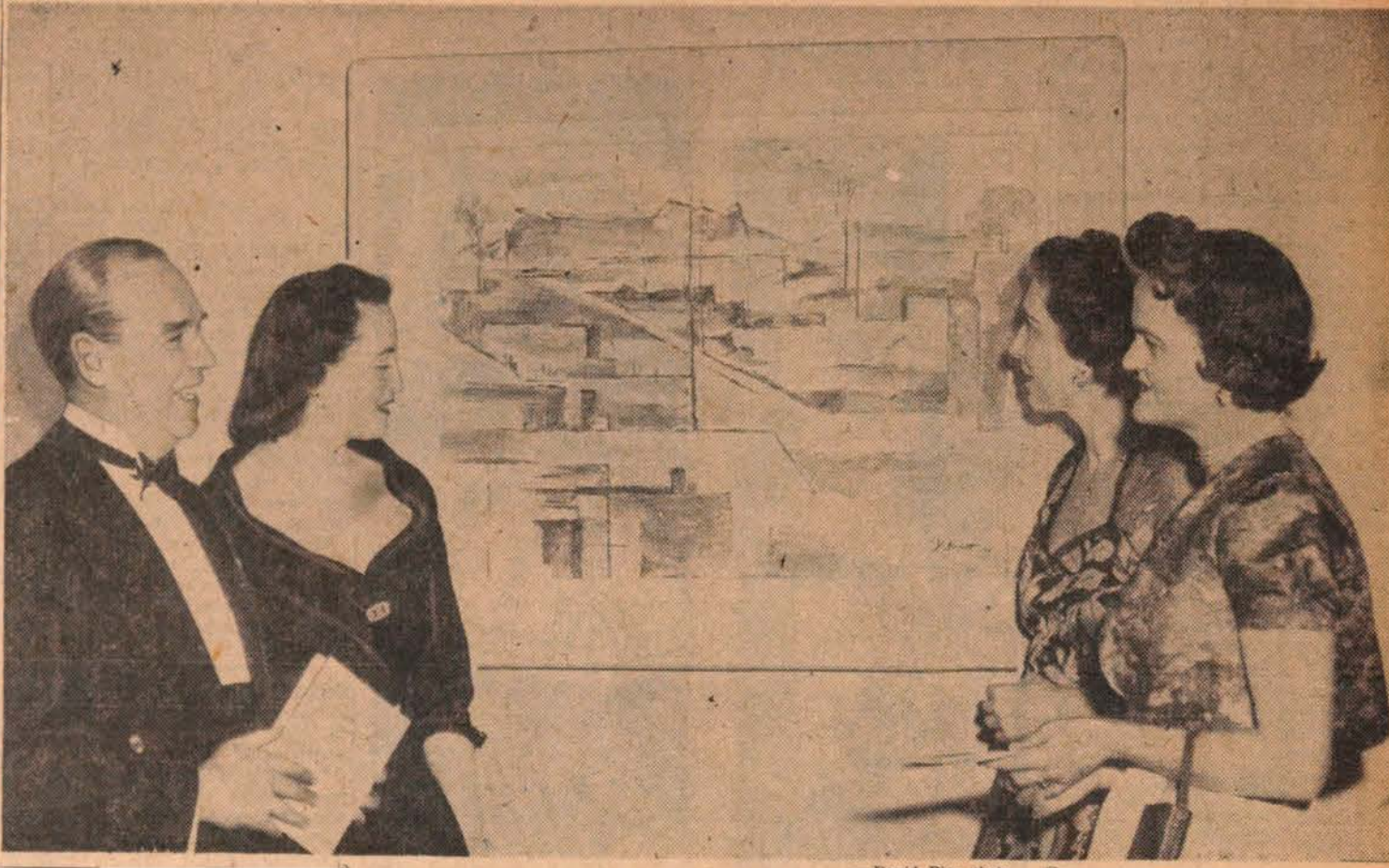
Of people as "folk" there isn't much. In "Return from the Fair," Anna de Romer shows three pretty peasant girls in colorful costume. Helen Omansky Gross gives us a picture of a Negro baptism; Forrest McCarthy, a primitive "Christmas Eve at a Lumber Camp," and Pamela Dawes Stewart humorously observes, in "The Big Four!", adolescent girls on a tram. Something more goes into Philip Surrey's wind-driven girls on Dominion Square in a rosy light and the glazed temperas by Alex Colville of Sackville, N.B. "Man on Verandah" and "Soldier and Girl at Station," almost surrealist in their tranced immobility.

The handling of the single human figure runs from the forthright portraits of Robin Watt and T. R. MacDonald and the sentimental girls by Grant MacDonald, to the impressionist blending with the background of Martha Rakine and the semi-abstract distortions of Sidney Goldsmith in "The Elevation," Boris Vansier ("Sur la Plage"), H. W. Jones ("Two Musicians") and Patrick Alfred Landsley, of St. Boniface, Man. ("Interior with Two Women").

Outstanding among the still lifes are the fruits and mandolin by Gentile Tondino, the studio interior by Leslie Schalk, full of vitality, and the fresh "Canterbury Bells" by Molly Bobak. The abstractions range from tiny markings, after Paul Klee, by Gerard Tremblay, and a composition in tempera by

Joan Gilmour Gandier, as calculated as a watchmaker's work, to the big stained window effect of "Forest Image" by Roland Wise of Winnipeg, and the large violence of "Brown Beach" by Tom Hodgson of Toronto and "La torture des esprits lucides" by Marcel Barbeau.

Society and the World of Women



—David Bier photo

THE ANNUAL SPRING EXHIBITION of the Montreal Museum of Fine Arts was opened last night for the 71st year when many Montrealers were present to see the preview of the paintings which will be on display at the museum until April 18. Looking at "Vista", the prize winning painting by John Bennett, of Toronto, are, from left to right, Mr. and Mrs. Duncan Stewart, Miss Gerna Gilmour, and Mrs. Peter MacDougall.

The Star - March 23, 1954

Artist Sponsors Exhibition Of Goya Etchings in Montreal

BY HELEN ROGERS

SHIRLEY WALES went to Europe to study art; but she turned the tables and brought European art home for Canadians to study.

The patriotic, 22-year-old Miss is willing to wager her last dollar that Canadians will actively support real art. And that, literally is what she is doing, for she has used all her financial resources to bring the Goya collection of etchings to the Montreal Museum of Fine Arts.

"This may sound horribly naive," the attractive blonde artist said yesterday, "but I hope to push culture down the throats of Montreal's social-minded matrons. I grew up in an atmosphere in which people thought that art was necessarily beautiful, picturesque, colorful and happy. I want to impress upon these people that real art doesn't have to be five feet square and that it can also be in black and white. I want them to see the horrors of the disasters of war and to make them swallow their tea-party aversion to the sensitivities of life."

From her desk at the entry to the exhibition, Shirley has been in a good position to get the reaction of those who see the etchings. Her assumption that nobody could be unimpressed by the collection has been proved time and time again. "Even the afternoon tea party type turns to me and says 'My dear, the exhibition is very interesting. But that type of thing is something I prefer not to think about,'" Shirley laughed as she recalled that most of them returned later with their friends . . . "so that they could be shocked too."

A non-objective painter, Shirley has been sketching and painting most of her life. Three years ago she went to Paris to study art, and later to Spain for three months. She planned to meet her mother in Italy, and in order to accommodate canvasses and drawings, she decided to make the trip from Spain by cargo boat. The boat went by way of Africa, and an unexpected crisis developed when the boat foundered off the African coast. "And with it, all my canvasses and possessions went to the



SHIRLEY WALES . . . too many people think art must be beautiful.

bottom of the Mediterranean," she explained.

Shirley swam to a lifeboat despite the fact she wore a winter coat. In Paris, she collected the insurance on her paintings; and with her first capital decided to sponsor the exhibition of Goya etchings in Montreal.

Andres Laszlo, the owner of the collection and a friend of hers, had just obtained a two-year visa to take the etchings to the U. S. "But I was overcome by a small burst of patriotism after living abroad for two years," she said. "He wanted me to manoeuvre the exhibition in the U. S., but I wanted Canadians to be the first to see it on this side of the Atlantic, so that they could judge it on their own."

Shirley arrived in Montreal last November to make preliminary arrangements for the opening of the exhibition. It opened at the Montreal Museum of Fine Arts on March 6 and will continue to April 4.

She's especially anxious for children to see the collection "so they won't grow up with the idea that war is a tin-soldier game played on the carpet in a great flurry."

Europeans who saw the exhibition in Europe and French Canadians are the greatest supporters. Many of them come back a second, and even a third time, she said. But she thought no one had been more entranced than Orson Welles, who saw the collection in Paris, hoping it will pay for itself."

"He sent someone out for a wish," she said, "so that he stay until the exhibition that night."

Asked about the risk in the venture, Shirley said: "I'm hoping it will pay for itself."

The Star
March 22, '54

Museum To Hold Tea on Wednesday

The special feature of the weekly afternoon tea at 4 p.m., Wednesday, at the Montreal Museum of Fine Arts, will be an informal talk in French, by Miss Aimee Cusson on a "Neapolitan Girl's Head", by Renoir.

Non-members are invited.

The Gazette
March 22, '54

Wednesday Tea

The special feature of the weekly afternoon tea being held at four o'clock on Wednesday afternoon, at the Montreal Museum of Fine Arts will be an informal talk in French by Miss Aimee Cusson on a painting by Renoir, "Neapolitan Girl's Head." Non members are invited.

Art Notes...

Mixed Jury Produces A Lively Spring Show

by
Robert Ayre



"ECLIPSE," by Bruno Bobak, of Vancouver, which won the Jessie Dow Prize for water colors in the 71st Spring Exhibition of the Montreal Museum of Fine Arts.

MOST of the people we talked to at the opening on Tuesday night seemed to be agreed that the Museum had made a good move in returning to the single jury system for the Spring Show. The double standard was adopted some years ago, you remember, because painters representing the more advanced trends felt that they were discriminated against by academic juries. Plainly told by rejections that they were not welcome, they stopped sending. Then, seeing no reason why they should be cut out of the exhibition, they decided to put up a fight and the two-jury system was proposed. If they felt academic, painters could then choose to send their works to a conservative jury; those who were unorthodox could look for more sympathetic consideration from like-minded jurymen.

It worked very well. The heretics came back and gave the venerable institution a shot in the arm. Newer forces made the Spring Show an exciting event and even if some of them were to be nothing better than flashes in the pan they had a right to be seen, as much right as the amateurs who had been timidly painting zinnias for years. As Dr. Hubbard said in his speech at the opening, an annual exhibition is a tried and trusted way of sifting. The new ideas had their chance and, at the same time, the established traditions were not superannuated.

IT was, however, an uneasy arrangement. Art may be divided into the good and the bad, the true and the false or the alive and the dead, but the other distinctions are mostly a matter of

time. The revolutionary of today becomes the academic of tomorrow. Splitting art into two warring camps separated not only the artists but the public. People whose criterion is the answer to the question "Could I live with it?" and who could not live with a picture that did not fit comfortably into their habits might step over the line into the Jury 2 show only to scoff, and the more adventurous might bypass the Jury 1 selections as dull. Neither learned anything. Both missed experiences worth having.

System Served In Emergency

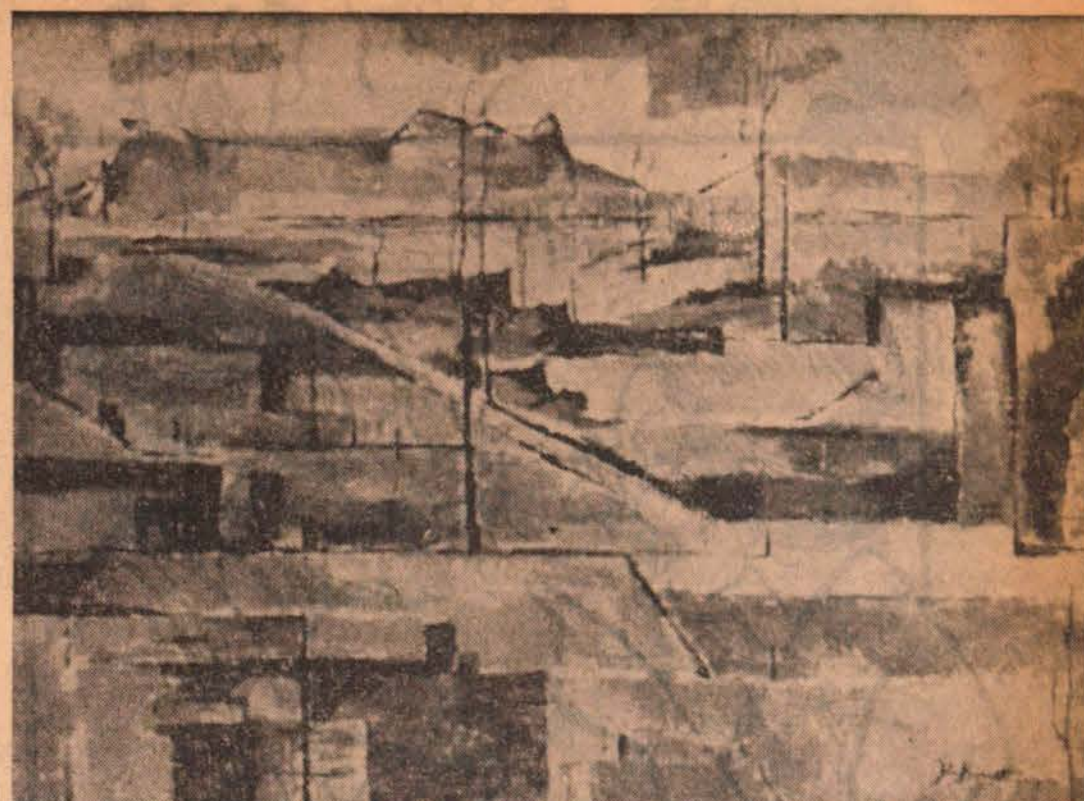
The double jury system served in an emergency. It caused the conservatives to make way for the nonconformists. With time on the side of the latter as the character of Canadian painting changed, the point was made. The first step to unity was to mix the selections of the two juries into one show. The second step was to mix the juries—that is, have one jury, representative of both points of view. This year's jury consisted of two men who are Academicians and two who are not. I know nothing of their tribulations, beyond the fact that they were faced with about 1,300 entries, out of which they managed to winnow 140, but they seem to have emerged from their ordeal unscathed and they have produced a well-blended and lively show.

THE exhibition is notable, as the Spring Show should be, for the attention given to young painters who are just beginning to make their way, as well as newcomers to Montreal and painters in other cities who are not as well known here as they should be. I mentioned some of them in my review on Wednesday. Here are a few more.

Experiences

Romya Eveleigh, daughter of the painter Henry Eveleigh, is intensively cultivating her own way of seeing and feeling, as you will notice in her distillations of harbor experiences; of the two canvases, the blue "Fisherman's Warf" is the more eerie, but both are haunting. This is her first appearance, as far as I know, except in the non-jury exhibition in the loft above the Gaiety Theatre a while ago. Claude Collette has been seen from time to time, but "La reniement de Pierre" is a new development. I was disconcerted by the smug smiles of the women, but there is drama in the flying figure of Peter and the cock turning his head. In addition to his muscular still life, Gentile Tondino shows a young harlequin, quiet in color and sensitively drawn. It was a good idea to hang C. W. Martrucci's still life next to Leslie Schalk's "The Blue Bottle," like Mr. Schalk's "In the Studio" it is as thick and cluttered as a fruitful garden. The objects on and around Mr. Martrucci's tilted red tablecloth hang in the air, precariously balanced by a juggler.

THIS reminds me of Jean Dalaire's "Peintre Maudit," made of bits and pieces, and his "Adam and Eve"—dishes with personalities and implications. They have their fantastic humor but I don't think he's at his best in them. There is wit in Iris Shklar Ballon's gouaches, "Three Wise Men" and "Mogambo Cafe." A painter new to me is Michel Snow, probably a Montrealer although his address just now is Paris. His sensitive gouache "La femme et le diamant" owes something to Klee. Chuck Yip, of Vancouver, because of the thorniness of his plant called "Nocturne," may remind you of Graham Sutherland, though without the acid color. It certainly isn't Chinese. Molly Hui's "Spring



Le jury du Salon du Printemps a accordé cette année le Prix Jessie Dow pour la peinture à l'huile à John Bennett, de Toronto, pour ce tableau, "Vista", paysage composé géométriquement, très harmonieux en couleurs.

La Presse

20 mars 1954

Les expositions

Au Musée des Beaux-Arts, la collection des eaux-fortes de Goya, comprenant 211 pièces. En vue dans la salle de conférences jusqu'au 4 avril.

Le 71e Salon du Printemps, groupant 140 oeuvres de 121 artistes, est ouvert au public tous les jours de dix heures à cinq, sauf le dimanche, de deux à cinq, et le mercredi en soirée, de sept à dix, en plus des heures habituelles.

Galerie XII, exposition d'affiches exécutée par les jeunes membres de l'auditoire des Matinées Symphoniques.

* * *

Herder" is, however; it brings into the Spring Show an ancient tradition.

Among the visitors from other cities are the Hawthorns and Paraskeva Clark of Toronto. "Bobs" Hawthorn's water color, "Drying Nets, Gaspe," with its pattern of rocking boats and waves and mountains is a little Chinese in feeling. Her husband shows a good-natured abstraction, pleasant in color and texture, that suggests leaves of paper or sheets of fabric laid one on top of the other. Mrs. Clark's "November Roses" is fresh and spirited.

* * *

THERE is plenty in the show for those who would have inclined to the choices of a Jury 1, people who don't like abstraction and who resent seeing the human figure distorted to fit into a scheme; good painting in figures by Emma Frankenberg, Alan Gold, Harry Mayerovitch and Ghitta Caizerman; in the ballet dancers of Eric Goldberg and Campbell Tinning; in the interiors—flowers or still life—by Paavo Airola, Mary Bruce, Herman Heimlich, Joy Paquette and in some of the exteriors.

I shall have to leave until next week some comments on the sculpture, which should receive more attention than it gets.

* * *

Images et plastiques

Le 71e Salon du Printemps

Beaucoup répondent à l'appel, mais peu sont élus. Le Musée ayant relativement peu d'espace à mettre à la disposition du Salon du Printemps, cette année comme les autres années, sur 1,300 oeuvres, peintures, dessins, sculptures, 140 ont été choisis par MM. Franklyn Arbuckle, Adrien Hébert, Henri Masson et Gordon Webber pour constituer le dit Salon. Est-il représentatif, ce Salon? A proprement parler, non. Un bon nombre de peintres et de sculpteurs de Montréal se sont abstenus de présenter des oeuvres. A un tel point qu'on ne relève que 17 noms canadiens-français sur 121 noms d'exposants. Très réduite également est la participation par des artistes du reste de la province de Québec. Quels sont les causes d'un tel état de choses? S'agit-il simplement d'indifférence, ou s'il y a des motifs plus profonds? Et même s'il s'agit d'indifférence, la raison devrait en être éclairée. Quoiqu'il en soit, seuls nos artistes peuvent répondre.

L'impression générale est plus favorable que l'an dernier. La fusion des deux jurys en un seul a au moins eu pour avantage de réduire l'importance accordée aux oeuvres d'un académisme falot. Cependant on ne sent pas assez dans le choix qui a été fait une conviction esthétique conséquente. Il s'y trouve des signes manifestes d'accommodements. Certaines toiles n'ont vraisemblablement été acceptées que dans l'idée de montrer un peu de tous les genres, entendons "sujets".

Mais même s'il se trouve dans ce Salon des pièces qui ne sont rien moins que de la peinture authentique, il faut savoir gré au jury pour son éclectisme, qui nous ménage un aperçu transversal des diverses "tendances" dont se rapprochent nos artistes, professionnels et amateurs. Remarquons ici que si la peinture est assez bien servie, la sculpture ne l'est guère. Tout simplement, la presque totalité de nos sculpteurs se sont abstenus d'envoyer leurs oeuvres.

Si la composition du Salon prête à discussion, sa disposition donne également matière à controverse. Il y règne l'anarchie la plus complète. Disons le immédiatement, c'est voulu. De même que l'instauration du système d'un seul jury avait pour but de rompre l'opposition anciens-modernes soulignée par l'existence de deux jurys, la disposition force le visiteur à regarder tous les tableaux. Il ne peut pas, s'il n'aime qu'une tendance de la peinture, se contenter de visiter une seule salle.

Il sera ainsi porté, on l'espère, à considérer la valeur intrinsèque de chaque oeuvre. Cependant, il quittera ce Salon avec une image kaléidoscopique en tête. La valeur éducative en est bien réduite. Et cela d'autant que son manque d'orientation lui fait perdre toute vertu provocatrice qu'il pourrait avoir. On aurait pu faire de ce Salon une confrontation de tendances, ce qui aurait animé l'intérêt. Il n'y a pas encore assez de gens intéressés aux arts à Montréal, pour que l'on puisse se permettre d'invoquer la théorie de l'art pour l'art. Si les manifestations artistiques n'ont pas un caractère dramatique, leur public s'en trouve diminué de moitié.

Si des circonstances hors de son contrôle peuvent empêcher un jury de se montrer sous son meilleur jour dans le choix de plus de cent pièces, par contre la façon dont il attribue les prix révèle impitoyablement sa compétence et son honnêteté. A ce point de vue, le jury du 71e Salon est à féliciter. Le tableau primé, "Vista" de John Bennett, est une oeuvre devant laquelle on ressent une vague d'enthousiasme. La matière, la couleur, la composition, le dessin, la lumière — tout s'y combine de la plus heureuse façon. Les gris et les verts en demi-tons couvrent la majeure partie de la surface, mais quelques jaunes chromés bien placés, ainsi que des lignes sobres verticales, rendent toute sa vie au tableau.

Les diverses masses, toutes légèrement soulignées, s'organisent un peu à la façon de Mondrian, conférant à la toile une sérénité et une stabilité très grande. Toutefois, par l'usage de diagonales et un certain décalage dans les tons, Bennett introduit dans sa toile un élément spatial qui lui fait perdre quelque peu son équilibre. Le ciel, malgré que l'artiste l'ait réduit à un minimum, et l'ait traité en masses bien découpées, joue encore un peu ce fâcheux rôle de toile de fond qui est un des principaux défauts des paysages de la plupart de nos artistes qui négligent les qualités plastiques au profit de la représentation.

Mais ce défaut chez Bennett est assez réduit pour que sa toile nous permette d'indiquer un des meilleurs aspects de la peinture canadienne telle que la révèle ce Salon. C'est que les peintres de plus en plus travaillent leur tableau en tant que tel, et non simplement comme un compte-rendu ou une explosion de lyrisme. La peinture n'est plus un prétexte, sauf pour quelques attardés. Dans un tableau comme celui de Bennett, chaque élément a une signification picturale, chaque élément est nécessaire. Dans un prochain article, nous parcoureront ce Salon en y recherchant divers exemples de cette peinture pure.

Le jury a été également bien inspiré dans son choix de "Eclipse" de Bruno Bobak, de Vancouver, pour le prix de l'aquarelle. Les très belles petites aquarelles de Gérard Tremblay paraissent avoir au moins autant de qualités.

Bobak, comme Bennett, a utilisé une figure pour composer un parfait équilibre. Deux cercles se répondent, l'un un oiseau de gibier dans son nid, l'autre un astre noir d'audacieuses dimensions. Ces deux "objets" sont les foyers d'une complexe réunion de traits de lumière et d'ombre. Autant le graphisme est-il attachant par sa vivacité, les couleurs retiennent par leur harmonie.

R. de Repentigny

L'exposition des 200 estampes de Goya

Quand le fiel mord le cuivre...

(Par Paul Gladu)

N'est-il pas étonnant qu'une série d'estampes exécutées il y a un siècle et demi ait quelque actualité à nos yeux blasés? Vous avez sûrement découvert une ressemblance entre notre époque chaotique et celle de Goya, si vous avez vu la collection exposée au Musée des Beaux-Arts de la rue Sherbrooke. Celle-ci compte environ deux cents oeuvres. Son propriétaire, M. Andres Laszlo, la promène à travers le monde. Je crois que cette occasion nous est offerte pour la première fois au Canada.

Si vous ne l'avez fait déjà, je vous engage fortement à visiter cette exposition qu'ont organisée Mlle Barbara Whales et M. Ralph Kazi, de Montréal.

Mlle Wales est une jeune personne blonde dont le charme nordique semble destiné expressément à faire contraste avec l'oeuvre violente et tourmentée du grand peintre espagnol!

Une sorte d'ouragan semble passer dans ces quatre séries de gravures intitulées respectivement *Les Caprices*, *Les désastres de la guerre*, *Les couples de taureaux* et *Les Proverbes*.

Vous y constaterez que notre XXe siècle n'a ni le monopole de la guerre, ni l'exclusivité de la bêtise.

On dirait qu'un immense éclat de rire sardonique se dégage de ces compositions hallucinantes, semées pourtant de personnages grotesques, d'éclairages sinistres, et d'animaux monstrueux!...

Les Caprices

L'histoire nous dit que les autorités de l'Inquisition faillirent faire un mauvais parti à Goya, à propos de ses *Caprices*. Ce dernier y soulignait la vénalité et la corruption des classes dirigeantes, la bassesse de certaines professions libérales, l'ignorance et la superstition de ses compatriotes et même, la faiblesse de gens d'église. Le roi Charles IV, qu'il n'avait pourtant pas ménagé, dut intervenir pour le mettre hors des griffes de ses ennemis.

Ces quatre-vingt planches, qui constituent à la fois un divertissement de l'artiste et une vaste satire de la société qui l'entourait, procèdent d'un genre créé par Mais là où le Français se montre Mais là où le Français se montre toujours élégant et spirituel. L'Espagnol déchaîne un véritable orage de cauchemar. Ce ne sont que sorcières et prostituées, nains difformes, oiseaux bizarres, tous plus ou moins caricatures tirées de quelque songe frénétique!

Quelques titres sont très éloquentes: *L'amour et la mort*, *La chasse aux dents*, *Nul ne se connaît*, *Nous serons tous pris*, *Une mauvaise nuit*, *De quel mal mourra-t-il?* Le sommeil de la raison engendre des monstres, *Les créatures fantastiques*, *L'acquiesse maîtresse*, *Nous partirons à l'aube*, etc.

La guerre

La seconde série, intitulée *Les désastres de la guerre*, s'inspire évidemment — quant au sujet — de celle que Jacques Callot nommait *Les misères et les malheurs de la guerre*.

Cette fois, nous sommes en face d'une galerie épouvantable, où la torture côtoie le massacre et où l'inhumanité des hommes est opposée à l'impuissance des faibles!

Goya y dispense toutes les ressources d'un art génial pour exprimer l'indignation et la souffrance d'un peuple.



Mlle BARBARA-E. WHALES, co-organisatrice de l'exposition des estampes de Goya, au Musée des Beaux-Arts de Montréal, devant deux oeuvres du grand maître espagnol.

Le pessimisme y trace de longues traînées d'encre, les contrastes sont puissants, l'émotion est intense.

Bien que le sentiment de révolte de Goya fut d'ordre général, il est tout de même vrai qu'il était provoqué par les actes de l'armée française en Espagne. Il n'est peut-être pas vain de songer que l'oeuvre équivalente de Callot, conçue au siècle précédent, faisait allusion à la cruauté et à l'oppression des espagnols dont eurent à se plaindre les Pays-Bas! Juste retour des choses?...

Les taureaux

Les habitants de la péninsule ibérique ont certes le goût du sang. Cela paraît encore dans *Les courses de taureaux*, que Goya fit avec une connaissance de la tauromachie et une virtuosité extraordinaires! Ce sport atroce y brille de tout son éclat étrange.

Goya y aura du moins puisé des prétextes à images fulgurantes!

Quant aux *Proverbes*, leur vingtaine de compositions nous transportent dans un monde chimérique, où des corps bien palpables participent à des actions obscures et fantastiques!

L'ardente imagination de Goya plonge avec délices dans les abîmes du rêve, et nous revient avec

ces visions troublantes et indéchiffrables.

Les spectres y voisinent avec les hommes. Des animaux improbables emportent des femmes indifférentes. La nuit répand partout son mensonge...

Il est arrivé un grand nombre de choses à Goya, qui peuvent en partie expliquer sa manière prodigieuse. Son caractère impérieux et excentrique, sa vitalité peu commune, l'amour de la duchesse d'Albe, sa farouche indépendance, sa surdité, quelque mal secret, — autant de raisons possibles mais insuffisantes.

Cet homme tourmenté, qui sut traduire avec tant de force et de lucidité le fardeau du pessimisme, la hantise de la chair et le côté occulte de l'existence, ne symbolise-t-il pas son pays, l'Espagne qui mêle si étroitement le ciel et la terre, le sang et les idées?...

Peut-être rejeté en lui-même par cette terrible surdité, Goya — qui avait bravé les taureaux, la société, la Cour, les femmes, l'Inquisition, l'envahisseur — Goya finit par chercher la paix dans les profondeurs du sommeil. Trouvant encore des monstres, et toujours affamé de vérité, il se vengeait de son sort en leur donnant vie, et en les fixant dans le cuivre durable.

Jamais désespoir avait pris de si belles formes...

Letters From Our Readers

The National Gallery's New Acquisitions

Sir,—Your issue of March 24 (page 2, "Ottawa Day by Day") contained a very adverse criticism of recent acquisitions by the National Gallery of Canada. These acquisitions are five Old Master paintings from the world-famous collection of the Prince of Liechtenstein.

I venture to think that all those who are seriously concerned with the great and growing public collections in this country will think that article a pity. It betrays not only an incredible ignorance of art-history but also a dangerous lack of comprehension about the functions of a National Gallery, especially of one in a young and growing country.

To take the former charge first. The writer of the article in question remarked that none of the five masters represented was of the first rank, that none of their names was a household word. He complained that the National Gallery did not buy a Titian, a Raphael, a Tintoretto, a Rembrandt, a Durer, a Van Dyck, a Velasquez, a Rubens, a Holbein or a Gainsborough.

Well now, your writer seems to forget that the National Gallery has quite recently bought a superlative Rembrandt; that Titian, Tintoretto, Van Dyck, Rubens and Gainsborough are already represented by good and characteristic examples; and that authentic Raphaels and Durers do not now come onto the market more than once in a lifetime.

Of the five masters represented, three are unquestionably of the first rank of their schools and periods: Memline, Massys and Guardi; and of these, surely Memline is a household name to anyone with even the faintest knowledge of Flemish art. The portrait by Bartel Beham is not a major acquisition, but it does at least illustrate the important German School of portraiture of the early 16th century (and, remember, an authentic Holbein would cost the country

more than these five pictures together). The Nicolas Maes at last fills the most conspicuous gap in the National Collection; hitherto, Ottawa, alone among the important collections on this continent, had not a single example of Dutch 17th century genre-painting. Certainly, Maes is not a Vermeer; but who could afford a Vermeer nowadays?

Then to my second charge, concerned with the functions of a National Gallery still in the early stages of formation. It seems to me that a public collection must always keep three aims in mind: to educate as well as to please the general public; to feed scholars and art-historians, by providing good, original examples of as many Schools as possible; and to afford artists and, especially, young artists with a wide variety of study-material. A public collection in this country, at this stage, should not (even if it could) be a collection of unrelated masterpieces by "household names." It should be as widely representative as its means allow.

Finally, to refer to the closing lines of your article, in which it is suggested that it might have been better to invest the sum just expended in adding to the National Gallery's collection of Canadian art. So far as I know, every Canadian artist of note is already represented there; moreover, the collection is being constantly increased by the addition of contemporary work.

I am writing, Sir, as one having no direct concern with our National Gallery, but as one having a very deep concern with the sum of our public art collections and their relation to the public. The article to which I am replying was not only ignorant and facetious but also it treated a serious subject with a flippancy which many will consider unworthy of "The Gazette."

JOHN STEEGMAN, Director
The Montreal Museum of Fine Arts,
Montreal, March 25.

The Gazette
March 24, '54

The Star
March 26, '54

Try Your Hand at Art

The Montreal Museum of Fine Arts has issued an invitation to the public to drop in tonight and try painting, drawing and modelling in clay. Materials will be provided.

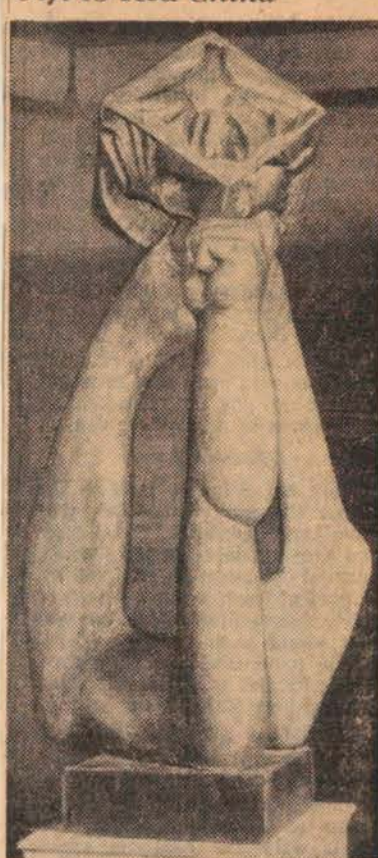
The Star
March 24, '54

Lismer Praises French Art

Emotional differences are readily detectable between the works of English and French-speaking artists, Dr. Arthur Lismer, educational director of the school of arts and design, Montreal Museum of Fine Arts, told members of the History Association last night.

English-speaking artists tended to be prosaic and, while achieving solidarity in results, lacked a certain vitality which French-Canadian artists were able to impart, he said. The lecture on "Canadian Art" was illustrated with films and slides.

Gift to Red China



THE exhibit, "Structure for Peace," the work of Robert Roussil, will be presented to Red China following the Montreal Museum of Fine Arts Spring Exhibition.

The Star
March 23, 1954

The Star
March 24, '54

The Gazette
March 24, '54

Industrial Art Exhibit Planned

The third annual exhibition of industrial and advertising art, sponsored by the Art Directors Club of Montreal, will be held at the Montreal Museum of Fine Arts from May 14 to May 30, it was announced today.

The exhibition will feature a wide variety of advertisements, illustrations, booklets, folders, cartoons, magazine layouts, packages, book jackets, photographs and posters published in Canada during the past year.

Public Invited to Paint And Model in Clay At Museum Tonight

THIS evening, at 8 p.m., at the Montreal Museum of Fine Arts, the public will be invited to try their hand at painting, drawing, and modelling in clay. Materials will be provided and the audience will be the "Artists in Action".

The Educational Department of the Museum will direct the activities of the evening, which is one of a monthly series sponsored by the Ladies Committee of the Montreal Museum of Fine Arts.

Admission is free.

French Artists More 'Lively' Than English

"French-Canadian artists are more lively than their English counterparts when expressing themselves," Dr. Arthur Lismer, RCA, principal of education at the Montreal Museum of Fine Arts, told the History Association of Montreal last night.

"They are emotional, while the English, who make better poets than painters, are sober and reflective," he said.

He claimed English painters are "prosaic, often solid in results but lacking a certain vitality."

Dr. Lismer illustrated his lecture on "Canadian Art" with slides and films. He described the social history of Canada in terms of the work her artists have produced.

"Canadian painting is losing its regional quality," Dr. Lismer said.

THE BEST PICTURES IN CANADA

An Ottawa Exhibition, from our own correspondent. Ottawa, March 22.

An exhibition of 78 paintings by European masters, which has been temporarily assembled in the National Gallery here, has the admirable purpose of bringing together in one place a selection of works of art owned by the nation which are ordinarily distributed among galleries widely separated. Most of the pictures are from the three largest public galleries, all in Eastern Canada - The National Gallery, the Montreal Museum of Fine Arts, and the Art Gallery of Toronto. Only a few are from private collections, though the catalogue shows that private collectors have from time to time done much to build up the public collections.

The Primitives, too fragile to be moved to Ottawa, are missing. Otherwise there is something of everything from Titian to the French Impressionists; and if the earlier periods are sometimes represented by only one picture by each artist, the Impressionists are there in sufficient numbers to give their part of the exhibition the cohesion the rest may lack. The exhibition owes its comprehensive quality, of course, mainly to the wide range of the National collection, but even in that there are various gaps - it has no Frans Hals, for instance, no Gainsborough, no Romney, and no Goya - and these have been filled from Montreal or Toronto.

The comprehensiveness of the exhibition is perhaps surprising considering that public art collections in Canada are all fairly new. Mr. H. O. McCurry, the director of the National Gallery, explains in a foreword to the catalogue that, when the French régime in Quebec ended, religious institutions and a few private persons already owned collections of pictures and that in the early nineteenth century émigré priests brought in French masters, now regarded with a few exceptions as unimportant. There were also a few private collections in the English settlements in the early years of last century, and these could boast "pictures optimistically attributed by their owners to Correggio, Rembrandt, and others."

Public collecting in Canada dates from the end of last century, when the Art Society of Montreal (now the Museum of Fine Arts) bought its first pictures. Though the National Gallery was founded in 1880, it did not begin serious collecting till after its incorporation in 1913. The Toronto Gallery's collection is still more recent. Private collecting had its heyday at the turn of the century, a period of large fortunes in industry and finance. Mr. McCurry singles out Sir William Van Horne as the most catholic and perspicacious of that generation of collectors. An El Greco, a Tiepolo, a Francesco Guardi, a Romney, a Constable, and a Delacroix in the present exhibition were all his at one time; they are now in the Montreal Gallery.

The present exhibition is intended as the first of a series. Later it is hoped to exhibit modern European paintings, prints and drawings, and examples of oriental, prehistoric, and primitive art from Canadian collections.

Hidden Arts Revealed

WHERE art is concerned, everyone has an urge to create. This was proved at the Spring Exhibition at the Montreal Museum of Fine Arts last night when the ladies' committee sponsored another evening in the series, "Artists in Action." This was called "Try Your Hand" and the public was invited to paint, draw and model in clay using materials supplied by the museum.

Dr. Arthur Lismer, principal of education at the museum, encouraged the visitors to take part. He chose an amateur model for the painters and charcoal sketchers. He gave a short criticism of the visitors' work at the end of the evening.

Last night climaxed the "Artists in Action" series. The series included professional sculptors working before the public, lectures by eminent artists, and films. Visitors were once asked to copy a sketch on sheets of paper which were projected onto a large screen.

Dr. Lismer said the series had unearthed a lot of artistic ability.



Lots of clay, sweat and enthusiasm—it's Art!

Art Society Notes Record In Members

The Women's Art Society now numbers 366 members, 90 of whom are new, it was reported at the society's annual meeting by Ruby M. Walsh, recording secretary. Mrs. R. M. Mitchell was elected president.

"This year marks a record number of new members joining, with a consistently high attendance at all meetings," Miss Walsh said.

Steps are being taken to find permanent quarters for the society's library. Miss Walsh continued. John Steegman of the Montreal Museum of Fine Arts has taken an interest in the matter, she said, and "the hope is that the books will be again available within the near future."

The year was a successful one for the society, she said, with an active and interesting program. Reports were also presented by Mrs. Michael Strous, honorary corresponding secretary, and Mrs. Peter Walker, honorary treasurer.

Others elected as officers were: vice-presidents, Mrs. Alex S. Keiller and Mrs. Peter Sinclair; honorary recording secretary, Miss E. M. Sharp-ley; honorary corresponding secretary Mrs. G. H. Penrose; honorary treasurer, Mrs. P. L. Walker.

Artistic Ability Unearthed As Visitors Draw

Visitors to the Spring Exhibition at the Montreal Museum of Fine Arts last night had a chance to get on the other end of the brush.

The ladies committee of the museum was sponsoring one of its monthly "Artists in Action" series. This one was called "Try Your Hand". The public was invited to paint, draw and model in clay with all materials supplied by the museum.

Dr. Arthur Lismer, principal of education at the museum, charged through the crowd enthusiastically. Before newcomers knew what had happened they were seated at an easel, palette of paints in one hand and brush in the other.

"Here's a model," cried Dr. Lismer, seating a pretty girl in the centre of a circle of amateur artists. Hesitantly they began to dab paint and scratch charcoal against the blank sheets of paper, but soon not even kibitzing spectators could distract them.

At another table grandmothers, students and businessmen pinched clay into masks, animals and busts. A variety of techniques was evident. One girl built up small dabs of clay into a rooster. Another started it into a plate.

"Come along and try yourself," Dr. Lismer shouted. "Don't laugh at the other fellow. You're all in the same boat."

"Where art's concerned, everyone has an urge to create. But they're too shy to take a start," said the doctor, selecting a young boy from the crowd, putting brush and paper into his hand and pointing to a bowl of fruit on a table.

At the end of the evening he gave a short criticism of the visitors' work.

Last night climaxed the "Artists in Action" series. At other such evenings professional sculptors worked before the audience, lectures by prominent artists were given and films shown. Visitors were once asked to copy a sketch on sheets of paper which were then projected onto a large screen at the end of the hall.

"The series has been a great success this year," Dr. Lismer said. "We've unearthed a lot of real artistic ability."

The Gazette
March 29, 1954

Wednesday Tea
Mrs. George Scott will give an informal talk in English on various pieces of Worcester porcelain at the weekly tea being held on Wednesday afternoon, at four o'clock in the Montreal Museum of Fine Arts. Non members are invited. 38-3

The Star
March 29, 1954

Tea To Be Held At Art Museum
The special feature of the weekly afternoon tea at 4 p.m. Wednesday, at the Montreal Museum of Fine Arts will be an informal talk by Mrs. George Scott on various pieces of Worcester porcelain. Non members are invited.

La Presse
30 mars 1954

Quatre films au Musée
Au Musée des Beaux-Arts de la rue Sherbrooke demain soir, à huit heures, le Comité féminin présentera quatre films français dont trois en couleur. Ce sont : "Jérusalem, ville sainte"; "Rome, Ville éternelle"; et "Venise, Reine de l'Adriatique". A la demande générale "L'Evangile de la Pierre". Ces films sont offerts grâce au Service de Ciné-Photo de la Province. L'entrée est libre. 30-3

Fortin, Mayerovitch
Show in Gallery XII

Paintings by Marc-Aurèle Fortin, A.R.C.A., and Harry Mayerovitch make a varied exhibition in Gallery XII of the Montreal Museum of Fine Arts, the contributions of the latter also including a number of effective drawings.

Fortin shows a few European items, but it is clear that his chief interest is in the Canadian scene—old houses about Ste. Rose, landscapes with noble trees and scenes along the St. Lawrence below Quebec. His sense of pattern is bold as ever and the painting direct and broad. He is successful in his depiction of old wooden buildings at different seasons, as in "Vieilles Maisons", with clothes on a line; "Automne Ste. Rose", in which, near a building the necessary wood pile has its place, while much the same elements appear in "Winter, Baie St. Paul", with buildings under heavy snow. The church, a cluster of houses, headlands and stretch of river have place in "St. Simeon", while houses and boats are the centre of interest in "Ile d'Orleans". A big ship at a wharf, backed by a hill, is a good subject entitled "Grande Baie, Saguenay", while "Décoration" features a big windmill in silhouette, sea and shipping. A noble tree, plowed field and dark house, done in autumn, are the pictorial elements of "Moss on the Oak", while a big tree dominates "Arbre Vert", with its houses and haystack on the road. "Port Breton" shows a group of ships un-

der sail, while figures, shipping and church make an interesting scene of "Port de Pêche". The arches of "Pont du Gard" also attracted his brush.

Mayerovitch shows three city scenes—"Greene Avenue, Sunday Morning", with sunlit buildings and thoroughfare without figures in a clement season, and two broadly handled subjects of the end of winter entitled "Spring comes to St. Henri", and "Spring Thaw, St. Henri", in which brick buildings supply the high color note. Both display messy walking conditions. Two industrial subjects also occupied his brush, men concerned with their factory tasks—"Cutter", showing a man operating the device, and "Presser". There is character in the head called "Old Woman", and "News Vendor", a man in a stall looks far from cheerful in the cold weather. "Boy and Girl" depicts a couple standing in a doorway and "Family" shows man and woman with the baby reaching for a rattle. A red coat is the vivid note in "Mexican Girl", while "David" is shown reading at a table. The child "Julie" is obviously well nourished, and "Hockey Player" pictures a youngster, in a sweater of the Canadiens, guarding the goal. There is a good portrait of the artist's wife, and a portrait of his father in charcoal, which medium he employed for the attractive sitters entitled "Karen," "Dorothy," "Esther" and "Nina". There is also a litho of a Mexican child.

The exhibition of European Masters in Canadian Collections—Toronto, Ottawa and Montreal—will be opened in the Museum by Martin Baldwin, Director of the Art Gallery of Toronto on April 23 at 9 p.m.

Le directeur du Musée des Beaux-Arts répond à Claude Gauvreau

Le SALON du PRINTEMPS
plaira à tous, sauf aux extrémistes

Votre numéro du 13 mars contenait un article de Claude Gauvreau dans lequel il attaquait et le Musée des Beaux-Arts de Montréal et le Salon Annuel du Printemps, exposition qu'il n'avait pas encore vue cependant. Pour commencer, voici ce qui confond la question; ni le conseil d'administration du Musée des Beaux-Arts de Montréal ni le directeur n'exercent une influence sur le choix des oeuvres pour l'exposition. Ce choix est fait exclusivement par le jury. Il est sûrement évident que la qualité de l'exposition, dans son ensemble, dépend de la qualité des travaux soumis. M. Gauvreau a donc raison

lorsqu'il dit "la parole est aux peintres".

Le Salon du Printemps ne doit pas être considéré comme une organisation de parti

par
John STEEGMAN

(directeur du Musée
des Beaux-Arts)

pris, mais comme une exposition dont le but est de présenter à la fois et l'art conservateur et l'art plus avancé. Une exposition se compo-

sant uniquement d'oeuvres progressives, par exemple, celle que j'ai préparée au Musée en août dernier, ne donnerait pas une impression d'équilibre, considérée en tant que Salon. Elle nous aliénerait autant de gens que le ferait une exposition entièrement de "pompiers".

J'ose penser que l'exposition de cette année manifeste une vitalité, une vigueur qui encouragera chacun et plaira à tous excepté aux extrémistes des deux côtés. Il est évident, à en juger par la date de l'article de M. Gauvreau que ce dernier n'a pas encore vu l'exposition; il est aussi probable qu'il la déaprouvera lorsqu'il la verra, puisqu'il semble préconiser la révolution pour le plaisir de la révolution.

Finalement, voici ce qui concerne la remarque surannée que le Musée des Beaux-Arts de Montréal est entre les mains d'intérêts privés. Il est bien vrai que des particuliers généreux sont presque entièrement responsables du fait que le Musée existe et poursuit ses activités diverses; de plus ses bienfaiteurs sont presque tous de langue anglaise. S'il n'en avait pas été ainsi, Montréal, de même que la Province, ne posséderait pas un Musée des Beaux-Arts. Sûrement, les Montréalais de langue française pourraient aider le Musée en contribuant plus généreusement et alors ils pourraient prendre une part active à ses activités.

Red China to Get 'Peace' Statue

City Sculptor
Shows Work
At Museum

By PETER DESBARATS

"Structure for Peace," a sculpture now on show at the Montreal Museum of Fine Arts' Spring Exhibition, will be presented to Red China this spring.

The work of Robert Roussil, controversial young Montreal artist, it was formally presented to a Communist-inspired "workers' college" about three months ago.

The college has arranged to ship the sculpture to Europe after the close of the exhibition next month. It will be given to the Communist government of China during an international conference at Geneva, Switzerland.

Museum authorities said they had no knowledge of the work's past or future history.

"We are in no way responsible for the sale of works on exhibition here," said John Steegman director of the museum. "The jury accepts them purely as works of art, judges them by artistic standards and places them in our galleries."

Sculptor Roussil first caught the public's eye five years ago with a twelve-foot sculpture in wood called "Peace." It was removed from public display on a Sherbrooke street sidewalk by police and instigated several court battles.

Although "Peace" was, on several occasions, attacked by angry individuals, many critics insisted that it was "an excellent example of totemic art."

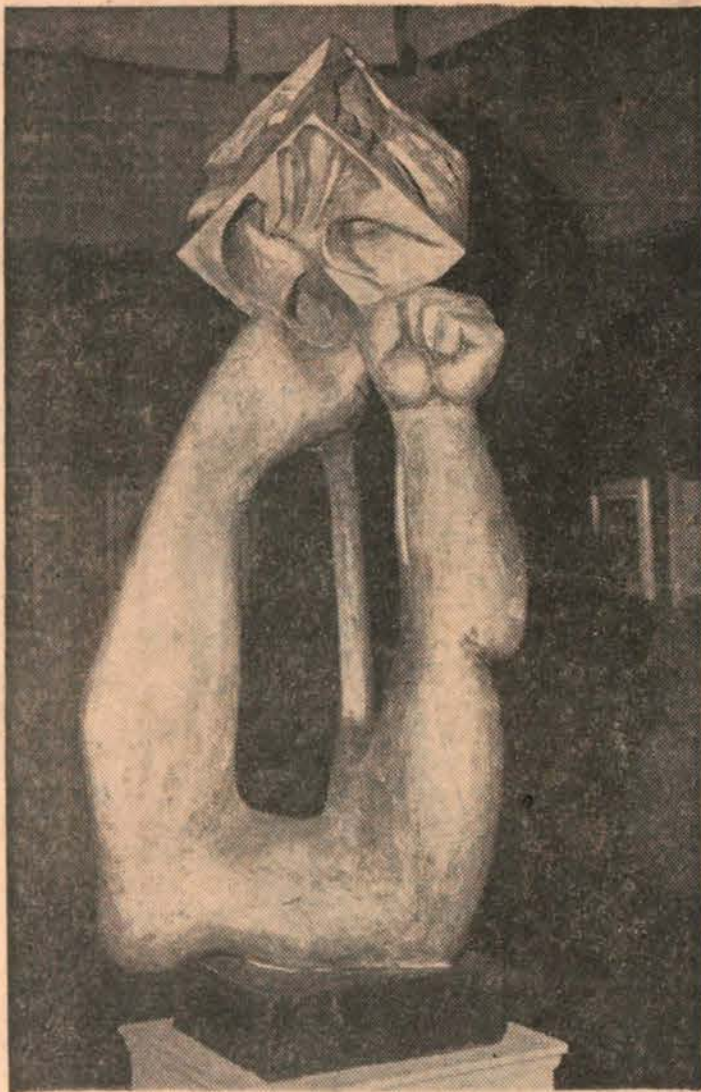
"Structure for Peace" is an abstract sculpture worked in plaster and painted with aluminum. Some four feet high, it rests on a pedestal in the centre of a salon at the Spring Exhibition at the Montreal Museum.

The work consists of a curved tripod of three arms holding aloft a cube, or die. A dove, with wings outspread, has been carved into each side of the cube.

Roussil himself is a member of the "workers' college," which he describes as a group of workers whose aim is self-education and the furthering of a "correct social philosophy." He claims the group was responsible for many of the "anti-war" leaflets and stickers that circulated through Montreal during the Korean crisis.

Roussil created "Structure" last fall after members of the college agreed to finance the donation of a "representative" work of Canadian art to Red China.

About 200 people gathered at an east-end hall three months ago when the sculptor formally presented his work to the college. At



Museum exhibit "token of friendship for Red China"

first they planned to ship it to China immediately, but Roussil wished to first exhibit "Structure" to the Montreal public.

Roussil, who studied at the Museum for several years on veterans' educational credits, claims that employees there have agreed to pack the sculpture for shipment to France.

Director Steegman, informed of this by The Gazette, said that after the Exhibition, all works of art are made ready for exhibitors to collect.

"Our staff brings them down from the exhibition galleries," he said. "Those that came in crates are re-packed in the same crates and the artists collect them."

Director Steegman said that "the political affiliations of an artist are not our concern."

"Everything submitted for the Spring Exhibition," he said, "was judged as a work of art, no matter who created it."

The presentation address which will accompany the sculpture reads: "With the workers of all countries we hope that the people's government of China will be universally recognized. . . . We hope that the conference will be a victory for peace and social progress. As a token of our friendship for the people of China we ask you to accept 'Structure for Peace' by Canadian sculptor Robert Roussil. Signed, Henri Gagnon, director, Workers College."

Encore huit jours pour voir les Goya



"Quel courage!" Cette eau-forte de Goya, admirable par sa force et sa texture, fait partie de la série des Désastres de la guerre. C'est un hommage de l'artiste de courage immortalisé ici. "Le siège de Saragossa" s'organise. Les troupes françaises ouvrent une brèche. A un moment donné, les canons espagnols ne répondent plus, seuls les cadavres gisent à leurs pieds. Mais tout près des canons se tapit une jeune fille. Elle a accompagné son fiancé jusqu'au pied du canon qu'il sert. Elle le voit s'abattre. . . . Bondissant folle de colère et de haine, elle arrache la mèche fumante de la main d'un mourant et allume le canon. . . . Peu après les assaillants s'arrêtent."

ART NOTES

by Robert Ayre

Does Sculpture Get The Spot It Deserves In Our Shows?

SCULPTURE, as we have observed from time to time, doesn't get much of a show in Canada. In this year's Spring Exhibition at the Museum, there are only ten works, by eight sculptors. This is considerably better than last year, when only four, by three, were shown, but it doesn't begin to recognize the art.

One of the reasons is that there aren't as many sculptors in the country as painters—there never are, anywhere—and sculptors cannot be as prolific as painters. They haven't as many works to go round. According to the rules governing the Spring Show: "All work submitted must have been done within the last three years and must not have been previously shown in a major exhibition in Montreal." The Museum defines "major exhibition" as the Spring Show itself, the Royal Canadian Academy, the Canadian Group of Painters, the Sculptors' Society and any other exhibitions of similar size. The Silver Jubilee of the Sculptors must have cut out a good many from the 71st Spring Show. Gallery XII doesn't count. I know one or two who might have sent if they had realized that.

ANOTHER reason is the unwieldiness of three-dimensional works as compared with paintings, drawings and prints, and the cost of shipping them. This limits the contribution from outside Montreal. On the other hand, four of the ten pieces this year come from Ontario, and there should be plenty of small, handy pieces available. We realize that the great art of sculpture cannot be known when it is restricted to portrait heads, garden figures and ceramics, but even public monuments—when there are any new ones to show—may be represented by maquettes; and while photographs are only photographs, they help keep the three-dimensional in mind.

Perhaps a Sculptor on the Jury

Perhaps the Museum could encourage sculptors by having one of them on the Spring Show jury. He might not have a great many entries to look at, but he could have plenty to do: his opinions on the paintings submitted ought to be as useful as the opinions of the painters on sculpture. And if the sculptors knew that one of their own was on the jury they might feel more inclined to risk express charges.

And why not a prize for sculpture? When we had two juries, we had four prizes, two for each section. Now that the Museum has reverted to the one jury, there are only the two prizes, one for oils and one for water colors, given in memory of Miss Jessie Dow by Dr. J. W. A. Hickson. One \$150 prize for sculpture would be a great help in stirring up interest in the artists.

In the public, too. As it is, intent



"SAINT FRANCIS" terra cotta by Hilde Bolte in the sculpture section of the 71st annual spring exhibition at the Montreal Museum of Fine Arts.

on the pictures, most people pass by the few figures on the stands as if they were aspidochelons or philodendrons.

ONE piece that will not permit that kind of treatment is "Structure de Paix" by Robert Roussil. In conception as well as size it dominates the gallery it is in. Partly abstract, partly symbolic, it consists of three upthrust limbs, two like bones, one a realistically conceived arm ending in a massive fist, balancing a cube out of which a dove struggles to emerge. It is much better than Mr. Roussil's notorious figures of other years, the "Adam" and the "Paix", which were arrested by the police. These struck me as being conglomerations, whereas the new work has been thought out and composed.

Influence of Aboriginal Culture

The little stone carving, "Sublime" gives an indication of Arthur Price's knowledge of West Coast Indian art, but not enough; we ought to see more of the work of this young Ottawa artist, one of the few influenced by our aboriginal culture.

Hilda Bolte and Anne Kahane have both exhibited recently. You will remember the amusing terra cotta bird and the sympathetic St. Francis, and Miss Kahane's hollowed leaves of metal, "Three Figures". New to me are Gisela Lamprecht of Montreal, who shows two sensitively modelled heads of children, A. Kopmanis and "Dagys" of Toronto, represented by a mother and child and a Lithuanian couple dancing, and Stanley Hayman, of Peterborough, who shows a group of medals.

THIS week-end, paintings by Marc-Aurèle Fortin and Harry Mayerovitch in Gallery XII.

Images et plastiques

Quand même, nous avons de vrais peintres

La Galerie des Beaux-Arts de Toronto annonce cette semaine une exposition composée de 70 toiles de maîtres du XXe siècle, une collection prêtée par le Musée Guggenheim de New-York. Chagall, Picasso, Seurat, Léger, Kandinsky et Klee sont parmi les 23 peintres représentés. Voilà de quoi remplir d'amertume le cœur de plus d'un Montréalais. Qu'est-ce qui ne va pas au Musée des Beaux-Arts de Montréal, s'il ne peut même instruire le public en fait d'art de notre temps? N'est-ce qu'une question de finances? L'on verrait volontiers quelques achats de "meubles" anciens sacrifiés si cela pouvait permettre au Musée de défrayer semblable exposition, dont les frais sont d'ailleurs minimes. Tant qu'il n'y aura qu'un seul musée à Montréal, son rôle le plus pressant ne sera pas de présenter une tranche d'histoire de l'art, mais d'éduquer le public. Pas de ce composer une collection prestigieuse, pour épater les patrons et les touristes, mais d'enthousiasmer le public pour un art vivant.

Cette absence de contacts directs avec les œuvres des maîtres contemporains est sans doute en bonne partie responsable pour ce croulement intellectuel dont témoignent une forte proportion des pièces exposées au Salon du Printemps. Comme le dit Malraux, les peintres peignent des tableaux et non pas des êtres de la nature, non plus que des fantômes de leur subjectivité. La peinture est la peinture de la peinture, parfois animée par une petite étincelle venue des viscères ou d'un des organes des sens. Cela revient à dire que l'on ne peut guère, à moins d'être génial, peindre mieux que les tableaux que l'on a vus ou que l'on est accoutumé à voir. Et ce n'est pas que la peinture au Canada n'ait

pas ses maîtres, capables d'éclairer la voie aux volontés les moins imaginatives.

Mais qui peut être inspiré à fabriquer autre chose que des bluettes s'il n'a pour point de départ, supposons, que la collection dite de peinture canadienne du Musée? C'est une chose aussi triste, exception faite pour la collection des Morrice, que cette exposition des Villes canadiennes promue à travers toute l'Europe pour nous rendre la risée des connaisseurs d'art de ce continent. Depuis des années, bien peu de toiles d'artistes canadiens vivants, au sens artistique, ont été ajoutées à cette collection. Mais voici une bonne nouvelle qui augure peut-être un changement de politique de la part de la direction: une toile de Paul Beaulieu a été achetée par le Musée. L'on aimerait voir quelque mécène intelligent réunir une collection représentative et la prêter à perpétuité au Musée en exigeant qu'elle soit exposée régulièrement et non pas consignée aux caves du noble édifice.

Le Musée n'est pas seul coupable. Les galeries de peinture, par crainte de la réaction du public et aussi par conservatisme—il est des choses qui ne se font pas—se refusent à faire des expositions qui supposeraient l'exigence d'un droit d'entrée. On peut bien, à l'occasion d'expositions faites pour vendre des toiles, voir dans nos galeries les meilleurs peintres canadiens. Mais quand il s'agit de peintures européennes, c'est tout autre chose. Ceux qui viennent exposer ici pour vendre des toiles le font, malgré leurs protestations d'altruisme, parce que les marchés plus internationaux leur sont peu accueillants. Du point de vue de l'art contemporain, ce sont des peintres de troisième ordre.

Une certaine forme d'éducation est aussi à blâmer pour le manque d'essor de nombre de jeunes artistes. Plusieurs semblent positivement paralysés par les connaissances qu'ils ont acquises académiquement de leur métier. Ils ne peuvent plus réagir spontanément devant les découvertes qui se font dans les divers domaines des arts visuels. Leur art n'assimile pas la vie moderne, et ils ne dialoguent plus qu'avec des formules.

Le défaut en est peut-être à la forme encyclopédique de leur éducation, et à la prétention que l'on a de traverser toutes les étapes d'un art au cours des âges avant de chercher à exprimer son temps. Quand l'on arrive, on ne sait déjà plus le comprendre. Il faudrait admettre qu'un art peut se constituer quand il y a rupture consciente avec un passé. Après tout, les Mayas et les Incas n'ont pas attendu que les Européens viennent leur apporter le codification de l'Antique par la Renaissance pour développer leurs propres formes d'art.

R. de Repentigny

Les expositions

Au Musée des Beaux-Arts, la collection des eaux-fortes de Goya, comprenant 211 pièces. En vue dans la salle de conférences jusqu'au 4 avril. Le 71e Salon du Printemps, groupant 140 œuvres de 121 artistes, est ouvert au public tous les jours de dix heures à cinq, sauf le dimanche, de deux à cinq, et le mercredi en soirée, de sept à dix, en plus des heures habituelles.

Galerie XII, exposition de peintures de Marc-Aurèle Fortin et de Harry Mayerovitch, jusqu'au 11 avril.

* * *

The Star
March 31, '54Art Society
Notes Record
Membership

MEMBERSHIP in the Women's Art Society of Montreal reached 300 with a record number of 90 new members, it was reported at the annual meeting recently.

Mrs. R. M. Mitchell was re-elected president. Also re-elected were the vice-presidents, Mrs. Alex S. Keiller and Mrs. Peter Sinclair.

Activities during the year included the annual luncheon in November where actor-playwright Richard Carson entertained. The Members' Day program celebrated the club's diamond jubilee. Four teas followed meetings in the lecture hall of the Museum of Fine Arts. A tea in honor of new members was also held.

Musical programs included recitals by Hyman Bress, violinist, accompanied by John Newmark; Maureen Forrester, contralto, accompanied by Doris Killam; and Dorothy Weldon, harpist, and Mario Duschene, flautist.

The series of art lectures included "Travels of a Portraitist" by Sophie de Romer; "A Potpourri—Illustrated by Kodachrome" by Mr. Cleveland Morgan; "Painting in Africa" by Eric Bird and "The Potter's Craft" by Elleen Reid.

Literary Lectures

The lecture series on literary subjects included "Interesting People in Books," by Miss Kathleen Jenkins; "The Humanities" by Prof. Arthur L. Phelps; "The Novelist's Workshop" by Constance Eberesford-Howe; and "The Poet Interprets Our Times" by Rev. Angus Demille Cameron.

Miscellaneous lectures consisted of "Dramatic Monologues of Our Historic Past" by Phoebe Erskine MacKellar; "Platform Portraits" by Richard Corson; "The So-Called Good Old Days" by J. Alex. Edmiston; "Music in Montreal" by Eric McLean and "The Use and Abuse of Reading" by Rev. Kenneth B. Keefe.

Officers Elected

The newly-elected slate of officers included hon. recording secretary, Miss E. M. Sharpley; hon. corresponding secretary, Mrs. G. H. Penrose; hon. treasurer, Mrs. P. L. Walker; and executive committee, Mrs. A. T. Bell, Mrs. John Narsted, Mrs. George D. Drummond, Mrs. Gerald Campbell, Mrs. D. J. Glen, Mrs. M. Palfreman, Miss Ethelwyn Bennet and Miss Edna Slater.

The Star
March 30, '54French Films at
Museum Tomorrow

FOUR French films will be shown at Montreal Museum of Fine Arts at 8 o'clock tomorrow evening by the Ladies Committee.

The films are "Jerusalem—Ville Sainte"; "Rome—Ville Eternelle"; "Venise—Reine de l'Adriatique"; "L'Evangile de la Pierre". The first three films are in color.

Non-members are invited to attend. There is no charge for admission.

The Star
April 3, 1954Little Show in
Gallery XII

THE impression you get from Harry Mayerovitch's little show in Gallery XII of the Montreal Museum is that he likes people. He does a little sketching outdoors, and his landscapes don't look like the usual architect's landscapes, but he prefers to use his spare time for making portraits, and he has a deft and sure touch, particularly in his charcoal

drawings. Old people and children appeal to him and, without getting sentimental about it, he has a keen appreciation of the comical and pathetic aspects of the youngsters. Note the heroic hockey player lost in his armor. The painter shows his human sympathy in reports of obscure men at work—a presser, a cutter and a news-vendor—and he shows it in his satires. It is because he loves humanity that he caricatures the callous men in "Recorder's Court," the process from the wretched prisoner at the dock, through the lawyers and the judge to the foot of the Crucifix. He has lawyers and gangsters, sad refugees and flamboyant show people, in his wonderful box of puppets. I think I like the puppets best of all.

Other Exhibitions

MR. MAYEROVITCH'S neighbor is Marc-Aurèle Fortin, whose work you know very well. He shows Gaspé, the Isle of Orleans, the Saguenay, the lower St. Lawrence, Port Breton and other places in strongly patterned posterish decorations of hills and particolored fields, churches and houses, trees and fences, windmills and sailboats and curdled skies, all in a bright and sometimes baleful light.

* * *

The Gazette - April 2, 1954

Blind Sculptor's Work First to Be Cast
In Copper by Inventor of Method Here

By BERNARD DUBE

A Montreal engineer has invented a new process for casting in copper which one authority, on sculpturing says may supplant the age-old method of casting in bronze.

The inventor is Russell Crooks, president of a Montreal metal firm, and his process involves use of rubber in place of the complicated plaster and sand moulds traditional in bronze casting. He also uses copper in place of bronze, claiming copper is cheap, easy to obtain, has the same tensile strength as bronze and will outlast bronze.

A copper casting can be made from a sculpture in about three days—as against weeks under the old method—and the cost is considerably lower.

John Byers, head of the sculpture branch of the Montreal Museum of Fine Arts, said yesterday the results are "unbelievable" and may mean the end of bronze in sculpturing.

He was commenting on a copper bust made by Mr. Crooks from a clay bust sculpted by George Cohen, blind Montreal artist. The bust of Dr. Allen B. Dumont, was covered with a thin coating of plaster of paris and that in turn was covered with liquid rubber. Within two hours the rubber had solidified, shrinking into the bust as it hardened and retaining every minute detail of the original.

Copper was applied to the inside of the rubber mould and after it hardened the mould was peeled off, remaining usable for other reproductions.

"The important part of the new process from an artistic point of view is that it permits instant perfect reproduction," Mr. Byers said.

"Once the artist has finished his clay original, nothing more is asked of him. Working with bronze is much more complicated. Almost



REVOLUTIONARY PROCESS: Blind Montreal Sculptor George Cohen stands in the Montreal Museum of Fine Arts besides one of his works, a life-size bust which was the first art piece to be cast in copper through a new process which may revolutionize bronze casting. Invented by a local engineer, the process permits exact reproductions of sculptures in much less time and at less cost than the old casting method, he claims.

always in bronzing a work, many of the finer points are lost.

"Nothing, in fact, looks less promising than a newly cast bronze. It is nondescript brown, has large branches sticking out, holes, and it is usually quite rough. Pieces which were the ducts have to be sawed off and the roughness ground down and hammered. Details must be sharpened. Then there's coloring and lastly assembling the parts, for bronze casting is done in small sections.

"With bronze the sculptor has not only to create the original

model but must spend as much time and effort in smoothing out and perfecting the finished product to look like his original. This was one of Michelangelo's greatest frustrations.

"When we realize that this new method cuts out almost all of these operations that it is not necessary to cast in plaster, to make sand moulds, or cores or heat moulds or heat metal or cut off leads and breathers, or hammer and file and chase, or allow for shrinkage, this new method seems unbelievable."



STILL LIFE: Pupils of the 14 age group class at the Montreal Museum of Fine Arts took time out at their last session from preparations for the children's annual stage pageant and painted a still life instead. The group works under the supervision of Dr. Arthur Lismer. (Gazette Photo—Copyright Reserved)



(Gazette Photo—Copyright Reserved)

CLOWNS: The circus is coming to town — as part of a "Grand Fantasia" to be presented on April 23 by students in Saturday morning children's classes at the Montreal Museum of Fine Arts. Here a lady clown compares notes with a gentleman clown, who has just finished his face. The children are designing and making their own costumes and the props and backdrops for the pageant.

Actors Designing Sets
For Art Class Drama

By JOHN SCOTT

At the Montreal Museum of Fine Arts a stage production is being drawn together with all the excitement of the old-time movie-serials which ended with the heroine dangling from a cliff over a yawning canyon.

The preparations for the show have the same drama, unpredictability and—despite hectic moments—assurance that, somehow, everything will come out right in the end.

The actors are youngsters between 9 and 14 who spend Saturday mornings at art classes organized by the museum's educational department.

Currently the children are designing and making their own costumes and the backdrops for a "Grand Fantasia", which is going to involve—at least—a circus, an arrival of immigrants and a "ballet of bugs."

The rest of the scenario is as unpredictable as the fate of any cliff-hanging heroine, but it is bound to be as original.

With four weeks to go, the youngsters are spending Saturday mornings up to their ears in paint, paper, clay and cloth, working out what amounts to the "next thrilling installment."

Under the supervision of Dr. Arthur Lismer, the distinguished educational supervisor of the museum, and a staff of instructors, the children's classes assemble on two floors of Art Centre, two doors above the museum on Ontario avenue, and spill over into top-floor studios of the museum itself.

At noon the children are packed off for their homes, and the 15 instructors relax with tea and cookies in a cluttered back room of the Art Centre.

Leaning forward in a worn chair, Dr. Lismer gathers together the strings of the morning's work, and everyone examines the youngsters' products.

"How are the bugs coming? They can crash the circus if they like. But it all has to be co-ordinated."

The lady clown, the firefly, the mosquito, and girl who would make a wonderful ballet dancer but wants to be a monkey instead, all come in for discussion.

An elephant head posed a problem, because it reminded Dr. Lismer of a moose-head mounted in a friend's house. It left the observer with a terrific desire to run around to the side of the house to see what the rest of the moose looked like.

"Yes, the rest of the elephant is going to have to be accounted for." One weary instructor suggested that his 13-year-olds be sent out to shoot one.

"It'd be easier that way."

Week by week the "Grand Fantasia" is taking shape, moulded by the imagination of the children. "It is going to be a surprise, to us as much as to anyone," Dr. Lismer said.

Altogether about 250 children are enrolled in the leisure time classes, and their ages run from 3 to 16. The 9 to 14 group meets on Saturday for designing, modelling and painting, and the others meet on weekdays. Each year ends with a production of their own design.

Dr. Lismer sums up the aim of the classes, in operation since 1933, as "to explore the ideas of the children."

Experimental and progressive, they are designed chiefly to stimulate artistic development and to contribute to the personality, growth and creative expansion of a child.

"There is no intention of making artists of the children in the early years."

For youngsters of high school age there are junior courses in modelling, design, drawing and painting.

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The Sculpture "Structure for Peace"

Sir, — Sunday afternoon last I visited the Museum's Spring Exhibition and bumped into something which looked like a support for one of the old style coal furnaces. Fancy my embarrassment when this turned out to be a bit of contemporary Canadian art called "Structure for Peace". Here indeed was an indication of why we live under such shaky conditions these days.

Then last evening, there it was again in all its little nastiness—in The Gazette, with the disturbing news that Red China is going to get it as a token of Canadian friendship. I don't think we should act too hastily, gentlemen. Has the Department of External Affairs been consulted in this case? This could easily be construed, even in the eyes of a very neutral person, as an act of unprovoked aggression on our part, isn't it sufficient that we have to face up to the implications of the H-bomb without this — this "thing"?

Could it be we are all wrong in popularly supposing that diplomats get us into wars? Who knows, Armageddon may yet be fought by a lot of phoney art students, armed with their little palettes, splashing one another with paints — impregnated with radium. If this would come about — I look forward with great relish to total war.

NICHOLAS MORANT,
Banff, March 27.

Public May Criticize Art Exhibits Tonight

Dr. Arthur Lismer will give a gallery talk on the 71st spring exhibition at the Montreal Museum of Fine Arts this evening at 8 p.m. On this occasion the public may try their hand at criticising and appraising the paintings on view.

This evening is one in the series sponsored by the Ladies Committee of the museum.

An interesting exhibition showing what our youngest artists can do will be held on Friday afternoon, April 23. It's the annual exhibition of drawings, murals, designs and paintings by children aged four to 15. Dr. Arthur Lismer will give a short commentary on "Child Art in Education, and the youngest children will give a puppet presentation and a play.

The Gazette
April 7, 1954

Annual Exhibit Of Art School Opens Saturday

The School of Art and Design of The Montreal Museum of Fine Arts will open its annual exhibition of students' work at 3 p.m. Saturday. Announcements of awards to successful students in the day and evening classes of the School of Art will be made.

Awards, prizes and scholarships will be presented to the students by Robert W. Pilot M.B.E., D.C.L., president of the Royal Canadian Academy. The students will be presented for their awards by the school's principal, Dr. Arthur Lismer.

The exhibition will close April 18.

La Presse

3 avril 1954

La parole est au public

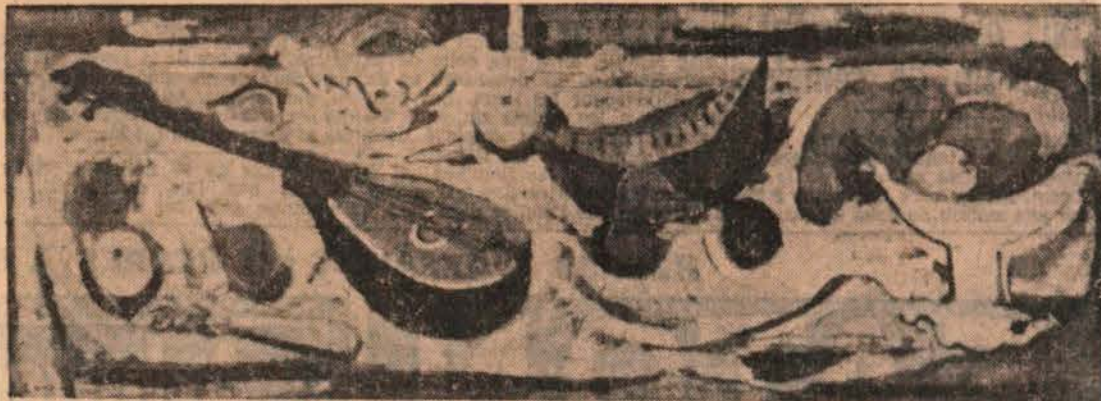
Le jury de sélection du Salon du Printemps a, comme par les années passées, choisi la peinture à l'huile et l'aquarelle qu'il considérait les meilleurs.

Le directeur, M. John Steegman, croit qu'il serait intéressant de découvrir ce que serait le choix du public pour ces prix.

Aussi, les visiteurs sont invités à faire leur choix parmi les 140 tableaux exposés et à déposer leurs bulletins de vote dans les urnes de scrutin disposées dans le Musée. Le vote prendra fin le 11 avril, une semaine avant la fermeture de l'exposition et les résultats seront annoncés aussitôt.

La Presse - 5 avril 1954

Une nature-morte de Tondino au Salon



Le jeune peintre montréalais Gentile Tondino est représenté par deux tableaux au Salon du Printemps. Cette "Nature morte", d'une conception assez audacieuse, se compose de plusieurs rappels de formes semblables, grâce à quoi malgré ses proportions elle peut garder son unité. (cliché LA PRESSE)

Au Salon du Printemps: III

Du travail bien fait et quelques influences...

Les deux tableaux de Romany Eveleigh sont parmi les plus attrayants du Salon du Printemps. En fait, ils sont fascinants, et l'on y sent aussi une fascination de l'artiste pour son travail d'orfèvre et d'émailleur. La densité de la lumière, transmuée en une matière translucide dans quelques régions du tableau, leur confère une qualité étrange. Les passages entre les masses d'ombre et l'éclairage bleuté, dans "Fisherman's Wharf", font que l'oeuvre entière semble avoir une réalité physique indépendante de celle que les peintres "naturalistes" cherchent, avec des résultats qui se ramènent le plus souvent à de simples conventions d'illustrateurs. Ce tableau, dont la composition est admirablement simple, semble travaillé dans une épaisseur de verre. Par contre "Harbour" comporte quelques artifices. Le contraste entre la matière lumineuse des nuées qui occupent presque tout le tableau et les filins des mâtures des navires est quelque peu simpliste. Cependant les cheminées forment des accords plus subtils, avec leur coloration pleine.

Un autre peintre qui possède un métier très poussé, Jean Dallaire, expose deux toiles où l'élément humoristique est aussi nuisible que le souci de faire "naturel" qui anime certains. Dans son "Adam et Eve", Dallaire réunit un très bel ensemble de formes. Quoique chaque tache colorée réponde à une autre, pour créer une animation dans la toile, les gris manquent de chaleur. Le peintre tombe dans l'excès contraire avec son tableau "Le peintre fou", où il y a une telle agglomération de couleurs complémentaires que leur valeur se perd entièrement.

Par comparaison, l'on peut regarder, à côté du "Adam et Eve", une toile de George Feher, exemple de sérénité et d'absence de recherches extra-picturales. L'on sent encore dans cette toile une hésitation entre la simplification des formes et leur représentation "naturaliste", mais il est quand même visible que le peintre utilise des aspects d'objets pour les possibilités d'équilibre et d'harmonie qu'ils offrent. Malheureusement les zones les plus éclairées, séparées par une masse sombre (feuillages), forment deux foyers distincts, brisant l'unité du tableau.

Un tableau de Michael Schreck, en couleurs violentes, montre également une utilisation des formes naturelles dans des buts purement picturaux. Les rouges, les oranges, les bleus, entraînent l'oeil dans une ronde savante. Par contraste encore, regardons la petite toile de Normand Hudon, "L'atelier", où le peintre a restreint son sujet dans des limites mondrianesques. Une tache de bleu vient jeter un accent de couleur dans ces zones d'un éclairage glauque et cloisonnées de noir.

Quelques peintres se montrent attachés à l'actuelle Ecole de Paris. Gentile Tondino, Patrick Landsley, Vansier et Claude Colette sont attirés par des époques différentes de Picasso. Jimmy Jones travaille actuellement dans une veine à la Buffet, mais avec une belle richesse de couleurs.

"Intérieur avec deux femmes" de Landsley, une toile bien organisée, est une transposition, avec les cou-

leurs en moins, de "La Femme au miroir" de Picasso. Chez Collette également, la couleur est décalée, et le dessin à la Picasso, période des murales récentes, organise la toile entière. Le "Harlequin" de Tondino a visiblement des dettes envers ceux du maître parisien; une harmonie de bruns et de gris est fort bien réussie. Par contre sa grande nature morte est une toile dont le dessin est excellent, mais où l'exécution offre un fâcheux élément de désaccord. Entre les objets de la nature morte, un fond blanc empâté qui semble très arbitraire.

Goldsmith, un peintre qui s'est taillé une enviable réputation dans l'ouest canadien, expose une "Élévation" dont le dessin rappelle beaucoup, trop peut-être, celui, très distinctif, du peintre britannique Colquhoun, dont on a pu voir plusieurs oeuvres au Musée il y a deux ans.

Parmi les "expressionnistes", Surry est le plus remarquable. Sa place Dominion est une grande machine où le mouvement de la foule, la vitesse du trafic, la pression des affaires, la hâte individuelle trouvent leur expression dans cet atmosphère un peu irréel, roseâtre, qu'affectionne le peintre. C'est le climat à la fois visqueux et déséché des métropoles qu'il recrée ainsi. Des détails taillés avec une précision mécanique viennent parfois nous dé-

router, mais cela est compensé par une certaine fantaisie ironique comme ces ombres recourbées des gens marchant très vite.

Alfred Pinsky et Rita Briansky, de qui l'on attend habituellement plus de "réalisme social", sont cette année représentés chacun par un paysage plein de la désolation de l'hiver, ou est-ce des pays ravagés par la guerre? Des arbres griffus se dressent sur le ciel. Une autre déception — le dessin de Ghitta Caiserman, inspiré de Toulouse-Lautrec, visible-

R. de Repentigny

La Presse

3 avril 1954

Les expositions

Au Musée des Beaux-Arts, la collection des eaux-fortes de Goya, comprenant 211 pièces. En vue dans la salle de conférences jusqu'à demain.

Le 71e Salon du Printemps, groupant 140 oeuvres de 121 artistes, est ouvert au public tous les jours de dix heures à cinq, sauf le dimanche, de deux à cinq, et le mercredi en soirée, de sept à dix, en plus des heures habituelles.

Galerie XII, exposition de peintures de Marc-Aurèle Fortin et de Harry Mayerovitch, jusqu'au 11 avril.

The Star

April 5, 1954

Museum Tea Arranged

The special feature of the weekly afternoon tea at 4 p.m. Wednesday at the Montreal Museum of Fine Arts, will be an informal talk in French by Mrs. Claude d'Alverny, principal of the Collège Marie de France, on a painting by Georges Roualt, called "Crucifixion". Non-members are invited.

The Gazette

April 6, 1954

Wednesday Tea

The special feature of the weekly afternoon tea being held tomorrow afternoon at four o'clock at the Montreal Museum

of Fine Arts will be an informal talk in French by Mrs. Claude d'Alverny, principal of Collège Marie de France, on a painting by Georges Roualt, called "Crucifixion". Non members are invited.

The Star

April 8, 1954

Museum Gets \$1,000 Gift

Women's Group Helps Defray Exhibition Cost

The Ladies' Committee of the Montreal Museum of Fine Arts has donated \$1,000 to the museum's exhibition fund. It was announced today. The money will help defray expenses of the recent exhibition, "Five Centuries of Drawings."

A statement from the museum says that more than 10,000 persons attended the exhibition. But since it was a costly undertaking and because such exhibitions can never pay for themselves, only private generosity such as that of the Ladies' Committee, makes them possible.

The donation announced today was in addition to one of \$2,400

made recently. Mrs. Galt Durnford, chairman of the Ladies' Committee, said the donations were a "tangible expression of their appreciation of the exhibition."

La Presse

7 avril 1954

Causerie sur le Salon

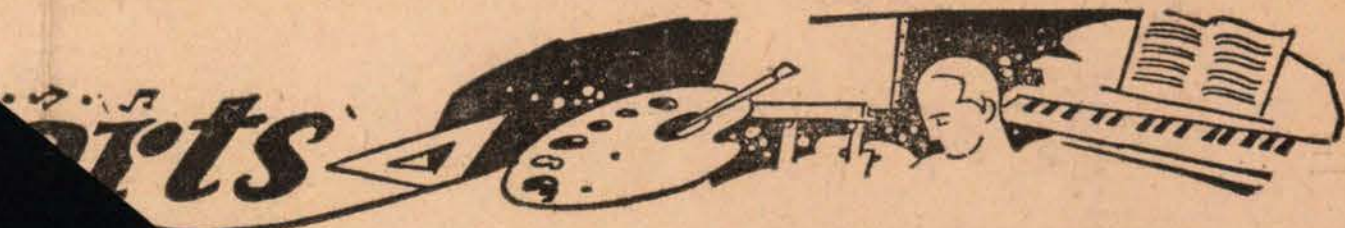
Le Dr Lismer, artiste bien connu à Montréal, donnera ce soir une causerie sur le 71e Salon annuel du Printemps, au Musée des Beaux-Arts, à 8 heures. Cette causerie fait partie de la série "Les artistes à l'oeuvre", que dirige ce peintre.

L'entrée est libre. (Communiqué).

The Star - April 7, 1954



MRS. ROBIN WATT, co-chairman of the "Fete des Fleurs" with Mrs. Richard Angus and Mrs. Stuart Molson, members of the committee, discussing plans for the forthcoming contest of flower arrangements for amateurs which will be held on June 1 at the Montreal Museum of Fine Arts. This is the annual money raising event of the ladies' committee of the museum.



Le 71ème Salon du Printemps



Le Salon est devenu une véritable institution. A cette époque, chaque année, un très grand nombre de regards se tournent vers le Musée, soit avec plaisir, soit avec appréhension.

Il arrive même que des polémiques s'engagent au sujet du choix du jury et, par suite, de celui des œuvres...

Tout ceci manifeste au moins de l'intérêt. Souhaitons que tout arrive, excepté l'indifférence...

Le principe du Salon est bon en soi. Il est aux arts plastiques ce que représente la scène d'un théâtre pour un acteur, un danseur ou un chanteur. Avant d'en arriver à une exposition-solo, il faut passer par bien des degrés: Les expositions collectives en sont.

On peut disputer sur les modalités d'un tel événement, non sur son intention.

Par exemple, je pense que le jury ne devrait compter qu'un peintre ou qu'un sculpteur. On devrait y voir au moins un collectionneur de bonne réputation, et au moins un critique d'art connu. Le collectionneur et le critique sont, par définition, tout à fait désignés pour cette fonction.

Les changements que la direction du Musée des Beaux-Arts de Montréal a fait subir au Salon, depuis quelques années, prouve quelque souplesse, et l'intention de trouver une formule parfaite. Seulement, on y néglige quelque peu l'opinion des jeunes artistes. Même lorsqu'ils sont dans l'erreur, ces derniers apportent une ardeur, un enthousiasme, un désir d'originalité dont aucune société ne peut se passer!

Ah! si l'expérience et la jeunesse pouvaient s'unir!...

Ce vœu semble avoir pris forme dans la toile que Jean Dallaire a intitulée *Le peintre maudit*. Cela est à la fois cynique et primesautier, désabusé et démonstratif. Beaucoup d'esprit y sert un sentiment de pessimisme. Malgré tout, le sujet n'efface point la virtuosité d'une conception bien graphique, quoique légèrement teintée de littérature. Les mêmes qualités typiques de Dallaire se retrouvent en plus hermétique dans son *Adam et Eve*.

On est tout de suite en face du problème qui confronte l'artiste de tant de manières. Être "moderne", ou ne pas l'être? Représenter la nature, ou l'ignorer? Continuer la tradition, ou s'y opposer?

Chacun le résoud à sa manière.

Romany Eveleigh, de Montréal, nous apporte des visions tirées d'un monde plutôt irréel et intérieur, qui sont très poétiques.

Voici un peintre intéressant, et qu'on aimerait mieux connaître.

Les trois sages d'Iris Shklar Ballon continuent une tradition qu'ont illustrée Daumier et Rouault. Cependant, une belle personnalité en émane.

Le groupe sculpté par Robert

par Paul GLADU

Roussil constitue un des plus grands attraits esthétiques de ce Salon. Plusieurs questions d'un intérêt vital viennent à l'esprit, en sa présence. Entre autres, le droit d'expression d'un artiste et, surtout, les rapports entre son œuvre et le travail de l'architecte. Ce groupe est extraordi-



Saint-François terre cuite
par Hilde Bolte

naire. Sa conception est de même nature que celle d'un édifice. Sa forme même est expressive, et ne se sépare pas de sa fonction. Décidément, la Muse de Roussil ne semble pas devoir trouver son plafond!...

La ville de Québec a certainement inspiré de beaux tableaux: A preuve, *Averse d'été, rue de la Fabrique* de Lionel Flöding Downes, qui a un beau coloris et un dessin plein d'allure; *Paysage de Québec* de Giuseppe Fiore, qui n'a rien de banal; et *Rue sous le Cap* de John C. Little, dont le sens d'observation n'est algé.

Dans une manière qui évoque Picasso, Sidney Goldsmith a produit une *Élévation* dont la beauté est anguleuse mais très digne d'intérêt.

Patrick Alfred Landsley a peint un *Intérieur et deux femmes* qui combine les lignes droites et les courbes avec beaucoup d'art. Son charme semble issu du mariage de l'humain et de l'architectural.

Philip Surrey montre des qualités exceptionnelles dans son *Square Dominion*. Ce genre qui ne rompt pas avec le passé nous

apporte une véritable réussite. Voici de la finesse et de la science, un sens de la réalité et celui des formes harmonieuses. On voudrait peut-être y ajouter des accents un peu plus forts — ce ne serait plus du Surrey!

La palette de Leslie Schalk a quelque chose de luxuriant et d'irrésistible. Un tel excès de couleurs est sur le point de trahir la nature, mais qui s'en plaindrait? (Cette *Scène de studio* est-elle la même que l'an dernier? ...)

Dans le style figuratif, il y a deux œuvres presque parfaites: *Été, Baie des Chaleurs* de Gordon Pfeiffer, et *Remorqueur* d'Adrien Hébert. Toutes deux n'ont rien de mesquin. Hébert possède une grande maîtrise de ses moyens. Ce qu'il veut dire est bien dit, on ne peut rien y ajouter.

Rapidement, j'ai noté les féériques effets de vitrail et la riche matière de *Scène de forêt*, de Roland Wise; l'intéressante mais non subtile *Nature-morte* de Gentile Tondino; la spirituelle et prometteuse toile de Pamela Dawes Stewart intitulée *Les quatre grands*; l'ingénieuse et élégante *Composition aux fruits* de Michael H. Schreck; les magnifiques *Légumes* de Roslyn Sheinfeld; les *Deux filles* de Grant MacDonald, dont la grâce est teintée d'ironie; la force et les possibilités de *Rue Saint-Henri*, de Normand Lauzon; la très grande sobriété et la pureté de H. W. Jones, avec *L'exil*; les très décoratives *Tulipes* de Paavo Airola; la vigueur et la hardiesse de *La torture des esprits lucides*; la belle composition de *Cloches de Cantorbéry*, de Molly Bobak; l'étonnante évolution et la diversité de Claude Collette, dans *Le reniement de Pierre*; le beau métier d'Alan C. Collier; la sensibilité et le raffinement de *Vermillon*, de Marie A. Benoit; l'éloquence de *Baptême*, peint par Helen Omansky Gross; la chaleur et la somptuosité des *Fleurs* de Herman Heimlich; *L'atelier* sobre et quasi spirituel de Normand Hudon; le beau talent de Bruno Bobak, gagnant du Prix Jessie Dow pour la peinture à l'eau; la féérique transposition qu'est *Le ruisseau aux truites* de George Eitel; la séduction qui se dégage de *Composition No 23*, de Joan Gilmour Gandler; la profondeur du *Nocturne* de Chuck Yip; le travail rare d'*Aube*, de Nicholas Hornyansky; etc.

Du côté sculpture, je tiens également à souligner la terre cuite de Hilde Bolte, *L'oiseau* — qui a la sagesse de se tenir à égale distance de l'antiquité et de l'avenir. L'originalité d'Anne Kahane paraît toujours dans *Trois personnes*.

Comme on voit, il y en a pour tous les goûts. Malheureusement, les grandes œuvres n'abondent pas, même si de magnifiques talents montrent un bout d'oreille.

Mais ceci est une autre question...

Le Salon du Printemps: une exposition démoralisante

Claude Gauvreau répond au directeur du Musée des Beaux-Arts de Montréal

Répondre à un article sans tenir compte le moindre du contenu de cet article est un exploit subtilement appréciable. Le texte infiniment pondéré de M. John Steegman (dans l'Autorité du 27 mars) a réussi idéalement le périlleux tour de force. Je m'incline devant le fait (quitte à me redresser néanmoins d'ici une couple de paragraphes).

Quel est le bilan à peu près exact de la récente prose de M. Steegman? Deux ou trois sophismes assurément bénins, de gentilles considérations (plus ou moins confortablement imprécises) que je n'arrive pas à relier au sujet de mon article.

Y aurait-il là, vraiment, matière à une mise au point nouvelle? Probablement que non, mais mon grand amour de la netteté ne saura jamais résister à la tentation.

M. Steegman n'a pas voulu me suivre sur mon terrain; je le suivrai volontiers sur le sien.

D'abord, M. Steegman fait semblant d'avoir découvert une réalité occulte, honteuse, déshonorante, qui serait extrêmement embarrassante pour moi: mon article a été écrit alors que je n'avais pas encore vu les œuvres du Salon du Printemps de cette année! Pourtant, mon article ayant été consciemment publié avant l'ouverture du dit Salon, je ne vois pas qu'il y ait là quoi que ce soit de mystérieux ou d'embarrassant. L'article ne constituait pas une critique des travaux exposés au Salon; il constituait un commentaire sur l'esprit (bien connu) du jury de cette année et sur l'esprit du Musée responsable du choix de ce jury. Il est certes légitime de classer les fruits d'après l'arbre qui les produit. Le jury Hébert-Arbuc-Masson-Webber ne pouvait que produire l'exposition démoralisante-Masson-Webber ne pouvait que produire l'exposition démoralisante que l'on voit actuellement; il a produit cette exposition démoralisante.

Voici une affirmation de M. Steegman: "Ni le conseil d'administration du Musée des Beaux-Arts de Montréal ni le directeur n'exercent une influence sur le choix des œuvres pour l'exposition. Ce choix est fait exclusivement par le jury. Il est sûrement évident que la qualité de l'exposition, dans son ensemble, dépend de la qualité des travaux soumis." Le sophisme est quelque peu balourd, admettons-le. Il est "sûrement évident" que la qualité de l'exposition ne dépend pas de la qualité des travaux soumis: elle dépend de la qualité du jury choisi, et le jury choisi vaut ce que vaut la préférence des directeurs du Musée qui le choisissent.

Un jury dont le parti pris ou l'incompétence sont notoires est un empêchement sérieux à l'inscription de nombreux travaux de qualité: il est, aussi la cause, de ce que des travaux de qualité, s'il advient qu'on en soumette, sont mis de côté. La qualité d'une exposition vaut ce que vaut le jury qui choisit les œuvres—et c'est pourquoi mon article antérieur portait sur le choix du jury.

clamé que l'authenticité d'un objet devait servir de criterium plutôt que le genre: un jury capable de discerner et de choisir les objets authentiques sous tous les aspects possibles, voilà ce que j'ai toujours demandé et que je demande encore.

Où le conservateur du Musée prend-il que je "préconise la révolution pour le plaisir de la révolution"? Je préconise l'exploration vers la connaissance, la connaissance courageuse et sans bornes; et, si l'accroissement de la connaissance et ses nécessités inhérentes ont pour conséquence spontanée le bouleversement des habitudes routinières, je n'y verrai pas le moindre inconvénient, bien entendu.

L'authenticité peut se retrouver, dans la production d'aujourd'hui, sous des formes d'expression apparemment périmées; un bon jury tient compte de cette authenticité-là. Dans l'actuel l'existence du vivant sous un aspect ancien sera chose assez rare, naturellement; puisqu'un tel résultat s'associe à une mentalité certainement spéciale. Je conçois donc—et cela légitimement—que l'authenticité présente se découvrira plus fréquemment sous des aspects prophétiques (c'est-à-dire, dans une forme d'expression totalement neuve due à l'appétit de connaissance). Fatalement, une exposition vraiment représentative de la pensée d'aujourd'hui en action rassemblerait beaucoup d'aspects peu familiers à un public moyen; la responsabilité éducative, le courage humain élémentaire exigeraient qu'il en fût ainsi. Est-ce là ce que M. Steegman appelle "préconiser la révolution pour le plaisir de la révolution"?

M. Steegman soulève—assez maladroitement, à mon avis—la question raciale. Pour nous qui n'avons pas de préjugés, il est bien indifférent qu'une oppression intellectuelle soit d'origine anglaise ou française dès lors que de soi-disant "protecteurs des arts" (sous le couvert de la gratitude) prétendent imposer à la recherche une limite et à la connaissance un lit de Procuste. Que le passé doive ceci ou cela aux fondateurs du Musée et à leurs continuateurs, je ne peux m'empêcher de conclure que le Musée est ou inutile ou nuisible aux arts plastiques—s'il ne favorise pas ce qui

se produit de vivant dans le Montréal actuel; s'il représente au contraire une tentation perpétuelle d'abâtardissement pour la recherche désintéressée, par son refus de respecter autre chose que le conformisme et la timidité de pensée.

Ceci dit, l'indifférence des "puissants" du Canada français à l'égard des arts est certainement un scandale, et je ne vois pas pourquoi je ne dénoncerais pas ce scandale aussi fortement que n'importe qui—tout en considérant comme redoutables pour l'esprit les préventions de mes compatriotes fortunés à partir du moment où ils décideraient de s'occuper des artistes.

Ceci dit encore, j'estime que la peinture canadienne française (apte à se confondre sans effort, par exemple, avec celle du polonais Babiniski ou de l'allemand Eckers), peinture qui n'est certainement pas la moins vigoureuse ou la moins significative de l'Amérique du Nord, est bien mal représentée au Salon du Printemps de 1954 où de laborieuses tentatives techniques et d'impersonnels affinements de "styles" sont beaucoup plus facilement trouvables que l'inspiration vraie et l'impulsion irrésistible (1). Et j'estime que cette situation déplorable doit être imputée entièrement au Musée des Beaux-Arts de Montréal.

Dernier détail, sur un plan tout différent. On dit qu'à l'ouverture du Salon du Printemps, par crainte d'une possible manifestation protestataire des artistes progressifs, la direction du Musée avait embauché deux détectives chargés de "maintenir l'ordre". L'arbitraire critique se fortifiant et se perpétuant au moyen de la flicaille, voilà qui n'est pas très très sympathique. Décidément, j'ai eu raison de parler de la guerre d'Éthiopie... de la guerre contre les Mau Mau éthiopiens.

La pensée et la réalisation d'avant-garde, elles, s'exprimeront par des armes plus positives.

Claude GAUVREAU

1 Le style, dès lors qu'il n'est pas la conséquence obligatoire du désir d'expression et qu'il est plutôt un but conscient et appliqué, s'avère assurément la chose la plus odieuse qui soit en l'univers. Monté à ces tableaux pseudo-modernes qui ne sont que des emprunts de procédés.



(Gazette Photo Service)
Mrs. Kira Kunabara and flower arrangement.

Japanese Expert Says:

Natural Look Gives Beauty To Flower Arrangements

Flower arrangements, to be effective, must above all be natural, Mrs. Kira Kunabara believes. Toyko-born Mrs. Kunabara has spent 30 years teaching Japanese flower grouping, and will act as judge for the Japanese flower arrangements in the Fete des Fleurs being sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts. This flower competition is an annual event; its date this year is June 1.

Flowers should conform as nearly to nature as possible, Mrs. Kunabara said yesterday. Beauty is found in floral arrangements where there is no artificiality... and above all, no such tricks as wiring.

"It may be supposed that all flowers of a kind are alike," Mrs. Kunabara said. "Yet, upon examination, they will be found to be quite different from one another, just as human faces of the same cast differ."

Express Thoughts

Mrs. Kunabara said she teaches flower arrangements in the Take Ya Ryu style. Flowers are grouped to express a thought or an idea that is in the mind of the artist. "For us the art of arrangement is a means of self-expression. It is restful and interesting."

Young girls in Japan take lessons in flower arrangements as a part of their formal education, Mrs. Kunabara said. This study is considered indispensable, as "this subject develops a certain spiritual culture unequalled in character formation, rendering one pliable to all the necessities of the elaborate way of Japanese life."

Mrs. Kunabara said that one room in a Japanese house is always reserved for flower arrangements, which guests are invited to view.

Entry forms for the Fete des Fleurs will be available at the Museum after April 20.

La Presse
10 avril 1954

Les expositions

Le 71e Salon du Printemps, groupant 140 œuvres de 121 artistes, est ouvert au public tous les jours de dix heures à cinq, sauf le dimanche, de deux à cinq, et le mercredi en soirée, de sept à dix, en plus des heures habituelles jusqu'au 13 avril. Galerie XII, exposition de peintures de Marc-Aurèle Fortin et de Harry Mayerovitch, jusqu'à demain.

The Gazette
April 13, 1954

WEDNESDAY TEA

Afternoon tea will not be served at the Montreal Museum of Fine Arts this Wednesday, but will be held as usual Wednesday, April 21.

The Star
April 13, 1954

Tea at Museum

Cancelled Tomorrow

Afternoon tea will not be served at the Montreal Museum of Fine Arts tomorrow, but will be served as usual Wednesday, April 21.

La Presse
14 avril 1954

Au Musée des Beaux-Arts

—Le président et le conseil du Musée des Beaux-Arts de Montréal recevront le vendredi soir 23 avril, à neuf heures, à l'occasion du vernissage de l'exposition des maîtres européens dans les collections canadiennes. M. Martin Baldwin, directeur de la Galerie des Arts, de Toronto, présidera.

The Gazette
April 8, 1954

Museum Ladies Donate \$1,000 To Exhibition Fund

The Ladies' Committee of the Montreal Museum of Fine Arts has made a further donation of \$1,000 to the Museum's Exhibition Fund, towards the heavy expenses of the recent exhibition "Five Centuries of Drawings." Mrs. Galt Durnford, chairman of the Ladies' Committee, said "this is a tangible expression of their appreciation of the exhibition."

The Committee made a previous donation of \$2,400. Despite a total attendance of 10,100 the exhibition was a costly undertaking.

The Star
April 10, '54

THE 71st Spring Exhibition at the Montreal Museum of Fine Arts has another week to run. After that comes one of the biggest events of the now dwindling season, the Masterpieces of European Painting from Canadian Collections, which is due to open with a preview on Friday, the 24th. The Goya exhibition has given place to the annual display of the students of the School of Art and Design, opening today for a week. Tomorrow is the last day for the Myerovitch and Fortin show in Gallery XII. It will be succeeded — April 20 to May 9 — by Swiss posters.

Celui du printemps, au musée des Beaux-Arts

Veuillez passer au Salon...

(Par Paul Gladu)

A la fin de chaque hiver, le Musée des Beaux-Arts de Montréal offre à nos regards saturés de neige une relâche qui est, à la fois, un avant-goût des charmes de l'été: Le Salon du Printemps!

Comme beaucoup d'autres Montréalais je vais, tous les ans, m'étonner du grand nombre d'artistes qui vivent à nos côtés. A force de m'y rendre, je finirai par penser que nous ne sommes pas les sauvages auxquels croit encore le reste de la Terre...

Ce Salon a eu une carrière longue et agitée. Les institutions de ce genre ont le don d'exciter l'esprit de critique ou celui de révolte.

D'une part, le clan de ceux qui ont le goût de l'ancien veut tenir les sol-disant "modernes" à l'écart. De l'autre, les jeunes artistes pleins d'ardeur et d'idées réclament leur

place au soleil. Ils montent à l'assaut des forteresses académiques et — presque toujours — réussissent à imposer leur façon de voir. (Jusqu'au jour où, devenus vieux, d'autres jeunes les délogeront à leur tour...)

Ce Salon n'aurait-il que la fonction de nous tenir éveillés, qu'il faudrait le maintenir et le défendre. Plus vous l'aimerez ou le détesterez, plus nous grandirons en esprit!

Le double jury

Afin de plaire à tout le monde, la direction du Musée créa, il y a quelques années, un double jury, l'un au goût traditionnel, l'autre à tendances nouvelles: sa fonction était de rendre justice aux deux groupes.

L'expérience fut répétée par la suite, mais les opinions furent si divisées qu'on abandonna ce système.

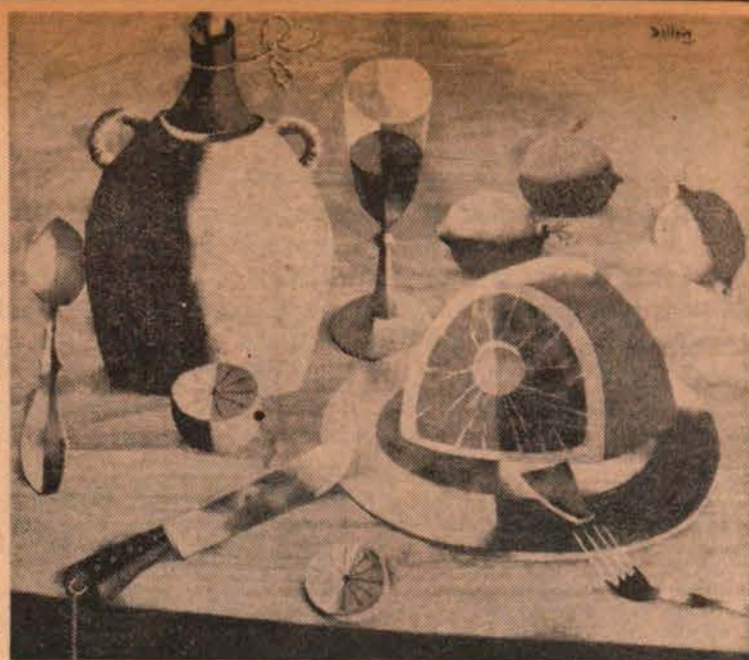
Cette fois, quatre juges forment un seul jury de sélection: Adrien Hébert, R.C.A., Franklin Arbuckle, R.C.A., O.S.A., Henri Masson, et Gordon Webber. On voit que la médaille a toujours deux côtés... Leur choix dépend évidemment des oeuvres qui leur ont été soumises.

Un salon bien meublé

Dans l'ensemble, ce Salon prouve une grande vitalité de la part de nos artistes.

Je voudrais pouvoir dire que les grandes oeuvres sont nombreuses. Malheureusement, notre société matérialiste procure rarement, à l'artiste, la chance de réaliser des travaux d'envergure. Celui-ci travaille à part, de son propre chef, et soumet sa conception à la vue du public. Il est clair que cette condition purement matérielle l'empêche de réaliser de grands projets.

Malgré cela, quelques-uns trouvent moyen d'exprimer une riche personnalité. Exemple, Jean Dallaire dont le tableau intitulé *Le peintre maudit* fait montre d'une sensibilité peu commune et de dons graphiques exceptionnels; Romany Eveleigh, au style très personnel et très poétique; Iris Shklar Ballno qui réussit à évoquer l'art de Daumier, dans une composition pourtant peu ambitieuse; Philip Surrey, auteur d'un heureux compromis entre l'attrait de la vie



Cette "Nature morte au jambon" est un exemple typique du travail de Jean Dallaire, l'un des peintres les plus remarquables au Salon du printemps. Dallaire exposera bientôt ses oeuvres à la Dominion Gallery.

contemporaine et les exigences de l'art classique; Sidney Goldsmith à la main savante, à l'oeil lucide et raffiné; Patrick Alfred Landsley, très harmonieux dans l'intérieur et deux femmes, où l'humain se mêle à l'architecture; H. W. Jones, toujours affamé de pureté; Claude Collette, que le paysage a conduit vers ce *Reniement de Pierre*, scène étonnante et révélatrice; Gordon E. Pfeiffer, parfait en ce genre ample et poétique qu'illustre son *Été*, *Baie des Chaleurs*; Anne Kahane, au caractère abstrait si fécond et si résolu; Robert Roussil, ce jeune géant de la sculpture canadienne.

L'espace manque pour décrire convenablement la beauté particulière à Michael H. Shreck, Marcel Barbeau, Paavo Airola, Marie-A. Benoit, Lionel F. Downes, Normand Hudon, John C. Little, Normand Lauzon, Grant MacDonald, Gérard Tremblay, Mary Bruce et Giuseppe Fiore.

Il est injuste de seulement citer ces noms, tellement ils sont représentés d'une manière diverse et intéressante!

Je n'ai fait qu'ébaucher le mouvement que vous complèterez sûrement en visitant vous-mêmes ces salles arrangées avec soin et en laissant agir votre amour du beau et votre sensibilité.

Enfin, les promesses sont abondantes chez tous ces exposants. Il y a même d'authentiques créateurs. Nous reviendrons sur cette richesse qui nous entoure, et que nous oublions trop souvent.

La beauté n'existe pas seulement au printemps...

The Gazette
April 15, '54

Fine Arts Museum To Hold Preview

The president and council of the Montreal Museum of Fine Arts have issued invitations to the preview of the exhibition, *European Masters in Canadian Collections*, to be held on Friday evening, April 23, at nine o'clock. Mr. Martin Baldwin, Director, The Gallery of Toronto, will open the exhibition.

Miss Madeleine Grant and Miss Marcelle Grant, who have spent the past year in France and Italy, are sailing shortly in the *Samaria* on their return to Canada.

The Star

April 17, 1954

To ensure Montreal of an adequate Art Gallery the Capital funds of the 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—"

The Star

April 17, 1954

Martin Baldwin, Director of the Art Gallery of Toronto, will formally open the exhibition "European Masters in Canadian Collections" at the Museum next Friday evening. Swiss posters in Gallery XII today. The annual exhibition of the students of the Museum's School of Art and Design closes tomorrow; the work of the children—4 to 15 years old—goes on display next Friday afternoon at 3.30.

The Star - April 12, 1954

Marie Manson Wins Top Prize At School of Art and Design

Marie Manson, top diploma-year student in the Montreal Museum of Fine Art's School of Art and Design, was awarded the Martha Martin Scholarship, an honor diploma, and book prize at the school's annual exhibition and prizegiving, Saturday.

Robert W. Pilot, president of the Royal Canadian Academy, presented the awards, scholarships, and prizes to students.

Dr. Arthur Lismer, principal of the school, announced the names of the successful students of the day and evening classes.

Prize List

The prize list is as follows: Scholarships for entrance into the junior course: Carole Kermath, Westhill High School; John Hykawy, Chambly School; Louise Senecal, St. Urbain Academy; Wilma Norman, Montreal West High School.

Continuation scholarships for high standing were presented to the following from the school's junior day course: Robert Fiala, top student in three subjects — book prize, Victoria School; Louise Brown, High School For Girls; Heather Dearlove, West Hill High School; Margaret Maquignaz, Rosemount High School; Pauline McCullagh, High School For Girls.

Honors went to Cathey Murray and Sharon Rosengarten.

These scholarships are given in memory of the late Dr. F. M. G. Johnson.

First Year Prizes

The following won first year awards:

John Thunaes, for the highest standing and honors in six subjects, top student in illustration and commercial art, the Burland scholarship and book prize.

Chana Frank, for highest standing in modelling and honors in six subjects, the Kenneth Mac-

Art And Artists



JOHN THUNAES, top student in the first year of the School of Art and Design, and Marie Manson, top student in the Diploma Year, are shown looking at a still life painted by Marie. The exhibition of the students' paintings will remain on display until April 18.

—Photo by Limny

The Gazette
April 12, '54

Art Pupils End Course, Get Prizes

The fruits of the session's labor—an exhibition of student art and presentation of prizes and scholarships to the artists—marked the close of the 1953-54 session of the Montreal Museum of Fine Art's School of Art and Design Saturday.

Robert W. Pilot, president of the Royal Canadian Academy, presented awards, scholarships and prizes. More than 500 students were in session during the school year.

The prize list, as announced by Dr. Arthur Lismer, principal of the school:

Scholarships for entrance into the junior course: Carole Kermath, West Hill High School; John Hykawy, Chambly School; Louise Senecal, St. Urbain Academy; and Wilma Norman, Montreal West High School.

Scholarships to continue in the day course from the junior course: Robert Fiala, Victoria School, top student in three subjects; Louise Brown, High School for Girls; Heather Dearlove, West Hill High School; Margaret Maquignaz, Rosemount High School; Pauline McCullagh, High School for Girls.

Scholarship winners in the day course, first year, with the subjects in which they had highest standing: John Thunaes, highest standing in the first year; Chana Frank, modelling; Carol Armour, textile design; Louise Noel, painting; Blanche Jette, design; and Lenora Shap, drawing.

In the second, advanced year scholarship winners were Leonard Fligel, top student in the year, who had highest standing in modelling, painting and drawing; and Rupert Jones, who had high standing in modelling.

Scholarships for highest standing in the following courses in the evening division went to: Andrew Phoca and Arthur Moss, drawing from life; Ruth Katz, elementary drawing; Thomas Freeman, modelling; Robert Wasson, design; Ted Kobayashi, commercial art and lettering.

In the third, diploma year honor diplomas went to: Marie Manson, a scholarship, top student in drawing, design, painting and graphic arts; Julia Kertiss, high standing in painting and honors in modelling; and Margery Bird, high standing in modelling.

Diplomas for high standing and completion of the three year course went to: Lillian Bican, othy Pain, Margaret Wood, Maria Smolliowska.

School of Art

(Concluded from Page Three)

pherson scholarship and the principal's prize.

Carol Armour, for highest standing in textile design and honors in two subjects, Robert Reford scholarship (one term); Louise Noel, for highest standing in painting and honors in four subjects, Robert Wood scholarship (for one term) and a book prize; Blanche Jette, for highest standing in design and honors in two subjects, Robert Wood scholarship (for one term); Lenora Shap, for highest standing in drawing and honors in two subjects, Robert Reford scholarship (for one term).

Second Year Winners

Second year award winners were Leonard Fligel, for highest standing in the advanced year modelling, painting, and drawing, Dinah and Lily Lauterman scholarship and the Crowley prize; Rupert Jones, for high standard in modelling, a Dinah and Lily Lauterman cash prize and a book prize.

Scholarships for highest standing in the evening courses: Andrew Phoca and Arthur Moss, drawing from life; Ruth Katz, elementary drawing; John Smith, modelling; Robert Wasson, design; Ted Kobayashi, commercial art and lettering. Honor went to: Carl Charlap, Edna Moss, Molly Aron, Dora Dolliver, Nicole Favreau, Nathan Gesser, Robert Leduc, Mervin Yellin, Esther Wertheimer, John I. Smith, Charles Reno, Audrey Capel, Fred Morgan, Simone Fribourg, Dean Cheshire, Stanley Abramowitz, and Thomas Freeman.

In the third diploma year awards were given to Julia Kertiss, for high standard in painting and honors in modelling, the Brymner prize for painting and book prize; Margery Bird, for high standard in modelling. Students awarded diplomas for high standing and completion of the three year course were Lillian Bican, Dorothy Pain, Margaret Woods, and Marie Smolliowska.

2. C'est donc une mauvaise solution. En principe, nous sommes obligés de répondre oui, tout en maintenant les réserves qui s'imposent. Pas question, va sans dire, d'exporter vers l'URSS de l'uranium ou des bombes atomiques, encore que, dans la pratique, n'importe quel produit — directement ou non — peut être utilisé dans l'industrie de guerre.

Je n'oublie pas non plus que les spécialistes — certains d'entre eux dans tous les cas — estiment que les échanges commerciaux canado-soviétiques ne présentent aucun avantage économique réel pour le Canada.

PHILIPPE VAILLANCOURT, Directeur régional du Congrès canadien du Travail :

Evidemment oui. Je suis pour le libre échange et, à ce titre, je ne puis que favoriser la reprise et l'intensification des relations commerciales entre le bloc occidental et, en particulier, avec le Canada. Non, il me semble à la fois inutile et aléatoire d'imposer des restrictions sur la nature et l'importance des exportations. De l'acier vers l'URSS ? Pourquoi pas ?

Certaines situations très précises peuvent donner lieu à la création des barrières tarifaires, comme dans les textiles, mais, dans l'ensemble, toute restriction commerciale ne peut être considérée que comme une mesure rétrograde.

'WEDNESDAY NIGHTS' AT THE MUSEUM OF FINE ARTS

"Wednesday Nights" at the Montreal Museum of Fine Arts have become an institution in Montreal. And they meet a very real need. It is in the evening hours that people are free from work and have the leisure to attend. And the hundreds that go to the Museum on Wednesday nights prove how much the service is appreciated.

The "Wednesday Nights" have been made attractive not only by opening the whole museum to the public: there have also been special programs in the lecture hall. It may be a talk on art or crafts, or an educational film. This offers an evening's entertainment of very fine quality and value.

These "Wednesday Nights," however, have placed an additional strain upon the museum's funds, which are, at best, inadequate. That they have been possible at all is due to the generous, voluntary efforts of the Ladies' Committee. But certain costs still fall upon the Museum's general funds, including the cost of overtime for the staff.

The Museum has never charged for its "Wednesday Nights." It hopes that it will

never have to do so. This is a service that the Museum wants greatly to render. It wishes to invite people freely. The only "Wednesday Nights" when payment is requested is for certain special exhibitions, whose costs are very heavy. Even then, the charge is made only for entry to the galleries occupied by those exhibitions. The rest of the museum and the program in the lecture hall remain free.

While the museum offers these "Wednesday Nights" freely, and wants to keep them free, there is an opportunity for those who attend to make their own voluntary contribution. A "Wishing Well" has been set up, just inside the main entrance. Anyone may toss his contribution—whether a dime or ten dollar bill—into the well. It will be a way of expressing his wish that the Museum may be able to maintain these "Wednesday Nights" and to keep them what they have always been—a source of inspiration and pleasure.

It is a fine sight to see the Museum's beautiful building lighted at night and to see the people going up its broad stairs. The Museum deserves sincere praise for this community service—and it also needs sincere help.



MEMBERS OF THE LADIES' COMMITTEE of the Montreal Museum of Fine Arts active in planning the Fete des Fleurs, a competitive exhibition of floral arrangements taking place at the museum from 4 to 11 p.m. Tuesday, June 1, pause for a cup of tea during one of their meetings. From left to right are: Mrs. Rene Gauthier, Mrs. Robin Watt, co-chairman with Mrs. Albert Deschamps of the fete; Mrs. Hugh Turnbull, ticket chairman; and Mrs. Albert Deschamps. The competition is open to everyone, and entry forms will be available at the museum after next Tuesday.

La Presse

15 avril 1954

The Gazette - April 15, 1954

Le choix du public du Salon diverge de celui du jury de 4 peintres

Le vote populaire pour les tableaux favoris du 71ème Salon Annuel du Printemps au Musée des Beaux-Arts de Montréal, a donné un résultat bien différent du jugement rendu par le jury, nous annonce M. John Steegman, directeur du Musée.

Le vote parmi les quelque 13,000 personnes qui ont visité le Musée au cours des trois dernières semaines du Salon du Printemps, s'est fortement révélé en faveur de tableaux qui sont à la fois plus réalistes et de couleurs plus vives que les peintures choisies par le jury officiel pour les prix annuels Jessie Dow, nous dit M. Steegman.

Le choix du public, parmi les peintures à l'huile, est un tableau éclairé de façon dramatique, intitulé "Ore Car on the 2875, Delnité Mine", par Allan C. Collier, 115 avenue Brooke, Toronto.

L'aquarelle choisie est un tableau exceptionnellement grand et neuf, représentant trois jeunes femmes de l'Europe centrale. Ce bleu de Anna de Romer, de Saint-Elzéar de Laval, Qué. est intitulé "Return from the Fair".

Les tableaux primés, choisis par les quatre artistes professionnels qui composaient le jury de l'exposition, étaient:

Peinture à l'huile — "Vista", un paysage semi-abstrait d'un ton atténué, par John Bennett, 152 Mildenhall Road, Toronto, Ont.

Aquarelle — "Eclipse", un tableau moins abstrait mais toujours stylisé, œuvre de Bruno Bobak, 1795 Peters Road, North Vancouver, B. C.

Un tableau populaire auprès du public et qui s'est classé bon second dans le scrutin pour les aquarelles, est "Actress", un portrait audacieux, simple et quelque peu satirique, par Ghitta Calserman, 643 rue Milton, Montréal.

Tous les tableaux demeureront exposés pour le reste de la semaine, jusqu'à la fermeture du Salon du Printemps, dimanche.

Les juges officiels de l'exposition étaient: Adrien Hébert, Franklin Arbury, Henri Masson et Gordon Webber, tous peintres. Parmi les quelque 1,100 tableaux présentés cette année, par environ 600 artistes de toutes les parties du Canada, les membres du jury ont choisi les 140 peintures actuellement exposées. Ils ont aussi choisi les tableaux qui ont reçu les deux prix offerts au nom de la regrettée Mlle Dow, par le Dr J. W. A. Hickson de Montréal, président honoraire du Musée.

"Le choix du public diffère du verdict des artistes en ce qui concerne le sujet et l'approche," dit M. Steegman, "mais ils montrent tous deux une préférence pour les tableaux de bonne technique."

"Le visiteur habituel à l'exposition réagit aux qualités immédiates des tableaux — leurs sujets plus familiers et plus documentaires, leur appel dramatique ou sentimental."

"En tant qu'artistes professionnels, les membres du jury ont cherché plus longuement et pour des choses quelque peu différentes — les qualités appropriées aux peintres. Ils désiraient des preuves d'une vision plus profonde, d'une capacité de voir sous la surface du sujet et d'en dire quelque chose de personnel."

Ceci n'est pas trop étonnant: après tout, les juges ont considéré leurs choix pendant deux jours, tandis que le public n'a ordinairement qu'une heure ou deux à consacrer à toute l'exposition et ne peut donc regarder chaque tableau que quelques minutes. Ils n'ont pas le temps pour ce que nous pouvons appeler la réaction retardée qui compose l'esprit de l'artiste."



(Photo by Posen)

MRS. ROBIN WATT and MRS. ALBERT DESCHAMPS, co-chairmen of the Fete des Fleurs, a competitive Exhibition of Floral Arrangements being held by the Ladies Committee of the Montreal Museum of Fine Arts on Tuesday, June 1, from four o'clock to eleven o'clock. The competition is open to everyone and entry forms are available at the Museum from Tuesday, April 20 on.

La Presse 17 avril 1954

Le choix du peuple?



Chaque personne qui visitait le Salon du Printemps, au Musée, était priée d'indiquer quelle toile et quelle aquarelle elle préférait. Lundi dernier, on a fait le dénombrement des choix, et l'on s'est aperçu que l'aquarelle la plus fréquemment nommée était celle-ci, "Return from the Fair", de Anna de Romer. Si par certains côtés un tel choix peut paraître à réfléchir, d'autre part il signifie que le Musée des Beaux-Arts est une institution populaire.

A la Fête des fleurs



Mme Kira Kunabora, juge de la section des jardins japonais, au concours tenu en marge de la Fête annuelle des fleurs, organisée par le Comité féminin du Musée des Beaux-Arts, laquelle aura lieu au Musée même, le mardi 1er juin prochain, de 4 heures à 11 heures. (photo Posen).

Concours de fleurs au Musée des Beaux-Arts

La Fête annuelle des fleurs organisée par le Comité féminin du Musée des Beaux-Arts aura lieu le mardi 1er juin prochain, au Musée même, rue Sherbrooke ouest, de 4h. à 11h. p.m. Sont invités à participer à cet événement, les fleuristes, à titre d'exposants, et les amateurs de fleurs, comme concurrents. Aux sections des années passées, les organisatrices ont ajouté celles des plantes japonaises et des miniatures. Les personnes intéressées pourront obtenir des renseignements et se procurer des formules d'application à partir de mardi, le 20 avril. (Communiqué)

La Presse

17 avril '54

Affiches suisses au Musée



L'affiche publicitaire suisse est célèbre partout dans le monde, et avec raison. On aura d'ici le 9 mai l'occasion d'en voir plusieurs exemplaires au Musée des Beaux-Arts, dans la galerie XII, où une exposition a été organisée sous le patronage du Consul général de Suisse. Ci-haut, une affiche de Herbert Leupin, le mieux connu des artistes suisses de l'affiche. Il s'agit d'une annonce pour une marque d'eau minérale... La note allusive de cette affiche est caractéristique du style de Leupin, un excellent artiste doublé d'un humoriste. (cliché LA PRESSE)

The Star

April 17, 1954

Tea to be Held At Museum

The special feature of the weekly tea at 4 p.m., Wednesday, at the Montreal Museum of Fine Arts will be an informal talk in French on an old French-Canadian cradle from St. Barthelemy, Que.

Annual Art Exhibition in Montreal

Cross-Section of Canada at Museum of Fine Arts



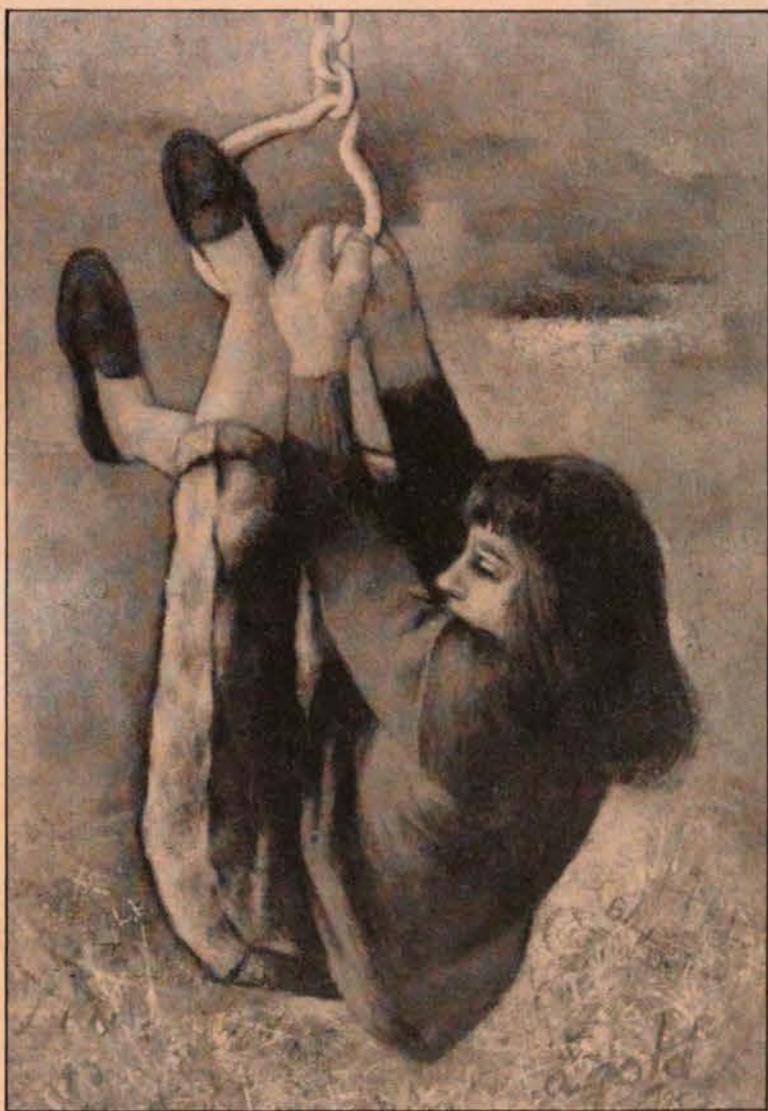
LOW TIDE, SASEENOS, B.C. BY ED. J. HUGHES.

This year, the Montreal Museum of Fine Arts held its seventy-first annual Spring Exhibition. Over 1,000 entries were submitted from all parts of Canada. Of these, the four-man jury selected 140 exhibits, ranging in style from conservative paintings to radical sculpture.



SOLDIER AND GIRL AT STATION BY ALEX COLVILLE.

This quiet drama of an early morning parting is painted in glazed tempera, one of the favorite techniques of the Renaissance artists. Alex Colville lives in Sackville, New Brunswick, and received considerable acclaim from critics in New York when he held an exhibition there recently.



CITY PLAYGROUND BY MONTREAL'S ALAN GOLD.

The young artist, Alan Gold, represents the hardy school of realism developing here as a counter-balance to abstract trends. His vigorous and high-keyed paintings show the passing scene through the eyes of a generation still in its twenties and early thirties.

April 17, 1954



ROMANTIC BALLET DANCERS BY ERIC GOLDBERG.

This is a detail from a work by one of Canada's most poetic painters. Eric Goldberg's romantic vision concerns itself with the life of the theatre and carnival. Many of his canvases are peopled by the harlequins and clowns of a sequin and sawdust world and convey the color and rhythm of this life vividly.

Red China to Get 'Peace' Statue

City Sculptor Shows Work At Museum

By PETER DESBARATS

"Structure for Peace," a sculpture now on show at the Montreal Museum of Fine Arts' Spring Exhibition, will be presented to Red China this spring.

The work of Robert Roussil, controversial young Montreal artist, it was formally presented to a Communist-inspired "workers' college" about three months ago.

The college has arranged to ship the sculpture to Europe after the close of the Exhibition next month. It will be given to the Communist government of China during an international conference at Geneva, Switzerland.

Museum authorities said they had no knowledge of the work's past or future history.

"We are in no way responsible for the sale of works on exhibition here," said John Steegman director of the museum. "The jury accepts them purely as works of art, judges them by artistic standards and places them in our galleries."

Sculptor Roussil first caught the public's eye five years ago with a twelve-foot sculpture in wood called "Peace." It was removed from public display on a Sherbrooke street sidewalk by police and instigated several court battles.

Although "Peace" was, on several occasions, attacked by angry individuals, many critics insisted that it was "an excellent example of totemic art."

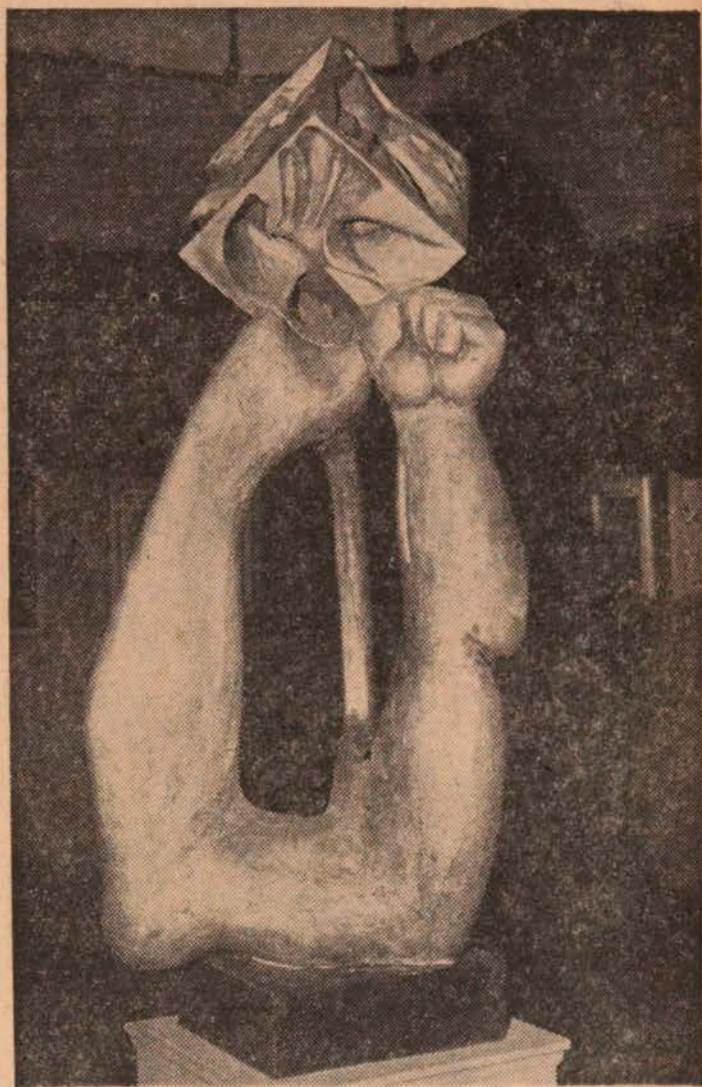
"Structure for Peace" is an abstract sculpture worked in plaster and painted with aluminum. Some four feet high, it rests on a pedestal in the centre of a salon at the Spring Exhibition at the Montreal Museum.

The work consists of a curved tripod of three arms holding aloft a cube, or die. A dove, with wings outspread, has been carved into each side of the cube.

Roussil himself is a member of the "workers' college," which he describes as a group of workers whose aim is self-education and the furthering of a "correct social philosophy." He claims the group was responsible for many of the "anti-war" leaflets and stickers that circulated through Montreal during the Korean crisis.

Roussil created "Structure" last fall after members of the college agreed to finance the donation of a "representative" work of Canadian art to Red China.

About 200 people gathered at an east-end hall three months ago when the sculptor formally presented his work to the college. At



Museum exhibit "token of friendship for Red China"

first they planned to ship it to China immediately, but Roussil wished to first exhibit "Structure" to the Montreal public.

Roussil, who studied at the Museum for several years on veterans' educational credits, claims that employees there have agreed to pack the sculpture for shipment to France.

Director Steegman, informed of this by The Gazette, said that after the Exhibition, all works of art are made ready for exhibitors to collect.

"Our staff brings them down from the exhibition galleries," he said. "Those that came in crates are re-packed in the same crates and the artists collect them."

Director Steegman said that "the political affiliations of an artist are not our concern."

"Everything submitted for the Spring Exhibition," he said, "was judged as a work of art, no matter who created it."

The presentation address which will accompany the sculpture reads: "With the workers of all countries we hope that the people's government of China will be universally recognized . . . We hope that the conference will be a victory for peace and social progress. As a token of our friendship for the people of China we ask you to accept "Structure for Peace" by Canadian sculptor Robert Roussil. Signed, Henri Gagnon, director, Workers College."

Wall Space and Packaged Art



OUT OF THE CRATE COMES TINTORETTO'S ADAM AND EVE



DIRECTOR JOHN STEEGMAN (CENTRE) PLACES POUSSIN'S "VENUS PRESENTING ARMS TO AENEAS."

Planning An Art Show
Is An Art In Itself

By FRANK LOWE

John Steegman, OBE, director of the Montreal Museum of Fine Arts, is one male who never makes jokes about a housewife's yen to move the living room furniture. He knows exactly what a housewife is up against.

Take what is happening right now at his "home," the museum on Sherbrooke street west. He has close to \$1,000,000 worth of new furniture — in the form of paintings — and has to decide where each will be placed to show to its best advantage.

And so the moving process goes on.

Once a decision has been made as to where a painting should hang, the workmen drive six-inch spikes into the wall and hoist it firmly into position.

Even then, however, director Steegman is like a housewife who has just moved the living room easy chair. He circles the painting, looks at it from all angles, then sighs:

"Well, I guess it will do, but perhaps it would have looked better over there. . ."

Mammoth Job

And the job of preparing this show is a mammoth one.

On the night of April 24, when art lovers browse through the spacious galleries to enjoy the lush display of Tintoretto's, Titians and El Grecos, all will be serene. Few will realize the amount of shifting, planning — and sweat — that goes into making an art show a thing of beauty.

The groundwork to an art exhibit, it would seem, is actually about as artistic as a blistered palm.

The paintings arrive at the back door of the museum in an ordinary truck. They are enclosed in great wooden cases which must be man-handled through the door and onto the elevator by superintendent C. B. Johnson, and helpers J. O. Garneau and Joe Masson.

"I've been doing this for 16 years," Johnson said as he balanced a 100 pound, \$25,000-painting on a moving dolly, "and never had an accident."

Littered Floor

Once hoisted up to the galleries, the boxes are ripped open. Just like any other moving day, excelsior and newspaper strips—used to protect the paintings in transit — litter the floor.

Then the waterproof covering worn by each painting is stripped off and the painting lifted out to be stood against the wall.

Director Acts

Once free of their cases, the paintings are lined against the walls and director Steegman then goes into action.

He cocks his head to one side, gazes at a picture, looks at a spot on the wall and says: "Let's try it there."

It is hoisted into place. He gazes at it with a frown. "No," he mutters, "perhaps it would be better over there."

La Presse

17 avril 1954

Les expositions

Le 71e Salon du Printemps, groupant 140 oeuvres de 121 artistes, est ouvert au public tous les jours de dix heures à cinq, sauf le dimanche, de deux à cinq, et le mercredi en soirée, de sept à dix, en plus des heures habituelles jusqu'au 18 avril. Galerie XII, une exposition d'affiches publicitaires suisses, jusqu'au 9 mai.

Dans la salle de conférences, exposition des travaux en peinture, dessin, sculpture, des élèves de l'école d'arts du Musée. Jusqu'à demain, inclusivement.

La Presse - 17 avril 1954

Le choix de quatre peintres



Le jury constitué par le Musée des Beaux-Arts pour faire le choix des oeuvres envoyées au Salon du Printemps avait donné le prix de l'aquarelle à celle-ci, "Eclipse", de Bruno Bobak, à cause de ses grandes qualités artistiques.

The Star

April 19, 1954

Museum to Show
Australian Films

THREE films in English will be shown at the Montreal Museum of Fine Arts at 8 p.m. on Wednesday in the series sponsored by the Ladies' Committee of the Museum. The films, which are being lent by the Australian Government Trade Commissioner, are "Namatjira, the Painter", "Tjurnuga" and "Coral Wonder Land".

The projection of the weekly films shown at the Museum is by the courtesy of the Montreal Council of Women.

Non-members are invited to attend the screenings.

The Gazette
April 20, '54

Wednesday Tea

The special feature of the weekly afternoon tea being held tomorrow afternoon, at four o'clock at the Montreal Museum of Fine Arts will be an informal talk in French on an old French Canadian Cradle from St. Barthelemy, Que. Non-members are invited.

La Presse
20 avril 1954

Trois films d'art au Musée

Trois films en couleur, commentés en anglais, sont à l'affiche au Musée des Beaux-Arts de la rue Sherbrooke, demain soir. Il s'agit de "Namatjira, The Painter", "Tjurnuga" et "Coral Wonderland". Ces films ont été prêtés par le Commissariat du Commerce du gouvernement australien.

Les séances hebdomadaires de cinéma au Musée ont lieu grâce à l'amabilité du conseil féminin du Musée.

L'entrée est libre.

The Gazette
April 21, 1954

Three Films Tonight

Three English films will be shown at the Montreal Museum of Fine Arts at 8 p.m. this evening by the Ladies' Committee. These films, from the Australian Government Trade Commissioner, are "Namatjira, the Painter", "Tjurnuga" and "Coral Wonder Land".

The Star
April 23, 1954Preview Tonight
At Art Gallery

The president and council of the Montreal Museum of Fine Arts have issued invitations to a preview of the exhibition, "European Masters in Canadian Collections," which will be opened at 9 p.m. today by Martin Baldwin, director, The Art Gallery, Toronto.

Images et plastiques

Le referendum du Salon : un avertissement

Faut-il s'étonner du fait que le referendum public sur les plus belles oeuvres au Salon du Printemps ait eu le résultat qu'il a eu ? Faut-il s'en inquiéter, le déplorer ? Non, si l'on y voit le signe de la sorte de public que s'est attiré le Musée, un public très varié, et non seulement un public composé d'amateurs d'art. Oui, si l'on y voit le signe de l'incompréhension et de l'indifférence du public en général pour l'art contemporain et du fossé de plus de cent ans qui sépare le public des artistes en progression. Et que penser de ce fait-ci : les oeuvres mises en évidence par ce referendum ont à peu près le même caractère que ce genre de peinture que favorisent, ou que favoriseraient encore récemment, les commissaires des affaires artistiques en pays communistes.

En effet, nos bonnes gens ont choisi une oeuvre de caractère optimiste, souriante, aux couleurs gaies, représentant de plantureuses jeunes filles aux joues rosées, aux lèvres carminées, habillées d'étoiles bariolées, et ils ont également choisi un sujet sérieux, significatif du travail quotidien, représentant d'une façon très réaliste, avec effets en trompe-l'oeil, une galerie de mine. Ce choix ne témoigne donc pas tellement pour un goût artistique que pour une conception de la vie. Admettons que la majorité du public a néanmoins recherché des illustrations techniques parfaites, comme le remarque M. Steegman, de ses grands thèmes préférés. Cela même suppose une perspicacité que l'on voudrait voir orientée de plus en plus vers un art vivant, qui ne soit pas une simple greffe superficielle d'une autre culture. Un musée pourrait se fixer la tâche de rapprocher le public de ses peintres, des peintres qui sont sortis de son sein. Un effort systématique, projeté vers l'avenir, pourrait être tenté dans ce sens. Il est vrai qu'il faudrait d'abord un personnel expérimenté dans les moyens d'éduquer le public, comme celui qui a réussi à faire une institution populaire du Musée d'art moderne de New-York.

Le choix en question montre également que le public recherche dans des tableaux la même chose qui l'attire au cinéma ou vers d'autres arts se présentant de sorte à faire participer le spectateur ainsi qu'à des événements de sa propre vie. Or la peinture moderne demande une concentration d'attention et une capacité de détachement, une propension vers ce qui n'est pas évident, ce dont chacun n'est pas doué.

Si la peinture n'est pas que divertissement, il faut quand même se souvenir que le public visite galeries et musées surtout dans des moments de loisir, ce qui ne le porte pas particulièrement à se soumettre à une sorte d'ascèse pendant quelques heures. Comment le dramaturge parvient-il à faire passer son message à un vaste public ? Par la mise-en-scène que l'on fait de son oeuvre, naturellement. Or pour faire admettre la peinture de notre temps, il faut lui donner d'abord ce prestige qui est comme une interpellation, un appel au dialogue. Les peintures doivent habiter un musée comme un homme sa maison, et non pas être jetées en vrac sur les murs et dans les coins de sorte à n'être perceptibles qu'aux seuls initiés. Les manifestations héroïques, comme la Place des artistes en mai dernier, donnent un résultat à condition de ne pas se répéter souvent. C'est par les espoirs qu'elle permet qu'une telle manifestation porte ; si les espoirs sont déçus trop longtemps, le public perd tout intérêt efficace.

Donc s'il existe un tel fossé entre nos peintres et sculpteurs et le public, c'est en bonne partie que leurs créations sont présentées gauchement, sans imagination, sans mise en scène. Il faut toutefois admettre qu'une tendance vers une amélioration existe dans ce domaine depuis quelques années, et que les musées et galeries en se présentant de plus en plus sobrement préparent leur transformation en Théâtres des arts plastiques.

Alors, peut-être, nous aurons une culture différenciée. Car l'esprit humain recherche toujours l'unité, et il faut lui en donner, mais pour éviter le nivellement et la confusion des

genres (i.e., peinture et photographie documentaire), le mieux est d'avoir un moyen de présentation unique, un "style". De telle sorte, l'esprit sera libre pour apprécier à des titres divers des oeuvres essentiellement différentes.

R. de Repentigny

La Presse
24 avril 1954

Les expositions

Au Musée des Beaux-Arts, dès aujourd'hui, exposition des toiles de maîtres européens d'avant le XXe siècle dans les collections canadiennes. Environ 80 toiles, dont les oeuvres du Titien, Tintoret, Beham, Greco, Hals, Poussin, Van Dyck, Lorrain, Rembrandt, Bourdon, Murillo, Ruisdael, Hobbema, Tiepolo, Canaletto, Hogarth, Chardin, Guardi, Wilson, Reynolds, Gainsborough, Romney, Goya, Turner, Constable, Corot, Delacroix, Bonington, Courbet, Boudin, Pissarro, Degas, Sisley, Cézanne, Monet, Redon, Renoir, Gauguin, Van Gogh, Bonnard. La semaine, de 10 h. à 5, et de 7 à 10 mercredi. De 2 à 5 le dimanche.

Galerie XII, une exposition d'affiches publicitaires suisses, jusqu'au 9 mai.

Dans la salle de Conférences, exposition des travaux d'enfants de 4 à 14 ans, élèves de l'école d'art du Musée. Jusqu'au 9 mai.

* * *



Cette année, la Fête des Fleurs au Musée des Beaux-Arts aura lieu le 1er juin, de quatre à onze heures. Ici, quelques membres du comité féminin réunis afin de parachever l'organisation de cette manifestation particulièrement brillante. De gauche à droite, on remarque : Mme Guy Lancôt, présidente conjointe du comité des billets, Mme Laurent Gelly, présidente conjointe du comité des concurrents, Mme Roland Lefrançois, publiciste et Mme René Gauthier, présidente conjointe du comité des rafraîchissements.

(photo Posen)

The Star - April 19, 1954 (4)

Public Chooses Its Own Prize Winners



RETURNING FROM THE FAIR, by Anna de Romer of St. Elzear de Laval, Que., was the popular choice in the Museum of Fine Art's annual Spring Exhibition which closed yesterday. Invited to express their own opinions on the 140 items exhibited in the month long show, some 13,000 of the gallery visitors cast ballots for their favorites. John Steegman, director of the museum, released the results of the voting yesterday, revealing that none of the judges' choices for the various museum awards coincided with the public selections. Eclipse, right, by Bruno Bobak of Vancouver, had been given the Jessie Dow Award in the same class as Anna de Romer's contribution.

ART NOTES AND COMMENT

by Robert Ayre

Running the Gamut From 16th Century Masters to Modern Abstractionists

IN Montreal just now you can run the glorious gamut from the Old Masters of the 16th Century, through three more centuries, into our own 20th, right up to the abstractionists, the automatists and the surrealists, on the one hand, and the advertising artists on the other, and even as far as the painters of tomorrow, the youngsters dabbling in the Saturday morning classes.

It is a wonderful climax to the season, in half a dozen different exhibitions. The trouble is, they all come crowding in at once. Any one of them would be good for a column to itself. The most important could easily take up two. This is the big show "Paintings by European Masters" from the National Gallery, the Montreal Museum of Fine Arts, the Art Gallery of Toronto and several private collections. It occupies four galleries in the Museum. Around the corner from the El Grecos, in Gallery XII are the Swiss posters, and downstairs in the lecture hall the children are having their field day. Twenty-four "cosmic" painters are showing nearly 100 works in the exhibition "La matiere chante" in the Antoine Gallery, on Victoria Square. Jean Dallaire has a large one-man show at the Dominion and Gordon Webber a small one in his studio in Elgin Terrace.

Purpose of the Masters' Exhibit

To make the public more conscious of its art treasures is the purpose of the Old Masters exhibition, according to H. O. McCurry, Director of the National Gallery, who writes the foreword to the handsome catalogue, and, he adds, "to stimulate further efforts on the part of collectors. By collectors are meant not only those private individuals of means who set an example by their discrimination but also the great mass of the public who are the real owners and patrons of our private collections."

As we walk about the galleries admiring our possessions, we might reflect that, although we are grateful to them, we can take no credit to ourselves for the Southams and the Van Hornes. A little more is needed than simply accepting and enjoying what is given us. We have to do some collecting on our own, and in this regard it might be a good idea to remind ourselves of the Member of Parliament for Moose Jaw who wanted to reduce the National Gallery grant for pictures to one



IN THE EXHIBITION of European Masters which opened last night at the Montreal Museum of Fine Arts. Portrait of a Member of the Leiva Family, by El Greco, which belongs to the Museum's permanent collection, a bequest of Miss Adaline Van Horne.

dollar. It's to our credit that Item 555 went through without any real opposition.

IT IS a magnificent exhibition, beautifully hung. Let me give

you an idea of what's in it, starting in the first gallery with those three superb male portraits side by side, the Titian and the Beham from Ottawa and our own El Greco, recently cleaned and restored, and, on the adjoining wall, the other El Grecos — Saint Francis and the monks — and the Murillo that in subject, color and rhythm goes so well with them. Montreal, by the way, has every reason to be proud of its contributions, including the additions which have enriched the show since it was organized and the catalogue printed.

Our Tintoretto Foscari portrait, purchased this year, is shown, with the National Gallery's Adam and Eve across the way. In this first gallery are a Hals portrait, Van Dyck's "Daedalus and Icarus," a Poussin and a Lorrain, all from Toronto, the Rembrandts, and the Hobbema which was presented to Canada by the Queen of the Netherlands.

The next gallery is dominated by two tall portraits, Montreal's Gainsborough, Mrs. Drummond, and Toronto's Reynolds, Lord Townsend, with the famous "Harvest Waggon" by Gainsborough between them. Well, I can't act as your guide through these impressive rooms. You'll have to see for yourself — Canaletto, Tiepolo, Guardi, Goya, the English portrait painters of the 18th Century; Turner — the splendid "Mercury and Argus"; and Constable, including Mrs. Martin's "Salisbury Cathedral"; Corot, Delacroix, Courbet and Boudin.

When you come into the last two galleries, the 19th Century, you are of course immediately aware of the great change in painting. Formality and impressiveness are on the way out, giving place to the more intimate and personal. This

to the massive abstract landscapes and color dramas of Pierre Gauvreau.

Gauvreau is the most adventurous, but Marcel Barbeau shows individuality and power in the persistent pushing and coiling of his sinewy forms and so does Philippe Emond in his black and white conflicts. There is complex close-knit organization in J. P. Mousseau's large gray and maroon gouache.

Just what is meant by "cosmic" I'm not sure. One definition is "extraterrestrial". There is a little picture by Aurette Provost which is called "Interplanetaire" and which shows two bird forms crossing the sky, but they are in the earth's atmosphere at sunset and there is no sense of the abysses of space. Indeed, the show stays close to the earth, whether a painting is called (by Rita Letendre) "Jardin d'etoile", or whether life is seen crystallizing out of the dark, or whether it seems as if human nerves are laid bare. It is an emotional romantic show.

Emotion Recalled in Tranquility

Any emotion there is in Gordon Webber's painting is emotion recollected in tranquility. But he is not concerned with a spontaneous, accidental, or automatic expression of feeling. He is an abstract painter — not an expressionist-abstract — a geometrical draughtsman who measures, weighs and balances. His interests are purely visual. He will look at the web of a bridge, at the merry-go-round of Picadilly, at weather signals and navigation aids and ship's funnels, maybe at a city seen from an aircraft at night, and distil from them their abstract essences. His is a sort of kinematic art; what he is after is space and motion for their



ALSO IN THE EXHIBIT at the Montreal Museum of Fine Arts: Claude and Renee, by Renoir, lent to the exhibition by the National Gallery of Canada.

The Gazette April 24, 1954

Senior Art Institution

Old Masters On Display In Montreal Art Museum

Montreal Museum of Fine Arts was called "the senior art institution of Canada" last night by the director of the Art Gallery of Toronto.

"You have here a more ideal program than either the Toronto or Ottawa galleries," said Martin Baldwin as he officially opened an "Exhibition of European Masters in Canadian Collections" at the Museum.

He said the collection, which remains here for a month, was assembled to show the people of Canada what public and private collectors have achieved.

The main contributors are the Art Gallery of Toronto, the Montreal Museum of Fine Arts and the National Gallery of Canada, Ottawa.

The collection embraces a wide range—Titian, with an impressive portrait of Daniele Barbaro; Tintoretto's masterful figure painting in Adam and Eve, their limbs banded by shadows of trees; Bartel Beham, represented by a minutely painted portrait of a man, and two by El Greco, the examples being a portrait of a member of the Leiva Family, and "St. Francis in Meditation, with a Monk."

By Frans Hals is a portrait of a man holding a glove, while "The Death of Cleopatra" is the subject

of the work by Domenico Fetti. There are three paintings by Nicolas Poussin, and "Daedalus and Icarus," fine in drawing and restrained in color, is by Sir Anthony Van Dyck. Two works represent Rembrandt—"The Toilet of Bathsheba" and "Portrait of a Young Woman in a Black Cap".

"Two Franciscan Monks," solidly painted, is by Murillo, and the portrait of Sir Edward Massey is from the brush of Sir Peter Lely. A characteristic work, "The Waterfall" is by Jacob Van Ruysdael, as is the placid "Bleaching Green, Haarlem". By Hobbema is "The Two Water-Mills", which was presented to the people of Canada by Queen Juliana of The Netherlands. A mass of soaring figures by Francesco De Mura interprets "The Assumption of the Virgin". By Tiepolo is "Apelles painting Gampaspe", and the richly colored "Adoration of the Magi", while Canaletto's subject is "The Piazzetta". Much is happening in "A Storm at Sea", by Guardi.

John Herring is distinctly stolid in the portrait by Hogarth, and distinction marks the portraits of Colonel Charles Churchill and Lord Townsend by Reynolds. By Gainsborough is a portrait of M. Drummond in a landscape setting and also from his brush is "Harvest Wagon".

Zoffany is represented by a "Family Group", and Romney's skill is shown in portraits of Charles Chaplin, painted in 1781, and Maria Morland, sister of the painter George Morland. The landscape with figures, called "The White Monk" is by Richard Wilson, and there is a humorous element in "A Midsummer Afternoon, with a Methodist Preacher", by De Louthembourg. By Goya is a portrait of the Marques de Castroluente, and solid and dignified is Raeburn's portrait of William Darnell.

"Mercury and Argus", a spacious landscape with figures, rich in color, is by Turner. There are three examples by Constable—"Helmington Park, Suffolk", with noble trees under a stormy sky; "Salisbury Cathedral", partially screened by trees in the foreground, and "The Glebe Farm".

A satisfying Still Life is from the brush of Chardin, and Corot invests with silvery light "Le Pont de Narni". Among the works by Delacroix are "The Way of the Cross", and "The Death of Ophelia", and a coastal scene is by Bonington.

Gustave Courbet has an impressive rocky landscape with falling water in "Les Cascades", the other example being "The Brook of the Black Well". The sea is the subject of the works by Boudin who is represented by "La Jetee de Trouville", "La Cale de Radoub, Bordeaux" and "The Sea Shore". By Pissarro are "Temps Gris, Printemps"—fruit trees in blossom and women working in a garden; "Le Port de Rouen" and "Les Faneuses", the latter a group of women haymaking, a late work. There is rich color in the seated woman, called "Au Cafe-Concert", by Degas, and landscapes with water represent Sisley in "L'Au-tomne", "Saint-Mammes sur le Seine et la Loing", and "Laveuses, pres de Champagne". By Cezanne are two solid landscapes and "Portrait de Paysan". By Monet is the sparkling "Vetheuil en Ete", the sunlight glows in "Les Falaises de Pourville", but the weather is foul in "Waterloo Bridge, le soleil dan le Brouillard". A vase of flowers is by Redon, while among the works by Renoir is "Le seine a Chatou" and a portrait piece—"Claude et Renee". A landscape with rocks and trees is by Gauguin; a bowl of flowers is by Van Gogh, and "Le Port de Cannes" and "La Table Garnie" are by Bonnard.

La Presse

24 avril 1954

Amateurs invités au concours de fleurs au Musée

Tous les amateurs de fleurs peuvent concourir à la Fête annuelle des fleurs organisée par le Comité féminin du Musée des Beaux-Arts, qui aura lieu cette année le mardi 1er juin, au Musée même, rue Sherbrooke ouest, de 4 h. à 11 h. p.m.

Diverses catégories d'arrangements floraux tenteront ces amateurs. La première section groupera des fleurs et branches sauvages en boutons ou en fleurs, ne dépassant pas 3 pieds de hauteur. La seconde comprendra des bouquets sous vitrine et les troisième et quatrième catégories des arrangements classiques.

Une note nouvelle au concours de cette année sera fournie par les sections V et VI, l'une comprenant des arrangements japonais et l'autre, des plantes miniatures. Enfin, les centres de tables seront groupés dans la section VII, tandis que la dernière sera réservée aux concurrents qui, en 45 minutes, devront réussir un agencement floral selon leur goût.

Le concours est ouvert à tous et les formules d'inscription devront être remises au Musée avant le samedi 15 mai. Le jury commencera son travail à 1 h. 30 p.m., le 1er juin. Les points seront attribués de la façon suivante: 25 points pour la composition de l'exhibé, 25 pour l'originalité, 20 pour le jeu des couleurs, 20 autres pour l'harmonie des fleurs avec leur contenant et, enfin, 10 pour l'état des fleurs au point de vue fraîcheur et maturité. Pour renseignements, prière de communiquer avec Mme Laurent Gelly, EL. 0787, Mlle Aimée Cusson, CR. 4630, ou Mlle Louisa Gill, PL. 8706.

Notre Temps

24 avril 1954

EXPOSITIONS

AU MUSÉE DES BEAUX ARTS DE MONTREAL, 1379 ouest rue Sherbrooke:

EXPOSITION DES MAITRES EUROPEENS dans les collections canadiennes (Toronto, Ottawa et Montréal)

GALERIE XII, exposition d'affiches publicitaires suisses, jusqu'au 9 mai.

REPRESENTATION PAR LES ENFANTS de la classe du samedi matin organisée par la Section éducative du MMFA. A l'affiche "Fantasia de la série "Les artistes à l'oeuvre", une pièce en trois actes montée avec des enfants de 9 à 14 ans. Le public est invité

Montreal Views Masterpieces By Goya

The Violence of Man Portrayed in Etchings



"BARBARIANS!": THE EXECUTION OF A SPANISH MONK.

Francisco Goya Y Lucientes (1746-1828) is one of the towering figures of Spanish history, and his art is comparable to that of his fellow countryman, the novelist Cervantes. The Andres Laszlo collection of Goya etchings on view at the Montreal Museum of Fine Arts includes eighty of his prints of "The Disasters of War". These are the most vivid records of war in the history of art. Goya hated Napoleon with the most violent passion the world of art has known. During the French invasion of his country, Goya, then 62, went into the streets of Madrid at night with sketch pad and lantern to view the massacres made by day. No reformer, the artist hated cruelty, fraud and hypocrisy. He was, first of all, an individualist and his stubborn independence often reaped a harvest of troubles.



"THEY WILL NOT": AN INCIDENT OF RESISTANCE.

Goya's experience of life was wide and deep. He was a man of action, with a lust to know all phases of society. He did not create his best art until he was past forty, but his wild and untrammelled youth provided him with a wealth of vivid experiences and knowledge of humanity. Francisco Goya was born of peasant stock near Saragossa. After being forced to leave his native region, he went to Madrid, where he was soon declared a rebel by the authorities and he went into exile as a bullfighter, under an assumed name. To study art, Goya then went to Rome, where he alternated serious study with stormy dissipation. When he abducted a nun, he was condemned to death and only the intervention of a friendly diplomat saved his life. The Italians hurriedly sent the artist back to his own country.



REFUGEES FROM INVASION HUDDLE TOGETHER FOR COMFORT.

Upon his return to Spain, Goya was appointed court painter to Charles the Fourth. For this weak king and his entourage, he painted hundreds of portraits. These mark him as one of the greatest portrait painters of all time and also one of the luckiest. His patrons must have had either a rare attachment to truth or a large tolerance, for Goya mocked the Bourbons in his stark portrayal of their physical and moral degeneration. This was the great period of Goya's career. He painted the canvases on which his fame now rests, and his personal life was notorious. His favorite mistress, the Duchess of Alba, went into exile for him and he made her name immortal through his costume pieces of her and the famous "La Maja Desnuda", the finest nude in Spanish art.

April 24, 1954

Saturday Night



"ONE CANNOT LOOK AT THEM": A SCENE OF MASSACRE.

Goya became deaf in 1792 and retreated increasingly within himself. He began that series of more than 200 etchings which establish him as one of the greatest of printmakers. In the 80 "Caprices" done during the following six years he vented his spleen against the mores of the times and the personalities of his contemporaries, whom he depicted in a fantastic world of leering vampires, witches and demons with padlocked ears. After the French invasion, he drew the stark "Disasters of War". In them, cadavers are piled on carts, corpses impaled on sharpened tree trunks, their screams muted by the garrotter's skill. He became a misanthrope who now depicted the Duchess of Alba as "a vision of deceit and inconstancy". Deaf and half-blind, he continued to paint until his death at 82.

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The Gazette
April 26, 1954

The Star
April 26, '54 (3)

Notre Temps - 24 avril 1954 (4)

Wednesday Tea

Mrs. Philip Osler will give an informal talk on two glasses in flower form by Lalique of Paris at the weekly tea being held on Wednesday afternoon, at four o'clock, in the Montreal Museum of Fine Arts. Non members are invited.

Mrs. P. Osler To Review Art

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly tea at 4 p.m. Wednesday in the museum. An informal discussion in English by Mrs. Philip Osler on two glasses in flower form by Lalique of Paris will feature the meeting. Non members are invited.



"Nature morte" par Gentile Dondino, exposé au Salon du Printemps 1954

more intimate and personal. This is not the strongest section of the exhibition. Some of the big guns are missing and others are not well represented. There are good Impressionists, however, and outstanding in the show are Cezanne's "Portrait de Paysan", the lovely flowers of Redon and van Gogh and Renoir's portrait of his infant son Claude in the arms of Renee.

"Positively Cosmic Character"

WE jump now — and it is a big jump — to the exhibition at Antoine's of "homogeneous works of a positively comic character". I quote the invitation to the artists, who were told that to be eligible their works should be "conceived and executed directly and simultaneously under the sign of the 'accidental' . . . A bit of 'flair' is required," the invitation went on, "to find out whether or not it is cosmic, whether or not it sings the universal chaos or harmony." Don't be put off by the language. I found the show quite exciting. Mr. Borduas has made a good selection from the works of his followers and others who have taken off on their own and there is an astonishing variety in their explorations, from the etchings of Klaus Spiecker and the delicate drawings of nerves and veins by Hans Eckers

town sake. Every one of his pictures — the present series was painted in Berkshire, England, last year and the year before—starts from an actual visual experience which excited him. They give us, in their proper color and form, intense and concentrated, or light and airy, moving at high speed or suspended in equilibrium, a satisfaction that has much of the intellectual in it and is therefore more lasting than the simply emotional. I wouldn't like to leave the impression that Mr. Webber's work is calculated and cold; there is poetry in it; but the emotion it appeals to I can only call the aesthetic emotion.

I shall have to leave until next week comment on Dallaire's still lifes and fantasies. You will find reminiscences of Dali and other Europeans, you will see some trivia, but on the whole, unless you are allergic to nonsense— and I use the word with the greatest affection for Lear and Lewis Carroll—you will be delighted by his invention and his gaiety.

And don't miss the Swiss posters. Lots of invention and gaiety there, too. And so there is in the exhibition of children's art by the boys and girls who attend the Museum's classes.

A Canada-wide weaving exhibition opens at the Canadian Handicrafts Guild today.

Brushes, Paint, Paper and Clay Form Words In Toddler's Search for Adult Expression

Art, according to Dr. Arthur Lismer, is the most common denominator through which children can achieve contact with other human beings.

Dr. Lismer, distinguished Canadian painter and educational supervisor of the Montreal Museum of Fine Arts, gave his views on children's art to parents and friends of youngsters attending the museum's classes, during a special exhibition yesterday.

The painter's comments were made during a short, informal chat that followed a pageant in which youngsters from four to seven performed in costumes of their own making.

"Something Vital"

"In the first six years of life, something vital happens," Dr. Lismer said. And that "something vital" was of great significance to how solidly the child integrated himself with other people.

"If the child is going to grow, he must be introduced to all kinds of contact with others.

"He cannot communicate his feelings about the world around him in ways that later become available to him — he can't write, for example. But if he has something in front of him, brushes and paints and paper, he can discover a large world of his own creation."

Dr. Lismer said that fortunately, much more was known today about children's art than was once the

case. He suggested that in every home, there should be a "sacred" corner where the child could go to express himself, to tell of his sorrows and his joys.

"The whole basic thing is there, as in the artist — the forceful desire to communicate."

Dr. Lismer said the child "can be understood by what he draws, what he paints. He's telling you about the world as he finds it."

He described the exhibit as a "child's history of growth." Including works by toddlers and teen-

agers, it was "the story of the history of man."

A second phase of the display, titled *Fantasia*, will be seen next Wednesday night. It will include a ballet, a circus, and a pageant of costumes by children from nine to 14 years of age.



FOUR-YEAR-OLD Mark Pomerance looks over the work of some of the pupils at the classes of the Montreal Museum of Fine Arts. Mark was at the exhibition yesterday particularly to see works done by his sister, a member of the classes, but the works of other small-fry also caught his eye.

Photo by Laimny

Children Win Art Contest Scholarships

Prizes Announced in Home, School Event

Four children have won scholarships to the School of Art and Design of the Montreal Museum of Fine Arts in an art contest sponsored by the Quebec Federation of Home and School Associations.

The Federation yesterday announced the names of the scholarship and other prize-winners in the contest. Prizes will be given on Saturday by Dr. Arthur Lismer, educational supervisor of the Museum, and Mrs. Paul Weil, chairman of the contest.

Scholarship Winners

Scholarship winners are: Roger Fenster 8, of Iona School; Gale Davis, 12, of Knowlton High School; Susan Schneider, 16, of Compton; and Olga Eizner of Baron Byng High School.

Mrs. Weil said the subject of the contest was "What I Like To Do Best". Several thousand entries were received. The prize-winning pictures will be on display in the Windsor Hotel during the two-day conference of the Federation April 30 and May 1.

Other prizewinners in the age group, 6 to 9, are: Maureen James, Frances Horwitz, and Patricia Wilson, all of Montreal.

Age 10 to 13 section: Diane Spencer, Verdun; Judy Morehouse, Beloeil Station; and Katy Silverstone, Montreal.

Over 14 Section

Over 14 section: Sandra Rich, Montreal; Gale Frances Ashton, Verdun; and Nelson Weippert, Verdun.

Honourable mention, 6 to 9: Cassie Arzab, Montreal; Ronald Elissoff, Montreal; Tom Tebbutt, Three Rivers; John Ivany, Ville St. Laurent; Barbara McCorkindale, Montreal; Susan Rapkin, Montreal; Joyce Propopenko, Montreal; Wayne Jobson, Valleyfield; Freda Anne Dickie, Montreal; Constantia Maturoff, Montreal; Margaret Eperon, Montreal; Irene Memess, Montreal.

Walter Kambulow, Montreal; Peggy Richter, Arvida; Frances Roback, Montreal; Ruby Rabino-vitch, Montreal; Leslie Birch, Montreal; Christian Baude, Greenfield Park; Perry Goldberg, Montreal.

Selected for exhibition: Ronald Green, Ville LaSalle; George Brehaut, Danville; Mike Fenster, Montreal; Donald West, Beloeil Station.

Group 10 to 13, honorable mention: Jennifer Chanter, Montreal; Doreen Jeary, Greenfield Park; Andrew Geller, Town of Mount Royal; Patsy Hamilton, Ville St. Laurent; Martha Gosas, Valois; Heather Drake, Ville St. Laurent; Marguerite Booth, Montreal; Angela Tinkler, Compton; Elsa Clark, Montreal; Peter Taylor, Lachine; Brunhild Goldner, Montreal West; Bruce McGarrety, Montreal.

For Exhibition

Selected for exhibition: Richard Kitaeff, Montreal; Mary Randell, Montreal; Mary Murphy, Fort Chambly; Lillian Schumacher, Montreal South; Desmond MacGowan, Montreal; Paul Eddy Kornachuk, Lachine; Susan Mackenzie, Montreal; Lynn Corley, Montreal; Fred Forbes, Lachine; Roy Bent, Lachine; Roy Nichol, Quebec City.

Group 14 plus, honorable mention: Fred Pattemore, St. Cyrille; Kathleen Garell, Lachine; Eileen Rutherford, Ville La Salle; Eugenie Breault, Montreal East.

Special group from Verdun High School selected for exhibition: Anne Shaw, Marylyn Ward, Lois Goodwillie, Anne Marie Clark.

La Presse - 26 avril 1954

Un beau Cézanne au Musée



Ce "Portrait d'un paysan" de Paul Cézanne est une des oeuvres les plus "contemporaines", par son caractère de permanence, que l'on puisse voir dans l'exposition de tableaux de maîtres européens des collections canadiennes exposée au Musée et ouverte au public dès maintenant. L'inauguration officielle, qui a eu lieu vendredi, était présidée par M. Martin Baldwin, directeur de la Galerie d'Art de Toronto. "Portrait d'un paysan" est la propriété de la Galerie Nationale.

The Star
April 27, 1954

Pageant Tomorrow At Arts Museum

A PAGEANT of plays, a circus, a ballet and a parade of costumes will be presented tomorrow evening in the Lecture Hall of the Montreal Museum of Fine Arts.

This "Fantasia" is produced, designed, and played by children from the ages of eight to fourteen years of the Saturday morning classes of the Museum. A large exhibition of children's drawings, designs and murals, will be on view until May 9th.

This evening is one of the "Artists in Action" series sponsored by the Ladies Committee of the Montreal Museum of Fine Arts. Admission is free.

La Presse
28 avril 1954

Une fantaisie au Musée

Ce soir à la Salle de Conférences du Musée des Beaux-Arts de Montréal, aura lieu une présentation de pièces, une séance de cirque, de ballet, ainsi qu'un défilé de costumes.

"Fantasia", tel est le titre de ce spectacle composé, dessiné, mis en scène et joué par des enfants de huit à quatorze ans qui font partie de la classe de dessin du samedi matin, au Musée. En outre, on pourra visiter une exposition de dessins et de fresques exécutés par des enfants. Cette exposition restera ouverte jusqu'au 9 mai.

Cette soirée de mercredi est une des manifestations de la série "Les artistes à l'oeuvre" données sous le patronage du Comité féminin du Musée des Beaux-Arts de Montréal. L'entrée est libre.

The Gazette
April 29, 1954

Flower Showing Planned for June 1

A wide variety of flower arrangements will be on display at the "Fête des Fleurs" annual flower show being held at the Montreal Museum of Fine Arts June 1, under the sponsorship of the Ladies Committee of the Museum.

A new class is being introduced this year as a challenge to the amateur flower arranger. It will consist of making an original display with identical flowers and container provided by the museum. A time limit of 45 minutes will be set.

Seven other classes will include: wild flowers, show cases, classic, Japanese, miniature, uniform container and free style. Entry forms are available at the Montreal Museum of Fine Arts and must be completed and returned by Saturday, May 15.

This Week's Activities

ART

Current Events - April 30, 1954

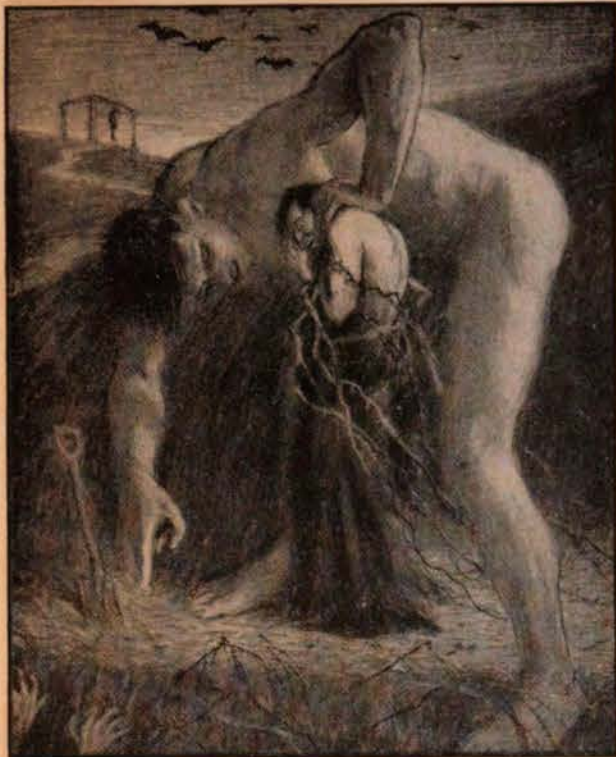
MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Exhibition of European Masters in Canadian collections. Annual children's exhibition of drawings, murals, designs and paintings. Exhibition of Swiss Posters in Gallery 12. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Sun, 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.



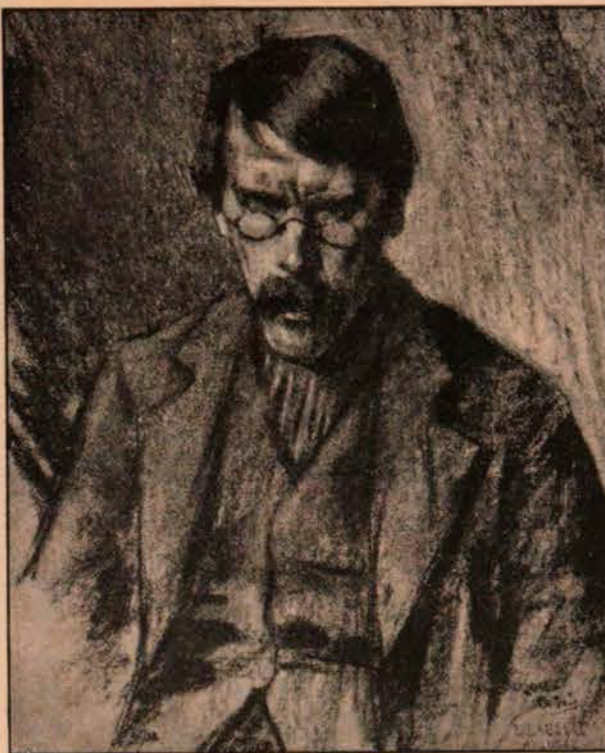
Windsor Gallery Organizes Drawings Show

Six Cities See Exhibit of Black and White Art



"THE MURDERER RETURNS TO THE SCENE OF HIS CRIME"

The Willistead Gallery of Windsor (Ont.) has assembled an exhibit of Canadian drawings during that city's centennial year. This strong work by F. S. Coburn is one of over fifty examples in this compact survey which illustrates more than a century in black and white.



"BLIND MAN" BY A. SUZOR-COTE

The Windsor exhibit was seen in Toronto, Peterborough, Oshawa, London and Hamilton art centres. Curator Kenneth Saltmarche selected examples so that most of the techniques and themes of draughtsmanship of Canadian artists would be represented in the exhibition.



"PINE, GEORGIAN BAY" BY ARTHUR LISMER

Leading public and private collections contributed to the success of the Windsor venture. Galleries in Toronto, Ottawa and Montreal loaned important examples. Landscape drawing was represented by the Group of Seven, of which Arthur Lismer was a member.

May 1, 1954



"MARIE" BY FREDERICK H. VARLEY

F. H. Varley's drawings of nudes and portrait heads testify to his leadership as the veteran of Canadian figure painters. Now 73, Varley is soon to be honored by a major one-man show.

5

Gazette - May 1st. 1954

MR. ARTHUR BROWNING'S 95TH BIRTHDAY

Tomorrow Mr. Arthur Browning will be 95 years of age. It is a great age, and it rests lightly upon him.

Every morning of the working week he leaves his limestone residence on Mackay street and goes to his office in the heart of the downtown financial district. Tall and erect, his fine features further distinguished by a well-trimmed beard, he steps quickly along with his cane—a gracious figure.

On Saturdays, in good weather, he may visit his golf club or take some other excursion. And on Sunday he is at church, most often at the Church of St. John the Evangelist, which he has attended since the far off days of its founder, Rev. Edmund Wood. In the afternoon of most days he looks in at the Museum of Fine Arts, of which he is honorary vice-president.

His has been a full life. He was the secretary of the Montreal Philharmonic Society, which gave its concerts in Victorian days in the hall of the old Fraser Institute. Among honorary life governors of the Montreal General Hospital his name stands first, having been elected in 1892. He is an original, or charter, member of the University Club and has passed his half century at the St. James's Club.

Active in sports in earlier days, he had a great love of golf, and played amateur cricket, of championship quality, when the cricket grounds covered the area where Bishop street runs today.

He is one of the senior masons of Canada, and is regular in his attendance at the St. Paul's Lodge, just across the street from his house, where his portrait hangs, the work of Richard Jack, R.A., R.C.A.

But Mr. Arthur Browning is not a man made notable for his many activities. His many activities are notable for the way they express his own accomplished interests. The man is to be admired for himself, for the quality of his spirit, for his independence, for his courtesies, for his love of things worthy and sound, for his kindness disciplined by judgment.

His mind is stored with rewarding memories. He must be the only man in Montreal—perhaps the only man in Canada—who can remember seeing and hearing Charles Dickens. Never a day passes that he does not think of Clare College, Cambridge, where he was a student in the 1870's, and the voices of the choir in King's Chapel still vibrate in his memory.

It is in the drawing-room of his residence that Mr. Browning is known to best advantage. There he sits amidst the paintings he has collected, as a connoisseur, through his long life. These paintings reflect the character of the man. They are mellow, proficient, dignified, and full of peace.

Many will be the congratulations he will receive tomorrow when he completes his four score and fifteen years.

(4)

The Star - May 1st. 1954

(5)

Flower Fete To Feature Wide Variety

THE Ladies' Committee of the Montreal Museum of Fine Arts has planned an interesting number of classes for the annual contest for floral arrangements—Fete des Fleurs—being held at the Museum on June 1. Entry forms are now available at the museum to everyone interested in the competition. Entries may be made in eight different classes. All forms must be filed before May 15.

There will be some additions to the usual entries. The free style is one that should prove to be a popular one with contestants. There is only one limitation, as to size. Arrangements must not exceed 18 inches in any dimension, but any combination and style will be accepted. Featuring unusual flower-pieces, this class will give the amateur flower-arranger a chance to demonstrate the charm of unconventional arrangements.

Seven other classes are included in the program.

26

THE GAZETTE, SATURDAY, MAY 1, 1954

ART

History of Poster Art in Switzerland

Interest is being shown in the exhibition of Swiss Posters, being held in Gallery XII of the Montreal Museum of Fine Arts, which lasts until May 9. Marked originality marks the composition of many and the color schemes are harmonious.

Something of the background of the art in Switzerland was outlined by Frederic J. Kaestli, Consul General of Switzerland, in opening the exhibition, when in the course of his remarks he said: "Its first traits were sketched in Paris, where the modern poster was founded by Chéret and where two French-Swiss artists already helped to decide the line of development it was to follow: Eugene Grasset with his flat, ornamental surfaces, and Théophile Steinlen, who worked in the nineties in the shadow of Toulouse-Lautrec and under Japanese influence. The productions of both show them to have been the precursors of the German Jugendstil. The Munich school was the source of the second strong impulse which carried the Swiss poster with it up to about 1912.

The result was the development of an independent Swiss poster under the influence of Ferdinand Hodler. . . . In Emil Cardinaux Swiss poster art found an outstanding representative, who made the poster into a work of art. Beginning about 1913, the era in which Amiet, Barraud, Vallet and other 'fine' artists occupied themselves with pictures for the street, outlasted the age of expressionism. Otto Baumberger now made an appearance with expressive theatre bills, and rejuvenated the travel poster. Pellegrini drew attention, in one striking poster, to the social misery of the post-war years. In the early

thirties another Basle artist, Niklaus Stoecklin, marked the inception of a new series of sober and realistic posters executed on a high artistic level.

"The first of the two extreme groups mentioned has its most original personality in Alois Carigiet. This Grison artist brings a note of fairy into the poster world, countering the precise sobriety and the pointed wit of the Basle school—whose most productive representative is Herbert Leupin—with a richness of color borrowed from peasant art. The second extreme is embodied most impressively in the work of Hans Erni of Lucerne, who uses the media of surrealism and the refinements of his technical skill to make his appeal to the masses and to find adequate expression for the machine age."

The Star
May 1st. 1954

OUR advertising artists—or, better still, the clients, who usually lag behind artists and art directors and like to keep the representation of the product as obvious as possible—ought to have a look at the Swiss posters in the Museum's Gallery XII, through next Sunday. As Dr. Kaestli, Consul-General of Switzerland, points out, the Swiss character has probably found its most individual artistic expression in the graphic arts and though, like Swiss culture itself, it was shaped by a number of different influences it early developed its own personality. The Japanese print Toulouse-Lautrec, the Abstract, Surrealism, the photograph, have all made their contribution, and the Swiss are not afraid of humor. A striking argument for mineral water is a crumpled road sign and the advice: "Next time, drink Eptinger." The artist is Herbert Leupin, who also painted the finger pointing out of the hole in the woollen glove and the poster for Basle, famous for its architecture and its zoo. He gets both in with three pinnacles—two church spires, one giraffe.

Somebody must be behind the times in Switzerland, judging by the poster urging women to vote against the vote. The horrors of having interests outside the kitchen and the nursery are challengingly brought home by a monstrous fly on a baby's nipple. But kicking colts, skipping lambs, families in the train, advertisements for wines as well as mineral water, suggest that Switzerland is a happy and healthy place. There are sceneries, but the travel posters are more inclined to put you in a holiday frame of mind than to give you a factual report on a resort.

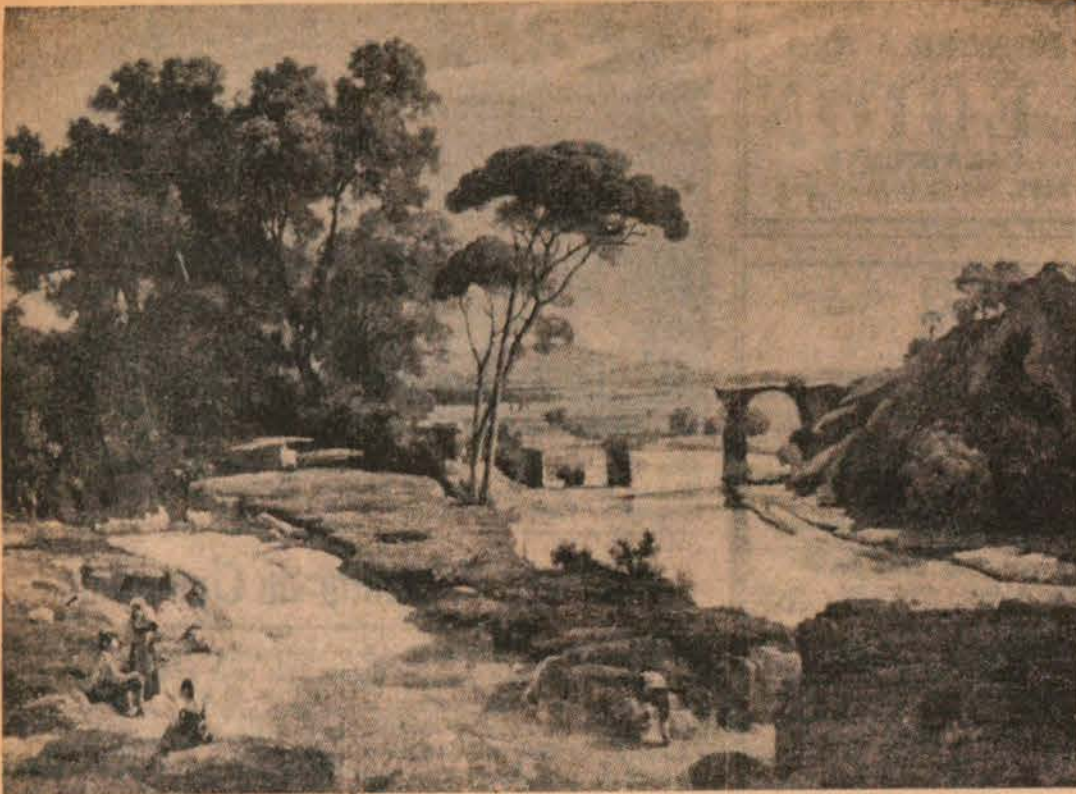
Imagination and Children's Shoes

One industrial poster I remember, for the clever way it combines the literal with the imaginative, is designed to sell children's shoes. The shoes are there, with mail order catalogue exactness but the wearer is a figure drawn on a blackboard by a child.

And this brings me neatly into the exhibition of work by the children of the Museum's classes, in the lecture hall for another week. It begins with the youngsters between the ages of 4 and 7—natural automatists—and goes through the early teens when they are settling

down to observe and draw from life, to organize their experience and make conscious designs.

A l'exposition de maîtres européens au Musée



Ce "Pont de Narni" de Corot est une oeuvre d'une période moins connue du peintre, celle de son classicisme italien. C'est une oeuvre qui est l'antithèse de l'impressionnisme, ne visant nullement à reproduire un aspect du réel, mais bien à en modifier des éléments pour réaliser une parfaite harmonie. C'est le premier tableau que Corot exposa à Paris, lors de son retour d'Italie, à l'âge de 29 ans. Propriété de la Galerie Nationale.

Les expositions

Au Musée des Beaux-Arts, exposition des toiles de maîtres européens d'avant le XXe siècle dans les collections canadiennes. Environ 80 toiles, depuis le Titien jusqu'à Bonnard. La semaine, de 10 h. à 5, et de 7 à 10 mercredi. De 2 à 5 le dimanche.

Galerie XII, une exposition d'affiches publicitaires suisses, jusqu'au 9 mai.

Dans la salle des Conférences, exposition des travaux d'enfants, de 4 à 14 ans, élèves de l'école d'art du Musée. Jusqu'au 9 mai.

Images et plastiques

Quelques grands moments de la peinture

par R. de Repentigny

Les grands musées des capitales européennes et quelques musées américains contiennent sans doute des collections de toiles de maîtres plus complètes, mais celle que l'on peut voir actuellement au Musée des Beaux-Arts de notre ville n'en demeure pas moins impressionnante. Toutes les grandes écoles européennes sont représentées — sauf l'école allemande — dans leurs époques les plus renommées: La Renaissance, italienne, française, flamande, l'Espagne, le 17e siècle, la décadence du classicisme renaissant, le fulgurant XIXe siècle en France et en Angleterre, l'aube de la peinture moderne. Le catalogue, publié par la Galerie Nationale, ordonne les tableaux selon la succession des dates de naissance des peintres, mais ils ont été plus logiquement disposés au Musée, étant groupés par écoles et par grandes périodes. Convenablement espacés, les tableaux sont juxtaposés de sorte à ce qu'un grand n'en écrase pas un petit, les plus monumentaux occupant une position centrale.

Il n'est guère possible de parler au Musée, "Portrait d'une jeune femme".

La toile de Hobbema nous fait pénétrer un monde étrange, qui semble avoir cessé d'exister pour se perpétuer par la seule image. La lumière intérieure de ce tableau a une qualité qui le rapproche des aquelles chinoises ou de certaines peintures pompéiennes. Des générations de paysagistes ont cherché depuis Hobbema à reproduire cet effet, jusqu'à des peintres populaires comme ce Cornelius Kreighoff dont on nous a trop longtemps rabattu les oreilles. Aucun n'a jamais pu parvenir au mystère dont Hobbema inonde sa toile. Son ciel — on sait l'importance de ce ciel dans les paysages anciens — n'a pas ce drame facile des ciels de Ruysdael, ni le caractère décoratif des ciels de Poussin, ni le romantisme météorologique des ciels des grands Anglais. C'est une zone de nuées qui semble protéger le mystère de la partie centrale du tableau, entourée de grands arbres, contre l'indiscrétion de la lumière extérieure.

Quand l'on regarde une telle collection de maîtres, il faut se méfier des surprises — c'est à dire que les tableaux ne sont pas toujours ceux des périodes les plus belles ou les mieux connues. Ces surprises ont d'ailleurs leur charme, les maîtres y gagnant de nouvelles dimensions dans l'esprit de l'amateur. Ainsi des Dalcroix, qui ne sont que des esquisses, mais où l'on voit dramatiquement — surtout dans "Le chemin de la croix" — se révéler la fougue du "libérateur" de la peinture. On admirera aussi comment dans un espace aussi restreint le peintre a pu introduire une variété de rythmes. Dans le cas du Gauguin, l'on peut au premier abord être déçu, car le "Paysage à Pont-Aven" est une oeuvre de sa période d'incubation. Le Van Gogh de même est une oeuvre curieuse, où l'on voit déjà le peintre se livrer à des audaces de matière, mais d'une façon complètement hétéroclite.

Il est des tableaux que tous remarqueront tel "Le pont de Narni", de Corot, une oeuvre qui ne vieillira pas, mais les petits Bonnard, tout près de la sortie, pourraient échapper à l'attention, étant donné la proximité des spectaculaires Monet. Peints il y a une trentaine d'années, les deux tableaux possèdent pleinement les qualités de clarté et de classicisme de la peinture contemporaine. Le petit Rembrandt qui appartient

OF PEOPLE AND THINGS: Those planning to enter flower arrangements in the "Fête des Fleurs" to be held in the Montreal Museum of Fine Arts on June 1 will be interested in two films to be shown this afternoon and evening by the Ladies' Committee. One is a prize-winning Canadian film and the other the well-known "Flower Arrangements of Williamsburg." The Williamsburg film in color describes techniques for working with flowers and shows how Mrs. Louise B. Fisher, one of America's foremost authorities on flower arrangements of the 18th century, creates her distinctive decorations which grace the many exhibition rooms in Colonial Williamsburg. Incidentally the 18th century was an age of gardeners and the study of botany became a fashionable hobby.

La Fête des fleurs au Musée des Beaux-Arts

Fleuristes amateurs invités à s'inscrire nombreux au concours qui marquera cet événement du 1er juin, d'une rare qualité artistique.

On se souvient du succès éclatant qu'avait remporté la "Fête des fleurs" organisée l'an dernier par le Comité féminin du Musée des Beaux-Arts, de Montréal. Véritable événement de qualité artistique, l'exposition florale de cette année, laquelle aura lieu le mardi 1er juin, de 4 h. à 11 h. p.m., sera plus grandiose encore, semble-t-il, par l'intérêt qu'elle suscite déjà dans tous les milieux. Fleuristes et décorateurs, amateurs ou professionnels, travaillent à l'élaboration des exhibits qu'ils présenteront.

Mme Galt Durnford, présidente du comité féminin du Musée, à l'issue d'un déjeuner réunissant les organisatrices et quelques représentantes de la presse montrealaise, a rappelé les principaux points au programme de la journée, insistant sur les huit sections que comportera le concours tenu à l'intention des amateurs.

"Nous espérons, dit-elle, que fleuristes et artistes amateurs s'inscriront nombreux et présenteront des arrangements floraux dans plus d'une catégorie".

Les huit sections

Classe I — Fleurs en boutons ou épanouies et branches sauvages. L'arrangement ne doit pas dépasser 3 pieds de hauteur.

Classe II — Arrangements sous vitrines (40" x 37" x 16") pour lesquels divers accessoires peuvent être utilisés: figurines, tissus, herbes séchées et autres.

Classe III — Arrangements classiques conventionnels d'au plus 18" de hauteur, dans des urnes ou vases décoratifs.

Classe IV — Autre arrangements conventionnels dans des contenants uniformes, moules à pain de 8" x 4" x 3", de couleurs diverses.

Classe V — Arrangements japonais avec panneau décoratif, pièce de broderie orientale ou éventail en arrière-plan.

Classe VI — Miniatures d'au plus 3" pour chaque dimension, vase inclus.

Classe VII — Arrangements libres d'au plus 18", forme horizontale ou autres.

Classe VIII — Arrangements au gré de la fantaisie des concurrents à qui vases et fleurs identiques seront fournis. Concours sur place, de 10 h. 30 à 11 h. 15 a.m.

Une féerie

Plusieurs institutions et marchands de fleurs ont déjà offert leur collaboration pour transformer le Musée en un jardin féerique, en cette occasion. Le jardin botanique, par exemple, décorera le large escalier central, tandis qu'une roseraie réputée dis-

posera 1,000 roses tout autour de la spacieuse galerie. A la fin de la soirée, les roses encore fraîches seront offertes en vente. La salle des rafraichissements sera aménagée de telle sorte qu'on l'appellera "Coin de Venise".

Participant à l'organisation de la "Fête des fleurs": Mme Cécile-M. Caillé, présidente honoraire; Mme Galt Durnford, présidente active; Mmes Albert Deschamps et Robin Watt, présidentes conjointes du comité d'organisation.

Comité de décoration: Mmes Richard Angers, Paul Fontaine, Stuart Molson, Gordon Reed; comité des rafraichissements, Mmes René Gauthier, René Paradis, Robert Pilot, Ailsie Hands, Murray Maltier et George Scott; trésorière, Mme Charles Bordo; comité des billets: Mmes Guy Lanctôt, Anselm McKim et Hugh Turnbull; comité des rubans d'honneur: Mlle Aimée Cusson et Mmes Laurent Gelly, Harold Beament, Leslie Haslet; comité de la raffle: Mmes Maurice Hudon et Peirce Déarcy; comité du vote public, Mmes Roger Ouimet et George-A. Daly; publicité et organisation générale, Mmes Roland-G. Lefrançois, Jules Labarre, la comtesse de Roussy de Sales, G. Meredith, Smith, Connelly et Helen Hodges.

Le concours est ouvert à tous et les formulaires d'inscription devront être remis au Musée au plus tard le samedi 15 mai. Pour renseignements, on peut communiquer avec Mme Laurent Gelly, El. 0787, Mlle Aimée Cusson, CR. 4630, ou Mlle Loutsia Gill, PL. 8706.

La Presse
4 mai 1954

Films au Musée demain

Demain à 3 heures de l'après-midi et à 8 heures du soir, le Comité féminin du Musée des Beaux-Arts de la rue Sherbrooke présentera deux films d'un intérêt tout particulier pour tous ceux qui prendront part au concours floral de la "Fête des Fleurs" qui a lieu au Musée, le 1er juin.

Il s'agit d'un film canadien primé et de "Flower arrangements of Williamsburg", qui explique la technique et les procédés de la décoration florale.

Le public est cordialement invité. (Communiqué)

The Gazette
May 5, 1954

La Presse
5 mai 1954

TEA AT MUSEUM

A movie of Floral Arrangements of Colonial Williamsburg will be shown this afternoon, at three o'clock, at the Montreal Museum of Fine Arts by the Ladies' Committee, to be followed by tea. The movie will be shown again this evening at half-past eight o'clock.

Au Musée des Beaux-Arts

—Mme A. Cantero était l'hôtesse, hier, au déjeuner du Comité féminin du Musée des Beaux-Arts. Mlle Aimée Cusson, Mmes Roger Dufresne, Paul Fontaine et Roger Viau accueillèrent les invitées.

—Le thé est servi, cet après-midi, au Musée des Beaux-Arts, à l'issue d'une séance de film sur les arrangements floraux. Une seconde séance aura lieu ce soir à dix heures.

The Gazette - May 7, 1954

Entries for the "Fête des Fleurs" being held by The Ladies' Committee of The Montreal Museum of Fine Arts on June 1, close on May 15.

The Star
May 4, 1954

Two Color Films on Flower Arranging

TWO films of interest to those planning to enter exhibits in the "Fête des Fleurs" at the Museum of Fine Arts on June 1 will be shown by the Ladies' Committee of the Museum in the Lecture Hall tomorrow at 3 and at 8 p.m.

There will be a prize-winning Canadian film and "Flower Arrangements of Williamsburg". Vividly photographed in color, in interesting detail, the latter describes technique for working with flowers and shows how Mrs. Louise B. Fisher, one of America's foremost authorities on flower arrangements of the eighteenth century, creates her distinctive and widely-celebrated decorations which grace the many exhibition rooms in colonial Williamsburg.

There are eight classes in the "Fête des Fleurs", which range from miniature exhibits not more than three inches in any dimension to wild flower arrangements which may go to three feet in height. There will also be a class in which contestants will be given identical flowers and containers and three-quarters of an hour in which to arrange them.

The Star
May 4, 1954

Movie Demonstrates Flower Arranging

The Ladies' Committee of the Montreal Museum of Fine Arts will show a movie on floral arrangements in Colonial Williamsburg at 3 p.m. tomorrow in the museum. Tea will be served following the movie, which will be repeated at 8:30 p.m. tomorrow.



—Posen photo
MISS HELEN HODGES and Comtesse de Roussy de Sales study the entry form for the Fete des Fleurs, third annual competition of floral arrangements, which is sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts and will be held at the Museum on June 1. Entry forms, available at the Museum, must be returned before May 15.

ART NOTES

by Robert Ayre

Musings About Montreal And Notes On Coming Events



THE HARVEST WAGGON, by Thomas Gainsborough, lent by the Art Gallery of Toronto to the exhibition of European Masterpieces—Titian to Renoir—now to be seen at the Montreal Museum of Fine Arts.

Coming Exhibitions

THE exhibition of European Masters in Canadian Collections continues at the Museum through May 23.

WITH a preview next Thursday, the Art Directors Club exhibition will be held in the lecture hall until the end of the month.

THE Ambassador of Greece will open an exhibition of 11 modern

Greek painters in Gallery XII on Friday.

COMING next month—Canadian drawings of the last 100 years, in Gallery XII.

The Gazette
May 8, 1954

Mrs. Harold Beament and Mrs. Paul Fontaine and Mrs. J. F. Forman, members of the Ladies' Committee, Montreal Museum of Fine Arts, are attending the annual meeting of the Film Society Division of the Canadian Film Institute in Ottawa, being held today and tomorrow.

The Gazette - May 8, 1954



(Photo by Posen)
MRS. LAURENT GELLY, MRS. JOSEPH S. CONNOLLY, members of the Ladies' Committee of the Montreal Museum of Fine Arts, which is holding a Fete des Fleurs, a competitive exhibition of flower arrangements at the Museum on Tuesday, June 1, from four to eleven o'clock. The competition is open to the public. Entry forms, tickets, are available at the Museum.

The Gazette
May 8, 1954

FETE DES FLEURS

Fete des Fleurs, the 3rd Annual Flower Arrangement Competition sponsored by the Ladies' Committee, will be held at the Montreal Museum of Fine Arts on Tuesday, June 1 from four to eleven o'clock.

This competition is open to amateurs. Entry forms and further information may be had at the Museum. All entries are to be in before Saturday, May 15. Tickets for the Fete des Fleurs may be obtained from the ticket chairmen, Mrs. Hugh Turnbull and Madame Guy Lantot, or at the Museum.

The Gazette
May 8, 1954

ART

Museum of Fine Arts Sets 3 Exhibitions

While the exhibition of European Masters in Canadian Collections continues in the Montreal Museum of Fine Arts until May 23, the showing of Swiss Posters in Gallery XII and the work of the Art School, ages 4 to 15, in the Lecture Hall, end at the close of tomorrow afternoon.

Exhibitions set for Gallery XII include "Eleven Modern Greek Painters" which will be open to the public May 15 to 30, and "Canadian Drawings of the Last 100 Years", which will run from June 4 till 30.

The Art Directors Club Exhibition to be held in the Lecture Hall will be open to the public May 14 till 30.

The Gazette - May 11, 1954

... A flower painting by the late Richard Jack, R.A., R.C.A., has been given by his daughter, Mrs. Victor Whitehead, to further the work of the Ladies' Committee of The Montreal Museum of Fine Arts and is now on view at the museum.

The Gazette - May 12, 1954

... Co-chairmen of the "Fete des Fleurs" to be held by the Ladies' Committee of The Montreal Museum of Fine Arts on June 1 are Mrs. Robin Watt and Mrs. Albert Deschamps. Of special interest will be a competition where contestants are given identical flowers and containers and must make their arrangements within 45 minutes. This certainly will be a challenge to individuality.

The Star - May 11, 1954



Walter O'Hearn Comments

Canada's Own Academy Awards

Wasn't able to wait for the big feature of the evening—Canada's film of the year, young Christopher Chapman's "The Seasons". But I saw enough of this at an earlier showing to know that this is a cinematic poem, a lovely, fresh note injected into a tired theme. Unfortunately, when I saw it before, the screening was held at the Montreal Museum of Fine Arts, in a cavernous room where daylight peeped through the slats of the venetian blinds and robbed the screen of some of its fine detail. Saw enough, though, to know that the rest was first-rate.

Canada Award Winners

Non-theatrical, sponsored by a government agency. "The World at Your Feet" Natl. Film Board.

Non-theatrical, sponsored by a non-government agency. "Episode in Valleydale" produced by Crawley Films.

Non-theatrical, open. "The Seasons" by Christopher Chapman. Also chosen as film of the year.

Theatrical, short. "Farewell Oak Street" by National Film Board.

Amateur Award. "8:15" by the Toronto Film Society.

The Gazette
May 11, 1954

Museum Open Nights

The Montreal Museum of Fine Arts will be open Wednesday evenings, May 12 and 19, from 7:30 to 10 p.m., for the showing of the European Masters in Canadian Collections Exhibition, which closes May 23.

Images et plastiques

Les leçons d'une saison

par R. de Repentigny

La saison des expositions étant à peu près terminée, l'on peut maintenant y jeter un regard retrospectif. Parmi les quelques événements encore à venir, on remarque une exposition de peintres grecs, au Musée, une exposition de Roloff Beny, à la galerie Waldorf une exposition d'oeuvres de Montréalais, destinée au circuit de l'ouest canadien, ainsi qu'une exposition d'aquarelles du peintre Bruno Bobak, de Vancouver, toutes deux à la galerie Agnès Lefort, et enfin, les "Dessins canadiens des 100 dernières années", au Musée. La saison a été encourageante, tant pour les artistes que pour ceux qui s'intéressent à leurs travaux. Le public a donné des signes d'une attention croissante, et l'on a pu remarquer que les articles sur l'art, et la critique d'art, tenaient une place plus importante dans plusieurs journaux. Mais ce qui fait vraiment une saison, et donne le signe de la vitalité du milieu artistique, ce sont les initiatives locales.

Dans ce domaine, la palme va indubitablement à Claude Gauvreau, pour son organisation de l'exposition "La matière chante", dont Borduas a assuré la tenue. Exposition qui a remis en circulation, si l'on peut dire, la peinture la plus originale et significative qui se pratique à Montréal. En deux semaines, 1,400 personnes ont visité l'exposition à la galerie Antoine. Pour une exposition de ce caractère, où aucune concession n'avait été faite, c'est un plein succès, une preuve que le public n'est pas aussi bête que certains le prétendent.

Egalement à mettre en tête de liste, l'exposition "Cinq siècles de dessins", organisée par le Musée. Pendant un mois, l'on eût à Montréal une collection d'oeuvres à nous mettre sur la carte des capitales du trésor culturel de notre civilisation. L'exposition des "Maîtres européens dans les collections canadiennes", actuellement en cours, est d'un ordre semblable, mais elle n'a pas été organisée ici. L'exposition des gravures de Goya a de même été une aubaine de passage, dont 6,000 personnes ont pu profiter grâce à la venue en notre ville du collectionneur Andres Lazzlo. Quant aux "Dessins canadiens", c'est une exposition organisée par la Galerie Nationale. La grande exposition Jackson, versant dans la mesure, avait été organisée par la Royal Canadian Academy.

La galerie Dominion, dont le directeur est le Dr Max Sterne, a organisé une belle série d'expositions de peintres canadiens dont trois nous ont révélé d'une façon très intelligente l'oeuvre de nos compatriotes Ghitta Calserman, Marian Scott et Jean Dallaire.

La galerie XII du Musée nous a notamment révélé l'oeuvre d'un peintre canadien émigré, Turnbull, ainsi que les aquarelles de Mills, tous deux décédés. Egalement intéressante a été l'exposition de Harry Meyerovitch.

La galerie Agnès Lefort a permis au grand public de se familiariser avec l'oeuvre de McEwen, tandis que quatre vieilles connaissances, Armstrong, Beaulieu, Cosgrove et Roberts nous sont revenus aux galeries Waldorf et Dominion. Gordon Webber a enfin exposé, chez lui, tandis que Louise Gadois a montré des oeuvres en plein progrès au collège Marie-de-France.

La librairie Tranquille a lancé un programme d'expositions tout à fait exemplaire, avec une exposition par mois, qui a déjà permis à plusieurs jeunes peintres de se faire connaître. Le groupe Studio J, en plein essor, a fait deux expositions des oeuvres de ses membres et le sculpteur Albert Roussel a ouvert un grand atelier collectif, sous le nom de l'Union de la Place des Artistes, dont les membres exposent régulièrement leurs travaux.

La Maison Dupuis Frères a pris une initiative qui devrait avoir une suite, le Salon des Artistes en herbe, et les Amis de l'Art ont lancé un concours qui a donné d'intéressants résultats. Ces initiatives, en plus de réveiller l'enthousiasme, ont aussi pour avantage de permettre à la critique d'apprécier la direction que prend l'incessante évolution de l'art vivant au sein de la population. Le Salon du Printemps rend un service du même ordre.

En sculpture, un événement inespéré, l'exposition de sculpture canadienne de la Société des Sculpteurs — qui a permis de se faire une idée de l'état de cet art délaissé par les amateurs. La galerie Agnès Lefort, avec son exposition des oeuvres de Anne Kahane, a été la seule à faire un effort pour intéresser le public à la sculpture. Grâce au Canadian Handicraft Guild, l'on a pu voir une collection de sculpture esquimaude, un art qui risque de disparaître entièrement avec la commercialisation.

La même organisation a montré des oeuvres de céramique de diverses parties du pays, et la Centrale d'Artisanat nous a révélé un étonnant jeune artiste, l'émailleur René Bergeron.

Sans l'étrange caravansérail que nous a amené l'automne dernier Mme Aboudaram, à la galerie Antoine, nous n'aurions rien vu qui vaille en fait de peinture européenne. Par con-

tre, on avait là plus d'un siècle de peinture française, représentée par des exemples souvent insolites. Des toiles d'Oudot, Brianchon, Cavallès et quelques autres membres de l'école néo-réaliste ont permis de se rendre compte du travail d'une des tendances majeures de la peinture en France.

Déception annuelle, la pénurie d'expositions d'oeuvres d'écoles étrangères contemporaines. Entendons, d'oeuvres qui aient une réelle valeur artistique. Les organisations des pays étrangers qui pourraient faire quelque chose en ce sens semblent être complètement indifférentes à notre public en puissance et les organisations locales qui pourraient faire pression se montrent aussi coupables.

Pour la saison prochaine, l'on peut augurer une sensible amélioration. Du côté du Musée l'on nous promet une politique plus active d'expositions et des initiatives qui rendront à cette institution sa fonction éducative essentielle. En outre, les galeries Agnès Lefort et Waldorf disposeront de cimaises plus importantes, la première par agrandissement, la seconde parce qu'elle est installée dans un nouveau et plus vaste local.

The Star
May 13, 1954

'Old Master' Exhibit Opens at Art Gallery

A collection of Old Master paintings entitled "Titian to Renoir" is now on exhibition at the Museum of Fine Arts, it was announced today by John Steegman, director of the museum.

The exhibition is composed principally of the cream of the collections from the Art Gallery of Toronto, the National Gallery, Ottawa, and Montreal's own museum collection. Montreal is the last stop of the three-city tour, and the exhibition has been enlarged for local viewers by a number of other fine paintings.

Les expositions

Au Musée des Beaux-Arts, exposition des toiles de maîtres européens d'avant le XXe siècle dans les collections canadiennes. Environ 80 toiles, depuis le Titien jusqu'à Bonnard. La semaine, de 10 h. à 5 h. et de 7 à 10 mercredi. De 2 à 5 le dimanche.

Galerie XII, une exposition d'affiches publicitaires suisses, jusqu'à demain.

Dans la salle des Conférences, exposition des travaux d'enfants, de 4 à 14 ans, élèves de l'école d'art du Musée. Jusqu'à demain.

La Presse

12 mai 1954

Au Musée ce soir

Le Musée sera ouvert les mercredis soirs 12 et 19 mai, de 7.30 à 10.00 p.m., pour permettre de visiter l'exposition des Maîtres Européens dans les Collections Canadiennes. Cette exposition prendra fin le 23 mai.

Il n'y aura pas de représentation cinématographique ces deux soirs là.

Oeuvre lumineuse de Hobbema au Musée



Ce tableau de Meindert Hobbema, "Les deux moulins", a été donné "au peuple canadien" par la reine de Hollande en 1950. La lumière qui s'en dégage est une source d'émerveillement. Hobbema, qui vécut de 1638 à 1709, est, parmi les peintres qui montrèrent une prédilection pour les paysages, un des plus grands maîtres. On peut admirer sa sérénité à côté des tourments romantiques de son maître Ruysdaël. Prêtée par le gouvernement canadien, cette oeuvre de Hobbema fait partie de la collection des maîtres européens dans les collections canadiennes actuellement exposées au Musée des Beaux-Arts.

La Presse - 11 mai 1954



A l'occasion de la Fête des Fleurs qui aura lieu le 1er juin, de 4 h. p.m. à 11 h. p.m., au Musée des Beaux-Arts, un déjeuner réunissait quelques animatrices de cette manifestation, ces jours derniers. De gauche à droite, on remarque: Mme Paul Fontaine, du comité de la décoration; Mme Roger Vlau, trésorière, Mme Antonio Cantero, hôtesse du déjeuner, Mmes A. Morin et Roger Dufresne, du comité de réception, et Mlle Aimée Cusson, secrétaire. (photo Posen)

The Gazette - May 13, 1954

THE 'TITIAN TO RENOIR' EXHIBITION

The current exhibition at the Montreal Museum of Fine Arts, "Titian to Renoir," emphasizes a prime factor in public exhibitions which is seldom appreciated. Directly, this rich exhibition has been chosen from the public collections of Montreal, Toronto and Ottawa. But most of the paintings belonging to each represent investments that none of these three museums could afford.

Community art collections, to a large degree, depend on the generosity of private collectors. They depend on them not only for the purchase of expensive works, but the intelligent choice of those works. No matter how much the private collector might have paid for the piece he presents or bequeaths to the local gallery, it must have been chosen with intelligence and taste as well, to be a valuable addition to community art.

The famous collection of Sir William Van Horne is an excellent example of the several qualities required for such private generosity

to have the fullest community value. Sir William had not only the means, but the taste and the courage to retain his original judgment even, sometimes, against the advice of experts. He was no wholesale purchaser but an interested, talented critic.

His collection showed that his choice was not confined by current vogue or prejudice; it ranged from Da Vinci to Toulouse-Lautrec, and it contained works by painters currently out of vogue, such as El Greco. A Rembrandt of his was declared spurious but he maintained it was an original. His judgment was, in time, proven correct.

On another occasion, he was told that a Murillo he wished to purchase was not genuine.

It was eventually proven that he was both wrong and right. The painting was not a Murillo—it was a much more valuable Velasquez.

To men such as Sir William, Montreal, Toronto and Ottawa owe much of their community art wealth. A rich and varied presentation of that wealth is the current "Titian to Renoir" exhibition.

La Presse - 14 mai 1954

Fête des Fleurs

—Mmes Albert Deschamps et Robin Watt, sont les présidentes de la Fête des Fleurs organisée par le comité féminin du Musée des Beaux-Arts, qui aura lieu le 1er juin de 4 h. de l'après-midi à 11 h. du soir. Mentionnons parmi les autres membres de l'organisation: Mmes Richard Angus, Paul Fontaine, Stuart Mol-

son, Gordon Reed, Robin Watt, René Gauthier, Jacques Paradis, Robert Pilot, Ailsie Hands, Murray Mather et George Scott.

Mme S. Camay a accepté la présidence d'honneur de cette manifestation annuelle.

ART NOTES

by Robert Ayre

Exhibit of Greek Paintings
Opens at Montreal Museum

"THE BALCONY", by Georges Sikeliotis, in the exhibition of ten contemporary Greek painters in Gallery XII of the Museum.

AN exhibition of unusual interest was opened in Gallery XII of the Museum last evening when His Excellency the Greek Ambassador presented a small group of paintings by ten of his countrymen.

According to the catalogue, which has a foreword by Marinos Kalligas, Director of the National Gallery of Greece, and helpful biographical notes, most of the painters have exhibited in France and Italy, and some of them have gone as far north as Sweden and Norway, but they are strangers to Canada. I am sure few of us have had any idea what contemporary Greek art is like, or, indeed, what Greek art (setting aside El Greco) has been like in all the centuries since the Elgin Marbles. This has been our loss and we are grateful to Mr. John J. Robertson of Ottawa and to those who helped him organize the exhibition. We hope, with Mr. Kalligas, that it "will mark the beginning of a broader and closer rapprochement between the living art of Greece and that of Canada."

It would be foolish to generalize from a small group like this and make such observations as—the Greeks are not very much interested in their landscape (Mr. Kalligas says they are)—or they have not been swept into the powerful current of the Abstract. Five of the ten are in their forties; two are close to forty; two are in their fifties, and one is 62. It is well, at a first meeting, to have the mature; maybe later on we can find out what the twenties and thirties are doing. From those we meet we can say that the Greeks are carrying on in modern terms, an ancient tradition, that they have imagination and taste and a strong decorative and graphic sense.

Theatrical Decor and Public Buildings

Four of them appear to be noted for theatrical decor and costumes; others have illustrated books and decorated public buildings.

The oldest men in the show are A. Asteriades (born 1898) who is represented by conventional water color landscapes, and Spyros Papaloukas (1892) who paints streets and houses in broad, free style. The only other landscape painter is Nicolas Hatzikynakos-Ghikas who takes off from the Cubists. The first of his three landscapes from Hydra looks down on a geometrical scene of zig-zagging walls, roofs,

great dignity; and Jean Moralis, a naturalist rather than a formalist, who brings sensibility and warmth to his study of the human body.

Orestes Kanellis paints children with sympathy and an almost artless simplicity. The lithograph and woodcuts of A. Tassos are the work of a bold and skillful craftsman. I don't know what the catalogue means by saying that Spyros Vassiliou represents the popular tradition, for while he is not Surrealist, or Abstract, he is certainly not Realist. He is decorative and fanciful, setting boats and even a church afloat on the blue, spreading out neatly the flat fronts of a winery, with its jars, and a bicycle shop next door, releasing a flock of kites in great gaiety over the village rooftops. He does it with restraint; and that, I should say, is true of all the painters—proportion, the "golden mean" of the Greeks of old.

Art Directors' Club

THERE are so many categories and so many entries in the Art Directors Club exhibition in the lecture hall that I could not begin to do justice even to the award winners—posters, advertising layouts, typography, magazine covers and story illustrations, cartoons, fashion drawings, menus, Christmas cards, direct mail pieces, folders, brochures, and so on. While nothing jumps out at you as being strikingly original, if you look close, you will see lots of bright ideas. There is humor as well as attending strictly to business, as so many of our advertisers continue to do, and I was glad to

see some Canadian elements, such as West Coast Indian motifs, and stylized geese in flight.

Other Exhibitions

THE European Masters in Canadian Collections exhibition will close a week from tomorrow.

The Gazette
May 14, 1954 ③

FETE DES FLEURS

Mrs. Albert Deschamps and Mrs. Robin Watt are co-chairmen of the Fete des Fleurs, the 3rd Annual Flower Arrangement Competition, sponsored by the Ladies Committee of the Montreal Museum of Fine Arts, being held at the Museum on Tuesday, June 1, from four to eleven o'clock. Other committee members are: Staging; Mrs. Richard Angus, Madame Paul Fontaine, Mrs. Stuart Molson, Mrs. Gordon Reed and Mrs. Robin Watt. Refreshments; Madame Rene Gauthier, Madame Jacques Paradis, Mrs. Robert Pilot, Mrs. Ailsie Hands, Mrs. Murray Mather, and Mrs. George Scott (treasurer).

Annual Fete des Fleurs
Opens in Gallery June 1

THIRD annual Fete des Fleurs, pete in arrangement on a time basis. A panel of experts, including former Canadian war artist Campbell Tinning, ARCA, will select winners at 1.30 p.m. The show will be open to the public at 4 o'clock and ballots will be provided for a public vote in addition to the official one. Winners will be announced in the evening.

To provide additional color, the ladies committee will have a cafe—a replica of St. Mark's Square in Venice in the Museum's lecture hall. Proceeds of the event are to help finance the art gallery.

Artistes récompensés par l'Art Directors Club



Hier soir, à l'hôtel Ritz Carlton, lors du troisième dîner annuel de l'Art Directors Club de Montréal, des trophées ont été présentés aux artistes qui ont exécuté les meilleurs travaux d'art publicitaire. On voit ci-haut les quatre gagnants de chaque section, photographiés lors de l'inauguration de l'exposition des travaux au Musée des Beaux-Arts. De gauche à droite, MM. James Hill, gagnant d'un trophée pour une illustration en couleurs dans une revue, MacLean's Magazine, Reginald Murdock, récompensé pour son travail en préparant un livret publicitaire, pour Seagram, Jacques Le Flaguais, pour une affiche publicitaire, destinée à Air-Canada, et Richard Racicot, pour une illustration en couleurs destinée à faire partie d'un panneau publicitaire pour Shawinigan Chemicals. Trente-cinq autres artistes ont reçu des mentions. (cliché LA PRESSE)

The Gazette - May 15, 1954

ART

Arts Museum Shows
11 Greek Artists

Eleven Modern Greek Painters is the title of the exhibition opened by H. E. the Ambassador of Greece in Gallery XII of the Montreal Museum of Fine Arts. The works will remain on view until May 30.

Touching on the aims of the artists the Foreword of the catalogue says, in part: "... they strive not only to achieve a description of the visual world of Greece—for example, of the Greek landscape, which many hold to be one of the most beautiful in the world—but also to capture its inner meaning, and thus that rhythm which distinguishes all Greek works of art from the remotest ages, from the Archaic through the Hellenistic

and Byzantine periods to the present day...."

Three capital watercolors are the contribution of A. Asteriades—"Olive Grove", showing a stretch of trees with mountains in the distance; "Old Athens," with wooden structures and a rocky height as a background, and "Erechtheion" in which steps and figures have place. These works are free in handling and clean in color. Nicos Engonopoulos, working in oils, is partial to vivid color in his compositions entitled "Theophilos and Kassiani", "The Poet Solomos" and "Poet and Muse". He is stated to be the leading surrealist poet of Greece. Nicolas Hatzikynakos-Ghikas is said to have "... transposed cubism into a Greek idiom and strives to reconcile the precepts of the West with the traditions of the Hellenistic and Byzantine East". He shows three landscapes from Hydra which seem to attain his aim. Orestis Kanellis paints what he sees in a direct manner—"Olive Trees", which grow from yellow ground; "Boy", showing a bare-legged youngster seated, and "Girl with Cat", which take no liberties with visual fact. Jean Moralis shows a young girl with her chin on her hand, has a well-observed back view of a nude woman, and in "Still Life" employs a glass, a plate and a bunch of grapes. Nicolas Nicolaou, working in tempera, shows "Women with Pomegranate", against a pink background; an interesting, precise but empty "Tavern in Hydra", and is precise in depicting "House in Hydra", a work in which red roofs and shutters supply the high color note. Spyros Papaloukas is broad and effective in "Houses in Mytelene (Lesbos)" and "Street in Mytelene", and uses richer color in "Red Roofs". Georges Sikeliotis, using sombre color, deals with figures in "The Balcony", "Women on the Beach", "Lovers" and "Farewell". He is said to have reverted to the purest antique Greek tradition.

A. Tassos shows a lithograph, entitled "Woman's Head", strong and direct, and a group of woodcuts—"Still Life (Rhodian Jug)" in which color is used; makes good use of the tiled roofs, with boats off shore, in "Island of Hydra", the same place supplying a scene of the quay, buildings and rising ground. Among other prints is the effective figure, entitled "Kanaris". Spyros Vassiliou paints kites floating above roofs, a bare mountain and a mass of distant buildings. "The Bicycle Shop", takes its title from a small portion of the composition, which is chiefly concerned with a cafe, at the moment lacking both attendants and customers. Of small scale is the detailed "Algina Pier" with boats and waterside buildings.

The Gazette
May 14, 1954 ⑥

Top Editorial,
Advertising Art
On Display Here

An exhibition of the best work of 1953 in editorial and advertising art was opened yesterday in the Montreal Museum of Fine Arts.

The exhibition includes 209 items, chosen from among 850 entries submitted for judging in the Montreal Art Directors Club's third annual Exhibition of Advertising and Editorial Art. Plaques were awarded to Reginald W. Murdock, Public and Industrial Relations, for a booklet for the House of Seagram; to Jacques Le Flaguais, free-lance artist, for a poster for Trans-Canada Air Lines; to Richard Racicot, Bomac, for a color illustration for Shawinigan Chemicals Ltd.; and to James Hill for a color illustration in Maclean's Magazine.

The presentations were made at an awards dinner in the Ritz-Carlton Hotel which was addressed by Wallace W. Elton, vice-president and advisory art director of J. Walter Thomson Co., New York, and president of the U.S. National Society of Art Directors.

The show is sponsored by the Montreal Art Directors Club.

The Star - May 14, 1954 ⑤

stones and dry plants; it is almost painful in its angularities. The second, seen closer, is not so stiff; there is more flow, and the trees help give it grace. The third, more abstract, is at the same time more lyrical, free-flowing and pleasanter in color; it has something of the character of a silk screen print.

The catalogue tells us that Nicos Engonopoulos is the leading Surrealist poet of Greece. His half-classical figures with narrow waists and no faces, acting parts in strange dramas with elegant gestures, are certainly Surrealist. I did not care for the harsh, bitter color. More to my liking were the dull and even sombre tones of the men who seemed most Greek to me—Georges Sikeliotis, whose figures in profile recalled the antique vases and were full of feeling; Nicolas Nicolau, whose study of Byzantine fresco taught him how to work in two dimensions with



RECENT VISITORS to the exhibition of European Old Masters now on view at the Montreal Museum of Fine Arts were, left to right, Miss L. Gill, Mrs. C. Lindberg and Mrs. Storm Berntsen. The picture in the background is The Piazzetta, by the 18th century Italian painter, Canaletto, now owned by the National Gallery, Ottawa.

Le Petit Journal - 16 mai 1954

(2)

Un Poussin à l'expo des "Maîtres européens"



Les amateurs de belle peinture iront visiter avec profit la belle exposition des "Maîtres européens", qui se tient présentement au Musée des Beaux-Arts de Montréal. Ils pourront admirer au nombre des tableaux exposés cette huile "Vénus et Enée" de Nicolas Poussin (1594-1665), un des plus grands noms de l'école française du XVII^e siècle.

The Gazette - May 19, 1954

Canadian drawings of the last 100 years will be exhibited in Gallery XII, the Montreal Museum of Fine Arts, in June.

The Gazette - May 22, 1954

• QUOTABLE QUOTES: The third annual flower show at the Montreal Museum of Fine Arts takes place on Tuesday, June 1, in the atmosphere of an outdoor rendezvous.

Images et plastiques

Sur un manque d'équilibre

par R. de Repentigny

A Montréal, paraît-il, le public des expositions se compose surtout de Canadien-français; en outre, ainsi que le Dr Lismer le dit à qui veut l'entendre, ce sont les peintres de langue française, "au sang latin" qui apportent la vie la plus intense à la peinture canadienne. Et c'est dans les publications de langue française du pays que l'on retrouve le plus d'écrits sur la peinture et les autres arts plastiques. Voilà, n'est-ce pas, un sujet de légitime fierté — comparativement au moins. En vérité, notre intérêt pour l'art, collectivement, doit être d'un degré très supérieur, à en juger par le fait qu'il ne s'embarrasse d'aucunes considérations matérielles. A nous la pure contemplation des œuvres d'art, à nous la fougueuse création, à nous les travaux d'esthètes. A d'autres, les soucis pécuniers. Voilà du moins ce qui ressort du récent rapport pour l'exercice 1953 au Musée des Beaux-Arts. Car sur \$63,000 donnés au dit Musée au cours de l'année par environ 80 individus et corporations, soixante-quinze dollars (sic) sont venus de donateurs (deux) dont les noms soient de consonnance française.

Un étranger optimiste songerait immédiatement en voyant ces chiffres que nos mécènes, petits et grands, n'encouragent pas le Musée parce qu'ils ont d'autres chats, artistiquement parlant, à fouetter.

Mais nous savons bien qu'il n'en est rien. Nous savons bien qu'aucune exposition à but primordialement artistique n'est organisée en dehors du Musée autrement que par les galeries commerciales ou par les artistes eux-mêmes. Tout simplement, il se trouve que personne à Montréal, dans le groupe ethnique français, ne croit l'encouragement des artistes et l'éducation artistique du public un assez bon placement. Apparemment, il y a deux races chez les Canadiens-français croira alors l'étranger: ceux qui n'ont pas d'argent et qui aiment l'art d'une façon désintéressée, et ceux qui ont de l'argent et se désintéressent de l'art. Exception enthousiaste faite pour quelques collectionneurs.

Avec l'arrière pensée de provoquer au moins un mouvement d'émulation, citons quelques noms à l'honneur dans ce rapport du Musée. Mlle Olive Hosmer a donné \$10,000 pour l'achat de tableaux, Mlle Mary Martin a laissé le même montant pour la recherche et des bourses d'étude, M. F. Cleveland Morgan, président du Musée, a donné \$5,000, de même que W. C. Macdonald Inc., et la firme Henry Morgan. On compte onze autres dons de plus de mille dollars. Remarquons que ces dons contribuent à fournir des assises durables aux activités artistiques dans notre ville.

Il ne s'agit pas nécessairement de pousser ceux qui le pourraient à collaborer au support et au développement du Musée, mais au moins de leur demander de s'engager dans une activité équivalente, si ce n'est dans celle-là. Ainsi, il nous manque à Montréal une collection publique représentative d'art contemporain. L'est de la ville est complètement démunie, répétons-le, du point de vue des arts plastiques. L'aménagement d'une salle pour y exposer des œuvres et la formation du noyau d'une collection ne serait point une tâche herculéenne, ni n'exigerait-elle les ressources d'un Rockefeller.

Le directeur du Musée, M. Steegman, a pris conscience du problème que pose à une partie de la population le trajet à faire pour se rendre au Musée. Il entretient par conséquent le projet d'exposer ailleurs à Montréal, notamment dans l'est de la ville, une partie de la collection permanente du Musée, lors de grandes expositions de passage qui exigent de décrocher ces toiles. Mais certaines garanties de sécurité étant indispensables, on peut se demander si dans la conjoncture le projet, pourtant bien simple et peu onéreux, est réalisable. Dans quel endroit pourrait-on exposer à la satisfaction de tous une collection d'œuvres précieuses? Il faut un minimum de sécurité, un éclairage favorable et l'accessibilité. Toutes les suggestions seraient bien reçues.

Dans les discussions sur ce sujet, la tendance est de s'en remettre "au gouvernement" pour des réalisations pratiques, ce qui est le signe de l'indifférence et de l'apathie. Le rapport du Musée nous éclaire encore sur ce qu'il faut attendre de ce côté: le gouvernement provincial a l'an dernier accordé \$3,000 au Musée, soit \$2,000 de moins que l'année précé-

dente; la Ville de Montréal a donné \$10,000, et donnera cette année \$13,000. Quant aux autres municipalités de l'île de Montréal, dont les citoyens profitent autant du Musée que ceux de la grande ville, elles ne font aucun don.

En dernière heure: Voici ce qu'un historien et critique d'art anglais, Eric Newton, qui a fait une tournée de conférence à travers le Canada l'automne dernier a à dire des arts plastiques dans notre province: "Dans le Québec, où tradition et inspiration sont héritées de générations passées, la peinture et la sculpture sont plus étroitement liées avec les arts correspondants en Europe que cela n'est le cas dans toute autre région du Canada. Dans le Québec, des yeux européens sont aussitôt confrontés par quelque chose d'assez familier: le sculpteur du Québec comprend les problèmes de la forme tri-dimensionnelle, le peintre est au courant des possibilités et du comportement de la peinture. Non que les artistes du Québec soient nécessairement plus sérieux que ceux du reste du Canada, mais ils sont certainement plus expressifs". Ce jugement provient d'un article fort lucide de Eric Newton, "Canadian Art in Perspective", que publie la revue Canadian Art dans son numéro du printemps.

Les expositions

Au Musée des Beaux-Arts, exposition des toiles de maîtres européens d'avant le XX^e siècle dans les collections canadiennes. Environ 80 toiles, depuis le Titien jusqu'à Bonnard. La semaine, de 10 h. à 5 h. et de 7 à 10 mercredi. De 2 à 5 le dimanche jusqu'au 23 mai.

Galerie XII, une exposition de tableaux de onze peintres grecs contemporains. Jusqu'au 30 mai.

Dans la salle des conférences, exposition des travaux d'art publicitaire primés par le Art Directors. Jusqu'au 30 mai.

The Gazette - May 18, '54

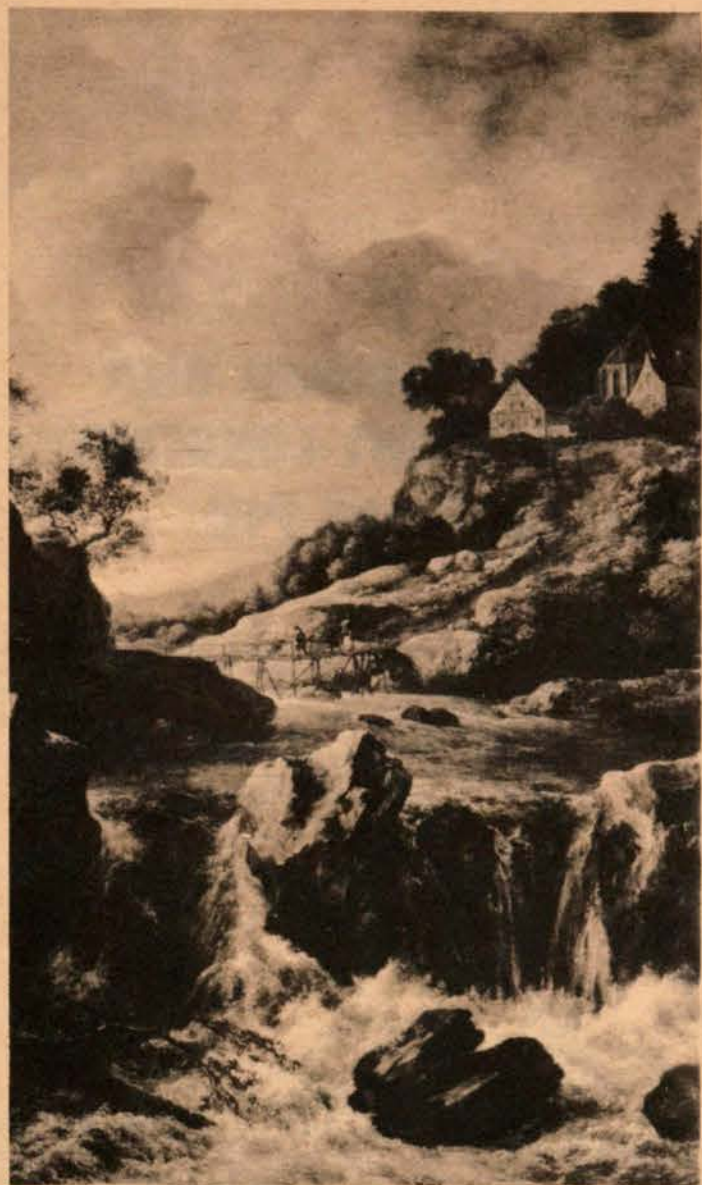


MRS. ROBERT PILOT and MRS. J. W. EATON, members of the Ladies' Committee of the Montreal Museum of Fine Arts, which is holding a Fête des Fleurs, 3rd Annual Competition of Floral Arrangements at the Museum on Tuesday, June 1. Mrs. Pilot is in charge of refreshments which will be served at the Flower Show from four till eleven. Tickets are available at the Museum, Sherbrooke St. West. (Posen Photo.)

The Star May 19, 1954

MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts will be open today from 7.30 p.m. until 10 p.m. for the showing of European masters in Canadian Collections exhibition, which will close on Sunday.



"Cascades", tableau de Jacob Van Ruisdael, peintre hollandais mort en 1682, parfois considéré comme le premier grand maître du paysage. Les scènes tourmentées l'attiraient particulièrement, avec eaux tourbillonnantes, rochers escarpés, arbres tordus et nuées poussées par le vent. Ce tableau-ci, exécuté après 1651, appartient à la Galerie Nationale, à Ottawa.



"Dédale et Icare", par Antoine Van Dyck, maître de l'école flamande, né en 1599 et mort en 1641. On croit que le jeune Icare est un autoportrait du peintre. Ce tableau, où perce l'influence de Rubens, avec qui travailla Van Dyck, appartient à la Galerie des Beaux-Arts de Toronto.

Tableaux de maîtres européens des collections canadiennes



La Galerie Nationale a tiré ces tableaux de musées et de collections privées du Canada. 80 sont exposés au Musée des Beaux-Arts de Montréal. Trois sont ici reproduits. La collection ne comprend pas d'oeuvres de peintres du XX^e siècle. C'est qu'il fallait limiter le nombre des pièces, vu les problèmes de transport. Vraisemblablement, cette exposition n'est que la première d'une série qui permettra au public de voir toutes les oeuvres importantes de collections canadiennes.

Ce "Saint François en méditation avec un moine" est un des trois tableaux du Greco dans l'exposition. Le Greco peignit plusieurs fois ce sujet-ci. Le tableau est caractéristique de sa manière "surnaturelle", par son étrange éclairage. Exécuté entre 1590 et 1600, il provient d'une église de Tolède, et appartient maintenant à la Galerie Nationale à Ottawa.

The Star
May 20 1954

Committees For Contest

MRS. ALBERT DESCHAMPS and Mrs. Robin Watt are co-chairmen of the "Fete des Fleurs," the third annual flower arrangement competition sponsored by the ladies committee of the Montreal Museum of Fine Arts on Wednesday, June 1.

Mrs. Charles Bordo is treasurer. Those serving on the staging committee include Mrs. Richard Angus, Mrs. Paul Fontaine, Mrs. Stuart Molson, Mrs. Gordon Reed and Mrs. Watt.

On the refreshment committee are Mrs. Rene Gauthier, Mrs. Jacques Paradis, Mrs. Robert Pilot, Mrs. Ailsie Hands, Mrs. Murray Mather with Mrs. George Scott as treasurer.

Mrs. Anson McKim, Mrs. Hugh Turnbull and Mrs. Guy Lanctot are in charge of tickets, while those on the prize committee are Mrs. Leslie Haslett, Mrs. Laurent Gelly, Mrs. Harold Beament, Mrs. H. B. Harrison and Miss Aimee Cusson.

In charge of flower painting are Mrs. C. Pierce Decary and Mrs. Maurice Hudon. On the public vote committee are Mrs. George A. Daly and Mrs. Roger Ouimet.

Bishop's to Honor 4 Canadians, Peer

Awards to Highlight June 12 Convocation

Four Canadians and a British peer will be honored for distinguished public service to this country by Bishop's University, Lennoxville, at its annual convocation June 12, according to an announcement last night by the Chancellor, John Bassett.

Mr. Bassett will confer the honorary degree of Doctor of Civil Law upon:

The Rt. Hon. Viscount Rothermere, British newspaper proprietor, who is serving as the first chancellor of Memorial University, Newfoundland;

F. Cleveland Morgan, president of the Montreal Museum of Fine Arts since 1948;

B. Wynne Roberts, O.B.E., chairman of the Board of Governors of Sir George Williams College for the last seven years, and president of the Quebec Provincial Council, Boy Scouts' Association;

The Hon. J. M. Antonio Barrette, D.S.Sc., Quebec Minister of Labor;

The Rt. Rev. F. P. Clark, M.A., D.D., Lord Bishop of Kootenay, B.C., and a graduate of Bishop's.

The principal and vice-chancellor, Dr. A. R. Jewitt, will report to convocation on the work of the university during the first year of its second century under Royal Charter. Enrollment this year reached a record high.

Bishop Clark to Preach

Degrees and diplomas will be awarded to graduating students in arts, science and theology. On the morning of convocation day Bishop Clark will preach at a traditional service in St. Mark's Chapel.

Lord Rothermere, publisher of a group of British newspapers including the London Daily Mail, was installed on Oct. 8, 1952, as first chancellor of Newfoundland's Memorial University. This strengthened a long family connection with the province, his uncle, Lord Northcliffe, having established a large pulp and paper industry there.

Lord Rothermere is also a director of the Anglo-Canadian Pulp and Paper Co., which has interests in this province.

A one-time Conservative member of Parliament, the 58-year-old publisher is also a director of the British news agency Reuters.

Mr. Morgan, vice-president of Henry Morgan and Co. Ltd., has long been active in the Art Association of Montreal, and was elected president in 1948. Two years ago he was appointed by Prime Minister St. Laurent as a member of the board of trustees of the National Art Gallery in Ottawa.

Mr. Morgan was graduated with a bachelor of arts from Cambridge, and later received a master's degree from McGill.

SGWC Chairman

Mr. Roberts, vice-president of the Canadian Pacific Railway Co., has been chairman of the Board of Governors of Sir George Williams College since 1947. The college, whose enrollment has grown from less than 1,000 to more than 8,000 in 20 years, provides a unique opportunity for young people to take university studies in evening courses.

In 1946 Mr. Roberts was awarded the Order of the British Empire in recognition of his work as director of purchases in Canada for NAAFI — an organization which operated war-time canteens for British troops at home and abroad.

He has headed the Boy Scout movement in the province for the

last 10 years, and is on the advisory council of the Montreal Boys' Association. He is also a governor of the Montreal General Hospital, a past governor of Grace Dart Hospital and a past-president of the Montreal Rotary Club.

Started Work at 14

Mr. Barrette, a native of Joliette and M.L.A. for Joliette constituency since 1936, was appointed minister of labor in 1944. He began work at 14 with the Canadian National Railways, and still holds a labor union card. The grey-haired cabinet member holds an honorary doctorate of social sciences from Laval University.

Bishop Clark was ordained in 1932, the year of his graduation with a B.A. from Bishop's, and for the next two years was assistant curate of the Church of the Advent, Westmount.

In 1941, after seven years in Regina, he went to the West Coast, serving as rector of Holy Trinity Cathedral in Vancouver and St. Saviour's Anglican Pro-Cathedral in Nelson. In 1948 he was elected first Bishop of Kootenay.

In 1943 Bishop Clark received an M.A. from Bishop's and he holds an honorary doctorate of divinity from the Anglican Theological College of British Columbia.



LORD ROTHERMERE



RT. REV. PATRICK CLARK



F. CLEVELAND MORGAN



B. WYNNE ROBERTS



HON. ANTONIO BARRETTE

BISHOP'S HONORS OUTSTANDING PUBLIC SERVICE

Bishop's University, Lennoxville, at its annual convocation on June 12, will honor five men who are serving with high distinction in different fields of life.

The honorary degree of Doctor of Civil Law will be conferred upon the British newspaper publisher, Rt. Hon. Viscount Rothermere. A member of one of the outstanding families of modern British journalism, Viscount Rothermere has carried his heavy responsibilities in a difficult world with foresight and resourcefulness.

His connections with Canada are close. His interest in Canada follows a family tradition, as the Harmsworth family established a vast pulp and paper industry in both Newfoundland and in Quebec. In recognition of his close identification with Newfoundland, Viscount Rothermere was installed as the first Chancellor of Newfoundland's Memorial University.

A man of wisdom and accomplishment, with a background of experience in war, diplomacy and in parliament, Lord Rothermere is giving valued leadership to Memorial University—a university that will have a great part to play in the development of the province in the years to come.

Bishop's will also honor Mr. F. Cleveland Morgan of Montreal. A member of one of Montreal's historic families and a Master of Arts of the University of Cambridge, Mr. Morgan has devoted himself over many years to the work of the Montreal Museum of Fine Arts. He has not only increased its collections with his own gifts; he has given detailed and constant consideration to its problems, placing freely at its disposal a valuable combination of business experience and artistic insight.

Since 1948 Mr. Morgan has been President of the Museum, and his aim has been that it should never become a "dusty repository of unrelated objects" but should "serve as an inspiration and a joy to those who can be quickened by it." In vitalizing the Museum—in making it a true centre of the community's interest—he has made an exceptionally important contribution to Montreal and to the enrichment of its life.

An honorary degree will be conferred upon another man who has given much of his time and thought to the community—Mr.

B. Wynne Roberts, O.B.E., a vice-president of the Canadian Pacific Railway.

Mr. Roberts has had a special interest in Sir George Williams College. His enthusiasm and sympathetic understanding have not only inspired the work of the college; the work of the college has inspired him by the many examples of self-sacrificing effort among the students who are working towards their goals. Long a member of the governing body, Mr. Roberts has been chancellor for the last seven years.

Sir George Williams College is only one of his interests. He has had the responsibility of heading the Boy Scout movement in this province for the last 10 years. Further still, he has given his time and effort to the Montreal Boys' Association, to hospitals, and other organizations seriously seeking to give a helping hand.

In the field of government administration Bishop's will confer the honorary degree of D.C.L. upon Hon. Antonio Barrette, Minister of Labor for the Province of Quebec. Mr. Barrette is a rare figure among those who head labor departments: he is a man who himself worked in labor's ranks and to this day he carries his union card.

Among the important benefits that labor had attained in this province under his administration have been the specialized technical schools, the apprenticeship commissions, and the rehabilitation clinics for the victims of industrial accidents. In his office he has never failed to show both energy and courage.

In honoring Rt. Rev. Frederick Patrick Clark, D.D., the university will be recognizing the achievement of one of its own graduates. Bishop Clark holds both the B.A. and M.A. degrees from Bishop's. After a thorough experience in parochial work, Dr. Clark was elected Bishop of Kootenay in 1948. The vast territory of his diocese is a reminder that if Canada is still a land of frontiers, it is still a land for the missionary. In his work Bishop Clark has shown the spirit of missionary adventure, and it is for his enterprise as a Canadian missionary bishop that the university honors him.

In the variety of their public service, and in the reality of their personal achievements, all five of these men whom Bishop's will honor have abundantly earned the recognition they will receive.

La Presse - 22 mai 1954

Les expositions

Au Musée des Beaux-Arts, exposition des toiles de maîtres européens d'avant le XXe siècle dans les collections canadiennes. Environ 80 toiles, depuis le Titien jusqu'à Bonnard. Dernier jour demain.

Galerie XII, une exposition de tableaux de onze peintres grecs contemporains. Jusqu'au 30 mai.

Dans la salle des conférences, exposition des travaux d'art publicitaire primés par le Art Directors. Jusqu'au 30 mai.

③ Current Events - May 7, 1954

◇ This Week's Activities

ART

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Exhibition of European Masters in Canadian collections. Until May 9, annual children's exhibition of drawings, murals, designs and paintings; and exhibition of Swiss Posters in Gallery 12. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Sun. 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

④ Current Events - May 14, 1954

◇ This Week's Activities

ART

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Exhibition of European Masters in Canadian collections. Art Directors' Club Exhibition. Exhibition "Eleven Modern Greek Painters" opens May 15. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Sun. 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents Mon., Tues., Thurs., Fri.

Bishop's University to Confer Degrees on Prominent Group

Four prominent Canadians associated with the church, art, education and government, and the British chancellor of Newfoundland's first university, will be awarded honorary degrees by Bishop's University, at the annual convocation on Saturday, June 12, at Lennoxville.

They are:

Rt. Hon. Viscount Rothermere, chancellor of Memorial University, Newfoundland;

F. Cleveland Morgan, president of the Montreal Museum of Fine Arts;

B. Wynne Roberts, OBE, chairman of the board of governors of Sir George Williams College;

Hon. Antonio Barrette, Minister of Labor in the Provincial Government;

Rt. Rev. Patrick Clark, Lord Bishop of Kootenay.

In making the announcement, John Bassett, chancellor of Bishop's, said that Bishop Clark will deliver the convocation sermon on the morning of convocation day in the University's St. Mark's Chapel. The degrees will be awarded in the afternoon.

Viscount Rothermere

Viscount Rothermere—the former Esmond Cecil Harmsworth—assumed the chancellorship of Memorial University two years ago. He is the publisher of the London Daily Mail and the Daily Mirror and his family has played a major part in the industrial development of Newfoundland.

His Lordship, who succeeded to the title in 1940, was educated at Eton. He served as a captain in the army during the First World War and, at the peace conference in Paris in 1919, acted as aide-de-camp to the prime minister.

F. Cleveland Morgan

Mr. Morgan, who is a vice-president of Henry Morgan and Co., Ltd., is a native of Montreal. He was educated at schools in England and Switzerland and holds a BA from Cambridge and an MA from McGill. He was active for many years in the affairs of the Montreal Museum of Fine Arts and became its president in 1948. Two years ago he was appointed by the Federal Government as a member of the board of trustees of the National Art Gallery in Ottawa.

Wynne Roberts

Mr. Roberts, who is vice-president, purchases and stores, of the CPR, is a native of Winnipeg. He flew with the Royal Flying Corps during World War I, but crashed during training and was seriously injured.

Always keenly interested in boys' work, he was appointed president of the Quebec Provincial Council of the Boy Scouts in 1944. In February, 1951, he was awarded the "Silver Wolf," scouting's highest decoration. He became chairman of the board of Sir George Williams College in 1947, after many years as a member of the metropolitan board of directors of the YMCA.

In 1946 he was made an officer of the Order of the British Empire in recognition of his work as director of purchases for an organization which operated war-time canteens for British troops at home and abroad.

Bishop Clark

Bishop Clark is a graduate of Bishop's University, where he obtained his BA degree in 1932 and his MA 10 years later. He also holds an honorary doctorate of divinity from the Anglican Theological College of British Columbia.

Bishop Clark first went to the work. In 1948 he became the first west coast in 1941 and soon

achieved fame for his missionary bishop of Kootenay.

Antonio Barrette

Mr. Barrette, a native of Joliette, first was elected to the Provincial Legislature in 1936. He was re-elected four times since then and he has held the Labor portfolio since 1944.

The Minister, who went to work at 14 and who still holds a union card, is an honorary doctor of social sciences of Laval University.

To Be Honored By Bishop's



HON. ANTONIO BARRETTE



F. CLEVELAND MORGAN



LORD ROTHERMERE



RT. REV. PATRICK CLARK



B. WYNNE ROBERTS

The Gazette
May 21, 1954

Art Show Here Wins Praise Of McCurry

Canada got off to a late start in collecting art treasures, but the richness of the principal public collections of paintings now on view at the Montreal Museum of Fine Arts indicates that a good deal of lost time has been made up.

According to H. O. McCurry, director of the National Gallery of Canada, Ottawa, the Montreal museum's own collection has the longest history, but that doesn't make it very old. It wasn't until 1890 that the Art Association of Montreal—the museum's original name—began to form a collection of paintings. It had existed for 30 years as an exhibiting society. Ten years later, the Art Gallery of Toronto started its collection, and 13 years later, the National Gallery was incorporated.

The best of the old master paintings in the possession of all three institutions have been brought together for the exhibition at the museum. Directors of all three museums feel that it is a very good best indeed, and too little appreciated by the public who are the real owners of the treasures.

The exhibition has already been seen in Toronto and Montreal, and has been open to the Montreal for the past few weeks without charge. It will remain until Sunday, when the pictures on loan for the show will be returned.

The Gazette
May 22, 1954

Acts As Chairman In San Francisco

Martin Baldwin, Director of the Art Gallery of Toronto and president of the Association of Art Museum Directors will act as chairman for the Association's 36th annual conference being held tomorrow and Monday in San Francisco. Mr. Baldwin is the first Canadian to be elected president of this Association which includes the Directors from the chief art museums of the North American continent, among those in the United States being the National Gallery, Washington; Frick Collection in New York; Art Institute of Chicago, the Guggenheim Museum and the Metropolitan Museum of Art in New York.

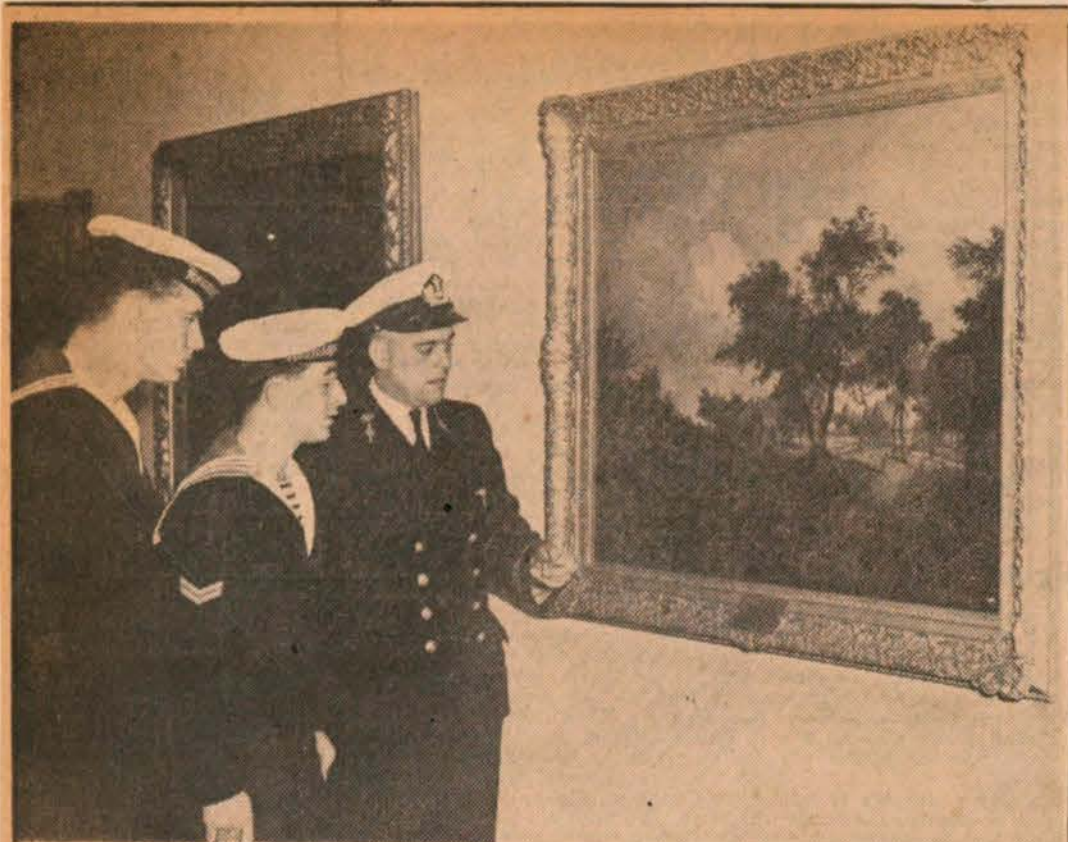
Other Canadians who are members are H.O. McCurry, of the National Gallery of Canada, Gerard Brett of the Royal Ontario Museum of Archaeology and John Steegman, O.B.E., of the Montreal Museum of Fine Arts.

The Star - May 19, 1954



MRS. WALTER ZELLER discusses flower arranging with Mrs. Galt Durnford, president of the Ladies' Committee of the Montreal Museum of Fine Arts, as she studies her newly-blossoming spring garden. The Ladies' Committee is currently organizing a competition of floral arrangements which is being held from 4 to 11 p.m. June 1 at the Museum. Tickets for this annual "Fete des Fleurs" may be obtained from members of the committee or at the Museum on Sherbrooke street west.

—Posen photo



THE GIFT OF A QUEEN: The landscape by the Dutch painter Hobbema, which was presented to the people of Canada by Queen Juliana of the Netherlands, is seen by a party of seamen from the Dutch aircraft carrier Karel Doorman, which ended an official visit to Montreal yesterday. Left to right: Seamen A. B. Mersmans and V.

Kolk, with Lieut. G. J. Devries, who visited the exhibition of old master paintings now on view at the Montreal Museum of Fine Arts Juliana's gift, which hangs in the National Gallery, Ottawa, has been loaned to the Montreal Museum for the exhibition.

Onze artistes grecs

La peinture grecque contemporaine nous est pas plus familière que la peinture canadienne n'est familière, sans doute, aux Grecs. Nous ignorons qui en sont les chefs de file, quelles en sont les tendances. Toutefois, le Musée des Beaux-Arts nous offre actuellement une occasion de prendre contact avec l'oeuvre de quelques peintres grecs, dans une exposition organisée par la Galerie Robertson, d'Ottawa.

Ces dix peintres et un céramiste laissent percer une caractéristique que l'on retrouve également dans la poésie et la littérature grecques — une hantise nostalgique de la glorieuse antiquité hellénique, à quoi se superposent les prestigieux canons de Byzance. Ce double héritage est aussi un fardeau. L'on sent qu'il empêche à la fois les artistes grecs de se laisser aller à certaines influences orientales, qui les touchent en réalité de plus proches et aussi d'utiliser sans timidité les découvertes de la peinture de notre siècle.

Il demeure que les tableaux "proches de l'antique" de George Sikeliotis sont les plus valables. Peut-être ce peintre a-t-il retrouvé l'antiquité par Picasso. Dans ses tableaux, peu ou point d'espace, mais une composition latérale, de figures disposées de sorte à ce que chacune soit aperçue aussi bien que toutes les autres. Les couleurs sont d'une douceur toute moderne, avec des gris, des bruns et des bleus sourds dominant partout en des tons voisins. Point d'expression de tourments, mais un climat d'échange paisible entre des humains. C'est dans cette harmonie sur plusieurs plans que le peintre rejoint ceux qui s'exprimaient dans des bas-reliefs de marbre. La peinture de Sikeliotis semble à l'étroit dans un

cadre, détournée de son essence. S'aurait-il plutôt fresquistes ?

Bien différente est la peinture de Ghikas, Nicholas Hatzhikynakas-Ghikas, de son plein nom, qui utilise sans transposition guère des théorèmes cubistes. Un premier "Paysage" est une structure géométrique revêtue d'images pierreuses. Le travail demeure plutôt scolaire. Un second paysage est également de construction anguleuse, mais l'avantage du sujet est démontré: sans le prétexte de la végétation, le peintre ne parviendrait guère à introduire un élément organique dans sa toile. Un troisième "paysage" est beaucoup plus pictural, des éléments du tableau — cernes blancs — servant à alléger la composition géométrique. Voilà un tableau qui n'est pas "moderne" que par le nom.

Deux peintres paraissent travailler dans un style plus naïf. Nicolas Nicolaou recherche des contrastes de valeurs, ce qui, avec la simplification du dessin, rapproche ses oeuvres des graffiti. Par contre chez Vassiliou un soin excessif est apporté à des détails insignifiants, par quoi ses tableaux perdent leurs qualités de vision naïve; "L'envolée des cerfs-volants" surtout nous montre ce que Vassiliou pourrait faire s'il ne s'abaissait pas, ainsi que nombre de peintres canadiens, à des gestes académiques. Un tel peintre semble n'avoir que superficiellement subi l'influence de la Renaissance.

Les gravures de Tassos, aux couleurs claires, aux lignes fortes, ont également d'un art simple, difficile à situer dans le temps, et dont l'inspiration semble très pure.

Une rencontre qui surprend est celle des toiles de Papaloukos, dont le style est d'une frappante analogie avec celui de notre Morrice. La communauté serait-elle celle de la connaissance intime de la Méditerranée, auprès de laquelle Morrice avait pendant de longues années vécu ? L'on retrouve dans les paysages de Papaloukos cette même douceur monolithique, la même lumière permissive, le même calme solaire que dans les toiles de Morrice.

L'attention du public est attirée surtout par les images surréalistes de Nicos Engonopoulos, aux couleurs vives, aux figures facilement repérables. Mais ce n'est que théâtrale et littéraire. Kanellis et Asteriade sont deux peintres qui pourraient participer sans soulever de commentaires à une exposition de la Royal Academy.

La céramique grecque contemporaine est représentée par un ensemble d'oeuvres de Panos Volsamakakis. Les formes et les couleurs ont une gaieté à laquelle on n'est guère habitué ici — cela atteint même la redondance. L'alliage de modernisme et d'éléments antiques n'est pas toujours plaisant, et l'on a parfois l'impression d'un rococo "modern style". Formes et décors ne semblent répondre à aucune nécessité, le plus souvent. La technique est peut-être admirable, mais ces oeuvres sont nettement d'une époque de décadence.



(Photo by Posen)

MRS. GEORGE DALY and **MRS. L. M. HART**, committee for the Fete des Fleurs, the 3rd Annual Flower Arrangement Competition, sponsored by the Ladies Committee of the Montreal Museum of Fine Arts, being held at the Museum on Tuesday, June 1, from four to eleven o'clock.

Appreciation Of Art Widens

SCHOOL children's study and appreciation of art today is a far cry from the old days when art instruction at school meant squinting thoughtfully at a maple leaf and doing his best to draw and color it.

Grace Campbell, supervisor of art for the Montreal Protestant School Board, says the old system instilled no appreciation of art and was probably nothing more than a nice change from fractions.

Children today are more personally involved in the study of art and parties of them come frequently to the Montreal Museum of Fine Arts, shepherded by teachers who have had special training in the teaching of art.

In the last two weeks, a record number of school delegations have tramped through the galleries, attracted by the current exhibition of old master paintings, brought together from public collections in Ottawa, Toronto and Montreal.

In addition to visits to the museum, the children also have classroom time for painting and drawing and enough solid instruction to be able to give an accurate definition of impressionism.

The general idea, says Miss Campbell, is to launch a generation which won't say: "I don't know anything about art, but I know what I like."

Personals

Mr. and Mrs. Galt Durnford are entertaining at dinner on Tuesday evening in honor of

Mrs. Michael Comay, wife of the Israeli Minister to Canada, who will award the ribbons to the winners of the Competition of Floral Arrangements at the Fete des Fleurs being held on Tuesday at the Montreal Museum of Fine Arts.

Les expositions

Au Musée des Beaux-Arts, Galerie XII, une exposition de tableaux de onze peintres grecs contemporains. Jusqu'à demain.

Dans la salle des conférences, exposition des travaux d'art publicitaire primés par le Art Directors. Jusqu'à demain.

Fête des Fleurs

—Le lieutenant-gouverneur de la province et Mme Gaspard Fauteux, le maire de Montréal M. Camillien Houde ainsi que M. Cleveland Morgan, président du Musée des Beaux-Arts et Mme Morgan ont accordé leur patronage à la Fête des Fleurs organisée par le comité féminin du Musée qui aura lieu le mardi 1er juin, de quatre à onze, dans les salons d'exposition du Musée.

This Week's Activities

ART

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.
Art Directors' Club Exhibition and Exhibition "Eleven Modern Greek Painters" close May 30. Permanent collection on view. Open daily 10 a.m. to 5 p.m.; Sun. 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents Mon., Tues., Fri.

Social and Personal

Mrs. Philip Osler will entertain at luncheon on Tuesday in honor of the judges for the competition of floral arrangements which will be held that day at the Montreal Museum of Fine Arts. Judges are Mrs. Chester Way, president of the Garden Club of Vermont; Mrs. Kina Kumabara, Campbell Tinning, ARCA, and Wilfred Meloche, of the Montreal Botanical Garden.

Mr. and Mrs. Galt Durnford will give a dinner on Tuesday in honor of Mrs. Michael Comay, wife of the Israeli Minister to Canada, who will award the ribbons to the winners of the competition of floral arrangements at the Fete des Fleurs on Tuesday at the Montreal Museum of Fine Arts.

A record of 45 entries has been chalked up for a special competition this year at the Fete des Fleurs being staged by the Ladies' Committee of The Montreal Museum of Fine Arts on June 1. These 45 contestants will be given identical containers and flowers and asked to make their floral arrangements on the spot within a definite time limit — not an easy task certainly, and one calling for more than usual skill. Incidentally one of the judges at the fete will be the president of the State Garden Clubs of Vermont, Mrs. Chester Way. Several members of the Burlington Garden Club are also planning to attend.

28 mai 1954 (1)

Au Musée des Beaux-Arts

Les efforts de l'art commercial portés à l'attention du public

par R. de Repentigny

Il ne faudrait pas laisser passer inaperçue l'exposition d'art commercial organisée au Musée des Beaux-Arts de Montréal par le Art Directors Club, dont M. Albert Cloutier, R.C.A., est le président. Cette exposition, qui comprend plus de deux cent pièces, semble assez significative. La qualité du travail y est, indubitablement, élevée, mais l'on sent encore que les artistes sont fort retenus, soit qu'on ne leur permette guère de s'exprimer dans leur meilleure veine, soit que l'on donne à leur oeuvre un contexte qui en enlève le charme. L'on remarque d'ailleurs que les travaux les plus libres, et partant les plus intéressants, proviennent de publications commerciales, destinées à un public spécialisé.

Aussi, dans cette section des "périodiques commerciaux" l'on trouve plusieurs travaux d'une haute valeur graphique, notamment ceux de Alex MacInnes, pour la Cie Eddy, et de Bill McLaughlan pour Bomac, ainsi que ceux de Ted Bethune, pour Collins & Aikman, de Charles Fainmel pour Ayerst, McKenna & Harrison et des artistes Bomac, sous la direction de Robin Cummin. Dans les revues populaires, il n'y a rien de transcendant à montrer, sauf pour des travaux de Art Associates et de Walter Ferrier et Steve Myer. Dans les annonces de petites dimensions, l'on est encore plus frappé par le manque de sobriété de ceux qui font le texte pour l'annonce. Plusieurs petits graphismes très agréables sont à l'ombre de masses typographiques suffoquantes.

La plus belle section est celle des livrets publicitaires et des dépliants. Il faut nommer les artistes Walter Yarwood, J. Fortin (pour cinq réalisations), J. Crabtree, Clair Stewart, Harold Town, Leslie Trevor et Don Hawes. La section des bulletins de firmes ne montre pas encore autant de progrès que la précédente, mais Brian Chapman et Steve Myer ont cependant pu exécuter des projets bien aérés. Enfin dans la section des "continuités", Robert Langstadt et Leslie Trevor ont montré beaucoup d'ingéniosité.

Les affiches de J. LeFiagual ont particulièrement attiré l'attention des juges. Quatre affiches de cet artiste venu de France il y a quelques années font partie de l'exposition. Douées d'indéniables qualités, agréables à l'oeil, elles demeurent cependant dans un style bien conventionnel, d'un européanisme facile. L'on peut préférer la réalisation plus dépouillée de R. McLean.

Dans le domaine de l'illustration publicitaire, les travaux de Franklin Arbuckle sont nettement les plus originaux. La façon dont il sait se servir des éléments de son sujet pour créer une structure aussi unitaire qu'un tableau de Mondrian nous fait espérer qu'il vaudra un jour être aussi audacieux dans sa peinture.

Les entrées d'annonces de "mode" sont peu nombreuses — effectivement il n'y en a que deux, celles de Pamela Birks et O. Leborgne, sous la direction d'Alfred Leduc. Les dessins mêmes montrent un bon sens d'usage des noirs et des blancs, mais leur "mise en page" leur enlève beaucoup de valeur.

Jean Fortin, L. Myer et Henry Eveleigh ont de forts bons dessins humoristiques. Dans le domaine "editorial", deux bonnes couvertures de publications, par Frank Lipari et Hector Shanks. Oscar Cahen montre une intéressante composition pour une revue populaire. Peter Whaley, Harold Town, James Hill et Bruce Johnson sont d'autres illustrateurs qui réussissent à maintenir un niveau artistique élevé dans leur travail, tout en rendant une signification bien précise avec originalité. En général ces illustrateurs de revues surchargent leur oeuvre de sorte que l'on n'en puisse avoir d'impression d'ensemble satisfaisante, obligeant l'oeil à en parcourir le détail. Influence toute américaine.

Enfin, de superbes exemples d'emploi des ressources des caractères divers sont fournis par un ouvrage dont les responsables sont Fred Knight, Carl Dair et Fred Esler. Là, l'accent est mis sur une harmonie entre la composition et les éléments typographiques.

THE FETE DES FLEURS AT THE MONTREAL MUSEUM

In these troubled times, when there is so much of bitterness and ugliness in the world, there is something wonderfully refreshing when a thoughtful effort is made to organize a special display of flowers.

Such a display—the Fete des Fleurs—will take place on Tuesday next, at the Montreal Museum of Fine Arts. This is an exceptionally attractive event, because it is primarily a competition for amateur floral arrangements. There are eight classes of entries, covering a wide range of floral display.

A panel of judges will pick the winners at 1.30 in the afternoon and will award the ribbons. The show will then be open to the public from four o'clock until eleven. The public will not only be able to view the entries, but will be asked to give its judgment, by ballot, of the best arrangements.

This attractive event (which is being held for the third year) is one of the many organized by the Ladies' Committee of the Museum. This committee plays a very important part in the Museum's work. Not only do its events (including the Wednesday afternoon teas) promote interest in the Museum: they also raise greatly needed funds.

It is the funds raised in this way that have helped to keep the Museum open on Wednesday evenings and have provided the Wednesday evening programs in the lecture hall. More than this, the money raised by the Ladies' Committee has helped to bring important exhibitions to the city. Many of these exhibitions, because of the heavy expense involved, would otherwise never have been presented to Montrealers.

It is very suitable that this Fete des Fleurs, with its emphasis upon floral arrangements, should be held in the Museum of Fine Arts. For the picturing of well-displayed flowers has been one of the aims of the artist for centuries. The tradition of such "still life" painting, showing the beauty of flowers indoors, has been a glorious one. And those who will visit the Museum next Tuesday will see many a study that would have tempted the brush of a van Huysum, a Fantin-Latour, or a Richard Jack.

More than this, the delicate glories of the Fete des Fleurs will be good for the spirit. They are reminders that there is a heritage of the beautiful and the fragile, even in this harsh and anxious world.

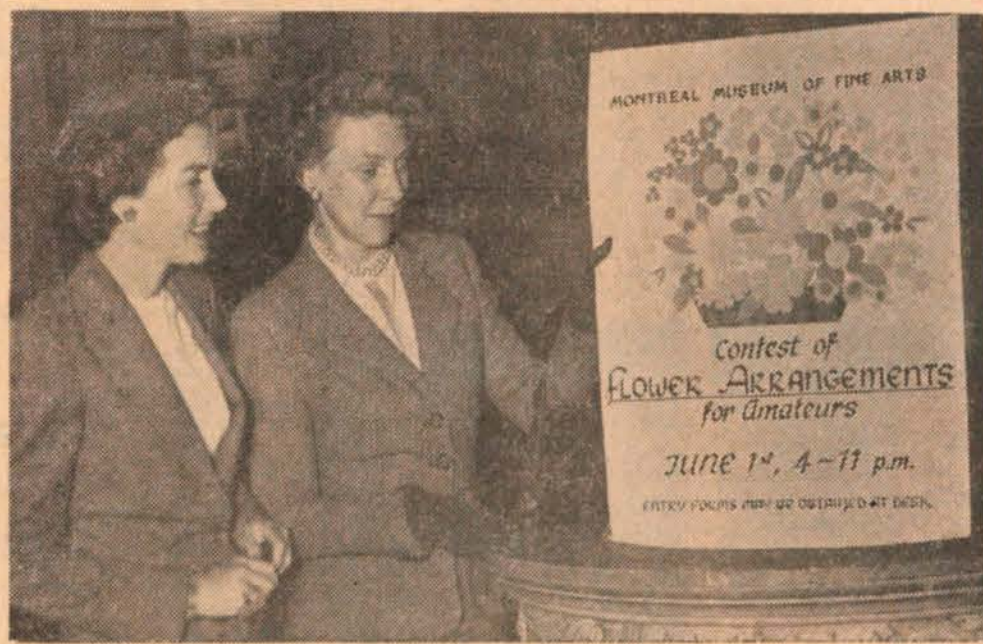
FETE DES FLEURS PATRONS

Patrons for the Fete des Fleurs, the 3rd Annual Flower Arrangement Competition, sponsored by the Ladies Committee of the Montreal Museum of Fine Arts, being held tomorrow, from four to eleven o'clock, at the Museum, are the Lieutenant-Governor of Quebec and Mrs. Gaspard Fauteux, His Worship the Mayor of Montreal, Mr. Camillien Houde, C.B.E., and Mr. F. Cleveland Morgan, president of the Montreal Museum of Fine Arts, and Mrs. Morgan.



IN A CITY GARDEN: Mrs. Stuart Molson in the dark suit, and Mrs. Richard Angus in the light suit, relax in the garden of Arthur Campbell, 21 Edgehill road, as they think up ideas for the Fete des Fleurs which will be held by Ladies Committee of the Montreal Museum of Fine Arts June 1. The Fete des Fleurs will be marked by

contests in flower arrangements, followed by an exhibit which will be open to the public 4 p.m. to 11 p.m. at the Museum. Sections of the gallery used for the exhibition will be decorated to look like St. Marks' Square in Venice. Prizes for floral arrangements will be awarded at 9 p.m. (Gazette Photo Service.)



MRS. STIRLING MAXWELL and MRS. R. F. ANGUS, committee members of the Fete des Fleurs, the 3rd Annual Flower Arrangement Competition,

sponsored by the Ladies Committee of the Montreal Museum of Fine Arts, being held on Tuesday, from four to eleven o'clock, at the Museum.

Current Exhibitions

Art Directors Club third annual, Museum, closing tomorrow.

Modern Greek Painters, Museum, closing tomorrow.

Roloff Beny, Waldorf Galleries, 1494 Sherbrooke west.

Bruno Bobak, Galerie Agnes Lefort, 1504 Sherbrooke west.

Betty Sutherland, YWCA, Dorchester street.

Montreal Workshop, Salle de Gesu, Bleury.

Moritz Liebling, memorial exhibition, Jewish Public Library, 4499 Esplanade.

Michel Rostand, Galerie Opera, 752 Sherbrooke west.

Douze peintres de Quebec, Librairie Tranquille, 67 St. Catherine west.

Opening next Friday, Canadian drawings of the last 100 years, Museum.

Ottawa—Jack Humphrey, Robertson Galleries.

Then
AND
Now

MEMORIES OF MONTREAL

ART TAKES ROOT IN
MONTREAL
(8th of a Series)

THE development of contemporary art in Canada does not cover a period of many years. The Art Association of Montreal was established in 1860, but it was an organization which owed its up-keep to private bequests and the subscriptions of members. It did not, for a number of years after its foundation, take any concerted action to stimulate public interest in art in this city. In fact, such interest was confined to a microscopic percentage of the educated population. There was no lack of painters, but they had to struggle in the face of a virtual non-existence of encouragement of any practical kind. It speaks well for their courage and persistence and their devotion to their art that they continued to paint—and to hope.

Little Progress

A handful of private citizens who were interested in the establishment of personal collections for their own homes did something for the Art Association, but no movement designed to awaken the general public to an appreciation of pictures at that period can be recorded. Sir William Van Horne and Sir George Drummond, for instance, gave liberally, but two men possessed of artistic instincts and the financial ability to satisfy them, whose interests do not permit them to devote more than a portion of even their leisure time to art, cannot be expected to undertake the difficult and laborious task of founding, in a metropolis such as Montreal, any movement designed to awaken the public to an appreciation of art. When people, both abroad and in Montreal, heard that Sir George Drummond's collection of paintings had been sold at auction at Christie's world-famous Art Auction room in London for one hundred and fifty thousand pounds, the largest amount ever realized at the auction sale of a single collection, they here expressed profound surprise, but forgot the whole affair over-night, and beyond let the incident pass with such remarks as "I never imagined that anyone in Canada possessed a collection so valuable," or "Just fancy, any Canadian collection being worth so much!"

The establishment in Montreal of the Royal Canadian Academy in 1880 had been made possible by a small group of Canadian artists, but was not assured of success until the Marquis of Lorne, Governor-General of Canada at the time, took an energetic hand in the matter. The Art School of the Montreal Art Association was started largely as a result of the impetus given by the creation of the Academy, and it may be said that the first practical step towards an appeal to public taste was contemporaneous with the beginning of the Art School. The Art Gallery in Montreal at the beginning of the century was located in unpretentious premises at the corner of Phillip's Square and St. Catherine Street. It contained the nucleus of an Art Gallery collection, largely composed of pictures presented to the Gallery by bequests or by gifts.

Few Visitors

But the number of weekly visitors to the Montreal Art Gallery was a mere handful for some time. The annual exhibitions held by the Montreal Art Association did far more to sow the seeds of public interest than anything else. People began to realize that Montreal had in its midst a number of artists who were worthy of recognition. Canadian papers began to publish news about Canadian artists, and the occasional—the very occasional—



A REPRODUCTION of the study, in pastel, used by the late Maurice Cullen, R.C.A., for his great oil painting, "Sunrise on Mount Tremblant," regarded by many experts as his masterpiece.

presentation at the Art Gallery of exhibitions imported from Paris and elsewhere served still further to accentuate public interest, or call it curiosity, if you like, in pictures as creative works of art. The efforts of the Academy and director of William Brymner, president of the Art School of the Art Association, were of the utmost value, for he not only helped to develop public taste for art, but constituted himself the active and able champion of young painters who, but for him, might have well given up the struggle for recognition in despair.

Three names occur to me of artists whose work was outstanding at this crucial period in the history of art so far as Montreal is concerned. One was James Wilson Morrice, a son of Montreal; another Maurice Cullen, a native of Newfoundland; and the third, M. A. de F. Suzor-Cote, born in the Quebec countryside. Of the three, the most important was Morrice, though this was not realised at the time, as Morrice went early to live in Paris, because he said he found more inspiration under Southern skies. He did, however, pay annual visits to his native land for many years, and much of his work was done here.

Whistler's Friend

Morrice was a friend of the great Whistler, and was recognized as a distinguished Canadian artist before Canadians at home began to recognize his real status in the art world. In Paris, London and Washington he ranked with the finest creative artists of his time. He had worked with Matisse in Paris, and the distinguished French painter held his paintings in the highest esteem. Morrice had absorbed much from the Impressionists, but he never sacrificed his own originality or technique. It was by his success in adapting the genius of the Impressionists in the treatment of light and the use of a much more brilliant palette than any Canadian artist had used up to that time, that Morrice won a place for Canadian painting outside the limits of this Dominion.

Maurice Cullen was equally successful in absorbing the outstanding qualities of Impressionism. His most distinctive achievement, however, was his treatment of light upon ice and the refractions of light in ice. Suzor-Cote also became recognized pre-eminently as a painter of winter scenes to which he brought the Impressionist technique. Both men had to fight the prejudice against any attempt to glorify the Canadian winter, however, there being a strong prejudice against such painting as damaging to immigration in Canada, just as the advertising of Ice Palaces and winter sports had been opposed a few years earlier.

I may perhaps quote here from an article I wrote about a spring exhibition of the Art Association early in the century in which I dealt with the work of Cullen and Suzor-Cote:

"The best work of the exhibition—and this is in itself a significant and most encouraging fact—was that done in Canada by Canadians, of Canadian scenes. Suzor-Cote and Maurice Cullen are, in my belief, Canada's greatest landscape painters. The examples at the recent Spring Exhibition from the brushes of these two men showed, in a forcible manner that permitted of no setting aside, what Canadian art can accomplish, and what a magnificent field of experiment and endeavor lies before the art student in this Dominion.

"Suzor-Cote's work is, primarily, that of a great colourist. He has studied nature in all her moods, this penetrating, introspective artist. He has found out things by striving, and now he has found himself. He is sure of his methods, and he knows what he can do.

"Maurice Cullen has been plodding forward for years,

until he, too, is a matured artist. Vigour, the intense strength that comes of broad treatment with a pliable medium and under the direction of a skilled technician, is visible in his latest work as never before. It is all vitally atmospheric. The scenes live; there is nothing of transcription about them. The shadows lie among the snow-clad slopes as we have seen them, felt them. He is without an equal in his astonishing handling of light on ice and snow. This is no copyist's work."

Ample Proof

It is a strange fact, but one that has been proved by ample testimony, that the success of Morrice abroad only served to stimulate the younger artists in Quebec to break away from all conventions. For though they utilised those features of the Impressionist school which they found would be effective in their own field, neither Morrice nor Cullen nor Suzor-Cote departed from the basic qualities of painting as an art established by the Old Masters; whereas the young artists seeking a new formula of their own by which to make their way to success as Canadian painters, took a pride in pursuing revolutionary methods. And in this pursuit they were both reckless and defiant, and speedily outstripped their elders, who favoured the approach to a new technique by less violent methods retaining the old basic truth and decrying efforts to overthrow everything traditional.

In the first decade of the present century echoes of the conflict over the Post-Impressionist movement, which even then was gaining stimulus from the always substantial group of artists in Paris who delight in nothing more than a challenge to everything conventional, made themselves heard over here, and were the cause of a controversy that embroiled nearly all the younger set in the world of Canadian art who welcomed the revolutionary character of the new movement and strove to embrace everything about it that seemed to fit in with their own eagerness to get away from tradition at all costs.

A New Approach

This was before the now famous Group of Seven had emerged in 1920 with a new approach summed up in brief but cogent terms:

"Art must take the road and risk all for the glory of a great adventure . . . new material demands new methods, and new methods fling a challenge to old conventions."

Nothing could have been better qualified to stimulate the young revolutionaries here. They were stirred to vigorous effort, and they did not lack encouragement from many sources.

The extremists "went haywire," far beyond the ideals of those who sought new approaches within the limit of sanity. Of course the press got tangled in the controversy. I always did enjoy a fight, and I was in the thick of this one, from the very beginning of the first indications of a revolt up to the birth of the Group and beyond to its dissolution in 1933.

Looking backward, it is possible to recognize what was at the time beclouded by a combative spirit that would admit no place for criticism, and to see the passionate sincerity that was too often submerged in blind intolerance. Though the Group of Seven made many enemies, the clear-sightedness of maturity in the end won its way and the hysteria of revolt was in due course replaced by a balanced judgment—largely the outcome of French and British criticism from abroad, which brought keen analytical faculties to bear in the place of heated comment.

Finally, it must be admitted that though the Group had to combat much internal antagon-

ism, it did achieve the object of its founders,—to pave the way for the establishment of a definitive Canadian School of Painting. None can deny this eventual triumph. It was a great one.

(To Be Continued)

St. Morgan Powell

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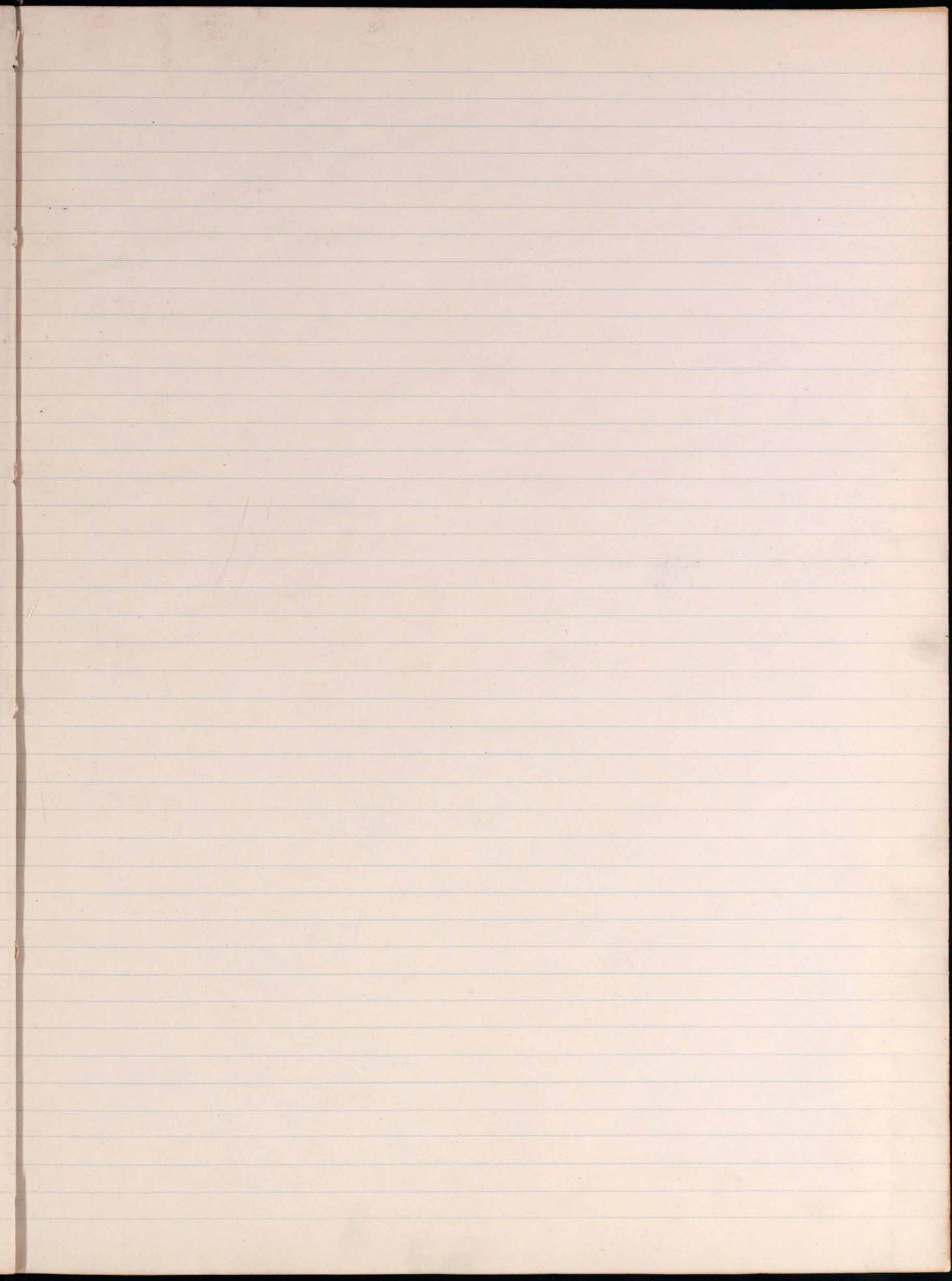
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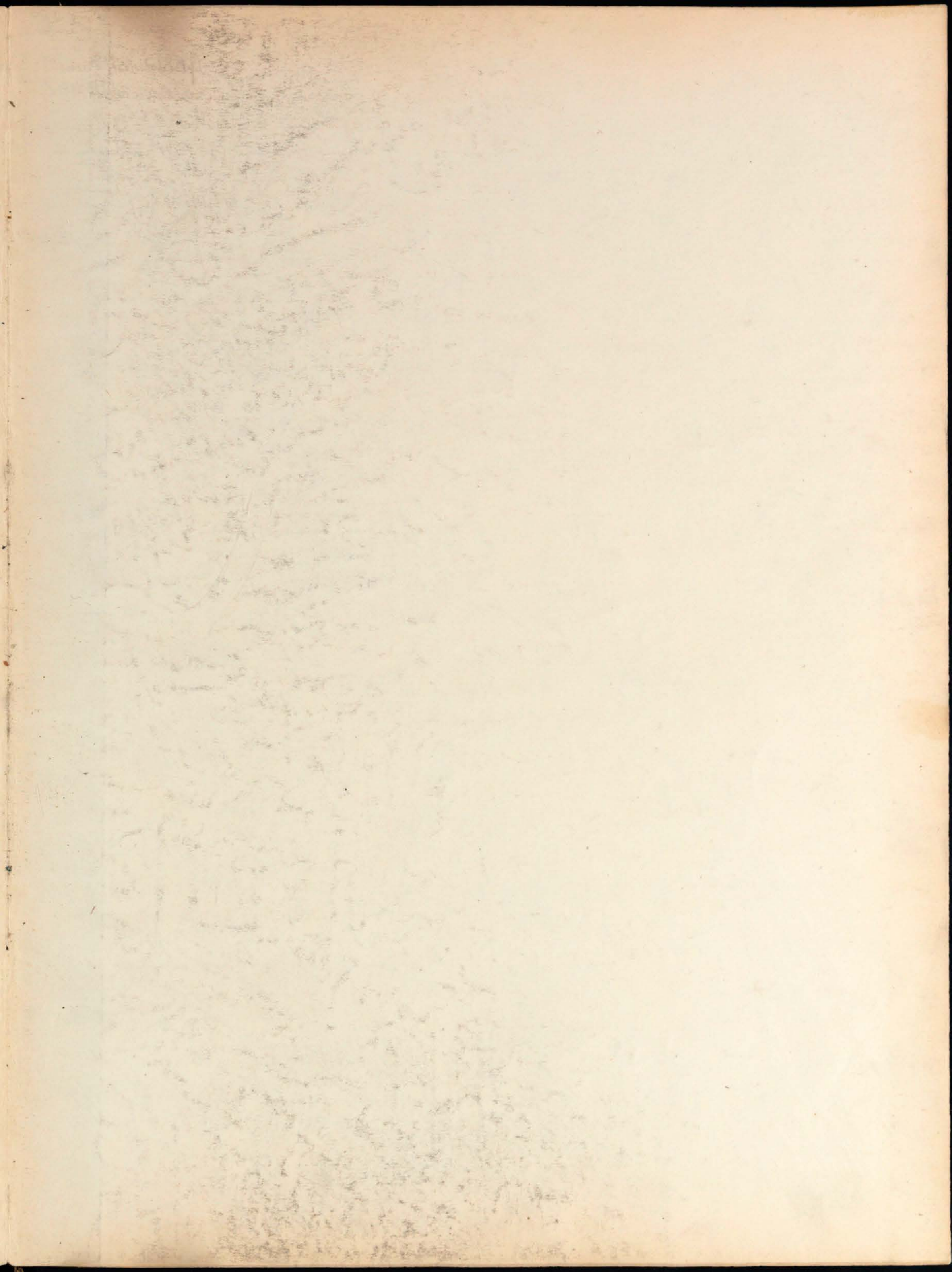
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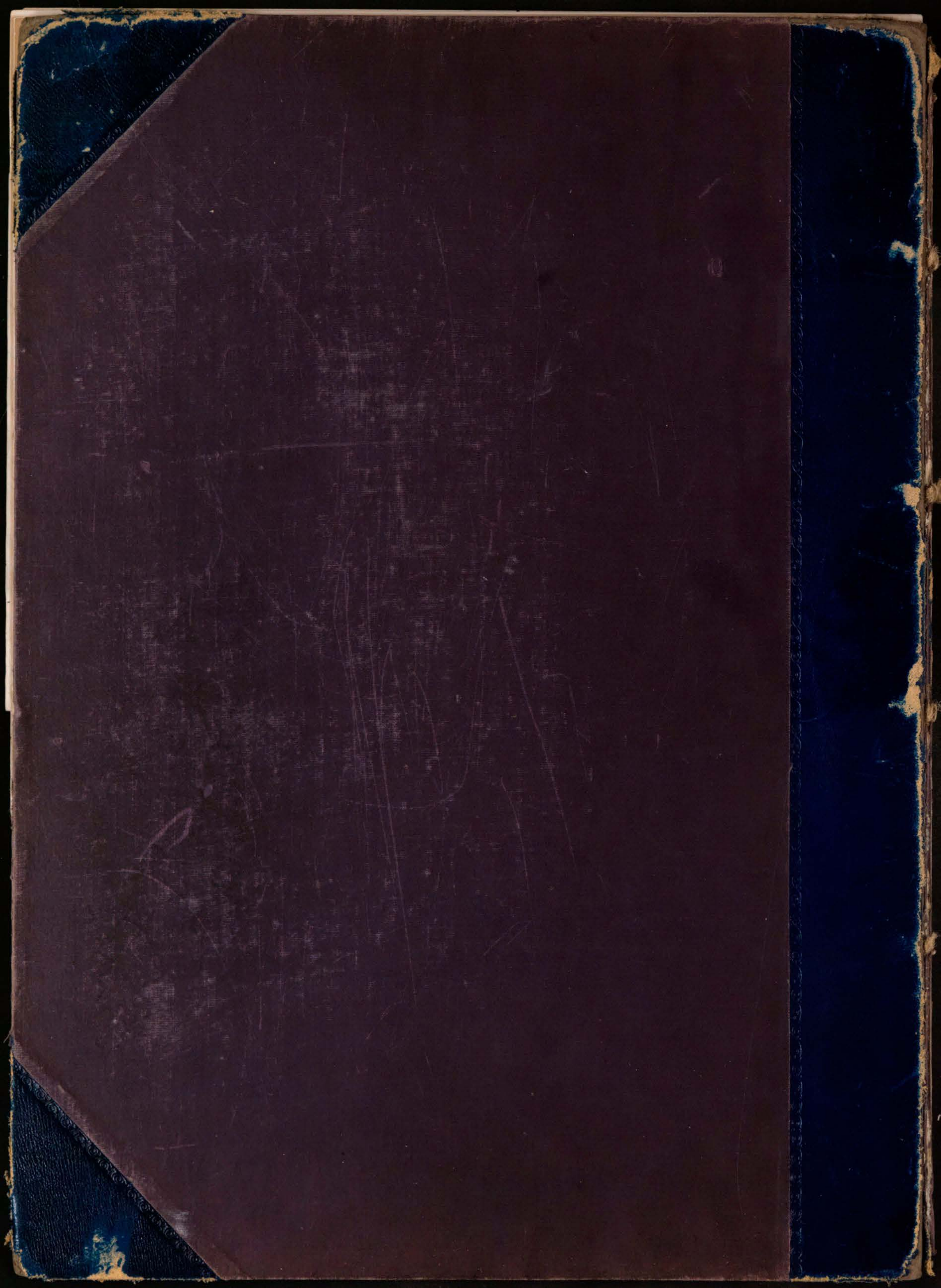
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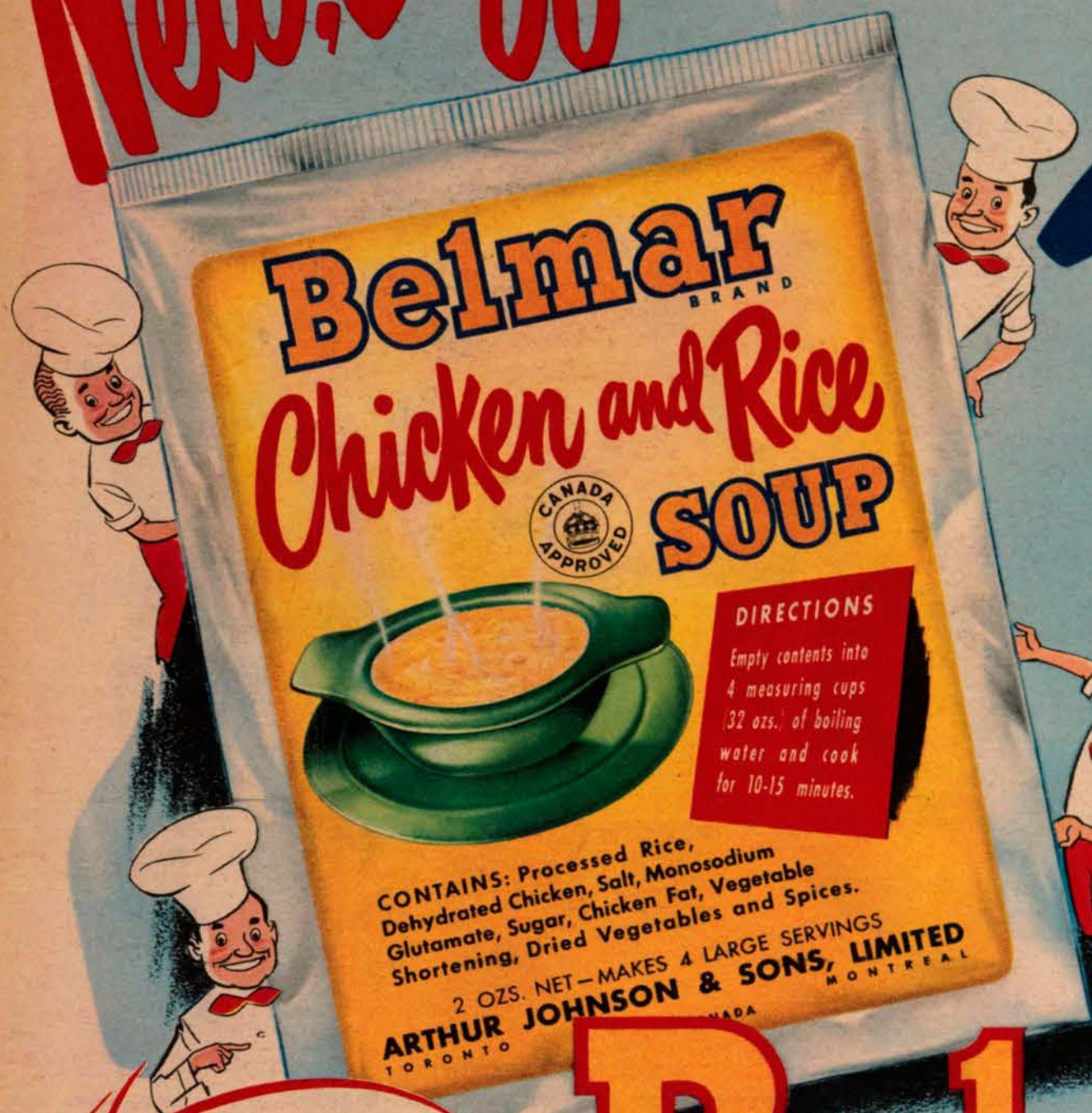








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SWEEPING creates vacuum in front of stone, can add six feet to shot. Broom-wielders are lead Lloyd, third Heartwell of Rosetown, Sask., rink.

Brier Bonspiel

Nova Scotia Rink Makes History With Ten Straight Wins to Earn Tankard

By Cyril Robinson and Glay Sperling
Standard Maritime Bureau and Staff Photographer

FORTY-FOUR of Canada's crack curlers threw 225 tons of highly polished granite over the pebbled ice of the Dalhousie Memorial Rink at Halifax in the five-day, 22nd Canadian Annual Curling Championship for the Macdonald's Brier Tankard. The broom-wielding contestants from all 10 provinces swept a path for this twirling mass of imported Scotch rock with all the vigor of a frantic housewife preparing for a last-minute guest. During this round-robin classic for one of the most prized pieces of silverware in sport, they sent the 42-pound stones slithering over an approximate 248 miles of ice surface.

A lot of brawn went into this annual bonspiel which is commonly known as the World's Series of curling. Each of the curlers, the cream of Canada's estimated 200,000, heaved more than five tons of stone. But curling is far more than brawn. Good curling calls for a co-ordinated effort of mind and muscle. Put these together and you get a topnotch four-man rink

like that skipped by 42-year-old Don Oyler, a cool, calculating fuel merchant from Kentville, NS (pop. 3,500).

When the last stone had slid into the "house", or target area, the man wearing the biggest smile was Skip Oyler. And well he might. For Oyler and his three companions on the Bluenose rink had scored a dramatic upset, winning the bonspiel in 10 straight matches, the most decisive triumph in the history of the famous event. On three previous occasions, western rinks had swept all competition to win in nine straight. But the entry of Tommy Hallett's Newfoundland rink in the contest for the first time made it necessary for the winner to win 10 matches for the shutout. This the Kentville team did with a demonstration of strategy and precision curling while several thousand fans stamped and yelled their applause.

From the Maritime viewpoint, it was the biggest news in curling since the late Murray Macneill's rink from Halifax won the first Can-

adian bonspiel in 1927. And, said Canada's "Mr. Curler," Ken Watson, of Winnipeg, a three-time winner of the Brier tankard, it was a good thing for curling in general. "By this victory, Nova Scotia has proven that its curlers can win the Brier. By adopting the western style of play, the East can compete with the West. It's a wonderful boost for curling" declared Watson who was on hand in the rare role of spectator.

In scoring their impressive victory, the Nova Scotians had to eliminate such tough competition as BC's Trail club, Saskatchewan's Rosetown club, and Manitoba's Strathcona club which finished second, third, and fourth in the order named. Relaxing after the tension of the bonspiel, Skip Oyler reported: "I feel very happy." He modestly gave much of the credit to fellow curlers Wally Knock, 38, lead, Fred Dyke, 29, second, and George Hansen, 31, mate. Happy, too, were the elated Maritime fans, many of whom didn't know the difference between a "wick" or a "biter" but loved it just the same.



VICTORIOUS NS RINK is congratulated by David M. Stewart, of the Macdonald Tobacco Company.

Curlers left to right are: Wally Knock, Fred Dyke, George Hanson and rink's skip Don Oyler.



1927 WINNER Cliff Torey, Halifax, congratulates 1951 winner Oyler. Torey was member of rink which won opening Brier bonspiel 24 years ago.



RUNNER-UP Chess Chesser, 50, skip of BC rink, proudly holds silver ice bucket which was donated to members of Trail Club entry in 'spiel.



ARDENT FAN E. H. Maw of Montreal hopes for victory for the Quebec rink. Curling fans know that cheering an opponent's miss is in very poor taste.



"MR. CURLER", Ken Watson of Winnipeg, three-times champion in Brier, was on hand to watch, didn't play.



'SPIEL'S SPARKS who run tournament are General Chairman Jim Myrden (right), Halifax, Publicity Director Reg Geary, of Montreal.



WESTERN DIRECTOR Bert Cameron, Winnipeg, takes a special delight in the bonspiel, which his dad George Cameron originated.



HOST to curlers, Lt.-Col. J. D. Monaghan, Halifax, has curled for 40 years. He was reception committee chairman for visitors.



UMPIRE-IN-CHIEF Andy Heron of Toronto, who has been at the game 28 years, did most of his curling for that city's Granite Club.

Brier Bonspiel (concluded)



CURLERS PARADE to Dalhousie Memorial Rink for opening of bonspiel. In the crowd lining route were 400 rabid home-town supporters of the Kentville rink.



QUEBEC'S second, J. A. (Gus) Peppard, an ex-baseball star, kept the Bourlamaque team in running against favored Manitoba rink in the opening draw.



RADIO TEAM Bill Good, Vancouver, and Doug Smith, Montreal, did two broadcasts daily from rink, over CBC. They have covered many sports meets together.

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BC AND NORTHERN ONTARIO battle. BC player (background) follows his rock down the ice while teammates sweep it into "the house" for a perfect shot.



NEWFOUNDLAND skip Tommy Hallett, left, and third Claude Hall watch New Brunswick take game. Earlier Newfoundland had beaten Northern Ontario 12-10.

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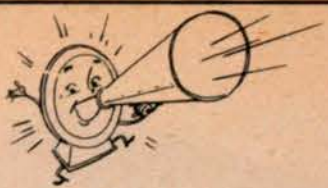
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BALLOT BOXES used for Gold Coast election are marked with colored pictures of birds, fish and animals. These identify the candidates to the voters,

90 per cent of whom cannot read or write. Here an expert (in collar and tie) explains voting system to his lieutenants, who will explain it to the voters.

Gold Coast Vote

Britain's West African Colonies Hold First General Election

THE Gold Coast, wealthiest of Britain's West African colonies, this year is making an experiment in self-rule. In February Africans voted in elections for the first broadly-representative Parliament in the British colony and protectorate.

Demands for self-rule in the Gold Coast (whose 4,000,000 population includes just 6,770 non-Africans) boiled to a head early in 1948 in the form of riots in which many were killed or wounded. After the disturbances had been quelled, the British Colonial Office made a general inquiry, had a committee draw up a new constitution for a new parliament.

The former Parliament, or Legislative Council, had 31 members—seven European government officials, 18 elected Africans and six persons named by the government to represent commerce, mines and labor. Policy was made, however, by an Executive Council of nine European government officials and three Africans named by the British governor.

The new 84-seat parliament includes nine Europeans and 75 Africans. Its most colorful figure is Kwame Nkrumah, leader of the majority group, the Convention People's Party. Formerly an organizer of the opposition party, the United Gold Coast Convention, Nkrumah had been serving a two-year jail

term on charges of sedition and of inciting riots. After his election he was released from prison to take his seat as leader of the CPP. He is a newspaper publisher who has a London School of Economics degree and a huge native following which during his imprisonment surrounded the jail to sing (to the tune of John Brown's Body) these words:

"Kwame Nkrumah's body is behind prison bars
But his soul goes marching on."

The Gold Coast elections and ensuing parliamentary sessions have not been without repercussion. Africa's Prime Minister Daniel Malan has vehemently attacked Britain's policy of helping her colonies toward self-rule. If other African territories demanded it with equal success, he claims, then it would mean nothing less than the expulsion of all the whites from practically everywhere between South Africa and the Sahara. Malan has seen that miscegenation laws have been tightened, that segregation of whites from blacks has been introduced in post offices and railway stations. But though he predicts failure for it, the Gold Coast's venture in self-government is being watched and encouraged by leaders elsewhere, most of whom look on it as a necessary though too-long delayed step toward democracy.



UNOPPOSED CANDIDATE in the small sub-district of Vakpo, farmer E. A. Carbo (standing, centre) is nominated, seconded and elected at a village meeting. Man sitting at table is a civil servant from Accra.



LEADER of the Convention People's Party, Kwame Nkrumah was released from prison to take the seat he won.



CONGRATULATIONS are offered successful candidate Kodjo (right) by one of his supporters who had worked for his election. More than 663,000 Africans registered for the first general election, both men and women got franchise.



ELWOOD GLOVER

Voted Canada's best announcer, his is the smooth voice of such top-rated programs as Robin Hood's "Musical Kitchen", Pond's "John and Judy", Borden's "Canadian Cavalcade" and last summer's "Glover's Lane".

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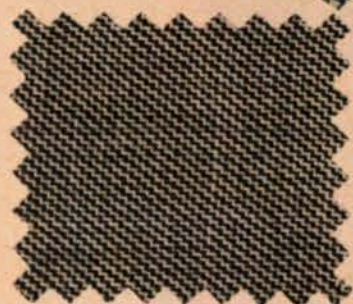
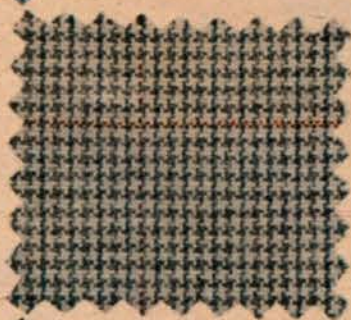


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CANADIAN CHAMPAGNE exploded with continental vivacity when Defence Minister Claxton christened self-propelled gun before Belgian Ambassador.

Arms for Belgium

Canada Sends Equipment For One Infantry Division

AS her contribution to the defence of western Europe Canada is dipping into her reserve of first-class military material. Sufficient equipment for one infantry division has already been supplied to the Netherlands, together with guns for one Luxembourg regiment.

Recently the third phase of the program was reached at a ceremony at No. 25 Central Ordnance Depot, Montreal. Defence Minister Brooke

Claxton christened a self-propelled 17-pounder gun the "General Guy Simonds" and presented it to Belgian Ambassador Vicomte Alain du Parc to symbolize the hand-over of equipment for one infantry division. In picture at right he points to the inscription and maple leaf on a 25-pounder packing case.

American-patterned armaments under the standardization plan will replace the material.



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UNDRESSING the hard way, under water, is done gracefully by Nanette Parker, alias Divena.

Underwater Art

Dolphin-like Divena Divests and Delights

By David Willock and Louis Jaques
Standard Staff Writer and Photographer



EXTRA-GREASY make-up is applied by Nanette before entering the water. She is one of five Divenas currently touring the US and Canada.

THERE'S only one Sally Rand, but there are five Divenas. Brain child of US swimmer Charles Rayburn, his mass-produced act—each unit consisting of one mermaid, one manager and one 500-gallon tank—plays US and Canadian night spots and cocktail lounges.

Recently, at Jack Horn's Continental Cafe in Montreal where the act was circumspectly referred to as an underwater ballet, Divena appeared in the shapely shape of 23-year-old Nanette Parker.

Wearing extra-greasy make-up and fluttery garments Nanette enters the tank and performs turns, spins and poses while artistically undressing down to a bathing costume. Nanette skilfully counters suggestions that her act might be termed a strip-tease by asking: "Well, if you got into water with your clothes on, wouldn't you take them off?"

The kind of spectator who thinks wrestling is legitimate is frequently mystified by Divena's apparent ability to stay under water for 10 minutes. The "secret" is the gulps of air she takes at the top of her dolphin turns.

So far Nanette has escaped the fate of one Divena in New Orleans. Another show-girl, jealous of her top billing, smashed in the front of the tank with a fire axe.



DIVENA shows the customers this mermaid has feet by dancing before entering tank, then . . .



. . . toys with flower to prove love of nature . . .



. . . finds fluttery garments impede swimming . . .



. . . does tambourine solo customers can't hear.

"STOMACH UPSET" make you tumble and toss?



*You can sleep soundly tonight...
feel fit as a fiddle tomorrow!*

If you tumble and toss in a tiresome effort to get to sleep, acid indigestion may be your trouble. But this condition which frequently accompanies constipation, can be relieved quickly if you take Phillips' Milk of Magnesia. It works with amazing speed because it's one of the fastest, most effective stomach acid neutralizers ever discovered. As a result, your acidity is soon eased away and you're deep in sleep. And when morning comes, Double-Action Phillips' brings you gentle, effective constipation relief, so you start your day feeling fit as a fiddle!



Get liquid Phillips' Milk of Magnesia
or easy-to-take, peppermint flavored Phillips' Milk of Magnesia Tablets.

Famous Inn Signs No. 8



ESCAPING FROM the Roundheads, King Charles II hid in an oak tree and thereby originated the name "Royal Oak" for pubs and battleships. Many an inn perpetuated the Royal Oak story after the Restoration. And in such inns, eighteenth century soldiers first called for India Pale Ale. "Give us a real man's drink—give us India Pale," they cried, remembering the zestful ale brewed to withstand a long sea trip to India. And today those who want a "real man's drink" demand Labatt's India Pale—brewed to the original English recipe by John Labatt.—John Labatt Limited.

*The swing is
DEFINITELY
to Labatt's*



CONSIDERING JUMPING from window, Charles Nemeth, 49, of New York, has in left picture just stabbed his estranged wife Claire. Seconds later, with self-inflicted abdominal wounds, he did jump (r), died in hospital the next day.

Suicide Leap

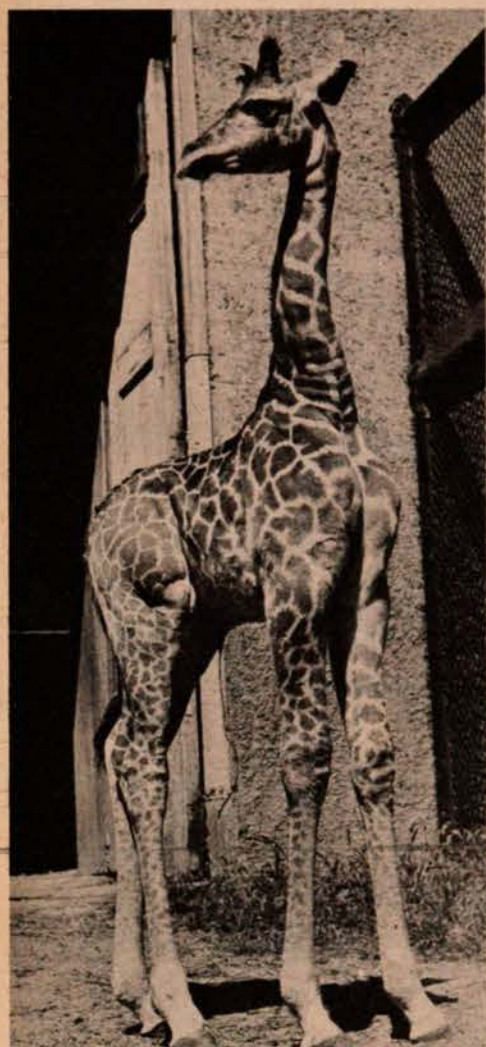
Man Stabs Wife and Self, Jumps to His Death



CHEST AND BACK WOUNDS of the 36-year-old wife of landscape-gardener Nemeth received plasma and emergency treatment in hospital. She died two days later. Apartment from which her husband jumped belonged to her father.

Junior Giraffe

Over Six Feet, He's the Zoo's Tallest Baby



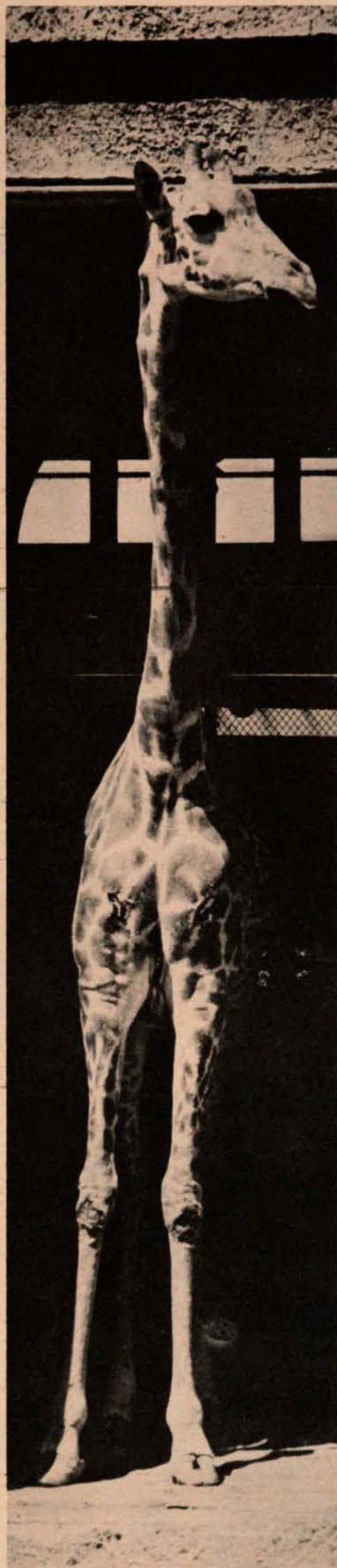
MOTHER of new fawn at Cincinnati, Ohio zoo looks in all directions before letting her son take a walk.



SIX FEET TALL, Junior weighs just 50 pounds. Giraffes gallop in sections, left side independent of right, can travel over 30 miles an hour.



JUNIOR AND MOTHER show family affection most giraffes have. Skin-covered horns are present in both sexes. Two-week-old Junior's are well formed. The flexible, long neck of a giraffe can turn up to 180 degrees.



NINETEEN FEET TALL, mother has difficulty clearing even the tall doors in giraffe section of zoo. Animals' tongues are remarkable for length (up to 18 inches), elasticity, are useful for reaching leaves on tall trees.

Why **FORCE** your child to take a Laxative?



Extra Mild — Contains No Harsh Drugs — Won't Upset Sensitive Little Stomachs!

When your child needs a laxative, *never* upset him with harsh adult preparations. Give CASTORIA, the laxative especially made and recommended for infants and children of all ages. CASTORIA is a natural laxative, made of *nature's own* vegetable products. Contains no cascara, no castor oil, no salts, and no harsh drugs. Won't cause griping, diarrhea, nor upset sensitive systems. Mild CASTORIA acts safely, gently, thoroughly. It's so pleasant-tasting, children take it without fussing. Won't gag. CASTORIA is an easily swallowed liquid, and you can regulate dosage *exactly*. Get it now.



CASTORIA

The **SAFE** Laxative Made Especially for Infants and Children

"CHRYCO* Cyclebond BRAKE LININGS wear up to 300% longer"

Users everywhere report longer wear, better braking with Chryco Cyclebond Brake Linings. Typical is the letter from J. W. Davis, Ritz Taxi Company, Winnipeg. He writes: "Any taxi driver will tell you that this business is tough on brakes. Take it from me, there's no brake lining like Cyclebond."

"We installed Chryco Cyclebond Brake Linings almost two years ago. After 42,000 miles they are still in good shape . . . and no sign of drum scoring. Our experience proves your claim that these linings wear up to 300% longer."

See your Chrysler-Plymouth-Fargo or Dodge-DeSoto dealer soon about Chryco Cyclebond Brake Linings for your car or truck.

*Chryco is a trademark of the Chrysler Corporation of Canada, Limited.



CHRYSLER CORPORATION OF CANADA, LIMITED

PARTS DIVISION

WINDSOR, ONTARIO



ENGLISH VILLAGE of Great Bardfield is choice as typical town for tourists' visits during festival of Britain this summer. This is the main square.

English Village

Typical Town Is Chosen for Festival of Britain

FOR hundreds of years Great Bardfield in Essex has been just another village in rural England. It has never made history but it represents some of the best characteristics on which England's history has been built. It nestles in a rich agricultural district only 30 miles from London and although the metropolis has engulfed other villages and hamlets, Great Bardfield has been by-passed, left unchanged and unharassed.

Because of its accessibility, it has been chosen as a typical English village. During the Festival

of Britain, visitors will go there to see at work thatchers, carpet-makers, wheelwrights and others who practice the ancient crafts. Great Bardfield boasts a colony of artists, too, and visitors will be invited into their homes to see them at work.

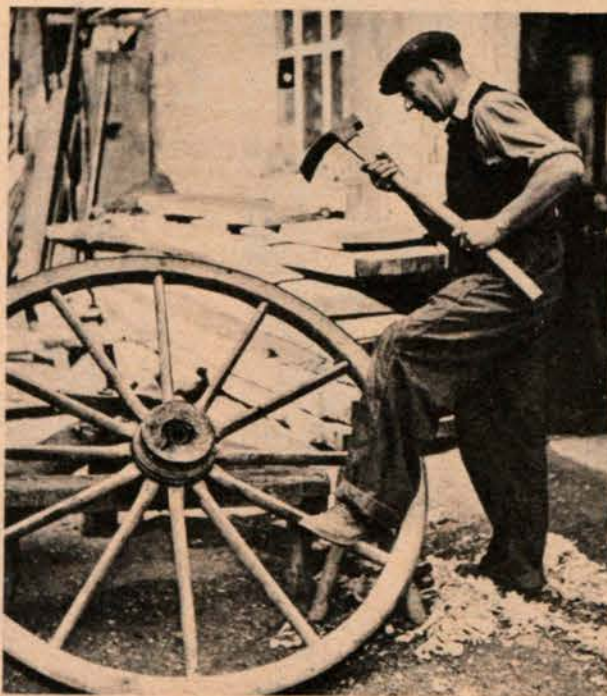
Festival organizers say the village has everything—whitewashed cottages with thatched roofs, a little church where many generations have worshipped, winding streets, old windmills and water mills and, of course, several typical English village pubs.



OLD COTTAGE is being repaired and modernized. Roof has been newly thatched. Many homes in village were built in sixteenth century.



SADDLE MAKER carries on business in fascinating shop founded by grandfather's uncle. He is Chris Goldstone, still active craftsman at 61.



WHEELWRIGHT puts finishing touches to wagon wheel. He is Joseph Jennings, whose labors represent ancient English crafts at their best.



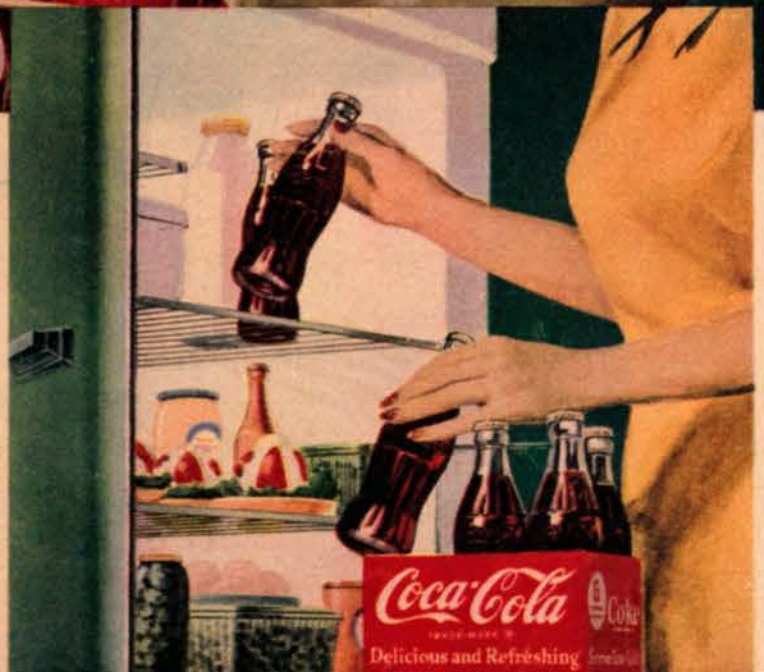
(more pictures on next page)

TIDDLERS caught in his mill stream by lads are admired by Thomas Sam Smith, hale and hearty at 93. He lives in water mill which he owns.

For home and hospitality



Put a carton of Coca-Cola on your shopping list. When guests drop in, it's there to help you bid a refreshing welcome. For the family...Coke is always a treat.



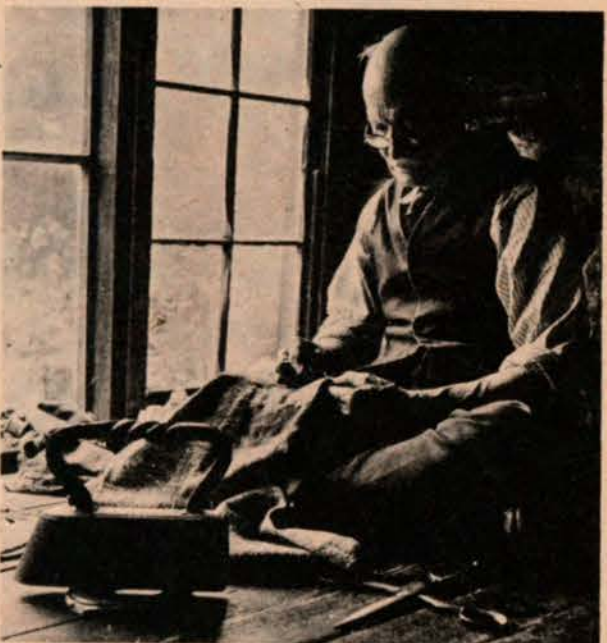
Keep Coke in the coldest spot in your refrigerator and serve ice-cold . . . right in the bottle.



TUNE IN Every Sunday Evening
EDGAR BERGEN with CHARLIE MCCARTHY
Dominion Network & CFRB 8:00 p.m. E.S.T.
Consult your newspaper for time and station



CORN DOLLIES, used by Saxons in pagan rituals are made by Fred Mizen. A gigantic lion and unicorn by Mizen will be shown during Festival.



TAILOR Fred Suckling sits cross-legged at work table in cottage in Great Bardfield where he was born 77 years ago. The iron is heirloom.



DERELICT WINDMILL provides ancient background for children at play. It was converted from a dwelling nearly 200 years ago. There

were seven working windmills in the district, 30 miles from London, less than 100 years ago and old Thomas Sam Smith worked in one of them.

MAKE THE DIVING DOLLAR TEST



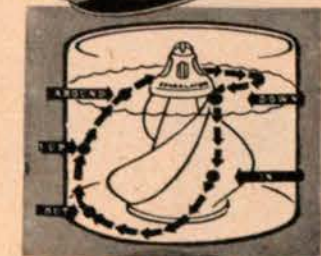
SEE FOR YOURSELF WHY **EASY** *Spiralator*

IS TODAY'S MOST SCIENTIFIC WASHER

The diving dollar test proves Easy "Spiralator" the world's finest, fastest washing action. "Spiralator" action washes *all* the clothes, *all* the time, gets them cleaner brighter than ever before.

You put hundreds of dollars worth of clothes in your washer every wash-day. Protect that investment! Ask your Easy dealer to show you this amazing, revealing test. See for yourself the positive, thorough, gentle washing action of Easy "Spiralator" that washes more clothes faster, cleaner and *safer* than any other washer!

SEE YOUR EASY DEALER!



This is what happens to a dollar bill dropped into a tubful of clothes in the Easy Spiralator . . . proof of 3-Way Washing Action.

THE EASY WASHING MACHINE COMPANY LIMITED -- TORONTO (10) CANADA

NEW B-A PEERLESS HEAVY DUTY MOTOR OIL

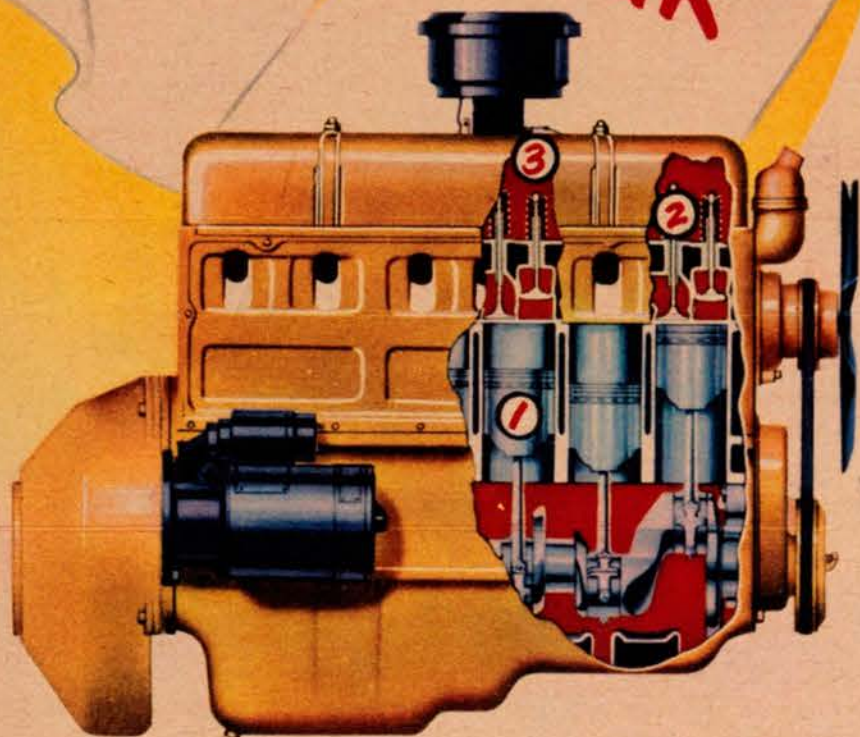
DETERGENT

WASHES

YOUR

MOTOR

**WHILE
YOU
DRIVE!**



- ① Peerless Heavy Duty Motor Oil keeps deposit-forming materials dispersed, avoids fouled piston assemblies, maintains full power output.
- ② Peerless Heavy Duty Motor Oil keeps hydraulic valve lifters from becoming sluggish or sticking and does not tolerate gummy deposits.
- ③ Peerless Heavy Duty Motor Oil disperses varnish and carbon in crankcase, push-rod and rocker-arm compartments, assures top operation.

Peerless Heavy Duty Motor Oil was developed by petroleum engineers to meet the lubrication requirements of today's high compression motors. New Peerless Heavy Duty Motor Oil contains special detergent-dispersant properties that keep sludge, carbon and varnish from forming on engine parts . . . contami-

nants are held in harmless suspension *in the oil*. Peerless Heavy Duty Motor Oil actually "washes your motor while you drive." The result is a cleaner motor that uses less gasoline, keeps operating expenses to a minimum. Try Peerless Heavy Duty Motor Oil . . . now on sale at the sign of the big B-A.

THE BRITISH AMERICAN OIL COMPANY LTD.

"You can't buy a better motor oil!"



The same principle applies to Peerless Heavy Duty Motor Oil. It "washes your motor while you drive."

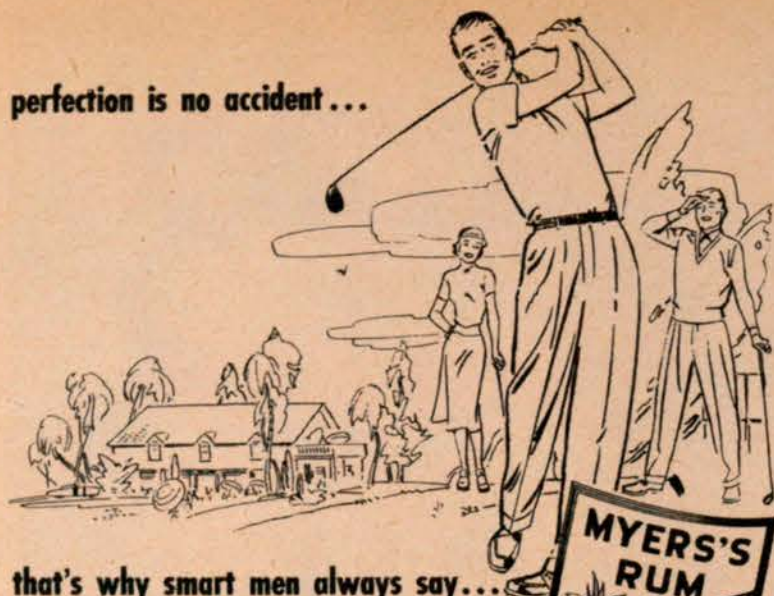


**PEERLESS
PREMIUM**

For motors that don't need a detergent motor oil, your best bet is Peerless Premium Motor Oil, now on sale!



perfection is no accident...



that's why smart men always say...

The rich, round, full bouquet of Myers's Planters' Punch Brand Jamaica Rum has been world-famous for generations. Reason enough why good judges of fine rum always say: "Make mine Myers!"

"make mine myers"



IMPORTED IN THE BOTTLE FROM JAMAICA

ASK FOR...

CONTENTS 12 FLUID OUNCES

New Yorker

LAGER

ITS PERCOLATED THE MODERN PROCESS

BREWED AND BOTTLED BY BLUE TOP BREWING COMPANY LIMITED, KITCHENER, ONTARIO, CANADA

MADE WITH PURE ARTESIAN WELL WATER

THE BEER THAT'S BETTER IN EVERY WAY!

5-15

A fine old Real Rye Whisky expertly distilled and matured in small oak casks under controlled conditions

MELCHERS

OLD KEG

Rye Whisky

Distilled, matured and bottled in bond under Canadian Government Supervision

MELCHERS DISTILLERIES, LIMITED CANADA

NET CONTENTS 25 FL. OZS.

You pay for age! See that you get it!

MELCHERS DISTILLERIES LIMITED

Agents for William Grant & Sons Limited, Dufftown, Glasgow, London



WOUNDED SOLDIER of PPCLI in Korea is carried back to regimental post by stretcher-bearers Ptes. Bob Campbell (r), Calgary, Bob Bastien, Sudbury.



TIME OUT for a smoke is taken, but that machine gun is kept in position in case of enemy attack. Range of hills in background is to be next objective.



ARMY NEWSPAPER Stars and Stripes is read by members of the Pats' as they hug the warmth of a small fire somewhere on the central Korean front during a temporary lull in the fighting. Some of the boys wear knitted caps.

The Pats

Canada's PPCLI Regiment in Korea Settles Down to Life in a War's Front-line Area



TELEPHONES keep groups in communication. Pte. Fred Hunniford, Iron Bridge, Ont., talks to headquarters from his post near the front line.



TEA-TIME sees Pte. D. L. Hutt of Winchester, Ont., putting on the kettle. Pte. W. T. Gibbons of Iroquois, Ont., is standing at the right of photo.

QUALITY

QUALITY

QUALITY

QUALITY

QUALITY

HARVEY

Woods

There's a trim, spry, manly feeling about a new Harvey-Woods garment that lasts even after many washings. The reason is excellent materials, carefully sewn with generous seams. Join the company of comfortable men. Wear Harvey-Woods.

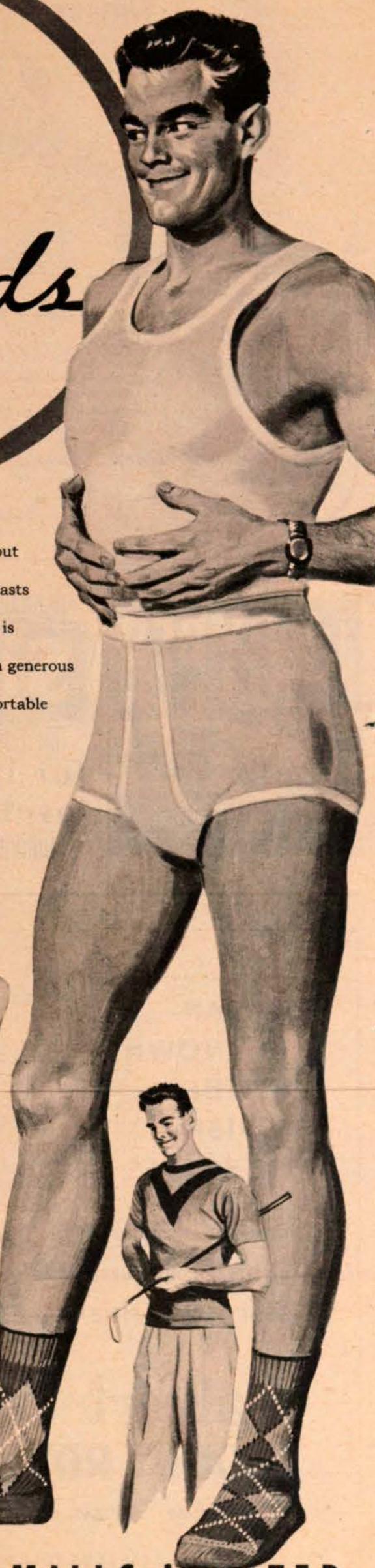


Underwear
T-shirts
*Kroy Wool Socks
Summerweight socks.
Swim Trunks.



*T.M.Reg'd.

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ROYAL SCOT
HIGHLAND WHISKY

Product of Two Nations

Fine Scotch malt whiskies, direct from our distillery in Scotland, combine with our Canadian whisky to produce this superb Highland Blend.
Blended and bottled in Canada

Hiram Walker & Sons, Limited
DUMBARTON, SCOTLAND — WALKERVILLE, CANADA
DISTILLERS OF FINE WHISKIES FOR ALMOST A CENTURY

de KUYPER
Blended GIN
DISTILLED IN CANADA
THE REAL HOLLANDS FLAVOUR

Silvo
for lustrous
lovely silver

**A MAN
IS KNOWN
BY THE
WHISKY
HE SERVES**

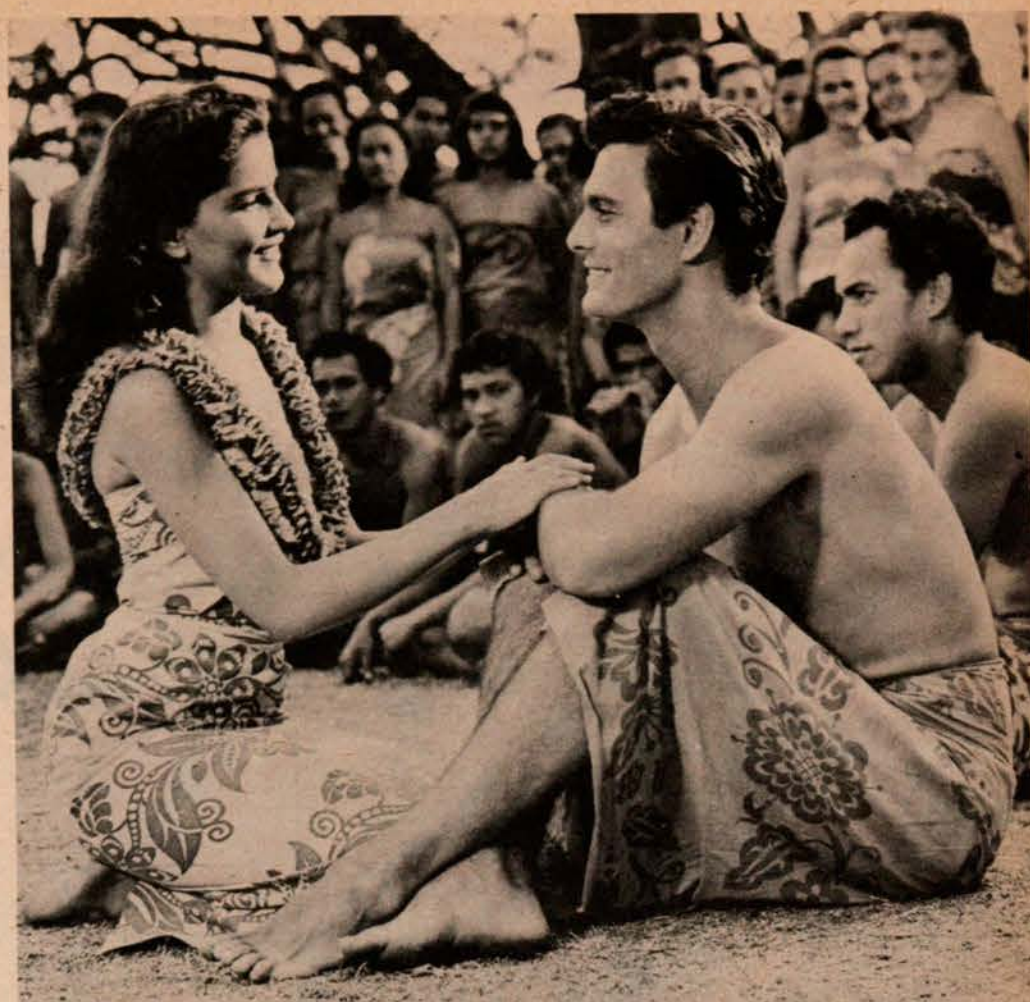
COMPARE THE PRICE . . . THE FLAVOUR

DISCOVER FOR YOURSELF THE

BEST BUY IN FINE CANADIAN WHISKY

**Calvert
MOUNT ROYAL**
Canadian Whisky

CALVERT DISTILLERS (CANADA) LIMITED
AMHERSTBURG • ONTARIO



LOVE INTEREST in movie Bird of Paradise, a 20th Century-Fox production, is supplied by Debra Paget and Louis Jourdan. Scenes show Polynesian Offering Dance in which a native girl chooses a mate from among the island's bachelors.

Polynesian Dance

New Movie Shows Ancient South Sea Ceremony



DANCE BEGINS to accompaniment of South Sea musical instruments. Under the island custom, the girl's choice of a mate is carefully kept secret to add suspense to the ritual. Bachelors sit in central circle, the women stand outside it.



SONG of the dance is shared by the girl and her audience. Gourds, primitive reed instruments and bamboo drums supply rhythm for their chant.



POLYNESIAN CUSTOM gives girl, rather than the man, right of selection. Prior to dance and wedding after it, she must not speak to young men.



DANCE ENDS, girl will kneel before her choice (as Debra does at top left). Other bachelors are good losers—jealousy is unheard of in the islands.

"HELEN, YOUR TEETH ARE SO BEAUTIFULLY WHITE"

AM I GLAD I CHANGED TO PEPSODENT WITH IRIUM!

Pepsodent gives the whitest teeth

-Teeth that are cleanest, too!

WHITEST TEETH can be yours when you change to Pepsodent—because only Pepsodent contains Irium, the exclusive ingredient that provides the greatest cleansing action ever offered.

Because of Irium, Pepsodent cleans teeth thoroughly—cleans better between teeth—gets rid of dingy film. Because your teeth are cleanest they're safest from decay. You'll like Pepsodent's fresh minty flavor—it leaves your breath so clean, so sweet.

Remember, Pepsodent with Irium gives you, too, the whitest teeth because it gives you the cleanest teeth. Get Pepsodent Dental Cream today.



MOTHERS: The truth about tooth decay

SCIENCE has proved that much of the decay that makes cavities is caused by acid-producing bacteria, formed by food particles left on the teeth after eating. The surest way to fight tooth decay is to keep children's teeth clean through brushing with Pepsodent right after eating.



PEPSODENT GIVES THE WHITEST TEETH

**RICH FLAVOUR
SEALED IN!**



GOODERHAM & WORTS
SINCE 1832
Bonded Stock

Certified bottled in bond under supervision of the Department of Excise of the Government of the Province of Ontario as shown by the official stamp which seals this bottle from tampering and which reads: Bottled in Bond at Dist. No. 1, Dist. 1, Toronto, Ontario.

Canadian Whisky
Canadian Blend Distilling
Goodeham & Worts Limited
Toronto, Canada

GOODEHAM & WORTS LIMITED
Established 1832

For timely news about cooking, with new tested recipes, read

Kate Aitken's Recipes

every week in The Standard. And, don't forget Kate Aitken's Column for news of the latest household gadgets and advice on short-cuts in housekeeping.



Next time you entertain...

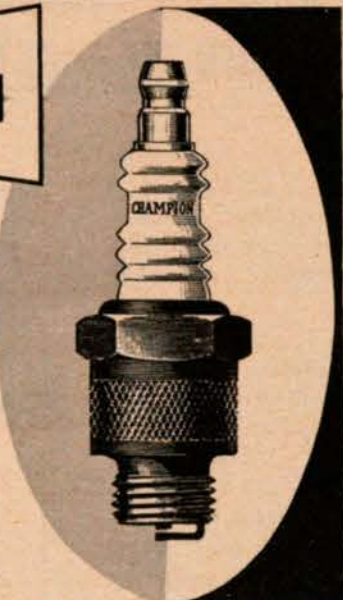
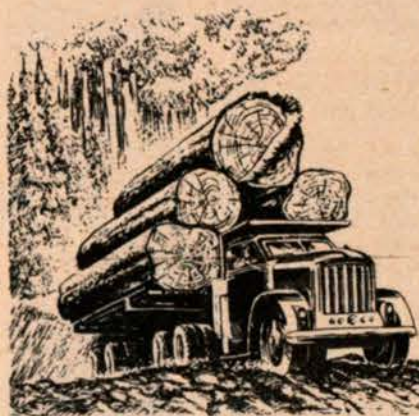
Serve Coronation . . . a light, mellow Canadian Whisky



CHAMPION



For
RUGGED DEPENDABILITY
WHEN THE GOING IS TOUGH



CANADA'S FAVORITE
SPARK PLUG

No finer Whisky at any Price

**Wiser's
DeLuxe**

This fine, fully-aged whisky is the delight of all who appreciate a smooth, mellow drink. Be wise — ask for Wiser's DeLuxe!

WISER'S DISTILLERY
LIMITED



AT RECEPTION given by Toronto publishers, Roger Lemelin autographs a book for Mrs. Madox, right, a long-time employee of McClelland & Stewart.

Publisher's Party

Quebec Novelist Has Hectic Toronto Session

Photos by Herb Nott

AT 31 the author of three best-sellers in French (two have been successfully translated into English, *The Town Below* and *The Plouffe Family*), youthful novelist Roger Lemelin of Quebec is becoming one of Canada's more prominent literary figures. Recently, to make the French-Canadian writer better known, and just incidentally to spark sales of his new book *The Plouffe Family*, his Toronto publishers McClelland & Stewart invited Lemelin to pay them a three-day visit.

It proved a hectic trip. Lemelin found time for three radio appearances, four speeches, numerous interviews, dinners and receptions, a department store autographing party—and even for the purchase of a suede sport jacket to wear when writing more novels.

He wanted to visit a local chess club and take on 10 players simultaneously, but there wasn't time for that. For relaxation, however, his publishers arranged for him to attend a Detroit-Toronto hockey game, in the company of a lucky young woman from the book department of the store that gave the autographing party. The girl's boy friend was not impressed with the plan, and withdrew his consent. She failed to turn up at the appointed hour, the photographer who was to take publicity photos went home empty-handed and Lemelin took his publisher's wife to the game.

After three days of interviews and parties even imperturbable Lemelin was beginning to show signs of wear and tear and was glad to return to his typewriter.



YOUNG FRIEND is Suzanne McClelland, grand-daughter of publisher (1), held by mother, Mrs. J. G. McClelland.



ELDERLY COLUMNIST Lucy Doyle chats with Lemelin at the Toronto Women's Press Club, where he spoke.



THE TRANSLATOR of book from French to English, Mary Finch (centre) met Lemelin for first time at publishers' reception. Chatting with Lemelin is Madame Martin, the wife of the French Consul.



AT NEW BOOKSTORE. W. H. Smith & Sons, Lemelin meets shop's manager E. H. Williamson. Books displayed in the background are Lemelin's.



ON THE AIR with writer Morley Callaghan in a radio quiz program called Now I Ask You, Lemelin did well, despite broadcast being in English.

HE'S GOT SOMETHING



the right tobacco and the right pipe...

Experienced pipe smokers will tell you—Picobac's fragrance is matched only by its coolness, mildness and mellowness. That's because Picobac is a fine



Burley tobacco, the coolest, mildest tobacco ever grown. Team up Picobac with your favourite pipe today.

Picobac

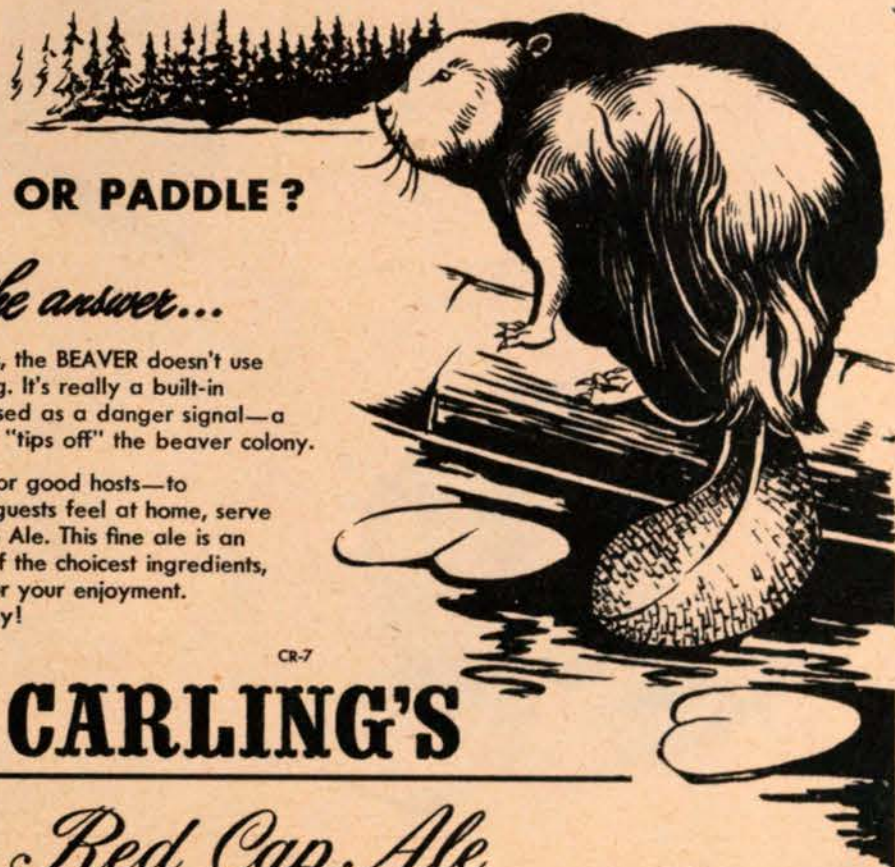
FOR PIPE AND CIGARETTE

PICOBAC is Burley Tobacco—the coolest, mildest tobacco ever grown.



THE CHIGNON SAILOR

Piko's chignon sailor bares fashion's newest hair-do. Loops of velvet ribbon circle the crown of imported Swiss-sewn straw. In a happy array of light and dark shades. About \$10 at all fine stores, or write:
PIKO MILLINERY
1470 Peel St. Montreal



TROWEL OR PADDLE?

Here's the answer...

Despite the stories, the BEAVER doesn't use his tail for building. It's really a built-in rudder! Also it's used as a danger signal—a slap on the water "tips off" the beaver colony.

And here's a tip for good hosts—to really make your guests feel at home, serve Carling's Red Cap Ale. This fine ale is an expert blending of the choicest ingredients, light and tangy for your enjoyment. Try Red Cap today!



CARLING'S

Red Cap Ale

IT'S HERE !

Dream
the newest car of the year



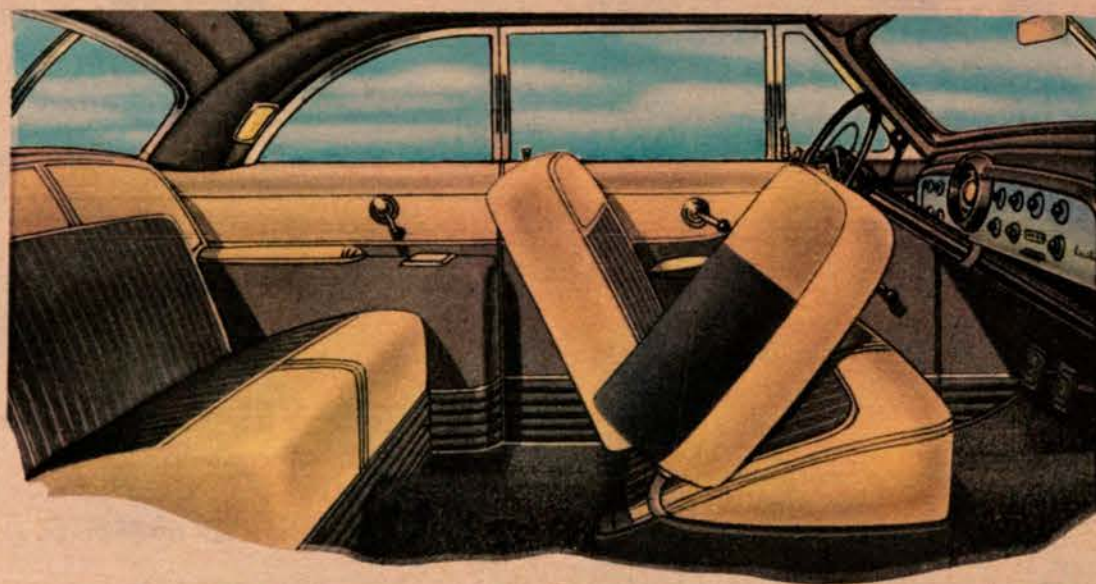
White sidewall tires and fender skirts optional at extra cost

FORD *Victoria*

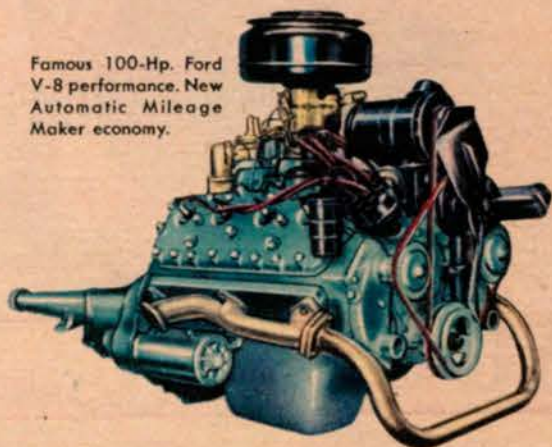
- years ahead in brilliant beauty



Now Ford "step-ahead" designing brings you this stunning new Victoria . . . the sweetest, smartest car on the boulevards! And with its protecting steel top, the Ford Victoria is a true "all-weather" traveller. *In winter*, close-fitting windows and solid, all-steel "Lifeguard" Body coachwork mean snug comfort. *In summer*, roll down the windows and revel in the breeze—with no side pillars to mar your view or break that "dreamline" streamlining!



Famous 100-Hp. Ford V-8 performance. New Automatic Mileage Maker economy.



Three luxurious interior ensembles harmonize beautifully with exterior colours. Seats upholstered in durable Bedford Cord with genuine deep-buffed leather and vinyl. Carpeting, headlining, instrument panel and garnish mouldings blend ideally with upholstery. And, like all new '51 Fords, this new Victoria is built for the years ahead, with 43 "look-ahead" features.



SEE IT . . . "TEST-DRIVE" IT! . . .

VISIT YOUR FORD DEALER