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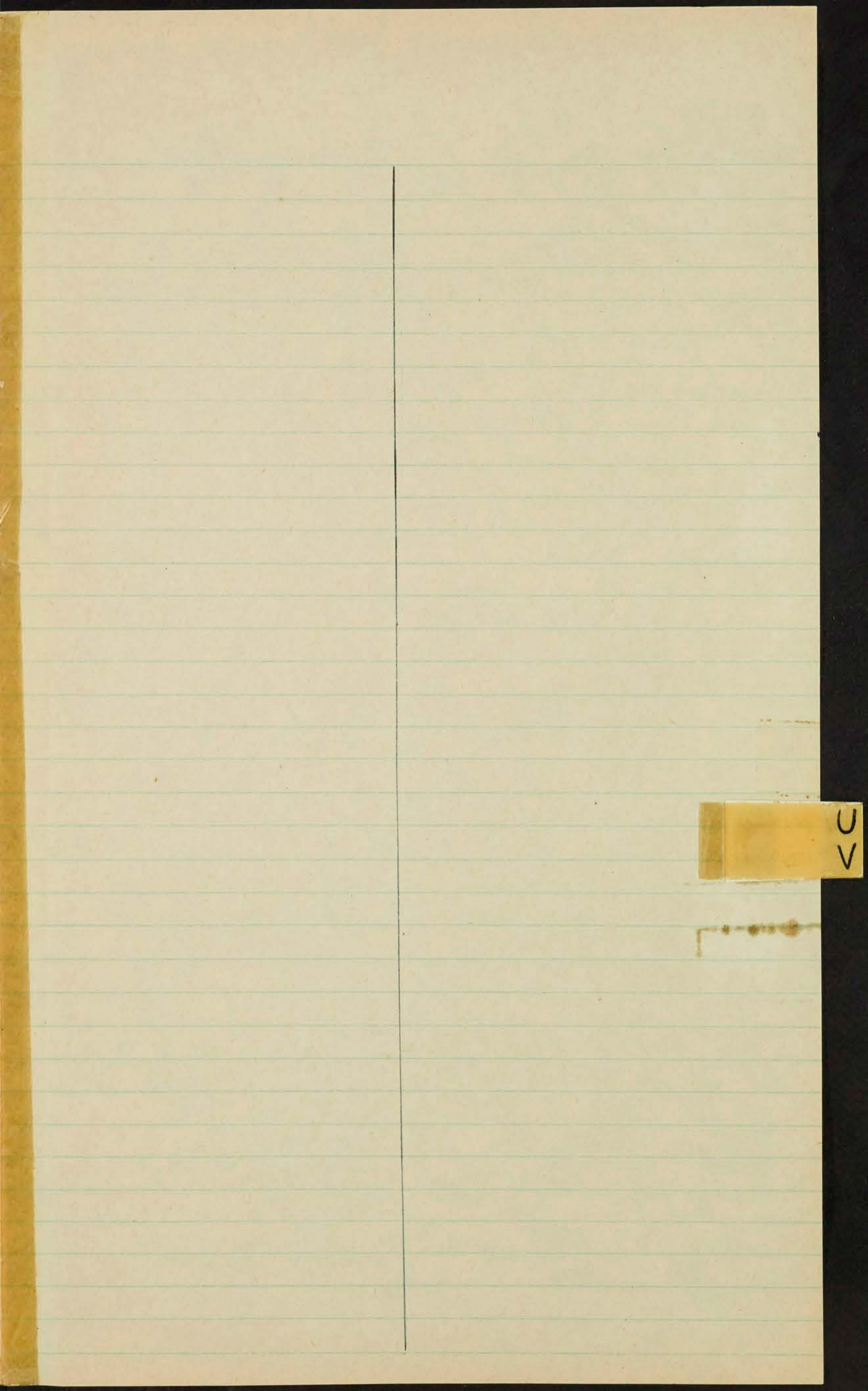
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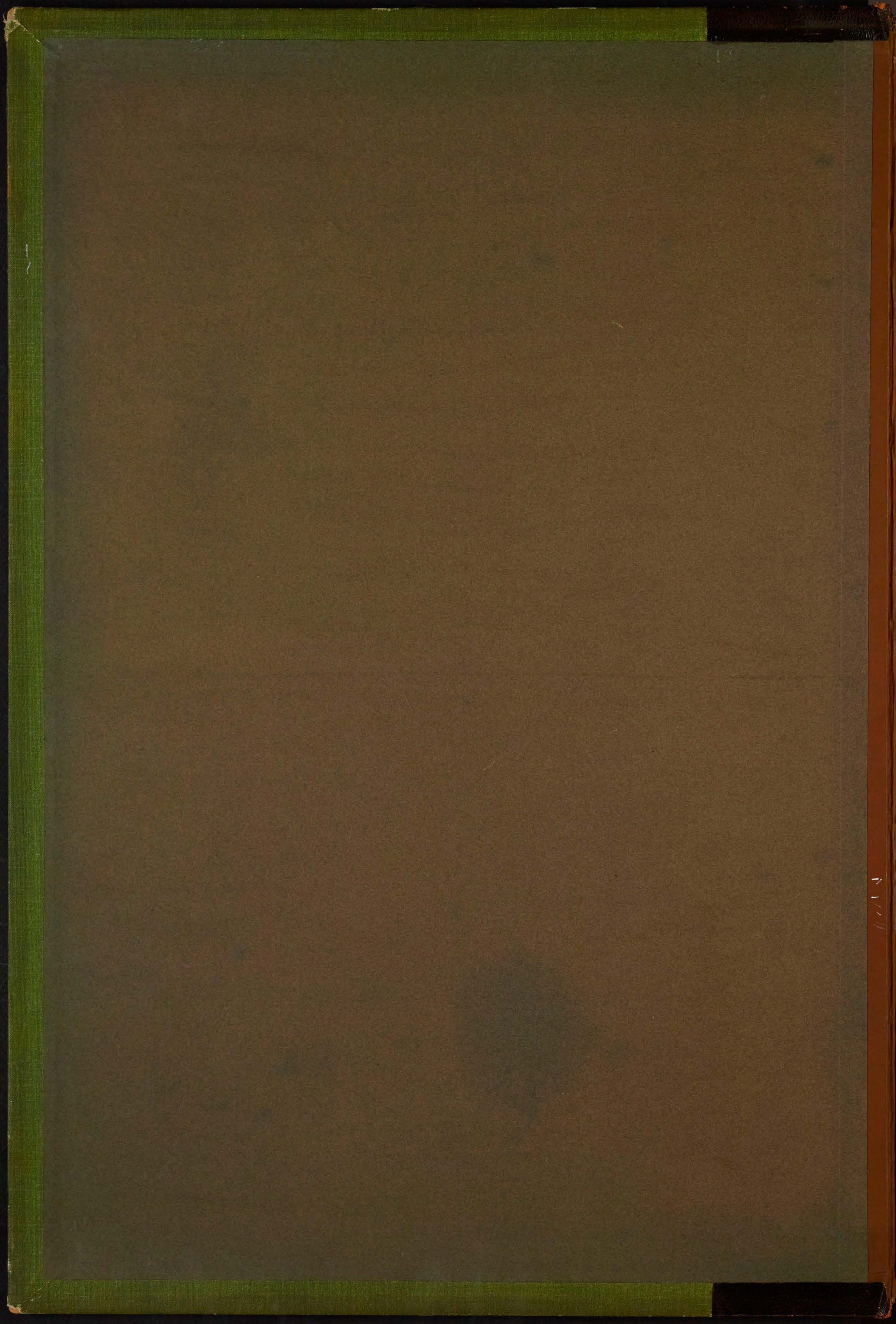
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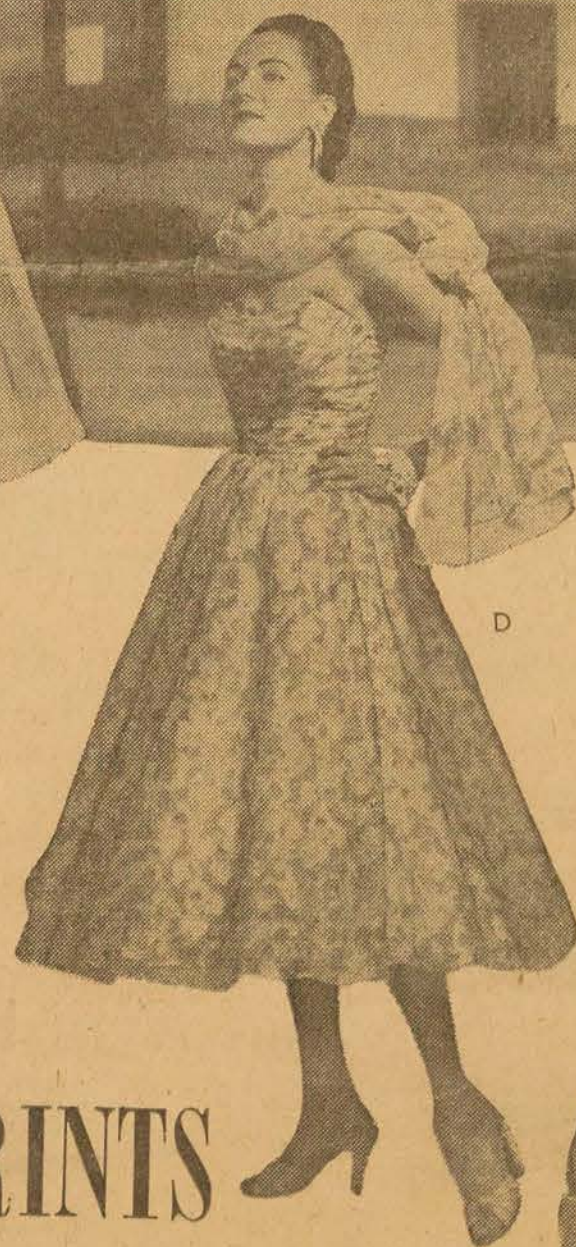
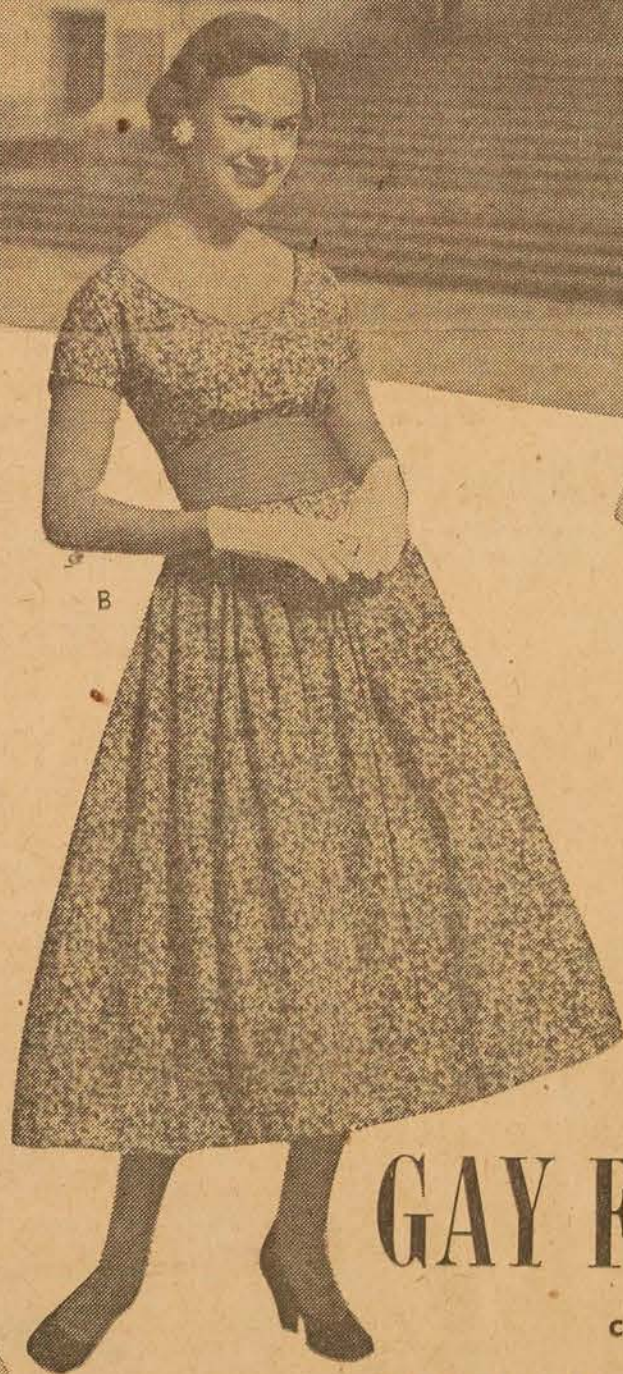






# Ogilvy's

Quality  
and  
Service



## GAY FLORAL PRINTS

capture the mood of the

## FETE DES FLEURS

The popular Fete des Fleurs which is conducted annually by the Ladies Committee of the Montreal Museum of Fine Arts is taking place at the Art Gallery to-day from 4 p.m. to 11 p.m.

Here are 5 florals from Ogilvy's summer dress collection

A. From Paris. "Anemone" print cotton. Buttons are of self fabric, glass encased. 85.00

B. From Paris. "Myosotis" violet print in cotton, contrasting cummerbund. 85.00

C. From New-York. Blue flowers on white silk organza over net and taffeta. 80.00

D. From New York. Gentle colours in multicolour printed organza, over net and taffeta. 80.00

E. Proudly Canadian. Modern floral print on Summer formal, with grand sweep to the back. Cotton, pella stiffened. 60.00

Ogilvy's Little Salon—second floor



# La Fête aura duré ce que durent les belles fleurs

L'espace d'un jour, le Comité Féminin du Musée des Beaux-Arts expose des arrangements floraux, objet d'un concours.

Les fleurs ont également leur concours de beauté. C'est un concours de ce genre qui s'est déroulé, hier après-midi, avant l'ouverture, à 4 h., de l'exposition organisée par le Comité féminin du Musée des Beaux-Arts, exposition présentée au public sous l'élegant vocable de Fête des Fleurs. Fixées dans les attitudes gracieuses qu'on leur avait composées, les charmantes candidates se proposaient à l'admiration des visiteurs dans toute la splendeur de leurs coloris.

Toutes les fleurs, depuis la rose glorieuse jusqu'au modeste myosotis, participaient à la compétition et les juges eurent fort à faire pour décerner les prix à la plus belle présentation. Fleuristes et décorateurs, amateurs ou professionnels s'étaient donné le mot pour rivaliser de bon goût et le plus grand art avait présidé à la décoration du Musée, devenu soudainement un paradis sur terre. Près de 5,000 roses avaient été disposées en massifs dans le hall et sur les piliers pendant que d'admirables fuschias escortaient les rampes de l'imposant escalier central. Ici et là dans des niches ou sur des tables, de savants arrangements proposés par les concurrents. Dès quatre heures, la foule envahissait le Musée et le défilé ne s'est pas interrompu jusqu'à la fin de la journée.

On a compté 243 entrées au concours. Le jury était composé de M. Wilfrid Meloche, professeur de décoration florale au Jardin botanique, de Mme Chester Way, présidente de la Fédération des clubs de jardins de l'Etat du Vermont, et de M. Campbell Tinning, A.R.C.A. D'après les règlements du concours, les arrangements soumis étaient classés en sept catégories.

Voici le nom des gagnantes : Fleurs

et branches sauvages, 1er prix, Mlle A. Lighthall, 2e prix, Mme Louis Lapointe, 3e prix, Mme H. V. Fellows. Classe des montres : Mmes F. W. Benn, H. McCulloch et P. N. Mac Dermot. Classe des arrangements classiques : Mme Bruce Hills, Lady Pulbrook, Mme Thornley Hart. Classe des contenants : Mmes D. Baillie, G. H. Fisk, W. R. Boake et une mention d'honneur à Mme E. Blain. Classe des arrangements japonais : Mme J. F. J. Horisaki, Mme Yamoka, et Mme K. Hayakawa. Classe miniature : Mmes Eric Cushing, I. Davies et D. Baillie. Classe des arrangements libres : Mmes D. Baillie, Jacques Brunneau et Jean-Charles Marchand.

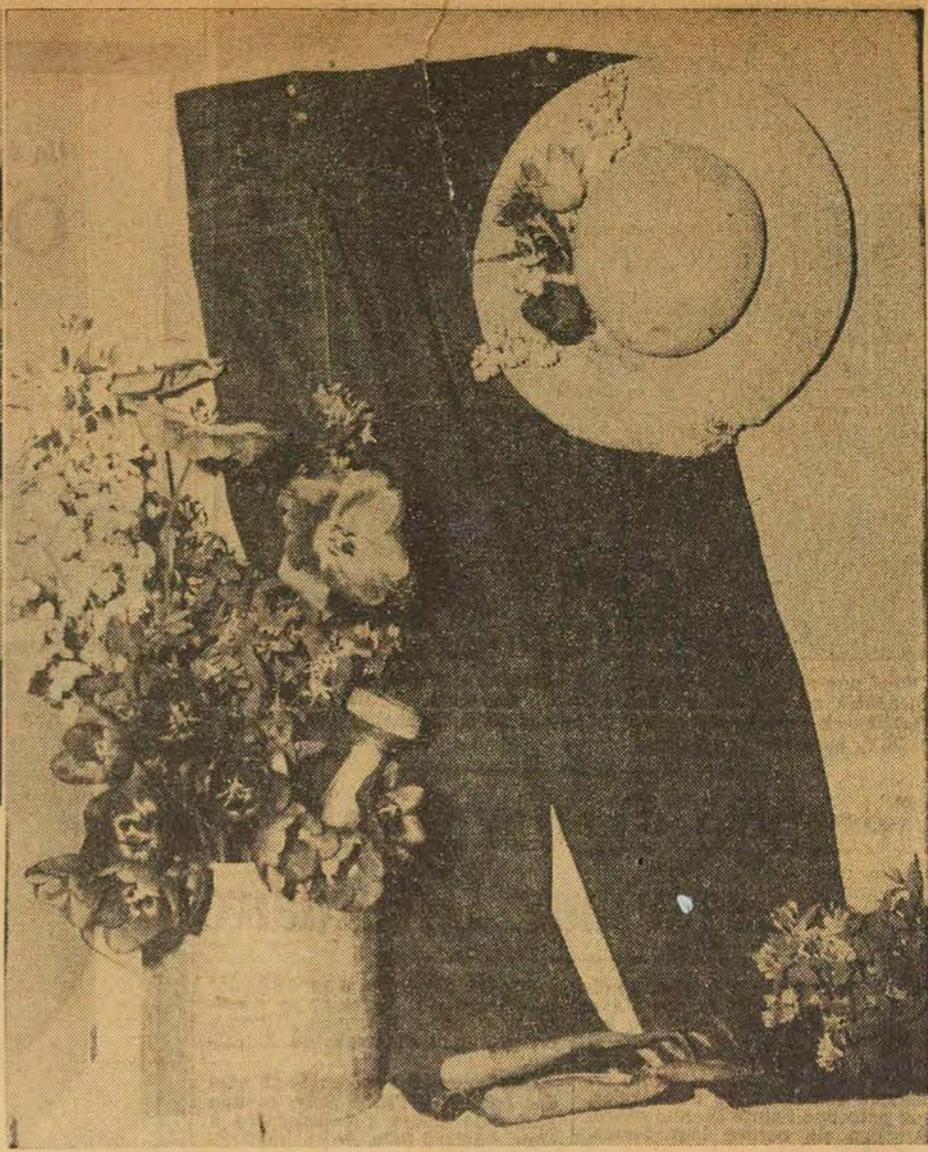
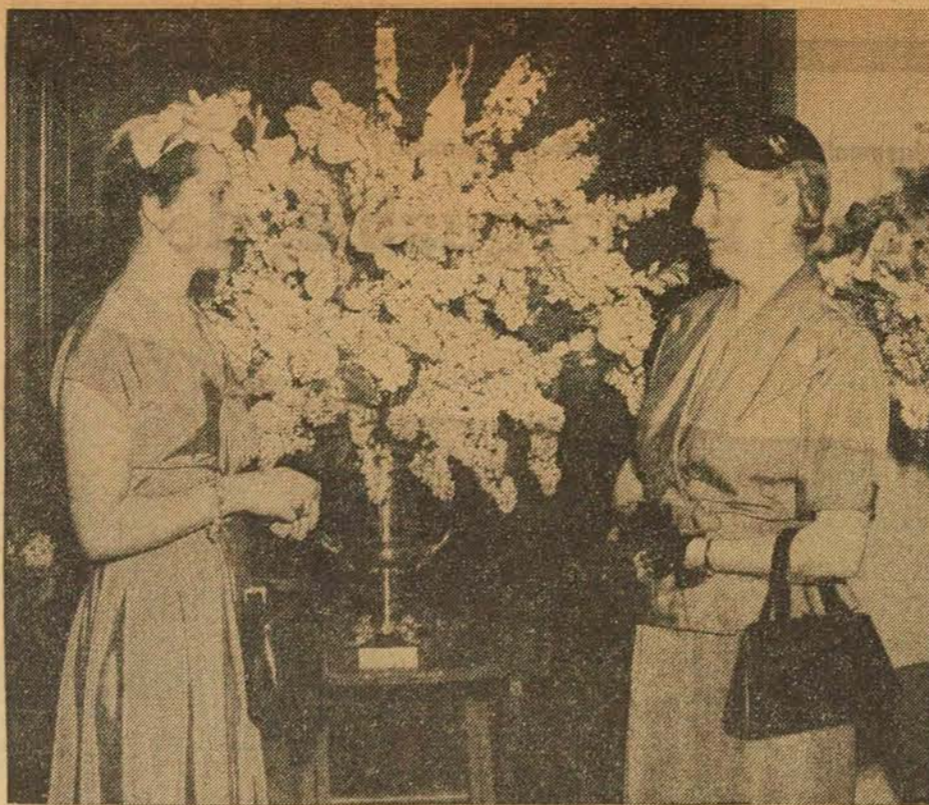
### De l'art en vitesse

Un concours spécial d'arrangements floraux réunissait hier avant-midi, à 10 h. 30, 41 concurrentes qui avaient trois quarts d'heure pour créer un bouquet harmonieux. A chacune d'elles on avait confié un contenant et les fleurs suivantes : trois muflers roses, 2 oeillets roses, 2 oeillets blancs, un chrysanthème, sept bluets centore, et du feuillage vert importé. Les gagnantes de ce concours d'art en vitesse ont été : 1er prix : Mme W. R. Boake, 2e prix, Mlle Juliette Lalonde, 3e prix, Mme H. A. Stevenson, mention d'honneur, Mme Jacques Paradis.

Examinant en détail l'arrangement qui avait remporté le premier prix dans ce concours spécial, nous avons demandé à M. Meloche, l'un des juges, sur quoi le jury s'était basé pour rendre une décision : — "Sur la composition entière du dessin qui repose sur une idée de départ. Voyez à côté, par exemple, les fleurs ont été jetées au hasard, piecemeal on a obtenu un bouquet de hasard. Ici, au contraire, si vous contournez le dessin, vous reconnaissez une silhouette de triangle. Puis comme dans une peinture, il y a un centre d'attraction : ces bluets collés les uns aux autres, bien à l'avant et dépassant à peine la hauteur du vase. Il y a ensuite la gradation dans la longueur des tiges, celle d'en arrière plus longue que celle posée en avant d'elle et toutes participent à l'équilibre, au rythme du bouquet. Les espaces sont bien surveillés et toujours vous revenez au centre d'attraction, c'est des bluets tassés à l'avant. Le secret pour réussir un arrangement floral c'est de partir avec un modèle en tête, dit-il comme conclusion à son explication.

L'exposition se termine à 1 h. cet après-midi.

## A la Fête des Fleurs au Musée des Beaux-Arts



Le public a manifesté un immense intérêt pour l'exposition de fleurs qui a débuté hier après-midi, au Musée des Beaux-Arts. Dès l'ouverture, la foule envahissait le hall, et ce fut un défilé ininterrompu des amis des fleurs qui purent admirer la beauté des arrangements soumis à la décision d'un jury. A gauche, Mme Roland Lefrançois, vice-présidente et publiciste du comité féminin et Mme Albert Deschamps, présidente-conjointe du comité d'organisation pour cette Fête des Fleurs, examinent ici une très belle composition. A droite, un exhibit qu'on pourrait intituler : Histoire sans parole. La jardinière est allée faire la cueillette et elle a laissé là le produit de sa chasse aux fleurs. L'imagination a évidemment présidé à cet arrangement en montre. L'exposition se termine aujourd'hui.

(clichés LA PRESSE.)

## The Montreal Star - June 2, 1954



WORKING ON FLOWER arrangements for the third annual Fete des Fleurs, Mrs. Claude Beaubien adds an iris to her show case display of iris, tulips and defanbachia leaves while Mrs. Henri Moquette wonders where to put an iris. Center is a Japanese arrangement by Mrs. Kina Kumbara.

## Annual Fete Des Fleurs Attracts Large Crowds

More than 3,000 persons crowded into the Montreal Museum of Fine Arts yesterday for the third annual Fete des Fleurs arranged by the Ladies' Committee of the museum as its main money raising event of the year. The prize for over all excellence went to Mrs. J. F. Horisaki for her Japanese flower arrangement.

There were 250 entries in the eight flower arranging classes and they ranged from the conventionally beautiful to imaginative compositions using carved sweet and ordinary potatoes or an attractive display of sweet peas in a baby's potty against a backdrop of a crib blanket.

The judges were Wilfrid Meloche of Montreal Botanical Garden, Mrs. Chester Way, president of the Federation of Garden Clubs of Vermont and Campbell Tinning, A R C A, noted Montreal water colorist. The fete was under the co-chairmanship of Mrs. Robin Watt and Mrs. Albert Deschamps.

Class I, an arrangement of wild flowers, was won by Miss Alice Lighthall, Mrs. Louis Lapointe was second, Mrs. H. V. Fellows third and Mrs. Clary Booth had honorable mention. Class II, a show case arrangement was won by Mrs. F. W. Benn. Other winners in this class were Mrs. J. Hubert McCulloch, Mrs. P. N. MacDermot and Mrs. M. T. Maryse. Class III, the classic arrangement, was won by Mrs. Bruce Hills, second was Lady Pulbrook, third Mrs. Thornley Hart and honorable mention, Mrs. L. M. Hart. The uniform arrangement was won by Mrs. Donald Baillie followed by Mrs. G. H. Fisk, Mrs. W. R. Boake and Mrs. E. Blain. The Japanese arrangement was won by Mrs. J. F. Horisaki, Mrs. S. Yamaoka was second, Mrs. K. Hayakawa

third and Mrs. K. Sakamoto honorable mention.

The miniature class was won by Mrs. Eric Cushing followed by Mrs. Irene Davies, Mrs. Donald Baillie and Mrs. Walter Downs. Class VII, the free arrangement was won by Mrs. Donald Baillie followed by Mrs. Jacques Brunneau, Mrs. Jean Charles Marchand and Mrs. Eric Cushing. Mrs. W. R. Boake won the special competition of an arrangement of identical flowers in identical vases supplied by the museum. Contestants in this class were allowed only 45 minutes to complete their arrangement. Other winners included Miss Juliette Lalonde, Mrs. H. A. Stevenson and Mrs. Jacques Paradis.

The Botanical Garden supplied flowers to decorate the staircase at the museum and local florists supplied other decorations. The fete was open from 4 p.m. until 11 p.m. and 40 members from the Burlington, Vermont, Garden Club attended the show.

The public was invited to ballot for its choice of winners.

When the popular ballots were toted up this morning, Mrs. M. T. Maryse proved the popular choice for over all excellence. The public also chose Mrs. Clary Booth's entry for the wildflowers, Mrs. M. T. Maryse for the show case, Mrs. George Daly's classic arrangement, Mrs. G. H. Fisk's uniform arrangement, Mrs. Simone Bayer's Japanese arrangement, Mrs. Simone Gerard's miniature, Mrs. Eric Cushing's free arrangement and Mrs. Harold Stevenson's entry in the special competition.

## The Gazette - June 1, 1954

### Social and Personal



(Capitol Press Service Photo.)

MRS. MICHAEL S. COMAY, wife of His Excellency the Hon. Michael S. Comay, Minister Plenipotentiary and Envoy Extraordinary of Israel to Canada, who at nine o'clock this evening, will present the ribbons to the prize-winners 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 today at the Museum from four to eleven o'clock.

## The Gazette - June 3, 1954



COMBINE FORCES: Miss Marcelle Trudeau (right) and Miss Ysette Demers (left), are firm believers that two heads are better than one. That's what prompted them to combine their talents and submit one entry into the third annual flower show sponsored by the Ladies Committee of the Museum of Fine Arts. Not knowing what name to register on their entry form, the girls decided to combine parts of their first two names. They took "Mar" from Marcelle and "Ysette" from Ysette and registered as "Maryse." Some confusion resulted as the entry finally came out as Mr. M. T. Maryse until the girls explained there were two of them. Although the girls won no awards in the official judging they won the vote for overall excellence cast by the public. In addition they won a prize for their entry in the show case classification. Other winners of the public vote were: Mrs. Clary Booth's entry for wildflowers, Mrs. George Daly's classic arrangement, Mrs. Simone Bayer's Japanese arrangement, Mrs. Simone Gerard's miniature, Mrs. Eric Cushing's free arrangement and Mrs. Harold Stevenson's entry in the special competition.



# of interest to WOMEN



**MINIATURE STYLE:** The Ladies Committee of the Montreal Museum of Fine Arts held its third — and most successful to date — annual flower show yesterday. A record number of entries were received in the seven different classifications. Above, Mrs. J. W. Eaton displays two entries in the miniature classification.

## Floral Contest Winners Named

Mrs. H. F. Horisaki was awarded the prize for over-all excellence in the third annual flower competition for amateurs sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts.

A record number of entries were received and hundreds more people visited the exhibition thus providing necessary financial support for next year's special art exhibition. Judges were Mrs. Chester Way, president of the State Garden Club of Vermont, Campbell Tinning, A.R.C.A., and Wilfrid Meloche, Montreal Botanical Gardens.

In the wild flowers classification, Miss Alice Lightfall won first prize, Mrs. Louis Lapointe, second, Mrs. H. V. Fellows, third and Mrs. Clary Booth was given honorable mention.

In the show case classification Mrs. F. W. Benn won first prize, Mrs. Hubert McCulloch won second, Mrs. P. N. McDermot, third, and Mrs. M. T. Maryse was given honorable mention.

In the classic section Mrs. Bruce Hills won first prize, Lady Pulbrook, second, Mrs. Thornley Hart, third and Mrs. L. M. Hart was given honorable mention.

In the uniform classification Mrs. Donald Baillie won first prize, Mrs. G. H. Fisk, second, Mrs. W. R. Boake, third and Mrs. E. Blain was given honorable mention.

In the Japanese classification Mrs. J. F. Horisaki won first prize, Mrs. S. Yamooka, second, Mrs. K. Hayakama, third and Mrs. K. Sakamoto, was given honorable mention.

In the miniature classification Mrs. Eric Cushing won first prize, Mrs. Irene Davies, second, Mrs. Donald Baillie, third and Mrs. Walter Downs was given honorable mention.

In the free arrangement classification, Mrs. Donald Baillie won first prize, Mrs. Jacques Brunneau, second, Mrs. Jean Charles Marchand, third and Mrs. Eric Cushing was given honorable mention.

In the special competition classification, Mrs. W. R. Boake won first prize, Mrs. Juliette Lalonde second prize, Mrs. H. A. Stevenson third and Mrs. Jacques Paradis was given honorable mention.



**SHOW CASES:** There were 23 entries in the show case classification. A spectator has a look at the one above which highlights the needs of any farmer, amateur or professional. A straw hat, navy blue jeans and tools are part of the equipment. To give a more artistic touch there's a vase with an interesting arrangement of flowers.



Mrs. W. M. Taylor, left and Mrs. Russell Bell, right, admire one of the many entries in the flower show.

La Presse - 4 juin 1954

## Le vote populaire au Musée des Beaux-Arts

Le Comité féminin du Musée des Beaux-Arts nous fait connaître le résultat du vote populaire recueilli au cours de l'exposition qui a suivi le concours de la Fête des fleurs, au début de la semaine.

On avait remis à tous les visiteurs des bulletins pour être déposés dans une urne. Pour chaque différente classe, le comptage a donné le résultat suivant: arrangements sauvages, Mme Clary Booth; montres, Mme M. T. Maryse; classiques, Mme George Daly; contenants uniformes, Mme G. H. Fisk; japonais, Mme Simone Boyer; miniatures, Mme Simone Gérard; arrangements libres, Mme Eric Cushing; concours spécial, Mme Harold Stevenson; prix d'excellence, Mme M. T. Maryse, gagnante de la classe des montres.

La Presse - 5 juin 1954

Le Comité Féminin du Musée des Beaux-Arts de  
Montréal remercie les fleuristes suivants  
qui ont collaboré au succès de la

## Fêtes des Fleurs LE 1er JUIN 1954

BERTRAND LE FLEURISTE  
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MT BRUNEAU FLORAL CO. LTD  
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HADRIILL & BRUCE INC.  
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Mayfair Florist  
W.M.C. Hall Reg'd  
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Blossom Shop  
C.V.S. Neilson  
Bernard's Flower Shop Inc.  
American Florist  
Mergie's Flower Shoppe  
André Laurier Fleuriste

Golden Flower Shop  
Marcel Berthiaume  
Marcel Le Mat  
St. Catherine Florist  
J. White & Son  
Doyle Florist  
Rubin Bros. Florists Ltd.  
Miss Cairns Florist Reg'd  
House of Flowers

La Presse  
5 juin 1954

Le Petit Journal  
6 juin 1954

## Les expositions

Au Musée des Beaux-Arts, galerie XII, une exposition 51 dessins d'artistes canadiens, dont Pellan, Roberts, Cosgrove, Dumouchel, Bellefleur, de Tonnancour, Beny et autres.

Les peintres automatistes sont enfin acceptés à notre Musée des Beaux-Arts de la rue Sherbrooke. Claude Gauvreau ne se tient plus de joie et a même commencé l'organisation de cette exposition qui aura lieu en février prochain. Félicitations à la direction de notre Musée des Beaux-Arts...

# ART NOTES

by Robert Ayre

## Canadian Drawings Shown At the Montreal Museum

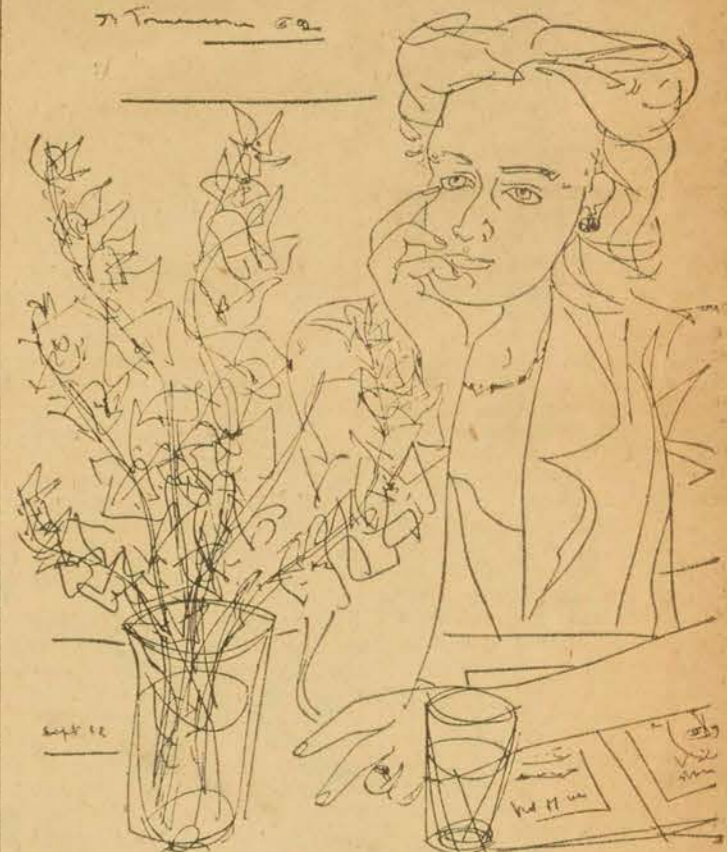
AFTER the great exhibition Six Centuries of Drawings, last winter, I suggested that the Museum might capitalize on the interest created and organize a show of Canadian drawings. Then I discovered that there was just such a show, ready-made, assembled by Kenneth Saltmarche of the Willistead Art Gallery, Windsor, Ont., for Windsor Hart House in the University of Toronto. Adelaide House, Oshawa, the Peterborough Public Library, the London Art Museum and the Art Gallery of Hamilton. I'm pleased to report that Mr. Steegman took the hint and arranged to bring it here and it opened at the Museum yesterday.

Fifty-one artists are represented, with a drawing a-piece (except Thoreau MacDonald, who happens to have three in one frame). Just under 40 are living, about half of them Montrealers. While the show is only a brief introduction to the subject of drawing in Canada, as Miss Kathleen Fenwick, Curator of Prints and Drawings in the National Gallery, notes in her introduction to the catalogue, it is a good introduction and it should stimulate a greater appreciation of what we might call the chamber music of art, as distinguished from the fuller orchestra of painting.

The survey begins back in the 18th Century and the early days of the 19th, with the topographers Heriot, Cockburn, Bartlett, Duncan, Sproule and Fowler, drawings mostly of Quebec and Montreal from the collections of the National Gallery, the Quebec Provincial Museum, the Art Gallery of Toronto and the McCord Museum of McGill University. A little later, comes a spirited "Les Pompiers" by the newspaper illustrator Julien; "Emigrants in the Woods," by the historical painter Jefferys; a serene "St. Malo" by Morrice, and two drawings from the Museum's own collection which you will recognize — Suzor-Cote's portrait of the blind man, and Coburn's "Return of the Murderer to the Scene of his Crime."

### Diversity in Subject and Handling

Well, I can't name them all, but I should point out that you will find diversity in subject and handling — pencil, chalk, crayon, oil on paper, water color, pen and ink and brush and ink, charcoal and various combinations — some distinguished, some trite, most of them sensitive. Five of the Group of Seven are here — one of them Varley, with the lovely head of Marie from the Toronto Gallery — but landscape is little in evidence. Emily Carr's B.C. pines tie in with the Georgian Bay pines by Jackson and Lismer. "Arbutus Trees on Gabriola Island," by E. J. Hughes, is as heavy and solid as a painting; on the other hand, the shrimp boat by another British Columbia artist, B. C. Binning, is a play of light lines



"WOMAN WITH GLADIOLI", by Jacques de Tonnancour, pen and ink, in the exhibition of Canadian drawings at the Museum.

Dumouchel's "Chevaux noirs en rubannes," both in ink. Though I dislike listing, I cannot comment individually on the heads and figures I admired — by Holgate, Muhlstok, Masson, Alfesen, Boudreau, Neumann, Pellan, Freiman, Cosgrove and de Tonnancour.

### From a Prison Camp

Moritz Leibling, who was born on February 14, 1910, in Lodz, Poland, educated at the Vienna Academy and in Prague, was arrested by the Nazi gestapo in 1939. After several years in concentration camps, he escaped and lived in hiding, only to be captured again and put to death in the gas chamber of Oswiecim three months before the war ended. A fellow prisoner who came out alive brought with him all that was left of Leibling's drawings. They found their way to Montreal and, through friends of the Jewish Public Library, British Columbia artist, B. C. Binning, is a play of light lines

they are so simple, so quiet, so ordinarily and heartbreakingly human. In a few, you see weeping women, a child clinging to its mother, a condemned prisoner straining for the light; but for the most part, you are left to draw your own inferences from the hopelessness of the faces, the shoulders drooping in exhaustion and despair. Here are men and women waiting, here is a bare-footed woman working in the field; men play cards, gather around a newspaper, eat soup, sleep, sew, play dominoes. By such small gestures as the pursing of a lip or the turn of a hand, Leibling reveals them as real, individual, living human beings.

The winning designs for the "Canadian Home of Tomorrow" will be shown at the Museum for the next two weeks. From Canada and 16 Western European countries the competition, sponsored by McGill University, attracted 600 entries.

La Presse - 5 juin 1954

### Avec cinquante autres dessins canadiens



Cette "Femme au glaieul" du peintre montréalais Jacques de Tonnancour fait partie de l'exposition "Cent ans de dessins canadiens" que l'on peut actuellement voir au Musée des Beaux-Arts. L'oeuvre de Tonnancour est un dessin à l'encre exécuté en 1952.

# Facts and Fancies

Harriet Hill Says: Fresh Breeze Blowing On Small Home Design

INTERESTED IN small home designs? Then you must not miss the world premiere of the 13 top entries in the International Calvert House Competition opening tomorrow at the Montreal Museum of Fine Arts. For a fortnight these winning entries (there were more than 600 submitted by architects and students of 17 countries) will be shown in the lecture hall.

We understand they are rich in fresh ideas and although decorative they have their eyes trained on the needs of everyday living.

Incidentally the Calvert House International award and \$5,000 was won by a 28-year-old Dane. The Canadian award and \$2,500 went to Geoffrey Hacker, of Winnipeg. He's a new Canadian just six months out from Essex, England. The European award and \$2,500 went to a submission from Edinburgh. This came from a man born in Boston who is taking a post-graduate course in Scotland.

Of the 10 honorable mentions (\$200 each) two were won by Canadians and of the other eight, one went to an entry from Paris — a former Montrealer working there.

Prospective home-builders will be interested to know that plans include not only exteriors and interiors but also floor plans and garden plots. In all there are 39 architectural drawings displayed.

☆ ☆ ☆









CLEVELAND MORGAN, president of the Museum of Fine Arts, accepts a cheque for \$2,000 from Mrs. Robin Watt (right) and Miss Aimee Cusson, newly-elected co-presidents of the Ladies' Committee of the museum. The cheque was presented to Mr. Morgan yesterday at the annual meeting of the committee. The money will be used to buy contemporary Canadian paintings for the museum.

## Floral Fete Financial Success

ARTISTICALLY and financially the Fete des Fleurs of the Ladies' Committee of the Montreal Museum of Fine Arts was an outstanding success, Mrs. Galt Durnford, the president, said in her annual report yesterday. The sum raised was \$2,700.

"Each member of our committee took part in the preparation and planning necessary to such an enterprise. Both the Diggers and Weeders and the Junior League Garden Clubs gave us strong support," Mrs. Durnford added.

Mrs. Durnford drew attention to the success of the Wednesday Teas.

"This project is one of the most popular with the public and is a steady source of revenue," she said. She paid tribute

to the excellent work of committee heads and members in general and made special mention of the presentation by Mrs. Victor Whitehead, daughter of the late Richard Jack, R.A., R.C.A., of one of her father's paintings which had been used to raise funds.

Mrs. Robin Watt was elected to succeed Mrs. Durnford and Miss Aimee Cusson will head the French-language section,

succeeding Mrs. Cecile Caille.

Other officers are: honorary vice-presidents, Mrs. Alton Goldbloom, Mrs. J. E. Perrault; vice-presidents, Mrs. Arsene Morin, Mrs. Roland Lefrancois, Mrs. Roger Viau, Mrs. Philip Osler, Mrs. E. Pierce Decary and Mrs. J. Bartlett Morgan; honorary secretary, Miss Dorothy Blair and Mrs. Laurent Gelly; honorary treasurer, Mrs. Charles Bordo.



(Gazette Photo Service.)

NEW PRESIDENTS: Miss Aimee Cusson, left, has been elected head of the French-language section of the Ladies Committee of the Montreal Museum of Fine Arts, while Mrs. Robin Watt, right, heads the English-language section.

## Flower Show Nets \$2,700

The Fete des Fleurs of the Ladies' Committee of the Montreal Museum of Fine Arts brought in \$2,700, it was announced yesterday by Mrs. Galt Durnford, president of the committee's English language section. The occasion was the committee's annual meeting. Mrs. Robin Watt was elected to succeed Mrs. Durnford; and Miss Aimee Cusson was elected head of the French-language section, succeeding Mrs. Cecile Caille.

The money raised from the flower show will be placed in the special exhibition fund, which is reserved for the expenses of special exhibits held at the museum for the public, Mrs. Durnford said. This policy is designed to make a return to the public for its support of the committee's activities.

### Special Exhibits

The committee during the year has arranged special exhibits; members have acted as guides for groups visiting the museum; and about \$2,000 was raised and given to the museum for the acquisition of contemporary Canadian paintings. This latter project was made possible by Mrs. Victor Whitehead presenting a painting of flowers by her father, the late Richard Jack, to the committee. The money was raised through the sale of subscriptions for the painting.

Other officers elected were: honorary vice-presidents, Mrs. Alton Goldbloom, Mrs. J. E. Perrault; vice-presidents, Mrs. Arsene Morin, Mrs. Roland Lefrancois, Mrs. Roger Viau, Mrs. Philip Osler, Mrs. E. Pierce Decary and Mrs. J. Bartlett Morgan; honorary secretary, Miss Dorothy Blair and Mrs. Laurent Gelly; honorary treasurer, Mrs. Charles Bordo.

## ★ Gallery Notes...

C. C. MacDONALD

I am sure that the collection of Canadian drawings of the past century on exhibition in Gallery XII at the Montreal Museum of Fine Arts does not adequately cover the field. For the harvest is rather meagre and mistakenly suggests, I believe, a lack of interest in draughtsmanship on the part of Canadian painters.

Perhaps half a dozen pieces impress me as works of art in themselves. The others, however skilfully executed, suggest illustration, or preparatory sketches for

paintings. Of course, illustration can attain a high artistic level and one of the last-century "newspaper artists" who helped lift it toward that level was Henri Julien. His vigorously drawn Les Pompiers with its movement of crowd and horses is interesting, from various angles.

Among the half dozen significant compositions noted, David Milne's Old Charcoal Furnace (dry-brush and watercolor) is perhaps the most striking, because of the unity attained in presenting a complex design. Another familiar favorite, F. H. Varley's Marie, presents a sharp contrast. Simply handled in chalk, with no straining for effect, this head of a young girl sounds a lyric note. Me Too One, by B. C. Binning, is a typical composition, with shrimpboat as central theme, and has something of the Milne quality.

Others of the Group of Seven besides Varley are represented, and a number of the artists who are today making names for themselves as painters, but in many cases I doubt that they are typically represented.

## Les femmes se font les apôtres du beau

Heureuses initiatives féminines au Musée des Beaux-Arts.

La fête des Fleurs, organisée par le Comité féminin du Musée des Beaux-Arts, a rapporté la somme de \$2,700, toutes dépenses payées, a annoncé la présidente de la section anglaise du comité, Mme Galt Durnford, à l'assemblée annuelle tenue, hier.

Ce montant sera versé au fonds des expositions spéciales, au musée, afin de faire bénéficier le public de l'intérêt qu'il porte aux choses artistiques.

La présidente sortant de charge a également donné un aperçu du travail effectué durant l'année écoulée. Elle a relaté que les membres s'étaient constitués les guides de groupes visitant le musée et que la caisse avait permis de verser une somme de \$2,000 au comité du musée pour l'achat d'oeuvres de peintres canadiens contemporains, et ce grâce à la peinture offerte par Mme Victor Whitehead, fille du peintre, Richard Jack, auteur du tableau en question, et qui fut gagné par Mme W.-F. Fraser.

### Nouveau comité

Mlle Aimee Cusson est la présidente conjointe avec Mme Robin Watt, du comité féminin élu à la fin de la réunion. Les présidentes-honoraires sont: Mmes Cecile Caillé et Galt Durnford; les vice-présidentes honoraires: Mmes J.-E. Perrault et Alton Goldbloom; les vice-présidentes actives: Mmes Arsene Morin, Roland Lefrancois, Roger Viau, Philippe Osler, Pierce Decary et J.



Mlle Aimee Cusson, présidente-conjointe du comité féminin du Musée des Beaux-Arts.

(photo Annette et Basil Zarov).

Bartlett Morgan; les secrétaires: Mmes Laurent Gelly et Dorothy Blair; la trésorière: Mme Charles Bordo.

Le programme de la prochaine année sera discuté à la première assemblée du nouveau comité.



## CALVERT DISTILLERS LIMITED

congratulates the winners of the

## INTERNATIONAL CALVERT HOUSE COMPETITION

for the Canadian Home of Tomorrow



CALVERT HOUSE INTERNATIONAL AWARD \$5,000.

KNUD PETER HARBOE, Charlottenlund, Denmark.



CALVERT HOUSE CANADIAN AWARD \$2,500.

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JELLE ARMA, Amsterdam, Netherlands.

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VICTOR PRUS, Brockville, Ontario, Canada.

THOMAS BARRON GOURLAY, Chelsea, London, England.

RICHARD R. SODERLUND, Gentofte, Denmark.

GEORGE S. ARRAN AND JAMES B. CRAIG, Willowdale, Ontario, Canada

GEOFFREY MICHAEL FULLMAN, Bracknell, Berkshire, England.

JOHN DONALD CORDWELL, A.R.I.B.A., London, England.

The International Calvert House Architectural Competition was conceived as a positive contribution to the Canadian way of life. It was planned as a means to stimulate architects not only in Canada but also in other countries to think, and work, in terms of more attractive and efficient homes for Canadians. Now Calvert Distillers Limited is making available to all Canadians the winning designs in this International Competition.

The Competition was conducted under the supervision of the School of Architecture of McGill University with \$12,000 in cash awards contributed by Calvert. It was open to architects and architectural students in Canada, Great Britain and Europe and called for an original design for a "Home of Tomorrow" for a typical young Canadian family of five.

More than 650 entries were received from 17 different countries—the largest response ever accorded a competition of this kind anywhere in the world. A distinguished jury of one European and two Canadian architects selected the winning designs.

The geographical scope and large number of entries, together with the excellence of the designs submitted, indicate that the original hopes and aims of the International Calvert House Competition have been realized: that it has indeed made a contribution to the development of better homes and better living for Canadians.

CALVERT DISTILLERS LIMITED  
AMHERSTBURG, ONTARIO

See the winning designs on exhibition at the Montreal Museum of Fine Arts 1379 Sherbrooke Street West June 4 to 20



Un fusain de Varley au Musée



L'on peut voir, pour une semaine encore, au Musée, l'exposition de dessins canadiens préparée par M. Kenneth Saltmarche, de Windsor, Ontario, avec l'aide de Mlle K. L. Fenwick, conservatrice de dessins à la Galerie nationale, de M. R. H. Hubbard, conservateur de peinture canadienne à la Galerie nationale, et de M. Paul Duval, auteur du livre bien connu sur les arts graphiques au Canada. Une des plus belles œuvres de l'exposition est ce fusain de Frederic Varley, "Marie", exécuté en 1937, prêté par la Galerie d'art de Toronto.

Images et plastiques

Cinquante dessins canadiens

par R. de Repentigny

L'initiative d'une galerie de Windsor, Ontario, nous permet de voir au Musée des Beaux-Arts, pour une semaine encore, une exposition de dessins canadiens remarquable même si elle ne compte pas un très grand nombre d'œuvres. Suivant en général les lignes établies par l'ouvrage de Paul Duval, "Canadian Drawings and Prints", l'exposition montre un choix parfois judicieux d'artistes, de types de dessins, et permet de se former une idée assez conséquente de l'évolution de cet art au Canada. Pourquoi ne pas organiser des expositions de peintures ayant une semblable portée éducative? Les arts plastiques ont donné assez de résultats au Canada pour que l'on puisse se permettre d'y distinguer des époques, des tendances et des confluences à rattacher à l'évolution de l'art universel, en fonction desquelles organiser des démonstrations, des expositions.

Ces manifestations artistiques d'un caractère rationnel pourraient amener un public de plus en plus important à considérer les travaux de nos artistes non pas comme phénomènes isolés, mais bien, dans leur ensemble, comme un organisme culturel débordant de vie et dont le développement peut être parfaitement intelligible et donner matière à étude et à réflexion. Quand une salle sera mise en permanence à la disposition de ceux qui possèdent les connaissances et l'énergie nécessaires pour réaliser un tel projet, il verra le jour. D'ici là nous devons nous contenter de fruits du hasard et laisser à des gens de d'autres centres du pays le soin de nous montrer tant bien que mal les travaux de nos artistes.

La première partie de la collection exposée au Musée a un intérêt plutôt documentaire et semble assez peu significative par rapport à l'art actuel. Ce sont des œuvres de voyageurs, notamment, habilement faites, dans un style "d'époque" tantôt romantique, tantôt "dickensien", tantôt topographique. Le sommet de cet art a été atteint par Henri Julien et Suzor-Côté, l'un par sa précision de ligne, l'autre par son habileté à rendre la perception visuelle. Tous deux sont représentés dans la collection.

Une dizaine des dessins ont des qualités de permanence, qui les rendraient viables sous n'importe quel climat et à n'importe quelle époque. L'œuvre tellement sensible de James Wilson Morrice, "St-Malo" n'est qu'un petit croquis trouvé dans un carnet du peintre. Mais que l'on y sent de vie et de fraîcheur après ces dessins chargés des artistes du XIX siècle! Dans la même lignée sont les œuvres de Frederic Varley, sa célèbre "Marie", et de David Milne. Ce dernier, travaillant à l'aquarelle et au pinceau sec, réussit un ensemble de lignes d'une intense poésie. Cela vibre de lumière, et à la fois ce n'est point une transcription explicative d'un objet. Milne est véritablement un impressionniste, un artiste dont toute la fantaisie est de détailler dans leur plus grande finesse les phénomènes de la vision. Le dessin à l'encre de Roloff Beny, "San-Marco" est d'une semblable féerie.

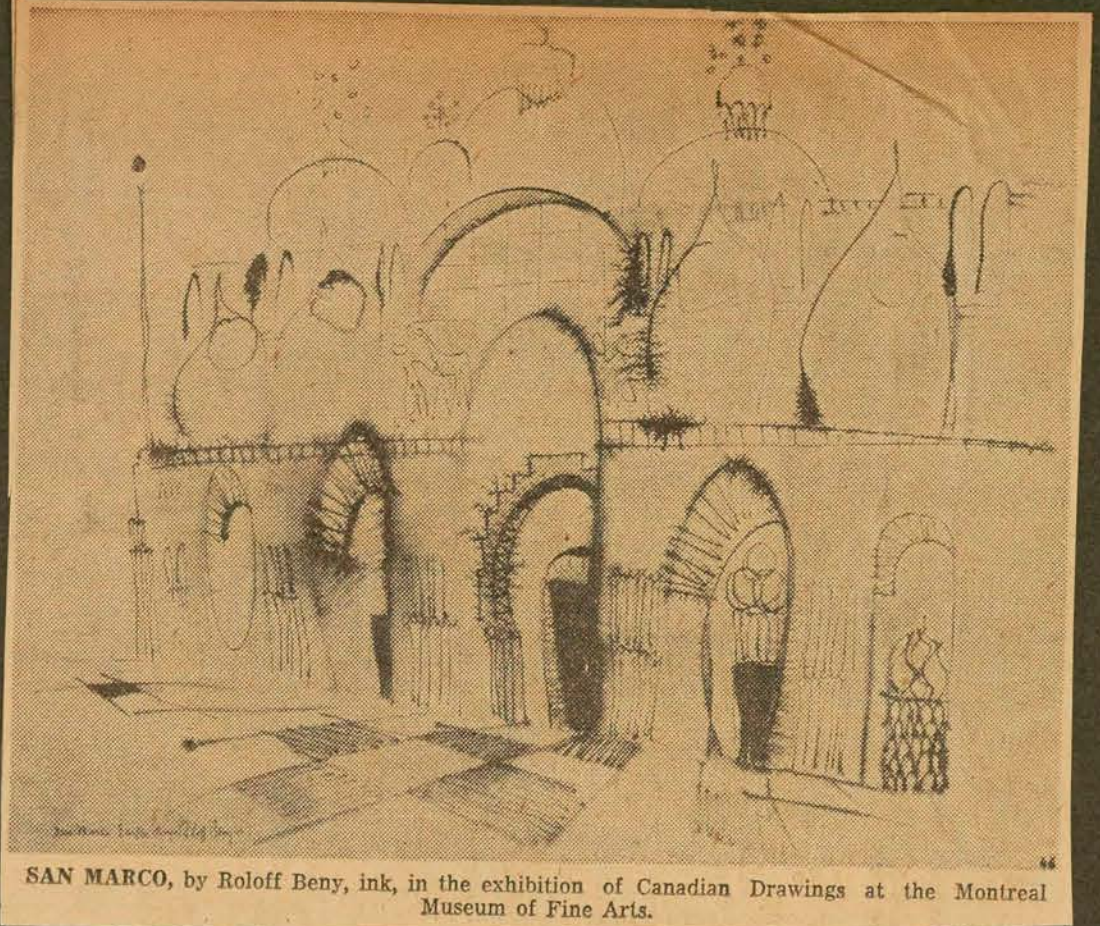
Grant Macdonald, Oscar Cahen, Louis Muhlstok, Alfred Pellán et Jacques de Tonnancour sont représentés par une noble compagnie d'œuvres où chante la ligne. Le premier montre une de ses familières silhouettes de jeunes fille, arabesque rêveuse. Du second une "Clarinette", un objet d'une beauté classique. Le grand nu de Muhlstok est créé d'un bel élan, mais l'on y sent quelque élément de virtuosité qui peut nous faire lui préférer la "Femme à la causeuse" de Pellán, petit dessin à l'encre, dont chaque ligne est une courbe idéale.

Pour le dessin de Jacques de Tonnancour l'on peut se demander si comme dans celui de Henri Masson, de Pierre Boudreau et de Stanley Cosgrove il ne se trouve pas un élément de facilité dans ces oppositions de lignes, ces éléments calligraphiques nombreux servant à la fois à structurer et à détailler l'œuvre. Sans doute dans quelques dizaines d'années verra-t-on là les marques distinctives d'une période.

Le dessin abstrait, surréaliste et surréaliste, qui compte plusieurs adeptes à Montréal, n'est représenté que par deux dessins, dont l'un, d'Albert Dumouchel, est d'une très grande force. Ses "Chevaux noirs enrubannés" ont l'effet d'incantations. Dumouchel est, à contrairement à Bellefleur, avant tout dessinateur. Chez Bellefleur, même si le trait est très explicite, on a l'impression que la couleur apporterait un indispensable complément.

Fritz Brandtner, Charles Playfair et Jack Nichols également sont des artistes dont le graphisme est une chose totale, complète en soi. Le dessin du premier a une densité d'organisation qui en fait un objet massif; la merveille est que cela ne produit pas une impression de surcharge. Playfair emploie admirablement le crayon et le lavis combinés au travail de la plume dans ses "Deux amants". Chez Nichols ce sont les lignes heureusement rompues et la sensibilité très humaine qui séduisent.

D'autres dessins comme ceux de Goodridge Roberts, Philipp Surrey, E. G. Hughes, Will Ogilvie et les membres du groupe des sept semblent à un tel point des études préparatoires à des tableaux que l'on ne peut guère les admirer comme



SAN MARCO, by Roloff Beny, ink, in the exhibition of Canadian Drawings at the Montreal Museum of Fine Arts.

'At Bishop's, Five Honorary Degrees

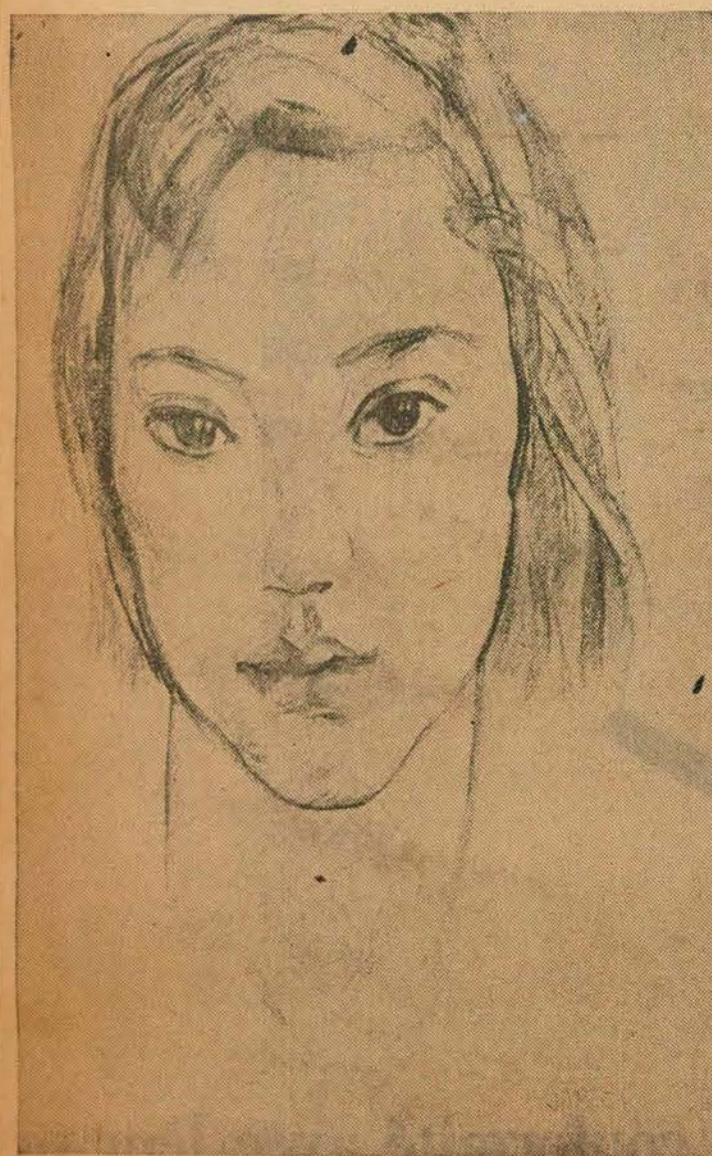


THE BRITISH CHANCELLOR of Newfoundland's Memorial University and four distinguished Canadians, honored by Bishop's University on Saturday, are shown here with university officials. They are, from left to right, seated: Rt. Hon. Viscount Rothermere; John Bassett, chancellor of Bishop's; Hon. Antonio Barrette, Quebec Labor Minister. Standing: B. Wynne Roberts, OBE; F. Cleveland Morgan; Rt. Rev. F. P. Clark; and Dr. A. R. Jewitt, principal and vice-chancellor of the university.



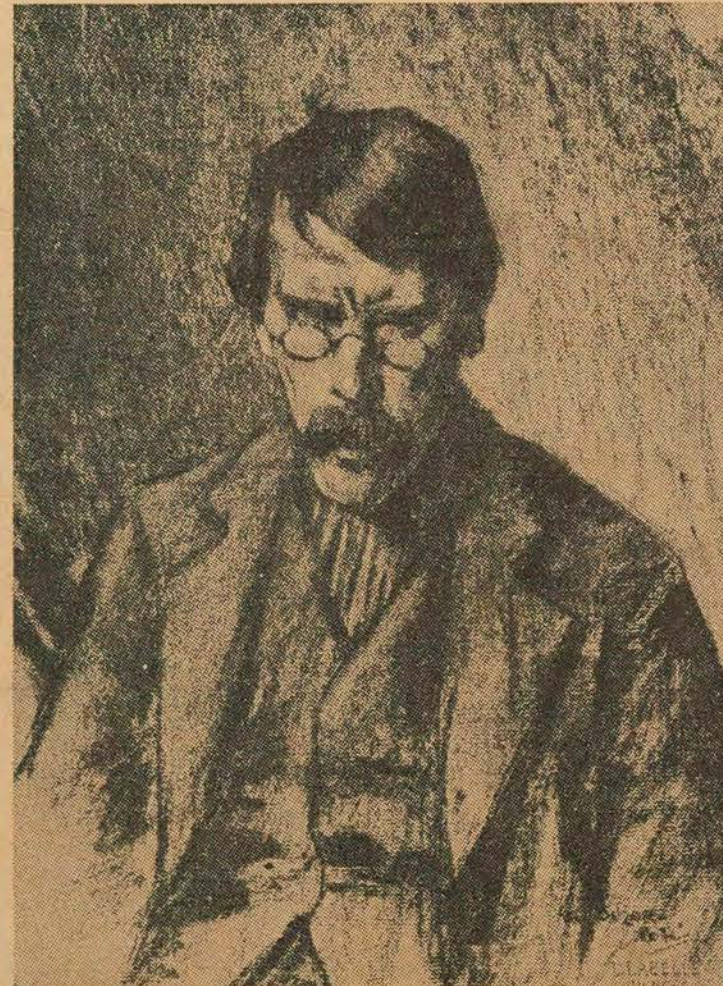
YOUNG GIRL, by Edwin Holgate, pen and bistre, in the exhibition of Canadian drawings at the Montreal Museum of Fine Arts.

Un fusain de Varley au Musée



Voici "Marie", un dessin bien connu du peintre Frederic Varley, dans la collection de dessins canadiens réunie par une galerie de Windsor, Ontario, et que l'on pourra voir jusqu'à dimanche au Musée des Beaux-Arts. Un autre dessin de Varley, "Woman", avait été par erreur reproduit sous le titre de "Marie" sur la page Arts et Lettres de la Presse de samedi. Cette œuvre a été prêtée par la Galerie d'Art de Toronto.

Un dessin de Suzor-Côté au Musée



Parmi les dessins canadiens relativement anciens dans la collection actuellement exposée au Musée, l'on peut admirer ce fusain de Suzor-Côté, exécuté vers 1910. Sous la signature, en bas à droite, l'on peut lire "L. Labelle, aveugle". La fidélité au sujet et l'effort pour en souligner le caractère sont caractéristiques de cette œuvre, qui appartient au Musée des Beaux-Arts de Montréal.

Nouveau poste au Musée

Le conseil du Musée des Beaux-Arts de Montréal a nommé un conseiller honoraire en relations extérieures pour seconder les tentatives du Musée, qui cherche à multiplier ses services au public et à les faire mieux connaître, nous annonce aujourd'hui le directeur, M. John Steegman, O.B.E. M. S. Ralph Cohen a été nommé à ce poste honoraire. Il aidera le directeur dans la préparation d'un programme systématique d'avancement et d'information publique.

M. Cohen est officier en relations extérieures pour l'International Air Transport Association (IATA) dont le bureau principal est à Montréal. Il est un des membres du Musée.

Museum Appointee

The council of the Montreal Museum of Fine Arts has appointed an honorary public relations adviser to assist the Museum to widen its services to the community. S. Ralph Cohen has been named to the position. He will assist the director in arranging for a systematic program of promotion and public information.

Les expositions

Au Musée des Beaux-Arts, galerie XII, une exposition 51 dessins d'artistes canadiens, dont Pellán, Roberts, Cosgrove, Dumouchel, Bellefleur, de Tonnancour, Beny et autres. Prend fin demain.

Les expositions

Au Musée des Beaux-Arts, galerie XII, une exposition 51 dessins d'artistes canadiens, dont Pellán, Roberts, Cosgrove, Dumouchel, Bellefleur, de Tonnancour, Beny et autres.

This Week's Activities

ART

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Permanent collection on view. Frequent special exhibitions. Summer hours, open Tuesday through Saturday, 10 a.m. to 5 p.m. Admission Free, Wed., Sat.; 25 cents, Tues., Thurs., Fri.



# Support Commonwealth, Bishop's Graduates

## 5 Honorary Degrees Granted; 64 Graduate

By JOHN SCOTT  
(Gazette Staff Reporter)

Lennoxville, Que., June 13—The ties binding the nations of the British Commonwealth "must remain firmly knit if our children are to look forward to the future without fear," the British publisher, the Rt. Hon. Viscount Rothermere, declared here Saturday.

Lord Rothermere and four Canadians distinguished in public service were enrolled in Bishop's University's family of graduates, and 64 students in arts, science and theology received degrees and diplomas on the proud occasion of convocation.

The all-day ceremonies, closing the first year of Bishop's second century under Royal Charter, blended the dignity and pomp of ancient academic traditions with the flushed smiles of success of the graduating students.

### Newfoundland Greeting

Presiding on a platform decked with flags, Chancellor John Bassett conferred the honorary degree of Doctor of Civil Law upon Lord Rothermere, who brought to convocation greetings from Newfoundland's Memorial University, of which he is the first chancellor.

F. Cleveland Morgan, president of the Montreal Museum of Fine Arts;

B. Wynne Roberts, O.B.E., chairman of the Board of Governors of Sir George Williams College in Montreal;

The Hon. J. M. Antonio Barrette, D.S.Sc, provincial Minister of Labor;

The Rt. Rev. F. P. Clark, M.A., D.D., Lord Bishop of Kootenay, who began his curacy in Montreal after graduating from Bishop's.

In his brief address, Lord Rothermere, publisher of the London Daily Mail and other papers, touched on the role of the Commonwealth in a troubled world and on the development of Newfoundland, a province with which his family has been connected for half a century.

"Looking backwards I think the worst time through which we passed in England was not the war, but the years that followed the war," he said. "Confidence was then difficult to maintain and without confidence in the future, life becomes meaningless."

### Commonwealth Voice

"Since 1951 a great change has taken place for the better.

"This is of importance not only for Great Britain, but also for Canada. In the dangerous times through which we are passing, the voice of the British Commonwealth must carry its proper weight. The United Nations has not yet fulfilled the expectations that filled all human hearts when it was created, but in the British Commonwealth we have a United Nations of our own. Our young Queen is shared and treasured by all the peoples of the Commonwealth.

The son of Lord Rothermere and nephew of Lord Northcliffe, the distinguished London publisher recalled his father and uncle began their careers with only a small sum of money and a weekly magazine called "Answers to Correspondents."

"By the time Lord Northcliffe was 30 and my father 26, they had established the largest publishing house in England. . . . The energy and genius of the two men led them on to establish the Daily Mail and then across the Atlantic.

In 1906 Lord Northcliffe founded a newsprint industry, the Newfoundland Development Corporation, in what was then the oldest and poorest British Colony.

In recognition of this pioneer work Lord Rothermere was asked to be first chancellor of Memorial University when it was raised from the status of a college on Newfoundland's union with Canada in 1949.

"Since Confederation your new province has made great strides and although at present Newfoundland may be receiving more benefits than she is returning, the time will come when you will be glad and proud that you added her to your territory."

The principal, Dr. A. R. Jewitt, told convocation that the year had been a busy one, "with an enrolment somewhat above what we had considered to be our capacity."

"It has been a year of steady progress in the quiet Bishop's way.

"Our traditions and heritage are sound and substantial; it is our chief concern to maintain them and interpret their values to the generation we serve."

### Work Universal Law

Mr. Barrette told the graduates they were endowed with "the greatest of all human riches — youth, hope and confidence, to travel the difficult and narrow paths when you are still over-

Text of the address by Chancellor John Bassett at the Bishop's University Convocation Saturday will be found on the editorial page.

flowing with energy and courage."

The Labor Minister urged them always to remember that work is the universal law of nature. "Listen to the men who will tell you that the period of your youth is one of work, noble ambitions, courage and even heroism."

Probably the proudest man at convocation was Prof. Maurice Home, who has taught physics at Bishop's for 23 years. His daughter Margaret, 21, won highest honors with several medals and honors in mathematics and physics. A younger daughter, Elizabeth, 19, was presented with the Alumnae Prize for the woman student with highest standing in second year.

The other top prize winners were Evelyn Laurin, whose sister Louise was also graduated, and Miss B. E. Caplan. The Laurin sisters are daughters of Mr. and Mrs. David Laurin, of Lachute. Evelyn won her prizes in French and history.

A third family was represented when Rev. A. M. Awcock stepped up for a B.A. in theology and his sister Ann won a bachelor of science degree. They are from Drummondville.

An arts degree was awarded in absentia to Ven. Archdeacon Albert Jones, longtime rector of the Lennoxville Anglican Church. A master of education degree went to G. A. Rockwell, science teacher at Sherbrooke High School.

Altogether Mr. Bassett conferred two master of arts degrees, the one M. Ed. 36 B.A.'s, nine B.Sc.'s, and three B.A.'s in theology. Three licentiates in sacred theology were presented, as well as nine high school teaching certificates.

The dean of arts at the University of Sherbrooke, L'Abbe Maltais, represented Bishop's newly-created sister university for the first time.

The day began with a morning service in St. Mark's Chapel and was not over until the last strains of the Graduation ball died away. A garden party on the green lawns of the campus followed convocation.

A special welcome to convocation was given by Dr. Jewitt to Hon. Johnny Bourque, provincial Minister of Lands and Forests, a governor of the university, who was making his first visit to the university after an extended illness.



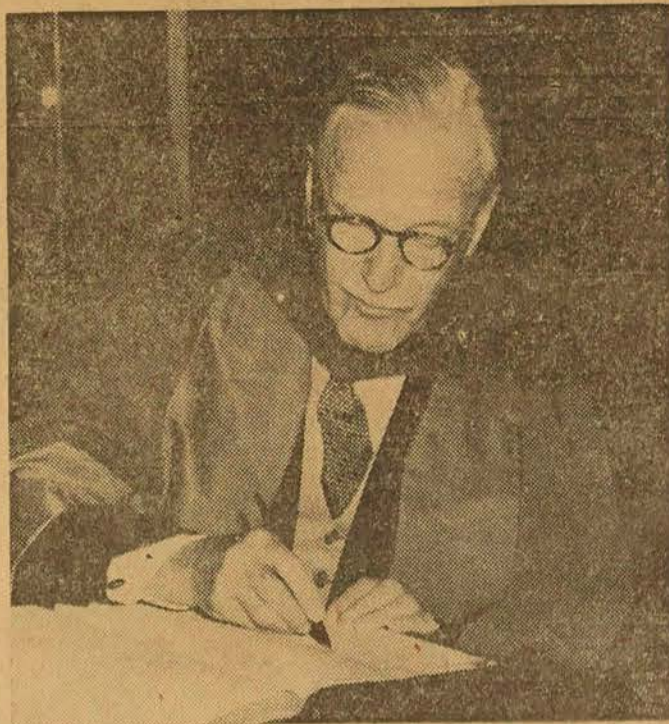
FIVE HONORED: The five honorary degree recipients at Bishop's University's convocation on Saturday gather with the Chancellor, John Bassett, and the Principal, Dr. A. R. Jewitt. Left to right, front row, Lord Rothermere, Mr. Bassett, and Hon. J. M. Antonio Barrette, Quebec Min-

ister of Labor. Standing are B. W. Roberts, chairman of the Board of Governors of Sir George Williams College and vice-president of the C.P.R.; F. Cleveland Morgan, president, Montreal Museum of Fine Arts; Rt. Rev. F. P. Clark, Bishop of Kootenay; and Dr. Jewitt.



TOP STUDENT: Miss Margaret Home, 21-year-old daughter of Prof. Maurice Home, a member of Bishop's Faculty, won the Governor-General's

Medal and two other prizes as the top student at Saturday's graduation. Here she receives the Chancellor's Prize from John Bassett.



JOINING THE FAMILY: F. Cleveland Morgan, president since 1948 of the Montreal Museum of Fine Arts and a graduate of Cambridge and McGill Universities, signs the register of Bishop's University after receiving an honorary Doctorate of Civil Law.

## Live Busy Christian Life, Bishop's Message to Grads

Lennoxville, Que., June 13.—Rt. Rev. F. P. Clark, Bishop of Kootenay, urged the graduates of Bishop's University Saturday not to peg their hopes on money, success, a family, popularity or security.

"Rather the goal should be 'to live a busy life,' Bishop Clark said at a morning service in St. Mark's Chapel on the campus. The pre-convocation service is a tradition at Bishop's.

The West coast bishop, himself a graduate of the university, called on the students to be busy in Christian thinking and Christian action in the fields of economics, politics, educational programs, home life and in the church.

At the afternoon convocation ceremony in the large gymnasium, attended by more than 700 parents and friends, Dean Sydney Jellicoe presented Bishop Clark for an honorary degree, citing his more than "20 years' outstanding service in the church."

Lord Rothermere, F. Cleveland Morgan, B. Wynne Roberts and Labor Minister Antonio Barrette were introduced for their honorary Doctor of Civil Law degrees by Dr. A. R. Jewitt, principal.

Dr. Jewitt said Lord Rothermere "has continued the progressive and enlightened policies of his uncle and father" in the pulp and paper industries the two established in Newfoundland and Quebec.

The principal cited Mr. Morgan for leadership in making the Montreal Museum of Fine Arts an active centre of education in the arts.

"Mr. Morgan has labored to make the Museum an inspiration and a joy to all who can learn to appreciate its treasures. He has been generous in his own gifts to the Museum, and has greatly enlarged its contribution to the enrichment of community life."

Dr. Jewitt welcomed Mr. Roberts, chairman of the Board of Governors of Sir George Williams College, as "an old friend who is today a special guest of honor."

"The interest in the welfare and education of young people that inspires his work for Sir George Williams has found expression also in his support and leadership in such other organizations as the Boy Scouts."

He said Labor Minister Barrette "has carried the responsibilities of this difficult depart-

The Star June 19, 1954

The exhibition of Canadian drawings in Gallery XII of the Museum closes tomorrow. So does the show of the winning designs for the "Canadian Home of Tomorrow", in the International Calvert House Competition sponsored by McGill's School of Architecture. This is in the lecture hall. The three big winners all have different ideas about what a small dwelling in Canada should be. Knud Peter Harboe of Denmark, winner of the international competition, sees it long and low and rectangular, rather like a book-shelf; Gardner Ertman of Edinburgh, best of the Europeans (apart from Harboe) offers a ranch house; and the best Canadian entry, by Geoffrey

Hacker of Winnipeg, is a bungalow, with a huge stone fireplace that can be used outdoors as well as in. All are agreed, however, that Canadians want to have elbow-room and would rather have their houses open than shut.

By the way, Philip Goodfellow's "Trend House" at Beaurepaire, exploiting Western Canadian woods, is on view most of the summer. It has been fully described in the newspapers. I'd just like to remark on the effectiveness, in these surroundings, of the Tondino still life, John Bennett's prize-winning "Vista", and the other paintings and sculptures from the Spring Show. They were chosen by Gordon Webber, who was one of the judges of the Show.

The Star - July 3, 1954



GOTHIC TAPESTRY PANEL, "Interview of Ulysses and Diomedes with Priam", from the looms of Pasquier Grenier, Tournai, France, 1472-74, in the collection of the Montreal Museum of Fine Arts. It measures 13 feet 5 inches by 6 feet 5 inches.



La Presse - 3 juillet 1954

Le Musée publie un guide



La partie centrale d'un tableau de Rembrandt que l'on peut voir au Musée des Beaux-Arts. Cette "Jeune femme à la coiffe noire" a été réalisée vers 1665 et a été donnée au Musée en 1949. On en retrouve l'illustration dans le "guide aux collections du Musée des Beaux-Arts de Montréal, 1954", qui vient d'être publié, en anglais. Les principales pièces des diverses collections du Musée y sont nommées, avec d'intéressants détails sur leur caractère, leur provenance, et leur signification en fonction de l'histoire de l'art.

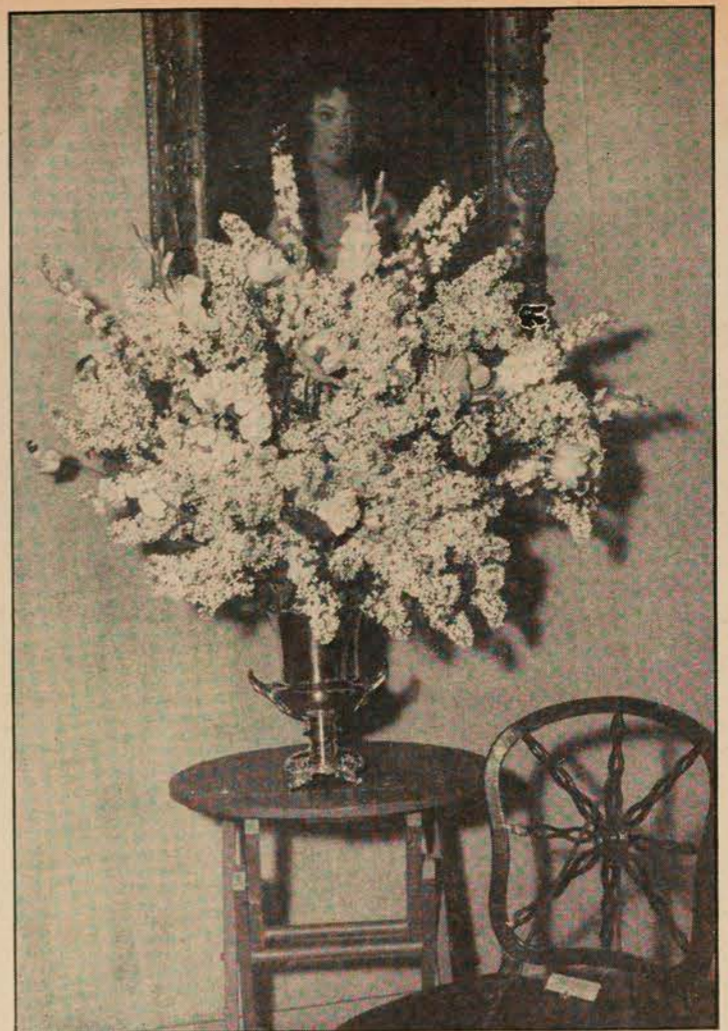




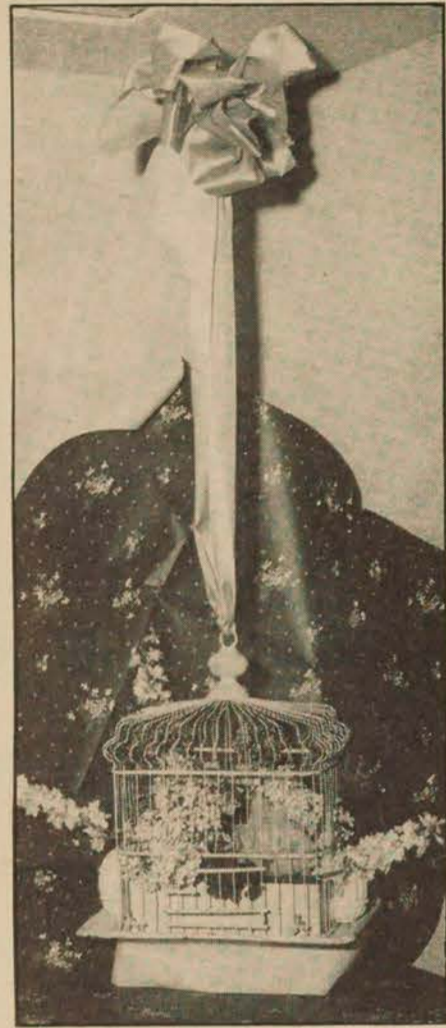
DISCUSSING the annual Fête des Fleurs, arranged by the Ladies' Committee of the Montreal Museum of Fine Arts; committee members Mrs. Pierce Decary (l), Helen Hodges and her dog "Lulu".



PHOTOGRAPHED beside a ballot box into which viewers cast their votes: committee members Mrs. G. Meredith Smith (l) and the Comtesse de Roussy de Sales.



THIS ENTRY won for committee member Mrs. George Daly the Popular Vote in the "Classic" category of arrangements. The all-white lilac and tulips are in a silver urn.



ENTRY by Françoise Pagnuelo in the "Show Case" classification: a white birdcage filled with purple and white lilac and stocks.

Photos: Posten



WINNER of the Popular Vote in the "Wild Flower" classification: a brown earthenware bean pot filled with assorted flowers and set in a large fringed sun hat; arranged by Mrs. Clary Booth.

### Third Annual Fete des Fleurs A Competition for Amateur Floral Arrangements



COMMITTEE members for the third annual Fête des Fleurs, arranged by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds for the Museum: l to r, Mrs. René Gauthier; Mrs. Robin Watt, co-chairman; Mrs. Hugh Turnbull; Mrs. Albert Deschamps, co-chairman.

The Star - July 10, 1954

The Star  
July 10, 1954

Current Events  
July 16, 1954

#### Newly Acquired by Museum



STILL LIFE with Mortar, by Paul V. Beaulieu, Montreal painter now living in Paris, which is among the new acquisitions of the Montreal Museum of Fine Arts.

The Gazette  
July 10, 1954

Current Events - July 16, 1954

#### Coronation Robes Display Planned At Art Gallery

The Coronation robes worn by the Queen and the Duke of Edinburgh and various royal accoutrements used at the Coronation last year will be on display at the Montreal Museum of Fine Art, July 15 to July 24, it was announced yesterday.

The exhibition which is to tour major cities across Canada includes the purple robe of State, the Supertunica, the Duke of Edinburgh's robe, the canopy, faldstool, homage Bible, and various chairs, hangings and carpets.

The museum's regular summer hours are from 10 a.m. to 5 p.m. Tuesday to Saturday inclusive, but for the special exhibition it will also be open from 7 to 10 p.m. on Tuesday and Wednesday, July 20 and 21.

The special admission price for the exhibit will be 25 cents for adults and 10 cents for children and proceeds will go toward the Restoration Fund for Westminster Abbey.

Following the display here, the exhibition will go to the Canadian National Exhibition in Toronto.

#### This Week's Activities ART

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Permanent collection on view. Special exhibition of the Coronation Robes open until July 24th. Summer hours, Tuesday through Saturday, 10 a.m. to 5 p.m. Coronation Exhibition remains open from 7 p.m. until 10 p.m. on Tuesday and Wednesday. Admission Free, Wed., Sat.; 25 cents, Tues., Thurs., Fri.

Current Events - July 23, 1954

#### This Week's Activities ART

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Permanent collection on view. Special exhibition of the Coronation Robes open until July 24th. Summer hours, Tuesday through Saturday, 10 a.m. to 5 p.m. Coronation Exhibition remains open from 7 p.m. until 10 p.m. on Tuesday and Wednesday. Admission Free, Wed., Sat.; 25 cents, Tues., Thurs., Fri.

#### Coronation Flashback

#### Royal Robes To Be Shown

THE original robes worn by Her Majesty and the Duke of Edinburgh at the Coronation in Westminster Abbey on June 2 last year will go on display at the Montreal Museum of Fine Arts for a nine-day period commencing next Thursday, it was announced by Museum officials today.

The Museum will be open to the public daily from 10 a.m. to 5 p.m. and on Tuesday and Wednesday evening from 7 to 10 p.m. A fee of 25 cents for adults and 10 cents for children will be charged. The proceeds will be turned over to a fund for the restoration of the Abbey.

The articles on exhibit include the purple Robe of State, the Supertunica Robe, the Canopy, the Faldstool, the Homage Bible and various chairs, hangings and carpets used at the Coronation. In addition, replicas of the crowns and jewelled regalia will be displayed.

After its showing here, the exhibit will be forwarded to Toronto for showing at the Canadian National Exhibition. Later it will be sent on tour to various other Canadian centres.

The National Gallery of Canada has been placed in charge of the Exhibition by the Government of Canada.



#### CORONATION ROBES ON SHOW

The robes worn by Queen Elizabeth and the Duke of Edinburgh at the Coronation a year ago will be displayed in the Montreal Museum of Fine Arts, 1379 Sherbrooke Street West, from Thursday, July 15th until Saturday, July 24th.

The Museum summer hours are 10 a.m. to 5 p.m. Tuesday through Saturday, and, in addition, for the Coronation Exhibition, will be open on Tuesday and Wednesday evenings, July 20th and 21st from 7 until 10 o'clock.

A special admission fee of 25 cents for adults, and 10 cents for children will be charged. The net proceeds from admissions are for the Restoration Fund of Westminster Abbey.

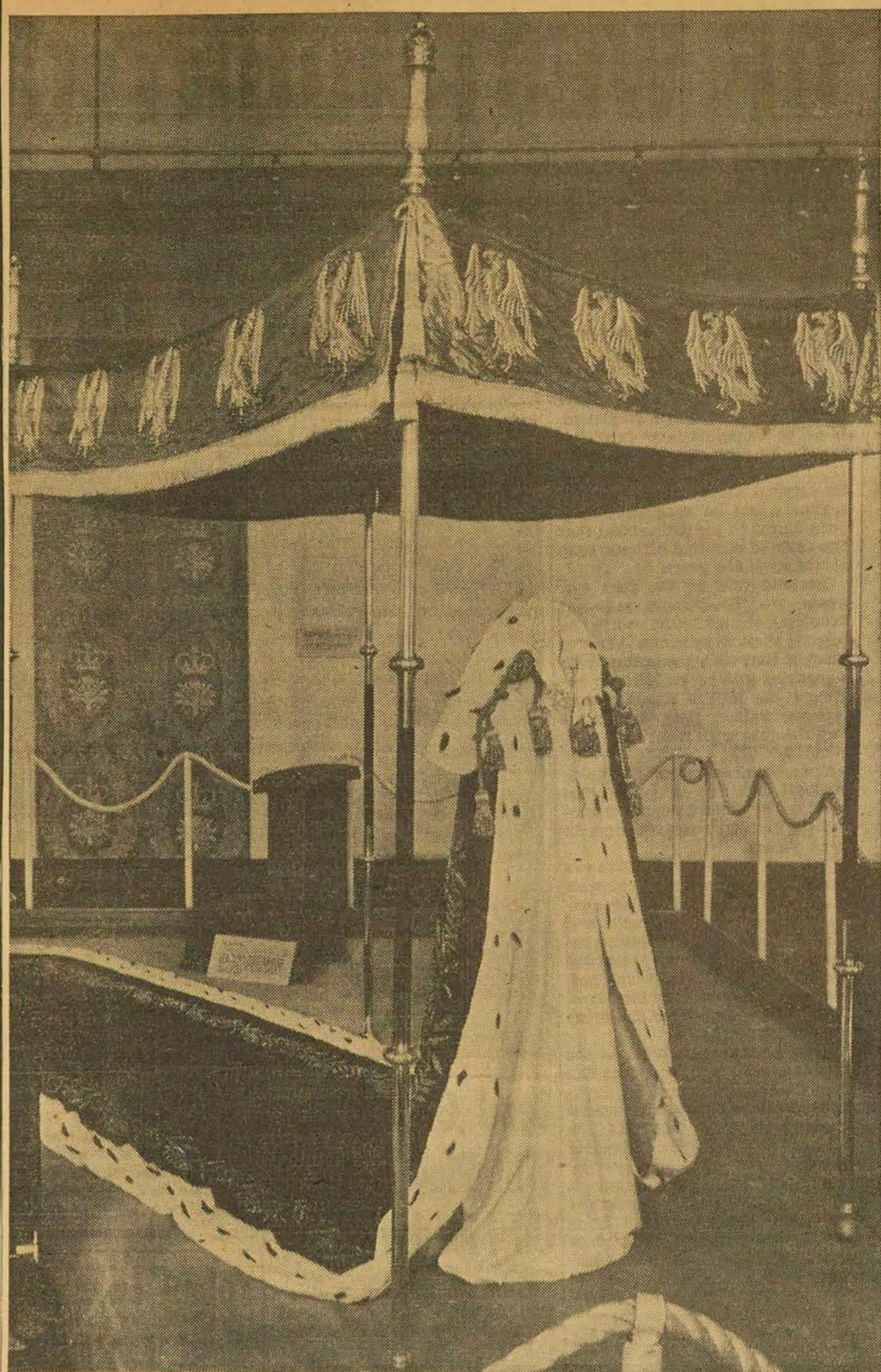
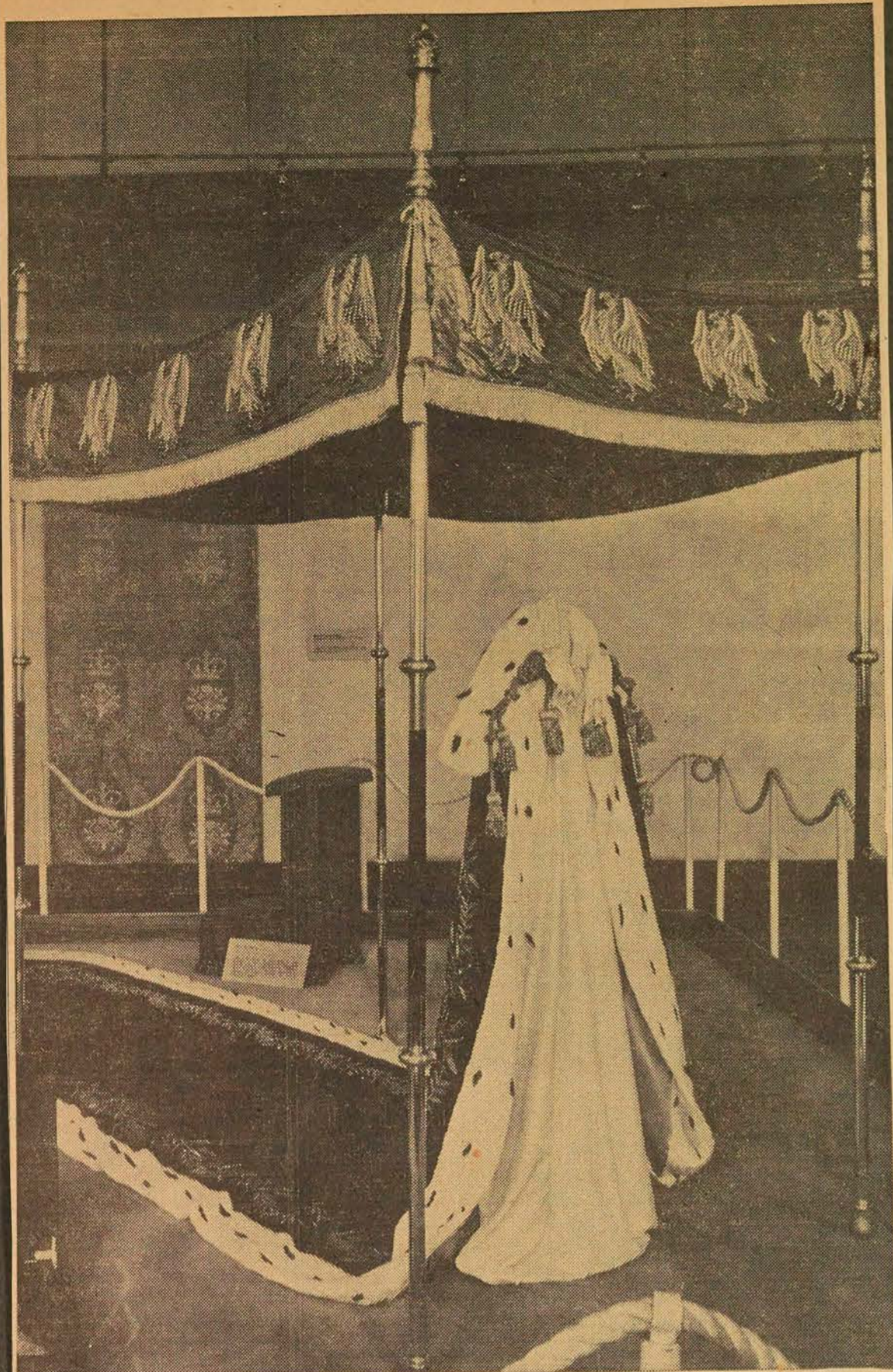
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This exhibition has been assigned to the National Gallery of Canada by the Government of Canada for exhibition arrangement in major cities across Canada. After the showing in Montreal the exhibition goes to the Canadian National Exhibition in Toronto, and then to main centres in the West and the Maritimes.



### Coronation Robes At Museum Here

### Coronation Robes At Museum Here

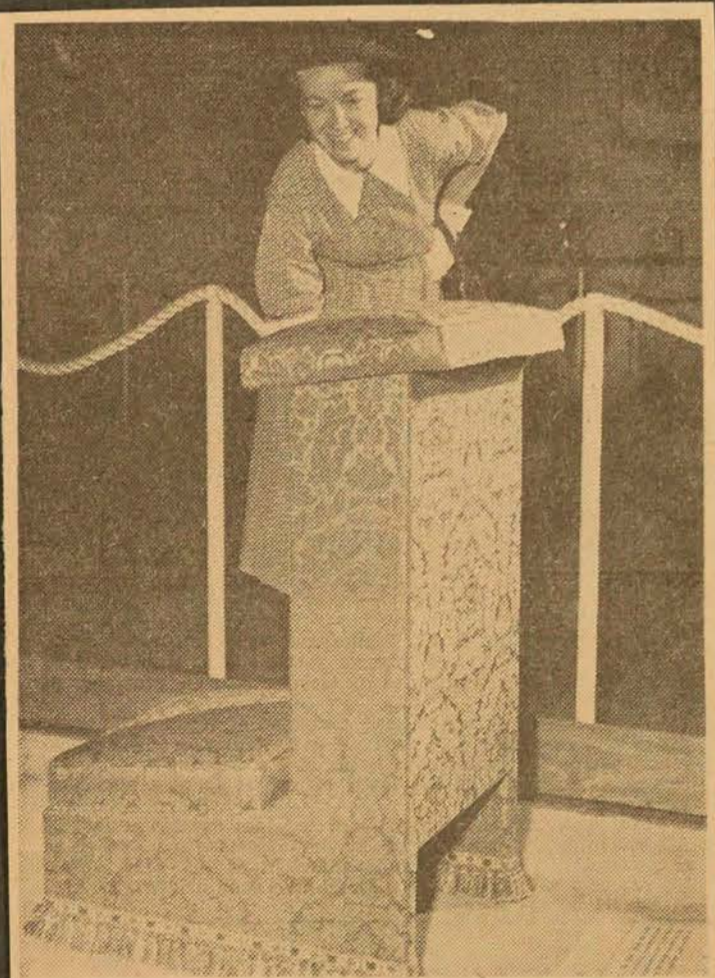


MUSEUM SHOWING CORONATION ROBES: Robes worn by Queen Elizabeth and the Duke of Edinburgh at the Coronation a year ago are being displayed at the Montreal Museum of Fine Arts until July 24. The museum summer hours are 10 a.m. to 5 p.m. Tuesday through Saturday

inclusive, and for this exhibition the exhibits may be seen Tuesday and Wednesday evenings, July 20th and 21st from 7 until 10 p.m. Proceeds from the admissions go to the restoration fund for Westminster Abbey.

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CORONATION REGALIA ADMIRER: The prie-dieu of Queen Elizabeth II, used during her Coronation last year, is admired here by Alice Kennedy, of Montreal. Coronation robes and regalia are on display at the Montreal Museum of Fine Arts, during a tour of Canada. (Gazette Photo Service.)



#### CORONATION ROBES ON SHOW

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POPULAR DISPLAY: A portrait of Queen Elizabeth in full Coronation regalia is admired by Shirley Pearson, a visitor to the Montreal Museum of Fine Arts, which has announced that its display of the Coronation robes will remain here through Saturday. An admission fee is being charged and net proceeds will go to the Restoration Fund for Westminster Abbey.

#### Royal Robes Held Over

THE Coronation robes, on display at the Montreal Museum of Fine Arts, Sherbrooke street, have proved so popular that they are being kept here for another week, until July 31.

The exhibit includes the purple Robe of State, the golden Supertunica robe worn by the Queen, the Duke of Edinburgh's robe as well as canopy, faldstool, Bible and various hangings and chairs. Replicas of the crowns and jewelled regalia are also on display.

The museum is open daily, except Sunday and Monday, from 10 a.m. to 5 p.m. and on Wednesday evening, July 28 from 7 p.m. to 10 p.m. A fee of 25 cents for adults and 10 cents for children is being charged, the net proceeds going to the restoration fund for Westminster Abbey.



# 10 Exposition d'objets qui font rêver

L'apparat du couronnement remis sous nos yeux au Musée des Beaux-Arts.

Ceux qui rêvent ou qui ont déjà rêvé de royauté — autrement dit, petits et grands pourront rêver tout éveillés devant la pourpre et l'hermine s'ils se rendent au Musée des Beaux-Arts, rue Sherbrooke ouest. On y présente aux visiteurs intéressés une collection vraiment royale, puisqu'elle a servi au couronnement de la reine Elizabeth II, en juin de l'an dernier.

Il y a là le manteau de la reine, la couronne du duc, le manteau ducale, le gant de la reine, le dais du couronnement, la Bible sur laquelle la reine prêta serment; le prie-Dieu sur lequel elle s'agenouilla, le coussin qui servit aux archevêques, princes et pairs venus présenter l'hommage de la fidélité à la nouvelle souveraine. Dans une vitrine, on peut admirer la supertunica en brocart d'or ainsi que l'étole et la ceinture portées par la reine, pendant une partie des cérémonies qui avaient rempli Londres à pleine capacité. On y voit en plus une réplique d'une vingtaine d'insignes de la royauté; un petit banc recouvert de velours bleu fabriqué à 5,700 exemplaires pour les invités à l'abbaye de Westminster, deux chaises numérotées 9 et 249 qui ont servi aux pairs, pendant la cérémonie et deux tapis, un de l'abbaye, l'autre, de l'annexe édifiée spécialement pour le couronnement.

### Clou de l'exposition

Il va s'en dire que le manteau de la reine est le clou de l'exposition. De nuance très près du violet, il soutient fièrement une traîne de cinq verges ornée d'une large bordure d'hermine mouchetée, longeant un dessin où se reproduisent les branches d'olivier et les épis de blé, symboles de paix et de prospérité. Le manteau du duc d'Edimbourg est d'un rouge franc, avec cape d'hermine plus finement mouchetée que celui de la reine.

Le dais, soutenu lors du couronnement par quatre chevaliers de la Jarretière pendant que la reine recevait l'onction, est en tissu or brodé d'aigles d'argent. Le gant blanc, qui, comme le veut la tradition, a été présenté par le chancelier du duché de Lancaster avant que la reine reçoive le sceptre, a un poignet cousu de fil d'or, dans un magnifique travail d'artisan. Sur le dos du gant, le chiffre de la reine.

Le prie-Dieu d'un beau rose accentué est recouvert de damas et son coussin reproduit un dessin qu'il est convenu d'appeler la rose Cantorbéry, dont on attribue l'origine aux Huguenots, qui travaillèrent à la célèbre cathédrale.

### Insignes royaux

Les répliques exposées sont multiples. L'attention se porte d'abord sur la couronne de saint Edouard, faite pour Charles II lors de la restauration de la monarchie anglaise en 1660. Elle contient près de 440 joyaux précieux et semi-précieux et ne sert qu'au couronnement.

Il y a également la réplique de la couronne impériale moins lourde et portée par la reine aux cérémonies d'Etat: elle contient 3,250 pierres précieuses. Citons encore le globe de Charles II, le sceptre et la croix de Charles II, le sceptre à la colombe, le sabre d'Etat fait pour Georges IV, l'anneau royal de Guillaume IV, l'anneau porté par Edouard VII, Georges V, Georges VI; les bracelets offerts à la reine par les gouvernements du



Il se présente Montréal, au Musée des Beaux-Arts, une occasion unique de voir de près un véritable manteau de reine. Plusieurs objets ayant servi au couronnement d'Elizabeth II y sont également exposés. A gauche, la supertunica en brocart d'or, portée par la reine pendant une partie des cérémonies. A droite: le manteau de velours d'un ton presque violet et bordé d'hermine mouchetée et la Bible sur laquelle, la reine prêta le serment; à l'arrière-plan, le manteau de velours rouge porté par le duc d'Edimbourg, et à droite, le prie-Dieu revêtu de damas au dessin de la rose Cantorbéry. Plusieurs répliques de symboles de la royauté sont aussi proposés à l'intérêt des visiteurs. (clichés LA PRESSE)

Royaume-Uni, du Canada, de l'Australie, de la Nouvelle-Zélande, de l'Afrique du Sud, du Pakistan, de Ceylan et de la Rhodésie du sud.

Parmi les glaives, symbole de puissance, figurent le glaive spirituel, le glaive de la justice, le glaive du pardon. Citons encore des éperons, emblèmes de la chevalerie, l'ampoule en forme d'aigle contenant l'huile du sacre, la cuiller pour l'huile également et l'insigne reproduisant le blason royal.

Cette exposition sera ouverte jusqu'au 24 juillet et les bénéfices seront versés au fonds de restauration de l'abbaye de Westminster.



The Montreal Museum of Fine Arts — Senior Art Institution of Canada. Founded in 1860, the present imposing building was opened in 1912. Exhibits are comprehensive and well-labelled, ranging from paintings by Old Masters to the arts of French Canada and the North West, Latin America and Australasia. The Museum is on Sherbrooke West opposite Crescent and Bishop.

## Témoins muets du couronnement

The Star - July 17, 1954

## ART NOTES

by Robert Ayre

### Anecdotes of the Late Edmond Dyonnet— He Was a Landmark in Canadian Art

WHEN Edmond Dyonnet died last week, soon after he had entered his 96th year, I read once again his "Memoirs of a Canadian Artist", written in 1949, when he was 90, first in French and then, with the help of Frank L. Flight, in English. It has had a limited, private circulation, but it will be preserved because it is a valuable document throwing light not only on one man, his work and his opinions but, since he lived such a long life and entered into it so fully in his own field, on other men and events as well. Furthermore, it is entertaining reading. The old gentleman kept his fighting spirit into his old age. He was tenacious and truculent and, though charming in the old-world manner, forthright in his expression and, if you can believe it of an arch conservative and academician, spiced with irreverence.

#### In Classroom At Five a.m.

He was born on June 25, 1859, in Crest, a small town in the French Department of la Drome. Speaking of his schooldays, he recalls having to be in the classroom—at the age of seven—at five o'clock in the morning in the summer and five thirty in winter. There was an hour for lunch, three more hours of lessons and, after half an hour's break for play, two and a half more hours of work. That was more than a 12-hour day and it's no wonder the youngsters were ready for bed at seven o'clock. One morning, after a storm, unusual in that southern part of France, he woke to find the streets buried in 16 inches of snow. But did young Edmond have the day off? Not likely. Father Dyonnet hoisted him on his shoulders and carried him to school. He was the only scholar to report that morning.

"At 90 years of age," he wrote, "I am living proof of the fact that hard work never killed anybody."

The experience prepared him for the long hours at the Academia Albertina in Turin, where he worked from eight to 11, from noon to five, and from six to ten, another 12-hour day. "How many young men today would be willing to go through such a mill?" he asks. "Not many, I fear. Yet it is in my opinion the only way to acquire mastery in art. Dabbling for a few hours a week will not do it."

The motto of his Memoirs is a quotation from Stefan Zweig: "The urge to perfection is the innermost secret of all art."

The Dyonnet family arrived in Montreal when Edmond was 16. First impressions of the small city with its primitive wooden sidewalks were not encouraging and when the boy went to the school of Arts and Crafts and was set to copying lithographs and making studies from plaster casts, he decided he would have to get back to Europe. That's what took him to Italy, where he remained four years.

HIS first commission on his return to Montreal was for an allegorical landscape. He was promised \$15 and collected nothing. I haven't space to tell of his experiences as Professor of Drawing at the School of the Council of Arts and Manufactures, where he found the courses abysmally bad, reformed them

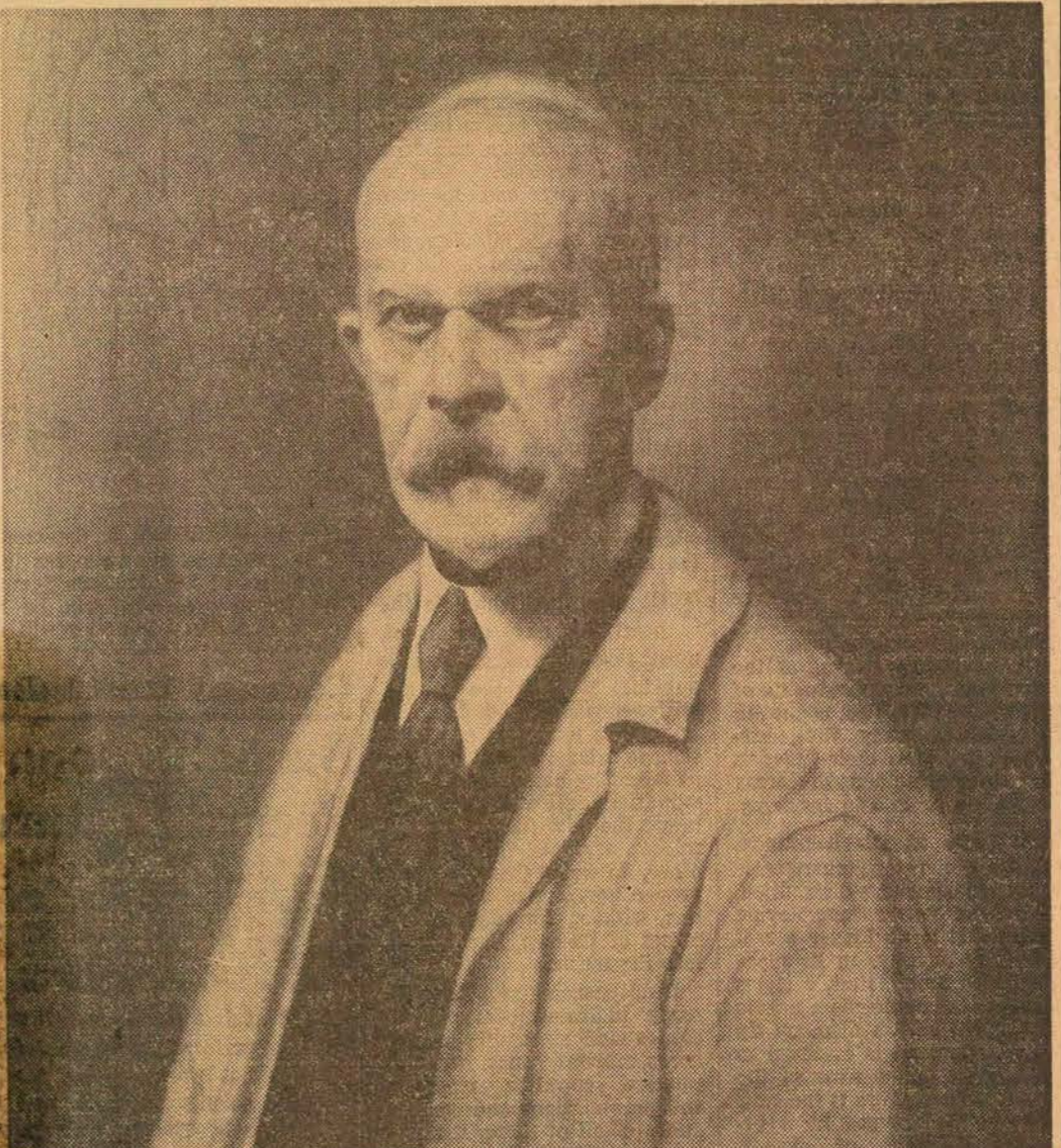
and greatly enlarged the enrollment. He was head teacher for 31 years, giving four evenings a week for a pittance.

In 1922, he resigned from the Council to become associated with the Beaux-Arts.

He tells of his part in the founding of this school after he, Suzor-Cote and Alfred Laliberte, feeling that they weren't getting anywhere with the Provincial Secretary, were on the verge of setting up a school of their own. Things became intolerable, he says, without going into detail, and he resigned from the Beaux-Arts in 1924. But Edmond Dyonnet, although he never took any

of the exhibition organized by the Academy for the Festival of Empire exhibition at the Crystal Palace in 1910. Dyonnet was asked to go to London to organize it. When the ship reached Rymouski, he learned of the death of King Edward VII. He knew that the Festival would be cancelled, but he had to continue his voyage across the Atlantic. What was to be done with the 15 cases of pictures? There hadn't been a Canadian show in England since 1886 and it seemed a shame to send the cases back to Canada unopened. After many consultations and cables and much suspense and anxiety, Dyonnet was

open letter 10 years ago to the Art Association of Montreal, signed by J. O'Connor Lynch and endorsed by a number of painters, which protested against "the policy of the Art Association in allowing its galleries to be used as a display centre and a means of propaganda for these Fifth Columnists of the Art World" who violated all the canons of art. He was involved in it, as a conservative who, for example, did not conceal his "intense hatred" for the "fearful paintings" of Vincent van Gogh. "Paintings of an insane man, given as an example to young people, cannot but pervert their vision and their taste."



SELF PORTRAIT by the late Edmond Dyonnet, R.C.A., in the collection of the Montreal Museum of Fine Arts. It is dated 1940, when the veteran painter, who died last week, was 81.

private pupils, was teaching for the greater part of his life and he will be remembered more as the teacher than as the portrait painter. In addition to the Council and the Beaux-Arts, he taught at the Ecole Polytechnique (1907-1922), at McGill University (1920-1936), at the Art Association for five years, in the Royal Canadian Academy night classes for 15 years, and in most of the religious communities.

Mr. Dyonnet has good stories to tell about his fellow painters—about his lasting friendship with William Brymner, in spite of Brymner's fiery temper; about Maurice Cullen's getting an average of \$8 a picture at an auction . . . hot-tempered Brymner, contradictory Cullen, conciliatory Watson, proprietary (of the Isle of Orleans) Horatio Walker. He tells about the romantic marriages of Brymner and Alphonse Jongers and of F. C. V. Ede and the baker's daughter. He had the bachelor's appreciation of these tales.

#### Painters Lived to Ripe Old Age

Most of the painters he writes about lived to a ripe old age, if not into the nineties like himself, certainly into the eighties. He laments the "untimely end" of J. W. Morrice at 59.

A memorable chapter in Canadian art history is the account

able to arrange for an exhibition at Liverpool, which he says, made a brave show and attracted the attention of London and Manchester newspapers.

ANOTHER memorable episode is the comedy of the Secretary of the Royal Canadian Academy who wouldn't resign. He was appointed to the post in 1910, at a salary of \$400 a year (ultimately increased to \$900). After serving for 32 years, he was asked to resign in 1942, when he was 83. "I declined the invitation," he says blandly. A successor was proposed but when it came to the vote (I skip some details) Dyonnet was re-elected by 28 to five. The President forthwith resigned, only to pop up again a year later as the nominee for Secretary. But the perpetual Secretary was elected again, 18 to eight. "And so ended," he says, "a determined attempt by a small minority to get me out of a post for reasons which were unfathomable to anyone but themselves, if this is not, indeed, too charitable an assumption."

Five years were to pass, he recalls, before he was to relinquish the secretaryship "in my own good time and of my free will." That was in 1947, when he was 88. There were other battles. On a less personal plane were the engagements in the long war between the conservatives and the radicals. Mr. Dyonnet recalls the

#### Spring Show Main Battleground

The Spring Show was the main battleground. The double jury system was introduced but, says Dyonnet, the effect was "only to embitter still further the relations between the opposing parties." There was trouble over having laymen on the juries. It's the single jury again, but the long war goes on.

"What is called 'modernist art' is not art at all: it is, rather, the negation of art," says the venerable academician in his last testament. "There is an extraordinary notion prevailing that it is no longer necessary to spend years in study in order to become a painter. The striving after perfection has, apparently, gone by the board. But anyone can pick up a few brushes and cover a canvas with daubs; and the wildest scribbles are today proclaimed as masterpieces."

UNAWARE of the Automatists, or choosing to ignore them, he closes with a quotation from an article he wrote for the Year Book of Canadian Art in 1913: "But although Impressionism has had a certain influence on one of them, no French-Canadian painter, fortunately, has dreamed of following in their folly those despisers of Art who have undertaken the mission of denying Beauty and proscribing Truth. Cubists and Futurists may go by. Our country is too young not to be attracted by novelty, but it has enough native good sense not to allow itself to be made a fool of, and to take the grin of a monkey for the smile of a woman."



# ART NOTES

by Robert Ayre

## National Gallery Report Reviews Popular Approach to Culture

ETERNAL vigilance is not only the price of liberty but of everything else we have that is worth cherishing. The gardener knows that if he doesn't keep a watchful eye on weeds and caterpillars his carefully nurtured flowers will soon be choked out by the rough and greedy hordes and his vegetables eaten by the wrong consumers. It is the same with the little patch we have laboriously cleared in the midst of the wilderness and called civilization. We need to work at it and extend it, but we must also protect it against the invasion of the barbarians, whether supported by the taxpayers; that if such organizations could not support themselves, they probably should not exist; and that symphony orchestras might soon go the way of vaudeville, having lost their public appeal.

Vigilant, the newspaper observes: "Most intelligent citizens have suspected that such views were held by influential members of the City Council. Nothing else could possibly explain the absurdly small grants which have been given to cultural organizations for years past. By comparison with most leading cities on this continent, Toronto's support of the arts is piffling and insignificant. It is a lasting disgrace to its citizens that it should be so."

"Cannot Live by Hardware Alone"

Now I don't quote that to show up the City of Toronto. The Globe and Mail reports that, in spite of Saunders, Toronto managed to squeeze out \$10,000 for its symphony orchestra, two thirds of the sum requested, whereas we find \$22,000 for symphony in Montreal. What the newspaper doesn't happen to notice is that the Toronto Art Gallery gets \$50,000 from the City, while the civic grant for the

Montreal Museum of Fine Arts is \$10,000.

Saunders has plenty of company, not only at home but in every city in Canada.

Just before he came out with his remarks, a Member of the Canadian Parliament, W. Ross Thatcher, of Moose Jaw-Lake Centre, uttered some prize remarks in the House of Commons. Speaking to Item 555, a grant of money to the National Gallery for the purchase of paintings, he said: "Perhaps it is because I am a socialist and have a socialist background and may not have a true understanding of the arts, but it appears to me that \$360,000 is an awful lot of money for four paintings. I do not believe the people in my riding would be very enthusiastic about expenditure of that kind."

Mr. Abbott, then Minister of Finance, interjected: "A man cannot live by hardware alone." "The minister may be right," said the hardware man from Moose Jaw, "but if I thought my colleagues would support me I would move that this vote be reduced to one dollar. However, I have not consulted them and I will not follow that course on this occasion but I hope the minister will not purchase too many \$90,000 paintings in future."

### Recently Acquired by Museum



STILL LIFE with a Jug, by Ben Nicholson (born 1894), a recent acquisition of the Montreal Museum of Fine Arts.

they come in the name of economy and common sense—(art is a luxury we can't afford); or of what they call "sanity"—(this particular form of art is nonsense: we must drive it out and keep only the true art, which is ours); or of political expediency—(art must conform to the program: if it doesn't, we must purge ourselves of it).

"Perhaps as a result of the widespread attack on the ideals of the democratic world in recent years, we are witnessing today a great upsurge of public concern for cultural values." I take these words from the annual report of the National Gallery of Canada for the year in which the Massey Report was published. "This is all the more striking," the Trustees go on, "when it occurs in a country as young as Canada. In the press, in Parliament and elsewhere fresh evidence is to be found almost daily for the growing interest of the public in the arts."

#### Public Concern For Culture

This is unquestionably true. But let's not be too sure of ourselves. There is a great deal of public concern for cultural values. There is also massive public indifference. And hostility.

Last Spring, in Toronto, Controller Leslie Saunders—now Mayor—uttered what a Toronto newspaper called "the prize remarks of the 1954 season of the Toronto City Council" when he "expressed the belief that cultural bodies should not be

printing—we have badly needed something of the kind.

It is not intended to be a catalogue. "I have aimed at no more than indicating to the visitor the items of special interest," says John Steegman, the Director, in his foreword. The information is concisely presented in an attractive little book of 32 pages, with Agnolo Gaddi's "Coronation of the Virgin" printed in color on the cover and four pages of half-tones illustrating some of the other treasures—El Greco and Rembrandt portraits, paintings by Daumier and Rouault, a Chinese bronze, an ancient Egyptian statue, a French 13th Century stone carving and a Peruvian jar.

From the upper hall, with its tapestries and sculpture, we move into the Chinese Gallery, and then into the Norton Gallery, half Japanese and half British, with paintings and furniture. Then there are descriptions of the four main picture galleries, the French, the Central, the Canadian and the Morrice, and Gallery XI with its water color paintings and drawings.

# ART NOTES

by Robert Ayre

## Museum Rambles, A Recommended Pastime for the Summer

VISITORS to the Montreal Museum of Fine Arts will welcome the "Short Guide to the Collections" which has just been published. Since the catalogue has long been out of print—I think it was last published in 1927, which is more than a quarter of a century ago, so that it was very much out of date, as well as a very dull piece of

and from Central and South America, Chinese and Japanese art, mediaeval sculpture, tapestries, English silver, glassware and ceramics, and European furniture. Most of this is to be found in the main hall and the various galleries on the first floor. On the lower floor are the French-Canadian Gallery and galleries exhibiting objects from

fresh "Harbor at Barfleur," from the nimble pencil and the lightly skipping water color brush of Paul Signac.

One of the Museum's most precious possessions is the "Virgin and Child" by the Siense painter, Andrea di Bartolo, who died in 1428. It is in oil, on a panel 22 by 14, and the Virgin, with the Child on her knee, is



VIRGIN AND CHILD, by Andrea di Bartolo, Siense painter who died in 1428. This is one of the new acquisitions of the Montreal Museum of Fine Arts.

the Pacific Coast, pre-Columbian South and Central America, Africa and the South Seas.

THE Museum is a pleasant place to visit in the summer weather. Don't forget—as I did, one hot Monday—that it is closed on Sundays and Mondays. If you spend a little time on the Guide, you will know what to look for.

#### One of Most Precious Possessions

I suggest that you make a special note of the recent acquisitions. In the little corridor from the main hall to the library, past the offices of Mr. Steegman and Mr. Cleghorn, you will find the Ben Nicholson "Still Life with a Jug," painted about 1933. An arrangement of chaste shapes without volume, thinly painted in reticent brown and grey, it is an example of English understatement. (Compare with it the two paintings by another Englishman, Matthew Smith, upstairs, the sumptuous still life acquired in 1950, and the lusty, whacking portrait of Augustus John which came into the collections last year. And while you're at it, look again at Josef Herman's massive "Miner and Child.") Near the Nicholson are John Lyman's drawing, "The Reader and the Sirens," Ghitta Caiserman's lithograph of two girls helping each other shampoo their hair, and that delightfully

shown against a pinpricked gilt background. The two little angels look as if they might have been applied as an after-thought. The golden-haired principals are grave and aristocratic. Jesus, in a rose-colored frock, holds a bird which, bemused, He has forgotten, and His Mother's garment, almost black, is richly embroidered with the bird which I believe is called "fonghoang." This dress, which covers her head and falls over her shoulders to the ground, is caught at her throat by an eight-pointed star. The pure beauty of the faces, the gravity of their expression, and the simple, lovely lines of the dress, make the seeing of the picture a moving experience.

I will not describe them, since they have been in the Museum since last year, but these treasures are still new enough to be called recent acquisitions—the Rouault "Crucifixion," purchased last year; the "Virgin Interceding for Mankind," by Bartolommeo di Giovanni, the Florentine follower of Ghirlandaio, painted about 1490; and the impressive "Virgin and Child Enthroned, with Angels," painted in the late 14th Century by Giovanni del Biendo of Florence. It was at one time in the Ashburnham Collection in England. We have had the Gaddi longer. Its brilliant yet tender color, Mr. Steegman says, "reflects the freshness and humanity of the early Renaissance in Florence."

Current Events - August 6, 1954

### This Week's Activities

ART  
MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.  
Permanent collection on view. Summer hours, Tuesday through Saturday, 10 a.m. to 5 p.m. Admission: Free, Wed., Sat.; 25 cents, Tues., Thurs., Fri.





Le Musée des Beaux-Arts de Montréal, rue Sherbrooke ouest, érigé en 1912. Sa fondation remonte à 1860, ce qui en fait le premier musée des beaux-arts du Canada. Ph. Hayward.

## UNE RÉALISATION MAGNIFIQUE QUI MÉRITE PLUS D'ÉGARDS DE LA PART DES QUÉBÉCOIS

par John Steegman, O.B.E.

Directeur du Musée des Beaux-Arts de Montréal

Il est triste de constater combien peu nombreux sont les Montréalais qui visitent leur Musée des Beaux-Arts, trop peu connu des masses. Si vous demandez « le Musée » à un chauffeur de taxi, il y a de fortes chances pour que l'on vous conduise au Musée de Cire. Et si vous spécifiez qu'il s'agit de celui de la rue Sherbrooke, il faudra le chercher.

Cet état de choses n'est malheureusement pas particulier à Montréal. On le déplore également à la Galerie Nationale d'Ottawa qui n'attire guère les visiteurs que pour ses manifestations spéciales. Il apparaît donc que, contrairement aux Américains et aux Européens, les Canadiens n'ont pas encore pris l'habituade de visiter les musées et galeries d'art.

Et, cependant, le Musée des Beaux-Arts de Montréal, autrefois connu sous le nom d'Art Association, est une des plus anciennes institutions culturelles de notre province, vieille de près d'un siècle. Sa fondation est due à l'initiative de quelques citoyens dévoués à la communauté. C'est toujours à eux qu'il doit sa survivance, son enrichissement et ses activités multiples.

### Histoire et renom.

La première galerie de l'Art Association fut installée en 1860 dans l'Edifice Mercantile Library de la rue St-Jacques. Elle dut déménager plusieurs fois avant de trouver un gîte construit pour elle sur Phil-

lips Square, en 1879. Ceci donna lieu à une brillante inauguration sous la présidence du gouverneur général, le Marquis de Lorne et de la Princesse Louise. En 1912 fut érigé le monument actuel sur la rue Sherbrooke avec inauguration solennelle par le duc de Connaught, alors gouverneur général. En 1939, on procéda à des agrandissements et c'est à cette occasion que l'Association prit le nom de Musée des Beaux-Arts de Montréal.

Cette Association avait elle-même trouvé son origine dans la Société des Artistes de Montréal, formée en 1847. Durant les premières années ce groupement s'adonna presque exclusivement à des expositions pour le compte des sociétaires. Cependant, dès 1879, on disposait des premiers éléments pour la constitution d'une collection permanente de peinture et de sculpture. Le legs William et Agnès Learmont, en 1909, fut d'un apport considérable; celui d'Adeline Van Horne, en 1945, rehaussa encore la richesse des collections. Notons aussi les pièces de qualité offertes par Angus, Strathcona et autres donateurs qui n'ont cessé de se manifester. C'est en 1916 qu'on ouvrit la Section d'art décoratif qui se développa énormément au cours des dernières années.

Le Musée de Montréal n'est pas grand, mais son contenu est remarquable. Il se classe parmi les plus importants d'Amérique du Nord dans son genre et les

Montréalais semblent être les seuls à l'ignorer puisqu'il attire des visiteurs de marque du monde entier. Mentionnons MM. René Grousset, bien connu par ses conférences à l'Université de Montréal, et Charles Sterling, Conservateur des Peintures du Louvre et conseiller au Metropolitan Museum de New-York. Au cours des derniers mois sont venus, entre autres, Sir Leigh Ashton, directeur du célèbre musée Victoria et Albert de Londres, et Jonkheer van Roell, directeur du non moins célèbre Rijks-museum d'Amsterdam. Ces messieurs avaient fait tout exprès le voyage depuis les Etats-Unis. Tous ont exprimé leur étonnement devant l'importance et la qualité de nos acquisitions. Tous aussi, et à maintes occasions, déplorèrent le vide de nos galeries — pour ce qui concerne les visiteurs, bien entendu.

### Panorama général du contenu. Quelques pièces maîtresses.

Que contient au juste notre musée? Tentons de l'exposer brièvement.

La collection de peinture comporte des œuvres classiques des Vieux Maîtres, des Impressionnistes et Post-Impressionnistes français, des artistes canadiens du XIXe siècle et contemporains, quelques pièces remarquables des écoles anglaise, italienne et hollandaise. Il y a aussi de petites collections de dessins et gravures, des chefs-d'œuvre de la sculpture s'étageant de la plus haute antiquité à nos jours.

La collection d'art décoratif est aussi vaste que remarquable. Elle comprend de la verrerie ancienne, des faïences égyptiennes, des tissus et poteries du Proche et Moyen-Orient, d'Amérique Centrale et du Sud, de Chine et du Japon. On peut voir des sculptures et tapisseries de l'art médiéval, des verreries, céramiques et argenteries anglaises, des meubles européens aussi variés que représentatifs.

On sait qu'une série de Chambres canadiennes-françaises exposent dans un cadre ému par son réalisme des meubles et objets fabriqués par les premiers colons.

Les étages supérieurs contiennent la galerie de peinture et la galerie d'Extrême-Orient. Le premier étage est consacré aux arts décoratifs et appliqué ainsi qu'à l'Antiquité et au moyen âge. Le rez-de-chaussée et les sous-sols abritent, d'une part les Chambres canadiennes-françaises et, par ailleurs, des expositions permanentes d'Amérique Centrale et du Sud, d'Afrique et de Polynésie.

Voilà pour l'ensemble. Entrons maintenant dans le détail.

L'Ecole italienne est représentée par au moins une douzaine d'œuvres capitales. La fameuse « Madone à l'enfant » florentine du XIVe est une acquisition récente de haute valeur; aussi la charmante « Madone à l'enfant » de l'Ecole de Sienne, environ 1400. « Le Couronnement de la Vierge » par Agnolo Gaddi est un magnifique spécimen de l'Ecole Florentine de la Renaissance. La « Madone à l'enfant » par Botticelli est universellement connue des amateurs de ce grand maître. Il y a aussi deux petits Mantegna fort appréciés. L'Ecole vénitienne est représentée par Tintoretto, Tiepolo, Canaletto et Guardi.

L'Ecole hollandaise est dominée par trois Rembrandt: un petit Paysage, le familier « Portrait d'une jeune femme » et l'admirable aquarelle: « Mort d'un patriarche ».

L'Ecole espagnole comprend deux El Greco, un grand Velasquez et deux Goya.

Parmi les représentants de l'Ecole anglaise il y a de très bons modèles du paysagiste Richard Wilson, et de Gainsborough, Reynolds, Romney, Hoppner, Lawrence et Constable.

L'Ecole française, elle, se trouve en force au Musée de Montréal. On y voit, en effet, un bon Nicolas Poussin et un très joli Sébastien Bourdon qui montrent deux aspects très différents de l'art français du XVIIe siècle; le XIXe siècle se signale par trois ou quatre Corot, y compris un portrait; une des œuvres maîtresses de Daubigny en Amérique du Nord, ainsi qu'une fort belle aquarelle du même; un paysage de Courbet, romantique à souhait, d'autres moins connus; plusieurs Boudin pleins de charme; un paysage de Renoir, de la meilleure veine; un Cézanne de la première école, très rare; des pièces de Signac, Matisse, Derain, Vlaminck, Dufy; et, parmi les plus importantes acquisitions du Musée ces derniers temps, une « Mise en croix » sombre et tragique de Rouault.

Les peintres canadiens ont, bien entendu, une place de choix dans notre Musée. Ils vont du début du XIXe avec Krieghoff et Paul Kane, passent par la sympathique Ecole des « Pompiers » pour arriver au fameux membre du « Groupe des Sept » qui marquent une étape dans l'histoire de l'art canadien. Ici aussi, nous ne le dirons jamais assez, se trouve la collection la plus complète des œuvres de Morrice, le premier peintre canadien à jouir d'une grande renommée parmi les connaisseurs d'Angleterre et de France.

Les peintres canadiens contemporains sont de plus en plus nombreux au Musée de Montréal. Citons les acquisitions récentes de Stanley Cosgrove, de Marian Scott et de Paul Beaulieu déjà si connu à Paris et à New-York. Et l'on doit mentionner un projet soutenu par le Comité féminin du Musée pour l'achat de plusieurs autres œuvres canadiennes, principalement québécoises.

Mais alors, demanderez-vous, ces trésors sont-ils toujours visibles? La réponse, hélas! reste non. Une bonne part du public demande un renouvellement plus ou moins constant des expositions tandis que quelques-uns aussi, et à juste titre, aimeraient que la collection permanente soit toujours en montre. Or, l'espace fait défaut et les deux requêtes ne sont pas compatibles. Chaque exposition particulière signifie le remisage d'une partie des tableaux. C'est très dommage mais malheureusement inévitable.

Les expositions saisonnières, organisées une fois ou deux l'an, sont cependant très populaires et constituent un des plus grands services rendus par le Musée des Beaux-Arts à la population de Montréal et des environs. On se souvient [Lire la suite page 35]

The Gazette  
August 25, 1954

The Star  
August 26, 1954

### Ladies' Committee To Hold Fashion Show

The Ladies' Committee of the Montreal Museum of Fine Arts is holding a Fashion Show, The Portrait of Fashion, on Wednesday afternoon, Sept. 8, at a quarter-to-four o'clock, in the ballroom of the Ritz-Carlton, when Henry Morgan & Co. Ltd. will present the first Fall showing of European clothes. Tea will be served.

### Fine Arts Group Announces Event

THE Ladies' Committee of the Museum of Fine Arts will sponsor a Fashion Show as the first event on the program of activities for the coming season.

"Portrait of Fashion," first autumn showing of the European Collections by Henry Morgan and Company, will be presented on Wednesday, Sept. 8, in the Ritz-Carlton Hotel at 3.45 p.m. Tea will be served.

The proceeds of the sale of tickets will be used by the Ladies' Committee to further its projects of helping bring interesting exhibitions to the Museum and acquiring new paintings for the permanent collection.

The Gazette  
August 26, 1954

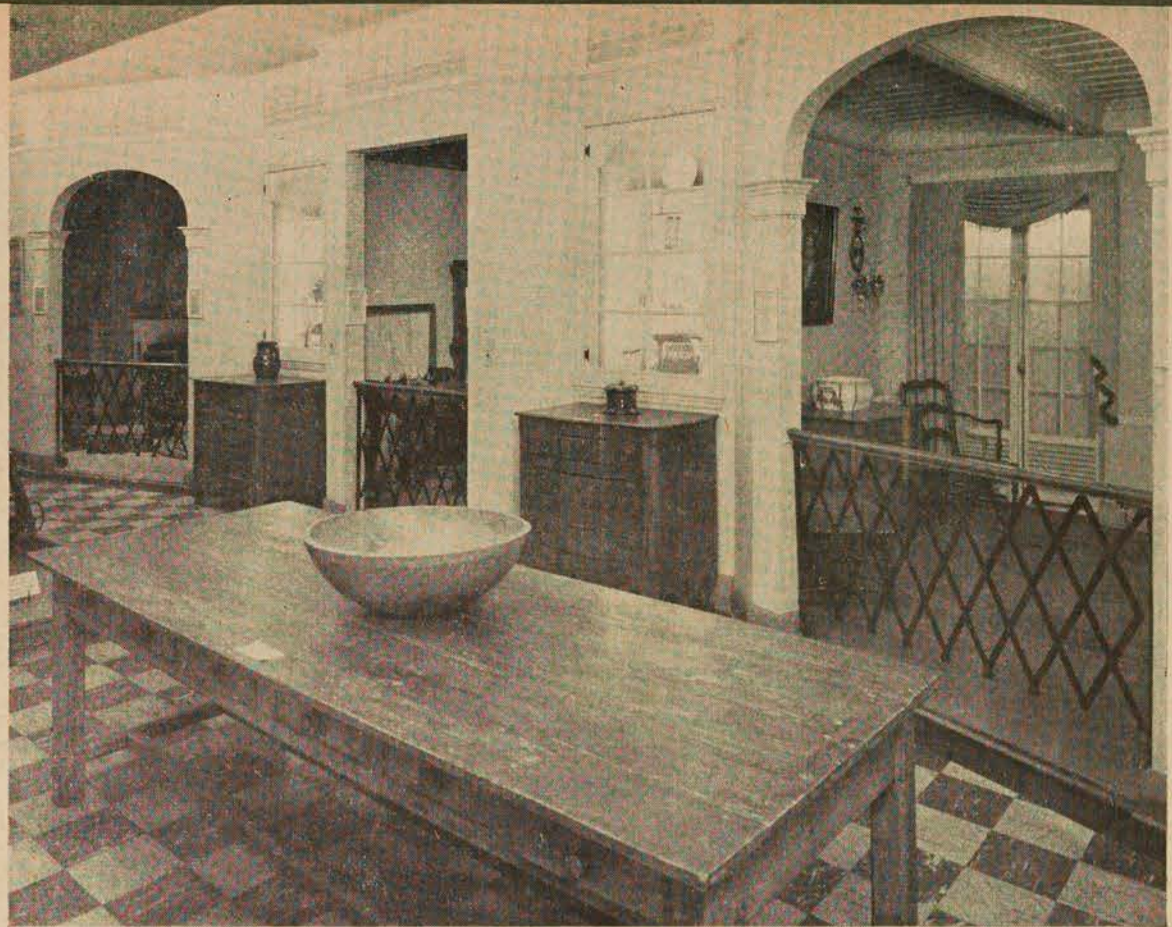
### Make arrangements now . . . to attend "THE PORTRAIT OF FASHION"

Fabulous originals from London, Paris, Italy . . . presented for your pleasure by MORGAN'S, under the sponsorship of the Ladies' Committee of the Montreal Museum of Fine Arts.

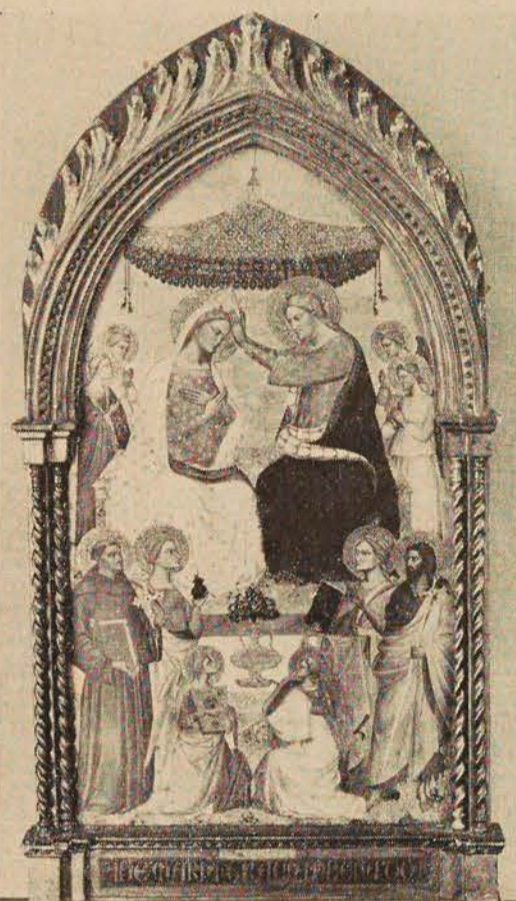
Ritz Carlton Hotel, Wednesday  
September 8th, Time 3.45 p.m.

Tickets 2.00 each, including tea, available from Morgan's Dress Salon, Second Floor Front and from members of the committee.





La reconstitution d'un intérieur bourgeois du Canada français d'autrefois occupe plusieurs pièces au sous-sol du Musée.



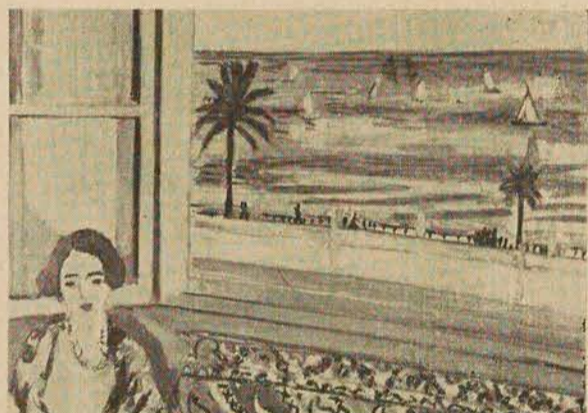
"Le Couronnement de la Vierge", d'Agnolo Gaddi (1333-1396), peintre florentin de l'Ecole de Giotto.



Mrs. George Drummond, portrait de Thomas Gainsborough (1727-1788), peintre anglais à la fois portraitiste et paysagiste.



"Nature morte au mortier", du peintre canadien Paul V. Beaulieu. La peinture canadienne figure à profusion dans plusieurs salles du Musée.



"Femme à la fenêtre", d'Henri Matisse (1869- ), chef de l'Ecole Fauviste, le plus grand coloriste français d'aujourd'hui.

Montréal, juillet 1954



Un des nombreux vases chinois des riches collections orientales du Musée. Celui-ci est de l'époque Tchou, 1.000 ans av. J.-C. — (Photo F. J. Topp).

Une réalisation magnifique qui mérite plus d'égards de la part des Québécois

[Suite de la page 13]

de l'Exposition « Dessins des Vieux Maîtres » qui eut lieu l'an dernier. Elle rehaussa la réputation de notre Musée aux Etats-Unis et jusqu'en Europe. Il s'agissait, et à tous points de vue, d'une manifestation de très haute qualité. Mais les frais qu'elle entraîna furent énormes: \$12,500 qui ne furent pas couverts, et loin de là, par les recettes. Le déficit, heureusement, fut en bonne part comblé par un don généreux de \$3,500 du Comité féminin du Musée. Le public, lui, naturellement, aimerait que des expositions de cette envergure se renouvelent plus fréquemment. Mais il ne réalise pas ce qu'elles coûtent et ne les encourage guère. Imaginez tout simplement ce que représente l'assurance de pièces ayant une valeur globale de \$750,000, pensez aux frais de transport, aux frais qu'occasionne la publication quasi indispensable d'un catalogue illustré ne se payant pas par lui-même. Et cependant les oeuvres sont mises gratuitement à notre disposition par les musées ou collectionneurs!

ventions de la Ville de Montréal et du Gouvernement provincial ne représentent pas 13% du revenu et nous pensons que l'un et l'autre devraient faire plus. Surtout que le don provincial est spécifiquement affecté à l'Ecole d'Art et de Dessin du Musée qui donne le seul cours d'art de la province pour les enfants. Tout le reste des revenus vient des abonnés et de quelques généreux donateurs.

Et les dépenses sont lourdes. Il y a les frais d'administration, la rémunération du personnel, si modique soit-elle, l'entretien d'un édifice maintenant vieux de 40 ans, et, par-dessus tout, la constante obligation de faire des acquisitions nouvelles.

Tant qu'à avoir un Musée, qu'il soit aussi bon que possible. Pour cela il lui faut plus de fonds. Il ne peut demeurer à la discrétion d'un petit groupe de Canadiens généreux. C'est aux Québécois de soutenir leur musée, le seul du genre dans toute la province.

JOHN STEEGMAN.

Le Musée des Beaux-Arts de Montréal est notre propriété collective; il ne peut rendre qu'en proportion de ce qu'il reçoit de la collectivité. Les sub-

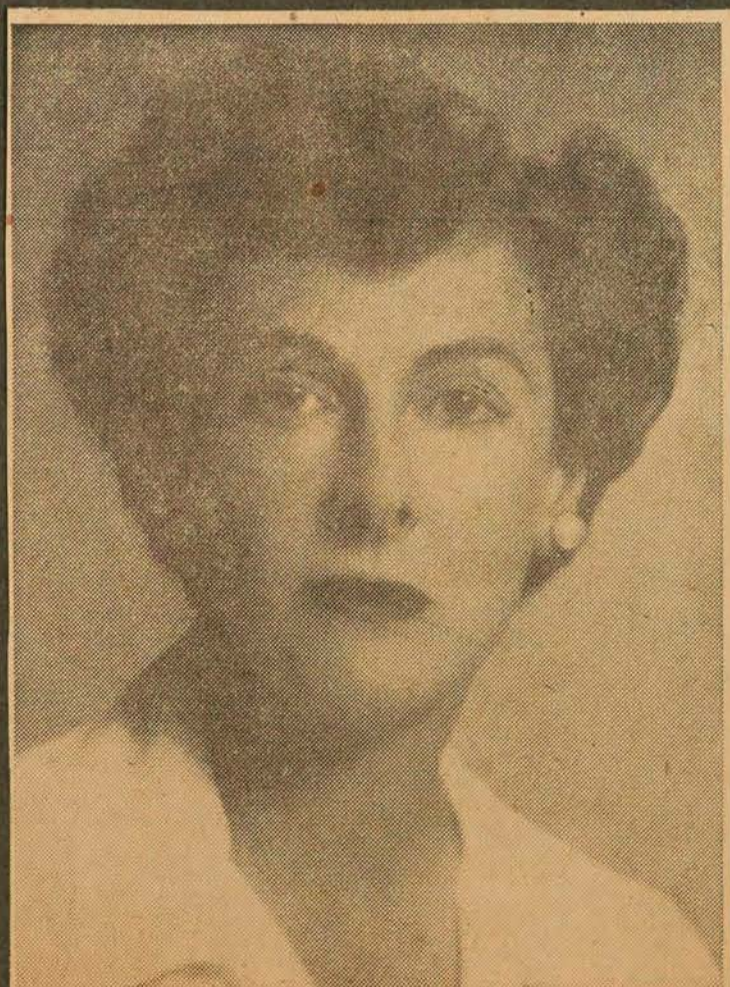
N.D.L.R. — A cause de l'abondance de la matière, nous avons remis, au prochain numéro, notre article sur la Galerie Nationale du Canada à Ottawa.



Autre aspect de la suite québécoise. (Voir photo en page 13).

The Gazette - September 1st '54

The Star - September 3, 1954



MRS. PHILIP OSLER, vice-president of the Ladies Committee of the Montreal Museum of Fine Arts which is holding a Fashion Show, The Portrait of Fashion, presented by Henry Morgan & Co. Ltd., on Wednesday afternoon, September 8, at a quarter-to-four o'clock, in the ballroom of the Ritz-Carlton.



CO-CHAIRMEN and members of the Ladies' Committee of the Montreal Museum of Fine Arts meet to discuss final arrangements for "The Picture of Fashion", a collection of imports, which they are sponsoring on Wednesday, Sept. 8 at 3:45 p.m. at the Ritz-Carlton Hotel. They are (left to right): Mrs. G. Meredith Smith, Miss Aimee Cusson, Mrs. Robin Watt, Mrs. Jacques Paradis and Mrs. Paul Fontaine. Mrs. Watt and Mrs. Paradis are co-chairmen. Presented by Henry Morgan and Co. Limited, the show will feature creations from famous European designers. Mrs. Eve Trill will comment on the fashions.



# ART NOTES

by Robert Ayre

## Museum's Print Collection Too Easily Overlooked

Remembering the interest in drawing that was stirred up by the great international exhibition and the Canadian show that followed, and since there are no exhibitions calling for attention, I thought we might look in on the little print room where the Museum displays some of its collection of drawings, lithographs and other prints. It is too easy to walk through it out of Gallery XII to the French Gallery, or to forget that it is there.

The selection on display just of facial expression "At the Opera."

I nearly forgot the spirited and slightly humorous "Two Cloaked and Bearded Men," by Augustus John, on loan to the Museum by Mr. and Mrs. Philip Osler. The Rowlandsons you have looked at often enough, I am sure—the placid market scene in pale color and the "Auction at Christies" crowded with characters and the background crowded with ghostly picture frames. The masterpiece of the collection of the theme of Christ preaching, and the 16th Century also contributes studies of horses and coaches by Blomart; a Florentine Madonna and Child after Michelangelo; a dramatic, mannered "Deposition," a study for the painting in the Church of the Celestines in Paris, by Il Salviati; the rolling volumes of "The Holy Family," attributed to Vasari, may be contrasted with the utterly simple and unaffected "First Footsteps" by Luca Cambioso. Wenzel Koeberger, who

### Acquired by Province



A recent acquisition of the Museum of the Province of Quebec. Theophile Hamel's portrait of Mme. Jean-Baptiste Renaud and her two children, Wilhemine and Emma.

now includes the works of Italian, Flemish and French artists of the 16th and 17th centuries, Rowlandson from the 18th, and a number of 19th Century people and contemporaries.

Working backward, we couldn't do better than start with the superb lithographs from Rouault's "Miserere"—the head of the shouting man "Son avocat, en phrases creuses, calme sa totale inconscience," and the profoundly moving Crucifixion with the monumental figures of the mourners: "Aimez-vous les uns les autres." The Matisse Madonna and Child, scribbled with a relaxed and knowing hand, decorated with flower doodles, may seem trivial by comparison, but Matisse is not looking at the tragedy.

### Two Landscapes in Modern Section

There are two landscapes in the modern section—"La Marne a Chalifer," pen and wash, by Dunoyer de Segonzac free and spacious but fairly circumstantial; and Raoul Dufy's "Avila," an insouciant gesture, tinted shorthand. Two fine sculptor's figures are here, one nude and one clothed by Maillol. Millet is represented by two studies, a male nude and a boatman, and there is a pastel portrait of a lady, wistful and fading, by Manet.

One of the treasures of the Museum collection is "The Critics," by Daumier, which you know well. It is in color, full-bodied Swifter, not so carefully worked out, is the little snapshot

tion and indeed one of the Museum's most precious possessions, is "Death of a Patriarch," the sepia wash and pen drawing by Rembrandt. The picture is divided, to the left of the centre, by what appears to be the dark and voluminous folds of a curtain but there seems to be within it a large but obscure human figure. I cannot make out whether the drama is being enacted indoors or out. It doesn't matter. The drama is taking place on another plane, in the human heart. The context is light and shadow, emphasizing the solemnity of the scene. The patriarch, well over to the right, is the centre of attention. I need not tell you with what marvellous insight and power Rembrandt expresses his age, his weakness and his nobility, and brings out, even when they are only half seen, the separate individualities of the score of men and women surrounding him. All different, they are all one, united in the event.

FROM the 17th Century, too, comes a battle picture of charging horses and chaos over the hill by Wouwerman; a charming pastoral landscape by an anonymous Frenchman; a study of trees, like an antique wall-paper design, by Jacques Fouquier; a landscape by Barbieri called Guercino, and a man's back—really the study of a cloak—by Domenichino.

### Outdoor Group by Tintoretto

There is a Tintoretto study of groups of figures outdoors, on

died in 1635, is represented a picture of martyrs being stoned, which is full of passion, and de san Giovanni, who died a year later, by the head of an old bald-headed man, a study for his "Marriage of Ste. Catherine."

The next time you're in the corner drugstore, look on the rack for the "Pocket Book of Great Drawings." Here's riches for the price of a packet of cigarettes—69 reproductions of superb drawings selected by Paul Sachs, once Professor of Fine Arts at Harvard who was responsible for most of the Fogg Museum collection. For the beginner, he says, it is the training of the eye which counts. The eye is best trained through an intimate knowledge of the best. How can we hope to see, he asks, if we continue to rely chiefly on those who would lull us with fine words? The drawing is the thing. Nevertheless his notes, historical and biographical and only interpretive enough to give us a clue, are illuminating.

The little book covers the centuries down to Degas, beginning with the Stag Frieze from the Lascaux Caves which may be 20,000 years old, or even older, an antique Greek Aphrodite, and a Chinese Bamboo in the Wind. All the great ones are here—Botticelli, Leonardo, Michelangelo, Mantegna, Raphael, Titian, Durer, Holbein, Van Eyck, Rubens, Rembrandt, Poussin, Watteau, Ingres, Goya, Delacroix, Corot, Daumier and many more. To cover the modern and contemporary field, Dr. Sachs says, a separate volume is needed. I hope he'll carry on.

# With Women Today



Paris designer Balenciaga favors the shorter jacket in the tweed suit at left, more closely fitted than in his styles of the past season. Centre, Dior's H-line as seen in a dancing dress. The higher cut neckline glides smoothly to the hips; the fabric is double-faced silvery grey satin. Right, Hardy Amies turns to tweed for this softly tailored dress. It's in black, white and amber tweed. These styles were shown by Morgan's yesterday at the Ritz-Carlton.

### Big Change In Hats

## H-line Makes Its Montreal Debut Proves To Be Not So Shocking

By OLIVE DICKASON

The first Montreal showing of clothes from the recent Paris, Italian and London openings was held yesterday, when Morgan's presented its fall collection at the Ritz-Carlton under the auspices of the Ladies' Committee of the Montreal Museum of Fine Arts. The showing was called the "Portrait of Fashion," and as the models came out on to the runway through a large antique portrait frame the effect was striking.

Somehow the controversial H-line didn't provide the shock that some would have expected. Dior's famous new silhouette was frock . . . and they were both quite palatable. There was still room for a gentle curve to the figure, and the long line from neck to hip was by no means as straight and shapeless as people have been led to expect.

### Growth of Trend

"Much in the collection from England and Italy is a more pronounced development of many trends which have been showing up in past collections," remarked Mrs. Eve Trill, Morgan's fashion director, who commented the show. "Even Dior's H-line is merely a more extreme development of a trend, which to the fashion experts has already made itself felt a year ago."

There will be enough variations to give each person a chance to pick how she will wish to look, Mrs. Trill continued. "One thing is certain," she added, "we are going to look feminine, we are going to be comfortable, for the more easy fitting clothes are easy to wear . . . and our clothes are going to fit in with our type of living."

The most radical change in the collection was seen not so much so in the dresses as in the hats. Instead of the tiny, perched-on-the-head hat of the past season, the emphasis is now on the head-enveloping, almost cap-like hat, with much of the eye interest centered at the back. Berets kept appearing in many variations that were both attractive and easy to wear.

### Tweeds Favored

Tweeds for daytime were much in favor from Paris, Italy and London. Balmain's tweed coat and slim dress with its built-in belt was not only striking, it was also essentially wearable. Hardy Amies interpreted the tweed theme in a shaft of a dress with a shallow, wide neckline and short sleeve, far removed from the strictly tailored tweeds.

The costume look is still the

trolled, shapely skirt; his grey silk and wool dress with a full-skirt which could be worn with a long sash-like effect or flowing free was an unusual trick to find in this designer's collection. Italy's daytime picture included Antonelli of Rome's jersey dress for afternoon with slot seams and genuine antique buttons.

Late day and evening clothes, as was to be expected, were glamorous and colorful, rich red and glowing green, whites and blacks in opulent satins, brocades, velvet and stand-alone faille. Full skirted effects were achieved with much ingenuity and skill; but in every instance, the fullness started from at least the hip line, never the waist.



Fabiani of Rome uses white embroidered and beaded satin for this elaborate evening gown with wrap-around bodice which knits at the back.



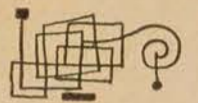


Au nombre des récentes acquisitions du Musée des Beaux-Arts de Montréal se trouvent trois tableaux peints il y a déjà de quatre à six siècles. Ci-dessus (à gauche), "la Vierge et l'Enfant avec des anges", oeuvre du maître florentin Giovanni del Biondo. La dignité majestueuse de cette peinture continue la tradition de Giotto et de ses disciples immédiats. Le tableau de droite remonte à l'an 1400. Il est du peintre Andrea di Bartolo et constitue un exemple charmant de l'école siennoise. Enfin, en bas, l'acquisition capitale du Musée est ce superbe portrait d'un membre de la famille Foscari par Le Tintoret. Cette peinture compte exactement 400 ans. Elle provient comme les deux autres de collections anglaises.

Current Events  
September 10, 1954



The Montreal Museum of Fine Arts — Senior Art institution of Canada. Founded in 1860, the present imposing building was opened in 1912. Exhibits are comprehensive and well-labelled, ranging from paintings by Old Masters to the arts of French Canada and the North West, Latin America and Australasia. The Museum is on Sherbrooke West opposite Crescent and Bishop.



The Star - September 9, 1954 50

## Society and the World of Women



THE PICTURE OF FASHION features a variety of styles this season. Above are three dresses seen in the fashion show which was sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts at the Ritz-Carlton Hotel yesterday. Left, a black silk jersey cocktail dress from Dior, centre, a black satin and velvet ball dress from Simonetta of Rome and right, a tweed costume from Pierre Balmain. The show was organized by Henry Morgan and Co.

## European Fashions Seen Here At Last

By ZOE BIELER

YESTERDAY afternoon at the Ritz-Carlton Hotel, Montrealers got their first close look at some of the clothes from the recent Paris, Italian and London openings. The fashion show was presented by Henry Morgan and Company under the auspices of the Ladies' Committee of the Montreal Museum of Fine Arts. The styles shown were the ones which have been the subject of so much talk and so many written words over the last few weeks. But when the styles were viewed close up it was obvious that much of the talk was exaggerated. There is a change in fashion but it needn't be a radical one. Those who desire a fundamental change in the way they look can choose the Dior H line, which has a flat bust, low waist effect. But this is not the only look for fall. Be-

sides the H look there are at least seven other basic silhouettes being sponsored for autumn by top European designers.

### Change in Hats

Mrs. Eve Trill, fashion director for Morgan's, who acted as commentator for the show, declared that the biggest change in the autumn style picture will be in millinery. "Hat's don't sit on top of our heads any longer," she said; "they sit down and cover the head."

One of the first garments modelled was a three piece tweed costume from Michael of London which emphasized the importance of tweed this season "Tweeds are being cut and created like fine dress fabrics," Mrs. Trill declared. This particular suit was a subdued red with black underneath—color for daytime wear tends to be subdued this year.

In general skirts of suits are still slim and jackets are shorter. Clothes are looser and not so tightly hugged. When it comes to cocktail wear a more covered up look is evident—often cocktail dresses have long tight sleeves as well as high necklines.

The dress which attracted most attention in the show was Dior's ballet length dance dress with a flat camisole top and a swathed band of fabric ending in a bow around the fullest part of the hips. It was in gray satin and was most certainly striking, though not flattering even to the model who wore it. The dress which caused most sighs of envy, as each woman in the audience obviously tried to visualize how she would look in it if only she had the chance, was a black cocktail dress by de Givenchy with a beautiful por-

trait neckline, a tiny wasp waist, a full skirt and long tight sleeves.

### Candles Lit

When the ball dresses were shown the candles on either side of the portrait frame were lit which gave a soft romantic effect. Outstanding among the evening dresses was Norman Hartnell's "Persian Garden" which was a regal gown flashing the colors of an opal—the straps over the shoulder knotted at the back like a stole. Fontana's black velvet evening wrap lined with shell pink satin also caused admiration.

The Morgan collection included styles from Fontana, Simonetta, Fabiani, Antonelli, and Carosa from Italy, Balenciaga, Balmain, Dior, Fath, and de Givenchy from Paris and Hardy Amies, Hartnell, and Michael of London from England.

La Presse  
10 septembre 1954

La Presse  
11 septembre 1954

### Au Musée des Beaux-Arts

—Les membres du comité féminin du Musée des Beaux-Arts reçoivent cet après-midi les femmes des médecins qui assistent au 17e congrès international d'ophtalmologie. Après la visite du musée, le thé sera servi.

### Les expositions

Au Musée des Beaux-Arts, dans la salle de conférence, la collection Learmont. "Collection typique réunie par un Canadien au début du siècle".



# Silhouettes multiples prônées pour l'automne

Collection remarquable de créations originales importées par Morgan, présentée hier au Ritz Carlton. La ligne H applaudie.

par Fernande Lord

Tabou dont on ne se lasse jamais, portrait vivant qui ne vieillit pas puisqu'il se trouve des artistes qui le retouchent à chaque saison, celui de la mode a captivé la select assistance qui se pressait, hier après-midi, dans la grande salle de bal de l'hôtel Ritz-Carlton. Rendant hommage par leur présence au Comité féminin du Musée des Beaux-Arts toujours dévoué à la cause du beau et au profit duquel ce thé-modes fut offert, les élégantes ont en même temps pris contact avec les créations les plus récentes des grandes capitales européennes, que Morgan présentait à leur intention, en avant-première à Montréal.

Les mannequins surgissaient dans un cadre monumental à moulure dorée disposé sur la scène, dont l'aménagement était complété par des candélabres scintillants et des massifs de chrysanthèmes bronze. Mme Eve Trill et Mlle Michèle Arbour donnèrent respectivement en anglais et en français un aperçu des tendances générales préconisées pour l'automne, "pas aussi bizarres" qu'on ne l'avait cru au début de la saison. Présentées par Mme Robin Watt, elles furent remerciées par Mlle Aimee Cusson, co-présidentes du Comité.

Paris, Londres et Rome rivalisent d'importance, d'élégance sobriété et de chic impeccable, dans cette collection merveilleuse de féminité et de souplesse de modèles divers pour l'automne et l'hiver qui viennent. Dior, Fath, Balmain, Balenciaga, de Givenchy et Lanvin, Hardy Amies, Hartnell et Michael, ainsi que Fontana, Simonetta, Fabiani, Antonelli et Carossa, de leurs signatures très personnelles, démontrent une fois de plus que jongler avec des verges de fessus est un jeu, pourvu cependant qu'on ait un sens inné de l'art de la haute couture.

Les tweeds

On emploie cette année les tweeds à toutes fins, leur soutirant une subtile beauté quand ils doivent paraître "après cinq heures", ou leur permettant de remplir leur mission propre, en les mettant largement à contribution dans le groupe des tailleurs traditionnels, des costumes classiques. Disons, qu'ils sont plus légers d'habitude, qu'à l'automne, et que les tons qu'ils marient sont on ne peut mieux dans la note automnale: rouge et noir, vert et brun, noir et

blanc, gris et noir, ocre et brun, et autres.

Comptant toujours des membres de la famille royale parmi sa clientèle, Hardy Amies de Londres présente "Feuilles jaunies", un ravissant tailleur de tweed ocre, d'une grande souplesse, dont la jaquette à taille cintrée est simplement garnie d'un biais de velours au col. De lignes contrastantes, le costume de tweed brun grillé, de Fabiani de Rome, revient avec la jupe évasée d'aspect plus jeune. "Minéral de fer", une nuance vedette cette année, sert à désigner un autre costume de Amies, mais de fin worsted cette fois; autre élégance signée d'une touche de velours au col et aux revers.

Balenciaga ne saurait passer inaperçu dans ce groupe. C'est un tweed noir et blanc qu'il choisit pour donner plus de cachet à un deux-pièces dont la jupe droite est surmontée d'une courte jaquette à plis non pressés. Disons, qu'il est plus léger d'habitude, qu'à l'automne, et que les tons qu'ils marient sont on ne peut mieux dans la note automnale: rouge et noir, vert et brun, noir et

## Créations remarquées au défilé automnal présenté par Morgan



Dans les grandes capitales de l'élégance, cette année, les couturiers réputés ont marqué leurs créations de caractéristiques personnelles, chacune cependant sous le sceau d'une nouvelle grâce féminine et d'une souplesse inédite. Ce sont les tendances notées hier, à la présentation de la collection automnale de Morgan, au Ritz Carlton, à l'occasion du thé-modes offert au profit du Comité féminin du Musée des Beaux-Arts. A gauche, le modèle le plus observé, une création de Christian Dior illustrant la fameuse ligne H dont on parle partout dans le monde; de fin jersey de soie noire, son corsage moule délicatement la poitrine et la taille, alors qu'un peplum à plis rehausse la jupe bouillonnée à la hauteur des hanches; de Simonetta de Rome, un ravissant manteau de lainage noir moelleux garni de biais de velours marquant les emmanchures; Michael de Londres a dessiné ce costume trois pièces de tweed rouge et noir à col nouveau se terminant en une écharpe nouée; enfin une robe de satin ambre que Hardy Amies destine aux petits soirs — la jupe ondule gracieusement et le corsage présente un décolleté évasé sur les épaules.

également à un tweed noir et blanc son originalité... pratique, il faut le dire.

### La célèbre ligne "H"

Revenons aux tendances de la mode, c'est-à-dire aux silhouettes, dont l'apparition fait toujours couler beaucoup d'encre, quelles qu'elles soient! La ligne H de Dior est un fait, et les modèles l'illustrant furent vivement applaudis — elle n'est pas désagréable du tout à regarder et nombreuses sont les élégantes qui en adopteront des versions. D'abord, une robe de fin jersey noir allongeant la taille jusqu'à la ligne des hanches, où plis sur plis produisent une jupe bouillonnée; le contour de la poitrine, bien que réduit, reste marqué. Un autre modèle semblable, pour le soir, est créé dans un satin grège semi-lustré.

Fath emploie encore le dos blousant, y opposant une jupe fourreau. A Londres, Hartnell garde un style presque devenu classique, corsage relevé d'un détail ingénieux. Jupe légèrement ondulante, parfois compliquée d'un panneau drapé, comme c'est le cas pour une robe d'après-midi de brocat de soie et laine, rouge flamme et noir. Une robe de satin ambre, signée Amies, est bien différente et fait "moins vieux jeu", reste on tenté de penser. Fontana de Rome réussit à sa façon une silhouette ne ressemblant en rien aux précédentes avec un deux-pièces de crêpe rose flamant, dont la jupe s'ouvre en éventail au gré de la démarche.

### Créations somptueuses

Pour composer un tableau digne des "grands soirs", les trois capitales tombent d'accord sur le luxe des tissus conférant une splendeur à

jupe très ample dessine un mouvement de traîne à l'arrière, et sur laquelle retombent les pans d'une large écharpe nouée un peu au bas des épaules au dos. Balenciaga a aussi recouru aux contrastes pour donner du relief à une robe du soir de soie française fuchsia, elle est portée avec une longue étole de velours bleu Elizabeth.

Les dessinateurs italiens offrent toujours à la mode du soir l'apport de broderies de perles et autres pierres, dans des motifs d'une grande prodigalité. La jupe à ampleur profuse d'une robe de satin blanc créée par Fabiani fait alterner des bandes de tissu froncé, avec d'autres ainsi décorées. Corossa obtient un effet semblable avec un brocat blanc brodé de fleurs nées.

La collection automnale que Morgan a choisie pour sa clientèle réunit donc toutes les innovations imputées aux grands maîtres de la haute couture. Elle n'ignore pas les

reeries, dans des motifs d'une grande prodigalité. La jupe à ampleur profuse d'une robe de satin blanc créée par Fabiani fait alterner des bandes de tissu froncé, avec d'autres ainsi décorées. Corossa obtient un effet semblable avec un brocat blanc brodé de fleurs nées.

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Images et plastiques

## La place est à nos peintres

par R. de Repentigny

Que peuvent attendre les amateurs de peinture, cette prochaine saison? Disons tout d'abord que le terrain est libre pour des initiatives locales, et que ceux qui ont des suggestions à faire nous les apporte. Nos peintres travaillent beaucoup, et ils n'ont jamais trop d'occasions de montrer leurs travaux. A l'heure actuelle la saison n'est pas très chargée. Les galeries n'ont pas encore déterminé leurs programmes, et il n'y a que du directeur du Musée, M. John Steegman, et des peintres eux-mêmes qu'il m'a été possible d'obtenir des précisions. Ce seront les expositions de peintres montréalais qui attireront le plus d'attention cette année au Musée. Comme le directeur nous l'avait promis l'an dernier, la politique de la Galerie XII sera totalement renouée.

La saison débutera en octobre, cependant nous éviter une exposition de peintures de Léon Bellefleur et des sculptures d'Ann Kahane. Au cours des nombreuses expositions au programme, l'on pourra voir des œuvres de Jacques de Tonnancour, entre autres. En février, une exposition qui devrait provoquer un remous parmi les visiteurs du Musée, l'exposition "Surrationalnais 1955", dont le Musée a confié l'organisation à M. Claude Gauvreau. On se rappelle que celui-ci avait organisé, avec Borduas, l'exposition "La Matière chantée" en mai dernier, à la Galerie Antoine.

M. Gauvreau m'a de son côté communiqué les détails des arrangements qu'il a pu faire pour cette exposition avec le Musée. Grâce à ses et la petite galerie XIII, attenante à la première, abriteront l'exposition, qui comprendra de 45 à 50 tableaux.

Comme il s'agit d'exposer les œuvres de peintres se rapprochant d'une tendance bien précise, un règlement particulier a été dressé pour l'exposition. M. Gauvreau établira la liste des artistes à inviter et les travaux seront choisis par un comité de trois peintres qui visiteront les ateliers des peintres nommés. Le comité se composera de Marcel Barbeau, Ulysse Comtois et Fernand Leduc. Marcel Barbeau aura en outre la responsabilité de l'acroschage. Le peintre Jean-Paul Mousseau dessinera la carte d'invitation. L'exposition aura lieu du 11 au 27 février, ce qui comprend deux fins de semaine, au cours desquelles on peut être assuré de voir des œuvres "où l'intensité et l'invention abondent".

Plusieurs peintres de ce groupe exposeront individuellement, grâce à une initiative de M. Gilles Corbeil, qui mettra une salle à leur disposition. Tout d'abord, Jean-Paul Mousseau exposera ses gouaches et ses encres récentes, au Lycée Pierre Cornélius; cette exposition débutera le 15 octobre. Plus tard, Fernand Leduc montrera ses huiles.

La Librairie Tranquille également poursuivra la voie qu'elle s'est tracée, c'est à dire de faire des expositions collectives permettant à des jeunes peintres de faire voir leurs travaux les plus récents. L'Echourie aussi continuera à faire des expositions régulières, dont une des travaux de Robert Blair. A l'appui de tout ce mouvement, la revue "Arts et pensée" consacrera un numéro spécial à "la jeune peinture au Canada-français", qui suivra son numéro spécial sur le peintre Ozias Leduc.

Le Musée n'organise pas cette année de grande exposition comparable aux "Cinq siècles de dessins"; mais il est probable que l'on pourra y voir un choix d'œuvres prêtées par le Musée Guggenheim, de New-York. Deux expositions d'œuvres modernes provenant de ce musée seraient montrées. D'autre part, c'est cette année au tour du Musée de Montréal d'héberger l'exposition annuelle de la Royal Academy. Cela permettra nonobstant d'intéressantes comparaisons. En plus, la Galerie Nationale et la Galerie d'Art de Toronto croient devoir faire une "retrospective" de révélation" du Groupe des Sept. M. Steegman veut

La Presse  
30 septembre 1954

The Gazette  
September 30, 1954

### Exposition Bellefleur-Kahane

L'exposition Léon Bellefleur-Anne Kahane sera ouverte au public dès demain au Musée des Beaux-Arts. Cette exposition, que l'on pourra voir à la galerie XII, comprend des peintures et gouaches de Bellefleur et des sculptures, dans le bois et le métal, de Mlle Kahane. Les sculptures de celle-ci seront une révélation pour ceux qui les verront, l'artiste ayant introduit l'emploi de la couleur. Bellefleur pour sa part montre ses toiles les plus récentes, ainsi que d'autres permettant de juger de son travail depuis plusieurs années. L'on peut incidemment annoncer ici que Bellefleur partira pour l'Europe, dans quelques semaines, pour y passer au moins un an. Son album de dessins sera publié avant son départ, toutefois.

# NOTRE MUSÉE EST UN BON PLACEMENT

par Paul GLADU



U cours d'un récent article sur le sort de la collection Vincent, j'ai écrit une chose inexacte sur le compte du Musée des Beaux-Arts de Montréal et de son directeur, M. John Steegman.

Me fiant à des renseignements que je croyais sûrs, j'ai laissé entendre qu'on avait refusé — à cet endroit — de donner asile à une collection offerte en don et maintenant rendue à Valleyfield.

Or, les propriétaires de ce bel ensemble n'ont jamais songé à se départir d'un bien si précieux. Il s'agissait plutôt d'un prêt (en échange d'une demeure) ou, si l'on veut, d'une sorte de collaboration.

Il serait injuste de laisser subsister un doute sur l'attitude de M. Steegman. Ce nouveau point de vue jette une toute autre clarté sur cette affaire.

Il est vrai que le Musée manque d'espace. Il est vrai que c'est le fruit d'une entreprise privée. Il est vrai, enfin, qu'il ne reçoit presque aucune aide des pouvoirs publics.

La Ville accorde un subside de \$13,000, dont quelque \$3,000 retournent aux gouvernements sous forme d'impôts. Quant au gouvernement provincial, il a réduit de \$5,000 à \$3,000 l'aide qu'il apportait au Musée.

Lorsqu'on pense que la maison Seagram's a payé \$1,000 pour certaines toiles d'un mérite douteux et signées par des artistes relativement inconnus, l'on s'étonne que le Musée ait pu acquérir des tableaux de valeur au cours des récentes années l...



Georges Rouault, "Le Christ crucifié". Peinture à l'huile sur toile. Une récente acquisition du Musée des Beaux-Arts de Montréal.

Dans le cas de la collection Vincent, les modalités de l'offre ne concordent point avec le système d'opération habituel du Musée.

D'ailleurs, un don de cette nature serait tout simplement inconcevable. Il s'y trouve une fortune de plusieurs espèces. La collection n'est dépassée que par celle du Musée d'Art de Brooklyn, à New-York.

Notre Musée de la rue Sherbrooke est d'une grande richesse, si l'on considère qu'il

a toujours dépendu de la générosité d'un poignée d'hommes et du dévouement d'une partie assez restreinte de la population.

Cette institution ne fait pas qu'absorber, elle rend aussi de grands services. Non seulement elle donne à la cité l'art indispensable à toute civilisation mais de plus, elle entretient une école de peinture et de dessin qu'ont fréquentée maints artistes aujourd'hui renommés. Sa bibliothèque est admirablement fournie et le personnel y est des mieux stylés et des mieux renseignés.

Enfin, nous devons de la reconnaissance à M. Steegman qui — dans une ville quasiment consacrée à la dispute et aux différends politiques — a prêté une oreille attentive et sympathique aux suggestions extérieures. Comme le prouvera bientôt une exposition consacrée aux travaux des peintres automatistes, le Directeur du Musée a l'esprit large et généreux.

C'est pour moi un sujet d'émerveillement qu'il ait su, à travers les difficultés financières, les intrigues sournoises et les problèmes d'ordre racial, conserver un jugement clair et des idées nettes.

En dépit des efforts désintéressés du comité féminin et de l'habileté de la direction du Musée il faudra bien, un jour, que tous ceux qui en jouissent fournissent leur écot.

Sommes-nous, oui ou non, désireux de culture? Notre esprit, notre ambition, ne sont-elles que de vains mots? Et s'il est vrai que nous éprouvons de l'orgueil pour notre ville, aidons à maintenir une institution qui a fait ses preuves. Défendons nos valeurs spirituelles!

Rendons hommage à ce temple du beau.

Ou peut-être nos députés, nos conseillers, nos financiers et nos marchands comprendront-ils mieux, si je leur dis que le Musée constitue un placement, qu'il attirera des touristes, et qu'il y aura — en définitive — des piastres au bout?...



# Les Canadiens français ne sont-ils que des ignorants et des paresseux?

(Par Paul Gladu)

Montréal est une ville étrange. Les Montréalais sont des gens curieux. D'une part, nous nous vantons d'avoir de l'esprit et du talent. Et nous en avons. D'autre part, nous agissons souvent comme si nous étions ignorants et grossiers... Cela aussi se voit.

Ne disons rien de notre architecture locale, sinon qu'elle est abracadabrante. Ne parlons pas de nos magasins et de nos usines: Toutes les villes en ont.

Que faisons-nous qui soit désintéressé? Quelle est notre originalité? Sommes-nous bêtes, ou cultivés?

### "Notre" Musée

Prenons un exemple: Le Musée des Beaux-Arts de Montréal, sur la rue Sherbrooke.

C'est le seul que nous ayons en ce genre. De plus petites villes en ont un pareil. Non seulement en Europe, mais aux Etats-Unis et dans le reste du Canada. London, en Ontario, est un cas typique.

Quant au nôtre, s'il est ici plutôt qu'ailleurs, c'est par accident. Car il faut avouer que nous ne participons presque pas à ses activités, si ce n'était une couple de Canadiens de langue française très actifs, dont Mme Cécile Marcoux-Cailloix, qui témoignent de notre existence, le Musée serait une institution exclusivement anglo-saxonne!

Je vois d'ici se lever une armée de boucliers jaloux et vindicatifs... J'entends d'avance les voix ardentes de notre petite nation pleine de velléités s'écrier: "Les Anglais dominent, ils ont l'argent, nous sommes des Latins!..."

Hé bien! Il faut plus que de l'argent, cette fois! La vérité, c'est que nous sommes mous et paresseux. Nous nous contentons de l'après-près. Nous sommes partisans de l'école buissonnière. Nous quittons l'école trop tôt. Nous sommes envieux. Nous ne pouvons collaborer avec personne. Nous avons le goût maniaque des sports qui ne demandent qu'une participation passive. Nous adirons les politiciens qui gueulent et qui nous leurrent de grandes phrases épaisses — toujours les mêmes...

### Ils ont aussi des qualités...

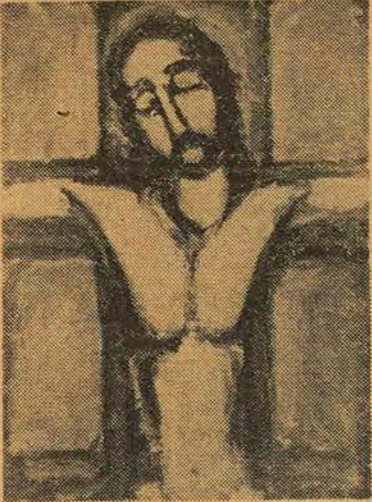
Nos compatriotes de langue anglaise ont des défauts et des faiblesses. Mais voyons l'effet de leurs qualités: ce Musée fonctionnaire grâce au dévouement et à la générosité de quelques personnes. Son organisation imite celle d'une compagnie.

Fondé en 1860, il a grandi lentement et sûrement. Le fait qu'il opère à perte, comme toutes les entreprises de ce genre, confirme le désintéressement de ceux qui en font partie.

Et l'appui financier et les dons de toutes sortes ne cessent d'affluer!

Or, et voici où le tableau s'assombrit, ceux des nôtres qui ont de la fortune ou de la culture — ceux de la "haute", nos politiciens, nos industriels, nos professionnels — tous ceux-là qui ont, pour ainsi dire, le monopole de l'esprit et des sous, ils ne font rien ou... quasiment rien.

Je ne m'attends pas à ce qu'un ouvrier prive sa famille du nécessaire pour tenir une galerie d'art en vie. Mais les autres que j'ai nommés, ils ont le superflu, ils



"Crucifixion", une huile du peintre français Georges Rouault, une des dernières acquisitions du Musée des Beaux-Arts de Montréal.

disposent du temps nécessaire, ils sont censés être instruits... C'est leur obligation morale de s'intéresser au sort spirituel de leurs frères moins favorisés du sort.

Il faut dire qu'ils ont lamentablement trahi leur mission.

Ils agissent comme s'ils étaient ignorants. Ils le sont peut-être...

Et le Musée continue son chemin. Contrairement à ce qui se fait ailleurs, il ne reçoit qu'un maigre appui de l'Hôtel de Ville et du Gouvernement Provincial.

A quoi serviront les moyens de transport améliorés et les routes modernes s'il n'y a rien à voir et nulle part qui attire?

Si l'on se fiait aux apparences, on dirait que les Canadiens français se désintéressent de l'art.

C'est faux, nous sommes pourris de talent. Mais nous sommes terriblement inertes et dénués d'initiative.

Au Musée, on accepte tout le monde. Lorsqu'on fait de nouvelles acquisitions — l'an dernier, par exemple — on achète 12 peintures et, là-dessus, 6 proviennent d'artistes vivants, 4 portent des signatures françaises.

Son directeur M. John Steegman, O.B.E., M.A., F.S.A., nommé à ce poste depuis le mois de novembre 1952, et qui semble un personnage sorti tout droit des livres d'Oscar Wilde ou de Max Beerbohm, fait de grands efforts pour attirer le plus de monde possible à ce temple du beau.

Surtout des sentiers battus, M. Steegman va rendre possible, bientôt, la présentation au Musée d'un groupe d'oeuvres procédant du genre "automatiste". On sait que ces artistes aux idées peu orthodoxes sont pour la plupart des Canadiens français. On ne peut

donc accuser le sympathique directeur du Musée de manquer de largeur de vues.

L'année dernière, il y eut la grande et admirable exposition des lithographies de Toulouse-Lautrec. Peu après, ce fut celle de Berthe Morisot et ses amis. Et maintenant, vient le tour des Goussier, des Mousseau et le reste. Tous canadiens pure laine.

En terminant, j'invite tous mes compatriotes à suivre de près les activités du Musée, de même que celles des galeries d'art locales. Le peuple doit prendre sa propre cause en main, vu que ses leaders naturels n'en font rien.

Et surtout, n'allez pas tenter de convaincre les gens influents. J'ai, un jour, parlé de ce sujet à un personnage haut placé à l'Hôtel de Ville. Ce fut une explosion! Je dus reculer devant un discours à l'emporte-pièce où les mots de taxe et d'égout s'entrechâssaient et m'accablaient!...

Décidément, nous sommes des gens curieux.

La Presse  
28 septembre 1954

## Notre unique Musée d'art devra-t-il disparaître?

On sait que le Musée des Beaux-Arts de Montréal ne reçoit que très peu d'appui officiel, et jusqu'à maintenant ses dépenses ont été défrayées principalement par des dons de particuliers, à peu près uniquement en langue anglaise. Or, voici que le Musée se trouve en assez mauvaise situation, financièrement, et doit faire appel à ses membres. Il ne s'agit pas d'un appel au public en général, on le remarquera. Mais rien n'empêche quiconque voudrait collaborer au maintien de notre unique musée artistique d'en devenir membre. Pour poursuivre efficacement ses opérations, le Musée aurait besoin au bas mot d'un million de dollars.

Voici le texte que nous communiquons ces jours derniers. M. John Steegman, directeur du Musée: "Nous faisons appel à nos membres pour des fonds afin de permettre au Musée de demeurer ouvert au public. La situation est urgente: à la fin du dernier exercice financier, le 31 août 1954, il ne restait dans les Fonds généraux que \$38,000. Après que les fonds d'opération pour la même année auront été déduits il ne restera plus que \$7,000. Ce n'est là qu'une minime fraction de ce qu'il en coûtera pour tenir le Musée ouvert pendant l'année qui commence. Les frais sont actuellement tenus au minimum et il ne se trouve aucune réserve en vue de réparations qui pourraient s'avérer nécessaires dans un édifice comme celui du Musée, construit depuis quarante ans.

"Nous ne pouvons croire qu'une ville comme Montréal demeure indifférente et permettra à une institution qui a fait tellement pour ses citoyens de fermer ses portes. Et cependant, si le Musée ne reçoit pas promptement un sérieux appui, le Musée devra prendre des mesures draconiennes. On remarquera que c'est la première fois que le Musée fait une telle campagne.

Recevant des subsides minimes du Gouvernement provincial et de la Municipalité de Montréal, nous continuerons cependant encore d'obtenir une aide plus considérable de la Ville et de la Province.

"Etant donné les lourdes demandes faites sur le public généreux de Montréal pour des buts éducatifs et charitables, le Conseil du Musée a cru qu'il n'était pas à conseiller de tenter une campagne de souscription publique, mais plutôt d'essayer d'obtenir les fonds nécessaires de Membres et d'amis du Musée."

M. Steegman a également annoncé l'appoinement par le Musée d'un agent de liaison avec le public, Mme Marion McCormick, qui entre en fonctions le 1er octobre.

elaborate headgear, even in the privacy of his bedchamber, since, according to Mrs. Osler, he had a nightcap which took all of 10 yards of lovely lace. Other historical characters also fancied lace and you'll recall those handsome costumes gentlemen of old favored with lace billowing in frothy jabots all over the front. And the ladies in neck-ruffs so familiar in the paintings of the great masters.

Tracing the history of lace from the time of the Pharaohs, Mrs. Osler said lace made of metal thread had been found in ancient Egyptian tombs and in the middle of the 18th century an iron box buried at the foot of a gigantic oak tree in England was found to contain metallic lace, of copper thread, believed to have been placed there centuries before by the Danes who invaded Britain.

Lace, however, as we know it today, the speaker explained, does not date nearly so far back. It was first used lavishly by the Italians and the Flemish, later by the French, who originally called all lace Pointe de Paris but later designed different types by specific names.

### Nightcap for King James

It seems James I of England must have had a penchant for

# ART NOTES

by Robert Ayre

## Gallery Needs Additional Funds

At a press conference in the library of the Montreal Museum of Fine Arts, the Director, John Steegman, introduced us to Mrs. Marion McCormick, whose appointment as Public Relations Officer takes effect October 1. He told us something about the plans for the forthcoming season—the Royal Canadian Academy exhibition, from November 20 to December 19; the Varley retrospective, January 7 to February 6; a full season for Gallery XII. He mentioned that with the aid of a donation earmarked for books the library was being improved.

But he had another piece of news that was extremely disquieting. At the first of October, he announced, an urgent appeal would be sent out to the membership "for funds to keep the Museum doors open." The Museum needs at least \$1 million in contributions to its endowment and general funds, "without restriction as to the expenditure of income, in order to provide for its operating deficits after 1955, and to finance new programmes."

### Small Sum Left in General Funds

Since the appeal, signed by F. Cleveland Morgan, President, and other members of the Council, was printed, it has been given even greater urgency by a mimeographed insert, which points out that at the end of the last financial year, August 31, there was only some \$38,000 left in general funds, in investments and cash. From this must be deducted \$31,000, the operating loss for the past year. This leaves \$7,000, a fraction of the cost of operating the Museum for a year.

"We cannot believe," says the statement, "that a city like Montreal will sit back and see an institution which has done so much for its citizens close its doors, and yet unless we get, and get promptly, generous support in this—the first drive for funds the Museum has ever made—we will be forced to take drastic measures."

In 1953, the operating costs amounted to \$119,646. Income was \$99,864. Only \$15,000 of this came from public funds. Both the Province and the City are notoriously ungenerous to the Museum, which takes the place of a public museum and art gallery in Canada's metropolis but which has been maintained by private citizens for more than a century.

Apart altogether from expanding to meet the needs of a metropolitan area of a million and a half, the Museum has had to mark time. As the appeal states, it is "forced to operate in a way which no business would tolerate. It runs to a very large extent by the self-sacrifice of its staff. It has no pension scheme, though some of its employees have been with it for 35 years and more." Its maintenance and clerical staffs are inadequate and many of its essential services are carried on by volunteers. The main building, now 40 years old, is not only inefficient by modern standards but its equipment is wearing out. In 1953 alone, \$50,000 had to be spent on major repairs.

The appeal for funds is not being made to the public at large but to the museum's members and to other individuals who have been generous in the past. The modesty is no doubt becoming, especially in view of the many calls made on the citizens for charity, but I think the Museum should be bolder. It should insist on being recognized as the public institution it is and it should look for the widest possible support. It doesn't exist only for the few. Its welfare is everybody's business.

The Gazette - October 2, 1954

### Fine Arts in Trouble

## Deficit Poor 'Exhibit', May Curtail Services

It isn't a prize exhibit, but the Montreal Museum of Fine Arts on Sherbrooke street is showing a huge deficit this season.

Unless \$1,000,000 is added to endowment and general funds during the coming year, Canada's oldest museum will be forced to curtail its service to the community.

"The urgency is real and pressing," said Museum Director John Steegman. "In 1953-54 we ended our year with a balance in general funds of \$38,000. From this we must now deduct the 1953-54 deficit of \$31,000.

"This leaves us with a fraction of what it will cost us to operate the museum during the coming year." The museum has called its grant from the Provincial Government "pitifully small". Money given by the city is "totally inadequate". Canada's six other museums all derive a far larger percentage of their income from government contributions. In most cases, the proportion is a half or more. In Montreal, it is only about one-seventh of the museum's income.

The museum will not hold a public campaign for funds, but is appealing to members and friends for support.

Montreal's interest in art has grown by leaps and bounds since the end of the Second World War. European artists coming to Canada feel more at home here than in other Canadian cities. Many have settled here and enriched the artistic life of our city.

New galleries have opened their doors and every season hundreds of artists hold small exhibitions in attics and basements, in private homes, wherever they can find a wall to hang their paintings.

This interest is reflected in rising attendance figures at the Museum of Fine Arts. Montreal's art centre. In 1949, 5,000 persons visited the museum each month. Figures for 1949 show 6,500 persons per month.

The museum must expand to keep pace with, and properly to lead, this growing artistic vigor.

The museum isn't only a gallery of completed paintings, but a school where future masters learn their basic techniques. In the past eight years more than 6,000 children and adults have studied at the museum school.

Officials of the museum estimate that present funds are sufficient only for two more years of operation at the present level.

The Gazette  
October 2, 1954

La Presse  
4 octobre 1954

### Bellefleur, Kahane Show in Gallery XII

Opening the season of exhibitions at the Montreal Museum of Fine Arts, paintings by Leon Bellefleur and sculpture by Anne Kahane are on view in Gallery XII. This show lasts until Oct. 17, and will be followed, Oct. 22-Nov. 7, by an exhibit of work by Roland Truchon, Herman Heimlich and Gerard Tremblay.

The principal autumn event, says the Museum Bulletin, will be the 75th Annual Exhibition of the Royal Canadian Academy, with preview Nov. 19. In Jan-Feb. there will be a retrospective exhibition of the work of F. H. Varley and the annual Spring Exhibition will follow that. "An Adventure Among Masterpieces" will be the topic of the lecture which Dorothy Adlow, art critic of the Christian Science Monitor, will deliver Nov. 3 at 8 p.m.

Bellefleur, showing 18 oils and 14 watercolors, reveals plenty of imagination in arrangements that, presumably, must be viewed for the pleasure which the pattern and color harmonies evoke. The watercolors bear such titles as "L'Urne aux Oiseaux," "Nida d'aube," "Les Courtisanes," and "Pastorale," those for the oils including "Equation Fantôme," "Taches-enigmas," "Jardin des Brumes," "Coquillages aux yeux de verre," "Les gnomes errants" and "Les Papillons-émoussés."

The sculptor Anne Kahane shows "Figure of a Woman" and "Group" in hammered metal, "Mother and Child," an acrobat standing on his hands, "Night Dream"—a woman running with hair streaming out behind; and a man comforting a woman, called "Solace." "A Man named Joe" is jolling at his ease in a chair. There is "Woman in Blue," and "The Gossip" in red, while effective is "Monday Wash," a woman holding a bed sheet before her.

La Presse  
4 octobre 1954

### Au Musée des Beaux-Arts

Le premier thé de la saison du comité féminin du Musée des Beaux-Arts aura lieu mercredi, de trois à cinq. Mme Ernest LeMessurier, chargée de la salle de thé, recevra le concours de Mmes Peier Daves, Murray Mather, Erskine Buchanan et H.G. Lafleur. Chaque semaine, soit le mercredi, les membres du comité offriront le thé aux personnes qui visiteront les salles d'exposition.

The Star  
October 4, 1954

The Gazette  
October 4, 1954

### Wednesday Teas

The Ladies Committee of the Montreal Museum of Fine Arts is holding its opening tea of the season on Wednesday afternoon, from three to five o'clock. Mrs. Ernest LeMessurier is tea convener. Mrs. Peter Daves, Mrs. Murray Mather, Mrs. Erskine Buchanan and Mrs. H. G. Lafleur will preside at the tea table.

These teas are held each week during the season and members of the public are invited to attend.

## This Week's Activities

### ART

#### MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Exhibition of sculpture by Anne Kahane and paintings by Leon Bellefleur in Gallery XII. 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.

The Gazette - October 5, 1954

AROUND OUR TOWN: Anne Kahane's sculpture along with paintings by Leon Bellefleur is now on view at The Montreal Museum of Fine Arts.

The Ladies Committee of the Montreal Museum of Fine Arts will hold its opening tea on Wednesday from 3 to 5 p.m. throughout the season and are open to the public. Mrs. Ernest LeMessurier is chairman of the tea committee. She will be assisted by Mrs. Peter N. Daves, Erskine Buchanan, Mrs. Murray Mather and Mrs. Merin Lafleur.



# ART NOTES

by Robert Ayre

## Sculpture and Water Colors in Gallery XII

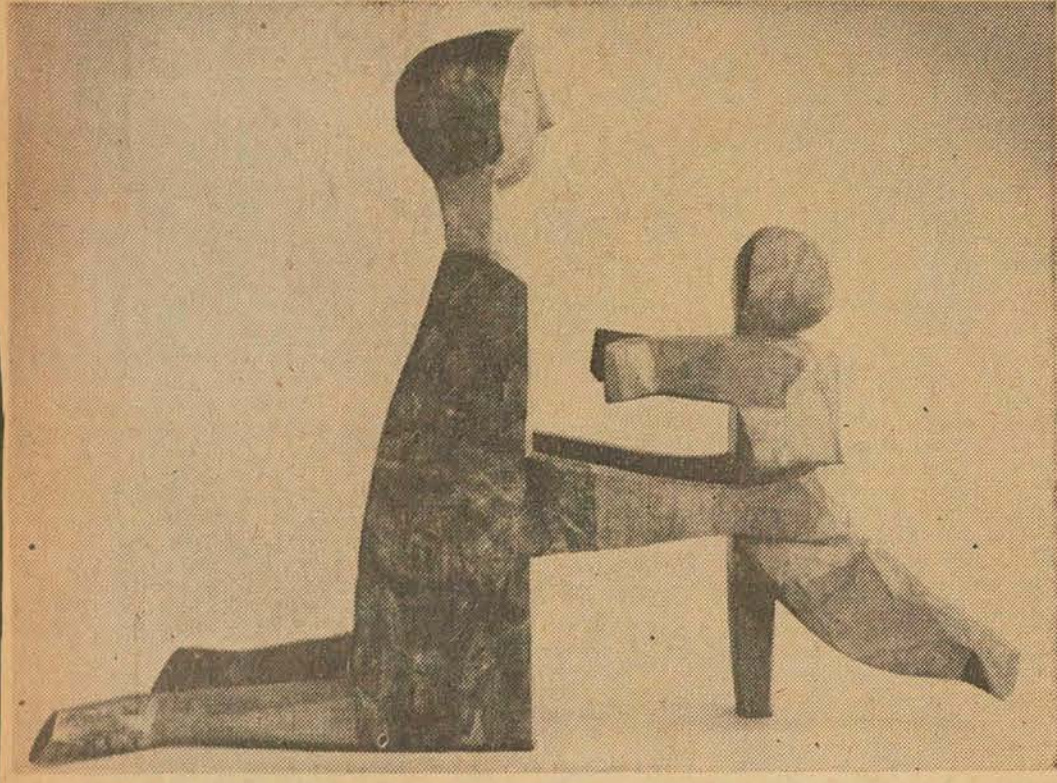
GALLERY XII is off to a good start for the new season in the exhibition which opens this week-end, oils and water colors by Leon Bellefleur and sculpture, mostly wood, with a few in metal, by Anne Kahane. The show is the sort of thing we have to come to expect — though we have sometimes been disappointed — of Gallery XII: an opportunity to see the work of the younger Montrealers expressing themselves in contemporary terms. "Painting must return to archi-

marble, plain granite, metal and the natural color and grain of wood, and we haven't seen painting much used except on totem poles and certain folkwood carvings.

### Akin to Folk Carvers in Spirit

While she is more adventurous and more inventive than the folk carvers, Miss Kahane is akin to them, in innocence of spirit, in keeping close to ordinary life and to the character of her

There is more than an arrangement of verticals and horizontals, cross-bars, angles and square spaces in works like "Playtime," "The Runners," "Man Sitting," "A Man Named Joe" and "Group in the Street." In these simple little wooden figures are expressed such things as love and trust, speed, equilibrium — the black and white "Acrobat," the satisfaction of the mundane — "Monday Wash"—the square of the woman holding out the sheet; and fear — the near-swastika



ture." This was the remark made to me in Vancouver the other day by B. C. Binning. He was, of course, speaking of only one aspect of the contemporary, the one that particularly interests him. The abstract, as he sees it and paints it, cool, unemotional, geometrical, is as far removed from Leon Bellefleur's abstract as the clear disc of the moon from the steaming jungle. Bellefleur is an abstract expressionist, which means that he is an extremely personal painter, closer to surrealism than architecture. His themes come from his feelings and his imagination, seldom from the visual world, though the life of the aquarium, the shapes and colors of stones and the growth of plants may have given him a start. Once started, he can go on flowering on his own, and his creations are richer and more varied than you might think possible in such a restricted field.

Enigmatic spots, wandering gnomes, phantoms, the nests of the dawn, the garden of the mists, the cavern of chimera — these, in a rough translation of his titles, are his subjects. They all come out of the cavern — "L'entre des chimeres." Usually he starts with the dense dark background and they emerge, in swarms of emerald butterfly shapes, or pink petals, or organic, intertwined, strangling growths, or large flat, amorphous shapes, separated and repelled and attracted by each other.

### Room to Move But No Air

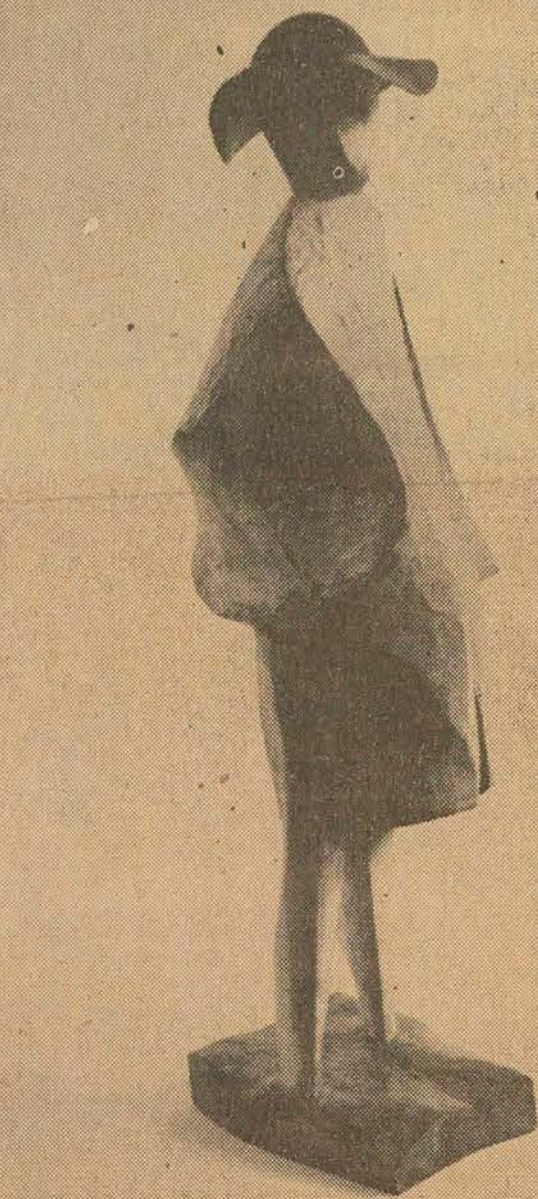
Sometimes the creatures—for they seem to have a strange persistent life—have a little more room to move in, but they have no air. When you find the struggle too tropical, too crowded and intense, you may turn with relief to the muted patterns of the water colors or to the less visceral compositions, more like still lifes, such as "Nids d'aube" and "Polypiers aux yeux fixes."

YOU may be startled when you first walk into Miss Kahane's section of the gallery to be confronted by the woman in the red dress. Even after you have got used to the color, this indomitable figure, "The Gossip," planted firmly on her wooden legs, her wooden arms a-kinbo, the spreader of censure, you think, rather than geniality, will insist on being noticed.

It is the color, however, that is new and surprising. Color in sculpture is not new, of course, but we have grown used to pallid

material, in seriousness, and shape of the running child, even in a sort of honest clumsiness rather than too great refinement. But she is not a "primitive." There is refinement, subtlety and sophistication in the half abstract, intermingling shapes in the unpainted mahogany pieces, "Mother and Child," "Solace," the figure painted aluminum, the group and the nude composed of metal leaves, and the model of the "Musician," to be made of colored strips of metal.

However, I think she is more herself, more original, in the painted pine figures. In these, abstraction, or simplification, or exaggeration, are used to bring out human gestures and qualities. THE color isn't only to "brighten things up a bit," as Sir Herbert Read says, speaking of the peasant arts. It gives the figures another dimension. The waxy, moonlight color emphasizes the nightmare; the red brings out the malice of the Gossip; the white contrasted with the brown wood in "Summer Whites" and the colors of the other figures animate their woodenness. They remain puppets but they have a life of their own.



Two carvings by Anne Kahane on exhibit at Gallery XII, Montreal Museum of Fine Arts. Above, Playtime and below, Woman in Blue.

La Presse - 5 octobre 1954

The Gazette - Oct. 6, 1954

First films of the season will be shown tonight under the auspices of The Ladies' Committee of the Montreal Museum of Fine Arts at the museum. Mrs. Harold Beament heads the film committee assisted by Joanna Farrell and Mrs. J. F. Forman is projectionist. The films—"Arts and Life in Belgium," "Craftsmanship in Flanders" and "Handicrafts of Belgium."



Le peintre montréalais Léon Bellefleur, au milieu de ses oeuvres, dans son studio.

## Léon Bellefleur possède une saine imagination...

(Par Paul Gladu)

Un album de 15 dessins par Léon Bellefleur va être édité par Roland Giguère d'ici quelques jours. Ces dessins sont du genre abstrait. Pourtant, même pour la majorité des gens, l'art de Bellefleur a quelque chose de chaud et de séduisant qui attire!

Cela, on peut le vérifier au Musée des Beaux-Arts de Montréal, où Bellefleur expose — conjointement avec Anne Kahane, sculpteur de Montréal — une série d'oeuvres intéressantes.

Mêlé autrefois au groupe d'artistes qui gravitaient autour d'Alfred Pellan, Bellefleur a peu à peu suivi des sentiers personnels et s'est créé un genre à lui.

En voyant ses tableaux aux tons riches et abondants, sorte de féerie rutilante appliquée à la toile, on ne peut s'empêcher d'observer que cette peinture si opposée au genre académique réussit à nous séduire presque à notre insu.

On approche d'une toile, on croit reconnaître une grotte mystérieuse pleine d'objets somptueux... Non! Quelques pas de plus nous font plutôt voir une scène sous-marine où s'entassent les poissons et les coquillages... Quoi? C'est encore une illusion: On vient de se rendre compte qu'il n'en est rien. On est tout près, et maintenant le jeu cesse. Les couleurs inusitées, les formes bizarres nous disent que l'auteur n'a voulu rien dire de tout ceci. Surpris, un peu déçu quoique autrement émerveillé, on recule, à la recherche d'autres découvertes.

Cette petite expérience du spectateur en dit peut-être plus long sur la manière de Bellefleur que toutes les savantes analyses des connaisseurs.

**Ce n'est pas un abstrait**  
On ne peut classer tout à fait Bellefleur parmi les peintres abstraits. D'autre part, c'est le moins académique des peintres!

Le rêve qui l'habite, il l'éclaire en mille fragments que retiennent ces tableaux. Il paraît dans leurs titres poétiques et flamboyants: L'entre des chimeres; Danse des fées; Cavalcade; Mercuriales pourpres; Les roses-bourrasques. Et ainsi de suite.

Quant à moi, le plus beau titre au monde me laisse froid, parce que je pense qu'il ne faut pas mêler la peinture et les lettres. Je me méfie de tout ce qui est écrit. Je me dis toujours que "la littérature est la source de tous les maux"...

N'empêche que dans le cas Bellefleur, il existe une correspondance sensible entre ses charmantes inventions verbales et ses tableaux féériques.

Les Papillons-émeraude sont très beaux. Nervures d'encens est délicat. Tropicale nous apporte un bel effet de vitrail. Pastorale réussit à évoquer un espace immense à l'intérieur d'une surface de 10" x 12".

Masque aux papillons est encadré d'une façon originale et logique.

Dans la manière abstraite, Remous d'écaïlle constitue une composition très solide. Cette image se complète et se suffit et pourrait rivaliser — malgré son style si

peu commun — avec des oeuvres conventionnelles signolées.

Je trouve Polypiers aux yeux fixes et Nids d'aube un peu raide et sec. Et Les oiseaux-perles nous offre de bien rares couleurs sur un fond sans intérêt.

Il faut voir l'explication d'une bonne partie de l'oeuvre de Bellefleur dans ces titres curieux, où il accole des mots peu habitués de l'être; — par exemple, un nom d'animal et celui d'une plante.

Bellefleur est attiré par les manifestations de la vie extraordinaire. Il passe par l'imagination du minéral au végétal, puis au monde animal. Une sorte de curiosité sensuelle le mène à travers le monde des formes et des couleurs!

**Il étudiera l'eau-forte**  
Dans peu de temps, il partira pour l'Europe avec son épouse. Il y passera un an, et étudiera la technique de l'eau-forte avec le fameux Hayter, en France.

Je suis curieux de ce qu'il fera dans le domaine blanc et noir de la gravure, lui qui dispose d'une palette débordante de visions colorées!

Faut-il y voir un homme qu'effraie sa propre richesse, et de qui s'empare un brusque désir de purté?

Est-ce que l'eau claire de l'esprit va remplacer les alcools brûlants de l'imagination?

**The Gazette**  
October 6, 1954

**Film Series Resumed**  
Film showings at the Montreal Museum of Fine Arts will be resumed this evening at 8:00 p.m. when a group of documentary films on Belgian art will be shown. The opening program announced by the Ladies' Committee of the Museum includes Art and Life in Belgium, Craftsmanship in Flanders, and Handicrafts of Belgium. The films will be shown in the Lecture Hall of the Museum. There is no admission charge.

**Les Expositions**  
Au Musée des Beaux-Arts, exposition de peintures de Léon Bellefleur et de sculptures d'Anne Kahane jusqu'au 17 octobre.

The Gazette October 8, 1954

## Art Society Opens Season Next Tuesday

The Women's Art Society will begin its 1954-55 program at 2:30 p.m. Tuesday, Oct. 19 in the lecture hall of the Montreal Museum of Fine Arts with an address by J. A. Irving, professor of ethics and social philosophy, Victoria College University of Toronto. His subject will be "Culture and Personality."

Other events include: Oct. 26 at 11 a.m. an address by Oscar deLall on portrait painting; Nov. 2 at 2:30 p.m. a joint recital by Jack Cook, bass baritone and John Newmark, pianist; Nov. 16 at 11 a.m. an address by Prof. H. R. C. Avison, director adult education, Macdonald College on "Mirror to Life."

Nov. 23 at 11 a.m. Betty Ramsay — collecting antique English China; Dec. 7 at 2:30 p.m. John Steegman, director Montreal Museum of Fine Arts, "Recent Acquisition of Paintings by the Museum."

### Various Speakers

Dec. 14 at 11 a.m. Harriet Hill of The Gazette whose subject will be "It Only Seems Simple." Jan. 18 at 2:30 p.m. a recital with Mario Bernardi, pianist; Jan. 25 at 11 a.m. Professor Peter Van den Braken whose subject will be "Landscapes and Seascapes." Feb. 1 at 2:30 p.m., Arnold Edinborough, editor of the Kingston Whig-Standard, on the topic, "Prospects for Canadian Drama."

Feb. 8 at 11 a.m., The Elizabethan Age. Propaganda or History? Feb. 15 at 2:30 p.m. members' day; Feb. 22 at 11 a.m. "What Makes a Picture" by R. W. Pilot; March 1 at 2:30 p.m. Dr. Guy H. Fisk, director School of Physical and Occupational Therapy, McGill University whose subject will be "Colour in a Montreal Garden." March 8 at 11 a.m. Dr. Joyce Henslow, McGill University, the Burneys and the arts; March 15 at 2:30 p.m. student recital and the annual tea will be held at 2:30 p.m. March 22.

The Gazette Oct. 9, 1954

### Works by F. H. Varley

Opening in the Art Gallery of Toronto next Saturday will be an exhibition of work by F. H. Varley. Paintings and drawings, to the number of 90, from private collections and galleries across Canada will cover his work from 1915 to the present time. Fred Horsman Varley has been painting Canadian scenes and people for the past 40 years, and has recently returned from a trip to Russia where he sketched the Kremlin as it is today. This one-man exhibition, organized by the Art Gallery of Toronto in cooperation with the National Gallery of Canada and the Montreal Museum of Fine Arts, will travel later to Ottawa and Montreal and three galleries in the West.

The Gazette - October 7, 1954

## Let's Have Some Quarrels, Art Can Be Meeting Place

Dr. Arthur Lismer, dispensing his usual mixture of wit and wisdom to the Quebec Library Association last night, appealed to Canadians to meet their artists "half way."

"Antagonism only frustrates art," said the educational director of the Montreal Museum of Fine Arts. "Canadians are a people living the great epic of the making of a nation. Our artists can not only record this, but reveal it to us. Remember this, we only get the art we deserve. If Canadian art of the immediate future is poor, we are to blame."

Speaking of Canada's double heritage, Dr. Lismer said, "I've never liked the popular image of two great races, like two great rivers, slowly joining and intermingling until the confluence — that's all nonsense."

"Let's have some quarrels. Art is one place where we can meet, and the sparks will fly."

Dr. Lismer said Canadians have no Pyramids, no Versailles or Westminster Abbey, just "a few footprints of prehistoric monsters in the tar sands of Alberta."

"The ancestry of our art is simple things, furniture and cloth, enjoyed by simple people. And remember that these, not books or theories, have always been the beginnings of great poetry and music."

Before the turn of the century, Canadian artists painted landscapes and lovers, and Highland cattle standing with their feet in puddles.

"I've always thought," said Dr. Lismer, "that they put them in puddles because they didn't know how to paint feet."

Current Events - October 8, 1954

## This Week's Activities

**ART**  
**MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.**  
Exhibition of sculpture by Anne Kahane and paintings by Léon Bellefleur in Gallery XII. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7:30 to 10 p.m. (October through May); Sun. 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

### Fine Arts Group To Show Film

The Ladies' Committee of the Montreal Museum of Fine Arts opens its evening program tomorrow, at 8 p.m. An English film will be shown.

Mrs. Harold Beament is chairman of the film committee, with Miss Joanna Farrell as her assistant and Mrs. J. F. Forman chief projectionist.

La Presse 9 octobre 1954

**Les Expositions**  
Au Musée des Beaux-Arts, exposition de peintures de Léon Bellefleur et de sculptures d'Anne Kahane jusqu'au 17 octobre.

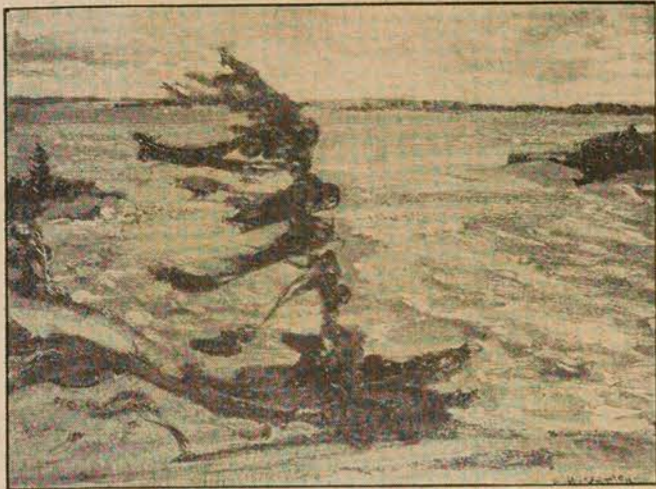
The Star Oct. 5, 1954

**Demain soir au Musée**  
Demain soir à 8 heures, le Musée des Beaux-Arts de Montréal présentera son premier "mercredi soir" de la saison. Les films à l'affiche, commentés en anglais, sont les suivants: "Art and Life in Belgium," "Craftsmanship in Flanders" et "Handicrafts of Belgium." (Communiqué)



# Retrospective Show Honors F. H. Varley

An Artist's Interpretation of his Land and its People



SQUALLY WEATHER, GEORGIAN BAY

"Squally Weather" is the sketch for one of Canada's best-known landscape paintings. To many, it is synonymous with its creator, 73-year-old Frederick Horsman Varley, yet, ironically enough, Varley has devoted his career mainly to portraiture and figure painting. This year, Canadians will have an opportunity to know this side of Varley better. Twenty-eight portraits and eight landscapes are included in the giant retrospective exhibition which opens this month at the Art Gallery of Toronto. The show also includes a number of "philosophical" figure paintings and 47 sketches, drawings and water colors.



GERMAN PRISONERS, WORLD WAR I

Three of Varley's war paintings for Canada's War Memorials are included in the show. "German Prisoners" is six feet wide, and one of his major canvases. Since his student days in Sheffield, England, the relationship between figures and landscape has always concerned him deeply and this stark painting of the ravages of war on both man and his environment gives vivid evidence of his insight and sympathy. To interpret his themes, he has developed highly personal views about form and color. Deeply affected by Oriental mysticism, he refers to color "vibrations", describing his greens as "spiritual" colors.



PORTRAIT OF MANYA

Varley has painted many portrait commissions, but his best studies of the head have been of women he has admired. The current exhibition includes portraits of "Vera", "Katherine", "Jess", "Manya", "Marie", "Kyra" and "Shelagh". These were done over a period of thirty-five years.



HEAD OF KATHERINE

This portrait was painted in British Columbia while Varley was teaching at the Vancouver School of Art. The West Coast has always been his favorite painting ground. He found many of his finest subjects, both human and landscape, among the valleys and mountains and forests there.



A STUDY OF NORMA

"Norma" is one of Varley's finest portraits. It will be seen in the current exhibition by audiences in Toronto; at the National Gallery, Ottawa; the Montreal Museum, and the Vancouver Art Gallery. The paintings will follow the route of Varley's vagrant travels, for he has lived and painted in all four cities.

October 9, 1954

Images et plastiques

## Bellefleur au Musée et en librairie

par R. de Repentigny



"Les Brumes habitées", un dessin de Léon Bellefleur, reproduit dans l'album que viennent de publier les Editions Erta, avec une introduction de M. R. H. Hubbard, de la Galerie Nationale, qui écrit "les dessins sont aussi remplis d'êtres vivants qu'un conte de fée ou un manuscrit celtique".

Une déclaration faite cette semaine par le peintre-conférencier Arthur Lismer, et reproduite par la presse, à l'effet que "l'avenir de l'art canadien" ne soit "pas riche", pouvait sembler plutôt insolite et injuste, si l'on considère quel travail a été accompli par nos peintres depuis quinze ans. Jusqu'à maintenant ce travail n'avait peut-être pas eu beaucoup de retentissement sur la population en général, et sur le public du Musée des Beaux-Arts en particulier, il est vrai. Mais il est impensable que l'on puisse vouloir juger notre peinture d'après son peu de popularité. De toute façon, une série d'expositions, tant au Musée que dans des salles privées, permettront cette saison au public de corriger son ignorance surtout involontaire. Le peintre Léon Bellefleur, qui expose actuellement à la galerie XII du Musée une retrospective de ses trois dernières années de travail, inaugure ce cycle, ce qui permettra au public de comprendre quelque chose de l'évolution de la peinture "montréalaise". Bellefleur n'est-il pas en effet celui de nos peintres qui soit demeuré dans ses tableaux le plus proche de ce Surréalisme qui fut la grande découverte artistique de l'entre-deux guerres, et dont découla la grande révolution picturale à Montréal après 1940?

sa peinture à cette qualité de choc, c'est surtout que le peintre a dû savoir être parfaitement honnête avec lui-même et son sentiment global de l'existence.

L'on peut donc dire qu'actuellement le "contenu" de sa peinture devient moins évident pour se fondre dans le caractère pictural propre. Le plaisir de la peinture l'a emporté sur les inconscientes motivations de l'expression. Et chez le spectateur le sentiment prédominant en est un non plus de l'ordre de cette espèce de justification ressentie à la vue d'une protestation accérée, d'une expression engageant le moi contracté par toutes sortes d'exigences, mais bien plutôt d'une plénitude qui libère des contingences pour permettre d'accorder à la pure délectation dans l'objet contemplé!

Si les huiles de Bellefleur se partagent en deux importants groupes dont l'un est plus sculptural et l'autre plus pictural, de même ses aquarelles peuvent-elles être considérées comme formant deux groupes, dont l'un se rapproche beaucoup du dessin, soit par la technique graphique, soit par les fictions objectives, et dont l'autre, le plus important, se compose d'aquarelles proprement dites. "Chuchotement", "Nervures d'encens", "Pastorale", "L'urne sur oiseaux", "Les roses bourrasques", "Cavalcade" et "Danse des fusées" sont les titres de ces dernières pièces aux belles transparences et dont les fusées de couleurs tendent des structures mobiles. Toutefois il arrive que de minuscules détails, semblant transportés d'une autre oeuvre, gâtent l'homogénéité de facture de certaines aquarelles.

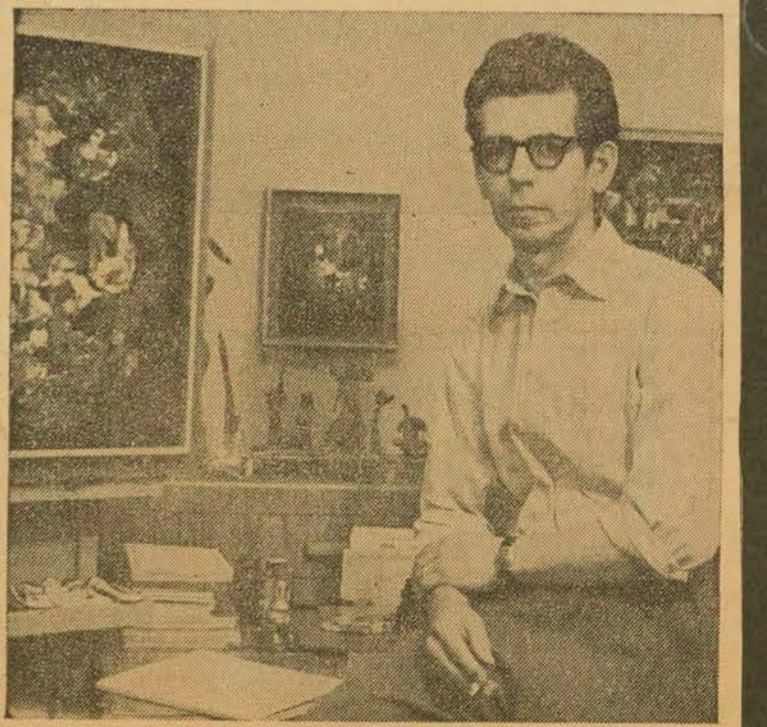
### Album de dessins

L'on passe sans difficulté de cette belle exposition à l'album "15 dessins de Léon Bellefleur" publié aux Editions Erta par les soins du poète Roland Giguère et qui sortira en librairie ces jours-ci. Une couple d'aquarelles de l'exposition, dont, si je me souviens bien, "Les menestriers pourprés" ont beaucoup d'analogie avec les plus récents des dessins de Bellefleur, c'est-à-dire les "Nuits pulvérisées" et les "Brumes habitées", qui à leur tour semblent appeler les procédés de la gravure. Or Bellefleur, épousant étroitement la dialectique de son art, se propose précisément de dévouer entièrement l'année qu'il doit passer en France à l'étude de l'eau forte, auprès de Hayter.

Les quatre premiers dessins sont franchement surréalistes, délinéant des êtres étranges ayant l'allure de participer simultanément à tous les échelons de la vie et de l'imagination. Dans tous l'espace est signifié. Les deux suivants sont fort différents des précédents, traçant une interminable et luxueuse arabesque sur une surface d'allure cabossée. Suivent trois dessins reprenant les êtres surréels, mais cette fois d'une façon beaucoup plus détachée et spatiale. Dans les numéros 10, 11, 12 et 14 le peintre pousse encore plus avant l'élément plastique, pour créer des êtres autonomes, qui par leur originalité transcendent le fantastique. Avec "Nuits" et "Brumes" on arrive dans le domaine de la pure plastique, sans trompe-l'oeil. L'artiste y devient beaucoup plus attentif à la texture et son graphisme est complexe sans être compliqué.

Les reproductions sont impeccablement exécutées, et sont portées sur un écran d'un gris léger qui laisse le regard entièrement libre pour contempler le dessin. L'album comporte une introduction aux "Gentle Monsters of Léon Bellefleur" par R. H. Hubbard, conservateur de la peinture canadienne à la Galerie Nationale du Canada, où celui-ci développe d'intéressantes considérations sur les dessins de Bellefleur, "qui respirent la vie — une vie d'un genre spécial".

### Le peintre dans son atelier



Léon Bellefleur photographié tout récemment dans son atelier par un de ses amis. On aperçoit des tableaux récents, actuellement au Musée, et quelques essais de sculpture du peintre. Bellefleur doit partir pour l'Europe le 27 octobre. Il est particulièrement agréable de voir qu'il ait pu exposer au Musée et faire publier un album de ses dessins, à six cents exemplaires, au moment de franchir une nouvelle étape de sa carrière.

Notre Temps - 9 octobre 1954

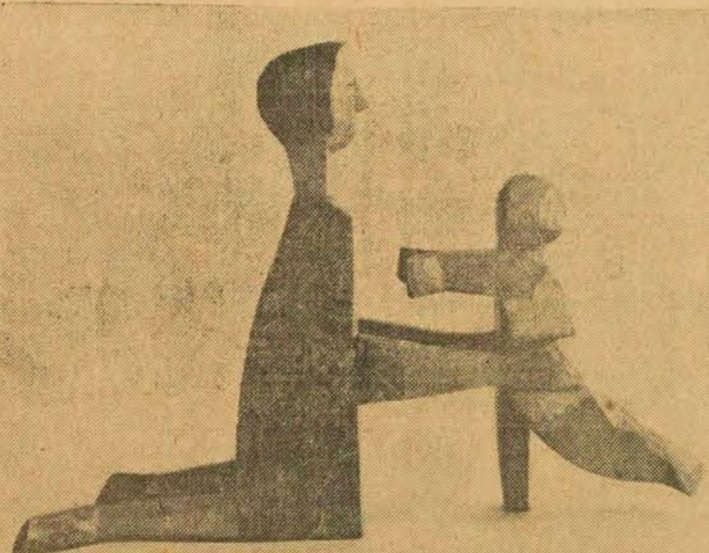
# UN ART QUI REMONTE AUX SOURCES

par Paul GLADU

LES sculptures qu'Anne Kahane montre aux visiteurs du Musée des Beaux-Arts, ces jours-ci, nous disent qu'elle cherche toujours des formes nouvelles — c'est-à-dire un langage nouveau!

Avec elle, nous sommes loin des poncifs de l'art, loin des effets faciles, loin du sentimentalisme.

Ayant eu le plaisir d'étudier ses oeuvres depuis une couple d'années (à l'exposition de la Société des Sculpteurs du Canada, au Salon du Printemps, etc.), je m'aperçois que son art vient de suivre une courbe imprévue, étonnante même: son nom était pour moi



Une sculpture caractéristique d'Anne Kahane.

synonyme d'abstraction; de formes insolites tirées du métal en feuille ou plein, et du bois taillé sans souci d'être réaliste; enfin, je la croyais destinée à jamais à plier du fil de fer, à couler du ciment, à marteler le cuivre, à tout sauf à créer des corps apparentés au monde naturel!...

Or, voici qu'elle offre une série d'oeuvres qui évoquent la vie ordinaire, la personne humaine et des actions familières.

Mais qu'on ne se trompe pas sur ce retour étonnant vers le réel. Ses premiers soucis demeurent toujours ceux du sculpteur, et non ceux du littérateur. Même, ce qui impressionne le plus dans ce qu'elle apporte maintenant, c'est le mouvement qu'elle suggère, la couleur qu'elle met en scène et l'espace qu'elle capte et ordonne.

Il y a un Homme assis dont les membres harmonieux composent une sorte de petit temple où la clarté s'arrête avec grâce.

Une Mère et enfant constitue une réussite en ce sens que l'idée ou le sentiment qui furent à l'origine de l'oeuvre se sont changés en un équilibre presque parfait, en un groupe quasi idéal ne devant son charme qu'à sa qualité purement plastique!

A noter que ces deux réalisations brilleraient à n'importe quelle échelle. Les proportions d'un monument ne feraient qu'ajouter à leur beauté.

J'ai particulièrement aimé une Figure de cauchemar représentant une femme qui court. Le fait qu'elle me rappelle un peu les femmes que dessinait Picasso vers 1922 ne diminue en rien mon plaisir — au contraire! Celle-ci porte avec elle

une atmosphère fantastique et un mouvement qui a la souplesse bizarre des rêves. Sa couleur même n'est pas de noire monde éveillé.

L'attention du spectateur est aussi attirée — mais d'une manière différente — par une série de personnages que je trouve arbitraires et surprenants. Une gaucherie certainement voulue leur donne des poses raides et des traits somnolents. Une couleur crue les baigne. Leurs volumes sont obtenus à grands coups de ciseaux, au mépris du détail, et selon un système à facettes que la lumière éclaire avec froideur.

Ici, Lavage du lundi se concentre sur un drap blanc tendu comme un mur de craie; là, un baigneur fait la planche et pivote sur un clou; ailleurs, c'est une mère qui fait jouer son bébé — tous deux composant une véritable équation...

Plusieurs autres statues ou debout ou à genoux procèdent d'une inspiration semblable. Elles évoquent irrésistiblement l'attitude hiératique des dessins que les Indiens du Canada traçaient sur leurs armes et leurs outils, les totems de la Colombie-Britannique et même, certains objets façonnés par les Esquimaux.

Je veux terminer sur cette observation, n'y ajoutant que cette pensée non évidente: n'est-il pas rare et admirable qu'une artiste qui a subi l'influence des novateurs les plus modernes qui soient, — les Moore, les Archipenko, les Lippold, les Calder, etc., ait quand même gardé assez de jeunesse et de naïveté pour conserver quelque rapport, quelque analogie avec l'art spontané des indigènes de ce pays?

N'est-ce point un phénomène, qu'une telle continuité?



# UNE SAISON DE VRAIE PEINTURE

par François Bourgogne

Un nouveau vent souffle cette saison sur notre ville. On a l'impression d'avoir franchi une ligne de partage des eaux. Le temps du mépris est arrivé. Du mépris efficace pour ce qui n'était pas de l'art à la préférence de l'être. Le public n'est plus à plaindre d'être tenu dans l'ignorance des véritables travaux dans l'ensemble formé ce que l'on peut appeler "l'art vivants". On ne peut plus l'exclure dans son indifférence à nos jeunes peintres, jeunes en âge et en art. La peinture des Borduas, Leduc, Mousseau, Bellefleur et autres peintres que la saison donnera à tous l'occasion de connaître ne soulève plus l'opposition acharnée que de quelques déserteurs d'un autre âge et de gens souffrant d'un manque morbide de sensibilité.

Mais si les forces de la réaction se sont désagrégées, l'on se trouve maintenant devant un ennemi beaucoup plus difficile à combattre, c'est-à-dire l'inertie.

Ces peintres dont le travail créateur et la sincérité a fini par vaincre les résistances de la méfiance et de la timidité chez tous ceux dont l'opposition pouvait porter à conséquence ont par ce même travail fait de Montréal un des foyers d'art du monde. Ceux que l'inertie tient rivés à des fauteuils pour leur permettre d'absorber des soporifiques qui les empêchent inévitablement de rendre active leur culture, leurs ressources personnelles, ce sont ceux-là qui empêchent notre foyer d'art de devenir un incendie, et qui font que nos vrais peintres doivent se résoudre à être des artistes extra-sociaux.

Le Musée tend cette année à devenir, comme il se doit, dans une ville où l'inertie de la population n'encourage pas les risques financiers, un des hauts-lieux de l'art vivant. Actuellement l'on peut y voir des œuvres de Léon Bellefleur et de Anne Kahane, deux "indépendants", dans dix jours ce sera au tour de Gérard Tremblay, poète de la ligne, puis en décembre Jean-Paul Jérôme montrera à quoi ont abouti des années de travail, et en février

Ajoutons à cela les expositions de Borduas et de Mousseau à l'exposition "Surrationalnals '55" fin d'octobre, de Leduc en avril, les nombreuses expositions qui se préparent pour l'Échourie: après Glessen, Blair, Champagne, etc., et les expositions chez Tranquille, toujours bonnes pour nous lancer sur deux ou trois pistes, et probablement une exposition d'un nouveau groupe de jeunes peintres qui provoquera des débats nouveaux en matière de peinture et d'expression.

Mais alors si après une telle saison l'enthousiasme du public n'a pas été suffisamment fouetté pour permettre à quelques peintres au moins de devenir socialement et économiquement des peintres, alors ceux-ci seraient justifiés de lancer un mouvement séparatiste — que sais-je, de refu-

ser à jamais de montrer leurs œuvres à la foule badaudante bonne tout juste à lier devant un appareil de télévision où se déroulerait un Variety show américain interminable.

JEAN BELLEFLEUR

La lente transformation de l'univers de Léon Bellefleur à quelque chose de très vital. Ce peintre qui nous montrait il n'y a que quelques années des phantasmes nageant sur la nuit, dénotant un extrême effort de mise au point par une conscience visionnaire, voici qu'il semble avoir plongé en pleine vie. Ses tableaux se sont resserrés, chaque élément de superficie est devenu quelque chose qui nous parle directement. Et si tantôt l'on peut errer à l'aventure à travers des méandres multicolores, à d'autres moments l'on est

saisi par la rigueur et la clarté de ces tableaux. L'introduction d'un nouvel élément, un mince filet noir formant cloison sans être asservi à des formes préétablies, consolide l'œuvre et lui accorde une dimension plastique encore insoupçonnée. Serait-ce là que Bellefleur a voulu faire l'union entre la liberté que lui permet le noir et le blanc et le prestige dangereux de la couleur et de tous les artifices qu'elle permet? L'abandon des formes sculptées, travaillées en trompe l'œil, pour une matière qui semble respirer lumineusement dans un espace qui est celui même se situant entre notre œil et le tableau, voilà la principale découverte réalisée par Léon Bellefleur depuis une année, découverte où s'implique cependant toute son œuvre précédente.

La Presse - 12 octobre 1954

Au Musée des Beaux-Arts

### Résultats éclatants des audaces d'Anne Kahane

par R. de Repentigny

Si une précédente exposition ne nous avait pas laissé entendre quelque chose de la souplesse de son métier et de son audace, l'exposition des œuvres de Anne Kahane actuellement en cours au Musée aurait de quoi étonner. Mais l'on savait qu'il fallait s'attendre à voir prendre tous les risques par cette jeune fille qui travaille le métal avec autant de facilité que la glaise. Cette fois c'est à réhabiliter la sculpture polychrome qu'elle a tendu ses efforts. L'on croirait d'ailleurs que ces bois peints en vives couleurs sont une réponse de l'artiste à la sobriété de ses travaux dans le métal battu. Un fort beau groupe exécuté dans ce médium donne un point de comparaison.

Exception faite pour la couleur, dans la plupart des pièces de bois, Mlle Kahane reprend les problèmes posés par ses structures métalliques. Les éléments des figures humaines sont disposés dans plusieurs plans de l'espace, sans toutefois occuper cet espace. Ce sont des formes enveloppantes que lancent les bras, les vêtements et les mouvements de figures. Parfois les plans qui pourraient se continuer indéfiniment, ne sont qu'esquissés, et le développement ainsi interrompu donne un surprenant dynamisme à l'œuvre. Toutefois ce procédé avait plus de pureté dans le métal qu'il n'en a dans le bois, où l'épaisseur d'une projection peut sembler bien arbitraire. Ce qui n'est pas le cas dans la feuille métallique, laquelle n'est à toutes fins pratiques qu'une surface.

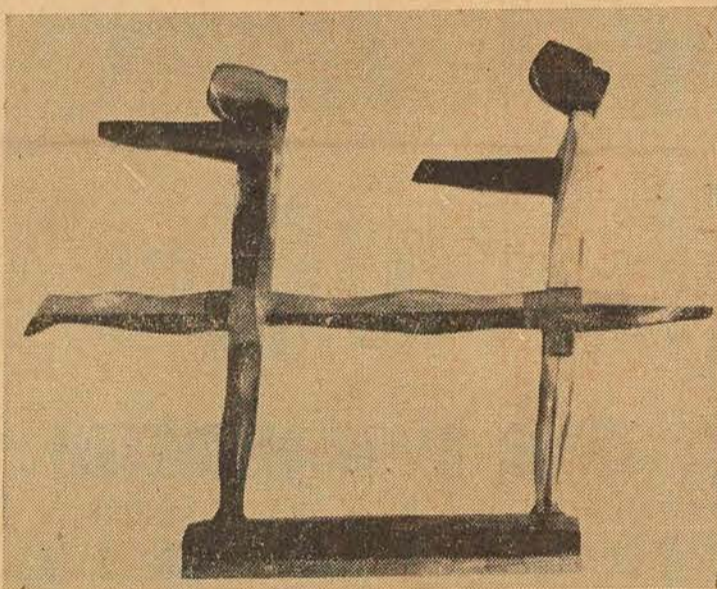
Par contre l'artiste paraît avoir trouvé une expression convenant véritablement au bois dans son "nageur", une longue figure, aux membres fuselés, disposés horizontalement. Il en est de même pour son "Night dream", une figure féminine sortie de Guernica, où les plans abrupts du bois rendent la crispation du cauchemar.

Certaines pièces colorées, comme ce fumeur assis, la "commère", "Monday wash", tendent à verser dans l'anecdote. Sans doute Anne Kahane cherche-t-elle à renouer par là avec la sculpture populaire du dix-neuvième siècle, mais on peut se permettre de douter de la validité d'un tel geste. Une sculpture se voulant aussi expressive tout en employant des moyens purement architecturaux peut-elle vraiment toucher le large public auquel elle semble destinée? Si les bois aux vives couleurs de Kahane pouvaient remplacer dans certaines demeures les importations exécutées en séries, l'art vrai aurait cependant progressé d'autant.

L'exposition pose, dans son ensemble, des problèmes importants, et ce de façon intelligente. Une artiste a osé se servir de la couleur, et de la couleur la plus vive — le rouge écarlate, le bleu cobalt, le blanc, le

noir — en larges étendus. Elle a également ajouté sa matière avec une audace à laquelle nos autres sculpteurs travaillant dans le bois ne nous ont pas habitués étant donné que leurs œuvres n'utilisent que la masse et non l'espace. Ses œuvres occupent d'importants volumes, parfois, mais demeurent quand même d'une grande légèreté d'aspect. Ainsi l'artiste a-t-elle incidemment répondu à l'exigence d'une sculpture qui ne soit pas faussement monumentale, exigence propre à notre époque de constructions légères et agréées.

Le bois et la couleur remis à l'honneur



"Les coureurs" d'Anne Kahane, une des sculptures dans le bois de cette artiste de Montréal actuellement exposées à la galerie XII du Musée. Anne Kahane a peint tous ses bois, leur accordant une force expression qui accentue les mouvements mis en valeur par les plans nombreux. Ici, les différences de formes suffisent à donner une impression d'effort, chez le premier coureur. On remarque également qu'ils sont tous deux dans des plans différents.

# ANNE KAHANE AU MUSÉE

L'Autorité - 9 octobre 1954



La galerie Agnès Lefort nous avait l'an dernier présenté le sculpteur Anne Kahane. L'on pourrait croire qu'il s'agit d'une toute autre artiste en visitant l'exposition des travaux récents de Mlle Kahane actuellement en montre à la galerie XII du Musée des Beaux-Arts. Alors qu'elle travaillait surtout dans le métal en plaques, voici qu'elle a transposé ses recherches spatiales de plans dans une matière dense, le bois. S'inspirant parfois de Moore ou de Picasso, et plus souvent de la sculpture populaire de nos ancêtres ou même de l'imagerie contemporaine, Mlle Kahane a poussé la logique de son audace jusqu'à employer les couleurs les plus vives et les plus fraîches. On voit ci-haut une de ses figures les plus remarquées, une "Commère".

F. B.

La Presse 11 octobre 1954

### Exposition au Musée par les photographes professionnels

M. Tom Arnott, président de l'Association des Photographes Professionnels de la Province de Québec, annonce officiellement que la 3e Exposition annuelle de photographies aura lieu du 2 au 14 novembre et sera tenue au Musée des Beaux-Arts de Montréal. Le choix des meilleures photographies se fera le 20 octobre en soirée.

Les photographies seront jugées au moyen de l'appareil "Rachiele viewing easel". Le total des points apparait sur un tableau lumineux et ce sont les juges qui, au moyen de boutons électriques, enregistrent les points.

M. Yousef Karsh, photographe de réputation internationale, sera président du jury. Les deux autres juges sont: MM. W. D. Morrow, directeur artistique de la compagnie James Lovick Ltd, et Max Newton, éditeur du Weekend Magazine.

Cette année, un jury de trois juges sera spécialement désigné à faire le choix des meilleures photographies de la division scientifique. Des invitations ont été adressées à M. John T. Singer Jr., du Centre Médica Ide la Marine aux États-Unis, et à M. H. W. Holmes, directeur de la photographie aux Quartiers Généraux de la Défense Nationale à Ottawa.

Un trophée sera décerné pour la meilleure photographie d'art pictural. Les membres sont priés de soumettre au moins une photographie pour cette division.

The Gazette Oct. 12, 1954

### Wednesday Tea

Mrs. Jean Archambault, Mrs. E. Binney Fairbanks, Mrs. Gustave Le Droit, Mrs. Leo Thibault, Mrs. Jacques Decary, Mrs. Antoine Geoffrin, Mrs. Fernande Montreuil and Mrs. Antoine Vanier will preside 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. Mrs. René Gauthier is chairman of the tea committee. Members of the public are invited to attend.

The Star October 12, 1954

The Ladies' Committee of the Montreal Museum of Fine Arts will serve tea Wednesday from 3 to 5 p.m. Tea convener is Mrs. René Gauthier, assisted by Mrs. Jean Archambault, Mrs. E. Binney Fairbanks, Mrs. Gustave LeDroit, Mrs. Leo Thibault, Mrs. Jacques Decary, Mrs. Antoine Geoffrin, Mrs. Fernande Montreuil and Mrs. Antoine Vanier. Members of the public are cordially invited.

La Presse 12 octobre 1954

Au Musée des Beaux-Arts

—Demain après-midi, le thé sera servi au foyer du Musée des Beaux-Arts, sous les auspices du comité féminin, Mme René Gauthier, présidera à la table et elle sera assistée de Mmes Jean Archambault, Jacques Decary, B. Fairbanks, Antoine Geoffrin, Gustave LeDroit, Fernand Montreuil, Léo Thibault, Antoine Vanier et de Mlle Francine Vanier.

The Star October 13/54

### Program Tonight At Art Museum

THREE films have been chosen for the Wednesday night series at the Montreal Museum of Fine Arts, Sherbrooke Street West. The film showing begins at 8 p.m. in the Lecture Hall, and is open to the public without charge.

The Seasons, an award winning film by the Canadian photographer Christopher Chapman, heads the program. Photographed in color, it concentrates on the changes in the course of the year, using techniques which film-makers have called revolutionary.

A documentary on the Carcassonne region of France, with commentary in French and Spanish, also a color film, and "Le Palais Royal", a visit to the historic Paris landmark built in the seventeenth century for Cardinal Richelieu, complete the program.

La Presse 13 octobre 1954

### Trois films au Musée

Au Musée des Beaux-Arts, à 8 heures, ce soir, "Les saisons", de Christopher Chapman, un documentaire sur Carcassonne, et "Le Palais Royal".

La Patrie - 17 octobre 1954

## Appel pour le Musée des Beaux-Arts de Montréal

(par MAURICE HUOT)

Le monde intellectuel et artistique a souvent demandé que l'on construisse à Montréal, une salle de concert, un théâtre municipal, une maison d'opéra. Tous ces gens désireux et soucieux d'un développement culturel dans la métropole ont souhaité en somme que les armes, les outils, les instruments de travail soient fournis à ceux qui croient que Montréal est une grande cité qui doit maintenant viser plus haut que le simple développement économique et qui doit atteindre au plein développement culturel.

Cependant, s'il est vrai que Montréal est nettement déficitaire du point de vue des facilités de travail et d'exposition culturelle, il ne faut pas que l'on oublie pour autant ce que Montréal possède déjà comme centres culturels et parmi ces centres il faut compter sur le Musée des Beaux-Arts de Montréal lequel a connu en ces dernières années un magnifique développement.

Le Musée des Beaux-Arts de

Montréal a été loyal et envers les artistes et envers le public qui l'a fréquenté. Par ses expositions permanentes, ses collections constamment enrichies par des dons et legs, le Musée des Beaux-Arts de Montréal a apporté aux fervents de l'art la possibilité de communier à quelques-unes des belles œuvres qui jouissent d'une reconnaissance universelle. Mais le Musée des Beaux-Arts ne s'est pas contenté d'être un abri froid et morne pour quelques belles œuvres picturales. Grâce à une vivante équipe de professeurs, d'instructeurs, grâce à des amateurs d'art éclairés, le Musée des Beaux-Arts a rayonné bien loin hors de ses murs et s'est tenu en contact avec tous les courants et tendances artistiques nouvelles.

Le Musée des Beaux-Arts a par ses divers services éveillé nombre d'enfants et de jeunes gens aux choses de l'art, il a puissamment aidé par ses expositions les artistes à prendre contact avec le

grand public et ainsi à se faire connaître. De plus en plus, de salon en salon, les diverses écoles d'art ont eu accès dans ces expositions annuelles, de sorte qu'on peut dire que les dirigeants du Musée des Beaux-Arts de Montréal ont eu un constant souci d'évoluer et de rien négliger de ce qui fait l'art vivant.

Cours publics, cours privés, visites sous direction éclairée, classes enfantines, publications de reproduction d'art, expositions, voilà un peu du travail qui se fait au Musée des Beaux-Arts.

Cependant, cette entreprise privée vit comme toute autre de fonds. Ces fonds, elle les obtient de mécènes cultivés, des corps publics mais ils demeurent insuffisants et c'est pourquoi le Musée fait appel à la générosité du public en général en ce moment. La situation est critique car dans certains milieux autorisés on parle de fermer les portes de cette maison si les fonds ne sont pas souscrits. Nous ne doutons pas que ceux que l'art intéresse à Montréal feront l'impossible pour que ce beau centre reste ouvert. Et ici, nous le répétons, nous ne demandons pas d'aider un projet éloigné d'organisation artistique comme une future salle de concert, un vague théâtre municipal, un opéra hypothétique et hypothèque, mais une réalité vieille déjà de plusieurs années et qui a fait ses preuves.

The Gazette October 19, 1954

### Wednesday Tea

The Ladies Committee of the Montreal Museum of Fine Arts is holding a tea tomorrow afternoon from three to five o'clock at the Museum. Mrs. Ernest Le Messurier is chairman of the tea committee and will be assisted by Mrs. Harold Stevenson, Miss Eleanor Morrice, Countess Bernard de Roussy de Sales, and Mrs. H. W. Brainerd. Mrs. A. T. Galt Durnford will speak on Antique Tea Caddies and Tea Accessories.

La Presse 16 octobre 1954

### Les Expositions

Au Musée des Beaux-Arts, exposition de peintures de Léon Bellefleur et de sculptures d'Anne Kahane jusqu'au 17 octobre.





Fifi the chimp took this picture of people looking into her cage at the London Zoo.



Zoo. Obviously she forgot to tell them to smile.

# MONKEY SHINES WITH A CAMERA



Self-portrait of the photographer shows how she clicks the shutter.

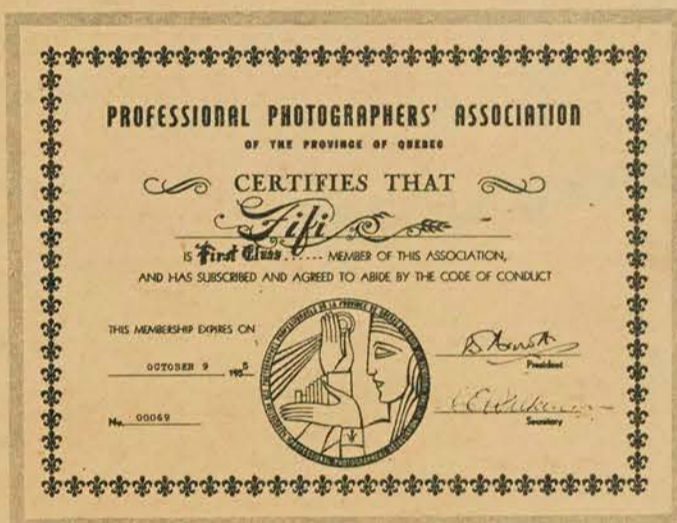
A chimpanzee's pictures of people are so good they'll hang in a photo exhibition

LOTS of people take candid camera shots of monkeys, but Fifi (at left) is probably the only monkey who has had a chance to retaliate. From inside her cage at the London Zoo she took the photograph at the top of the page to show the kind of faces that face her every day, and because of it she's been made an honorary member of the Professional Photographers' Association of Quebec. The association's secretary, Charles E. Wilkinson, of Montreal, saw the picture in an English newspaper and sent Fifi a membership card (right) and an invitation to exhibit her photographs at the society's annual show, in the Montreal Museum of Fine Arts, from Nov. 2 to 14. Fifi's camera is strapped to a wire of her cage, and a string is attached to the shutter. She just waits for suitable subjects to come her way, then pulls the string. Zoo-keeper Smith says that when she saw the group shot above she proudly showed it to another chimpanzee, who doubled over with laughter, obviously thinking it was as funny as a barrel of people.

WEEKEND Magazine Vol. 4 No. 41, 1954



Fifi's shot of zoo-keeper Smith is one of her finest portrait studies.



This is proof of Fifi's professional standing. Her photos will be in the association's annual show in the Montreal Museum of Fine Arts in November.

WEEKEND Magazine Vol. 4 No. 41, 1954

## Fund Need Of Museum \$1 Million

Only enough money remains in the reserve fund of the Montreal Museum of Fine Arts for two more years of operations at the present level of expenditure, F. Cleveland Morgan, president of the Museum Council, said yesterday.

By 1956, all operating funds will be exhausted unless "rescue" comes from the people of Montreal who value the gallery, he declared in a statement.

Mr. Morgan said \$1,000,000 is needed for general purposes, including building maintenance and repairs. Maintaining the old building, and the adjacent buildings that house the Art Centre, has been a steady drain on the resources of the Museum. Extensive repairs and essential renovations cannot be delayed, he added.

Mr. Morgan pointed out that the wiring in the Museum itself had deteriorated to such an extent that it had become a fire hazard. Complete new wiring was installed, but the costs were heavy.

The Museum will not "campaign" for funds by a general canvass of the city, Mr. Morgan said. It is hoped that sounding a general alarm, and giving the facts of the Museum's position will be enough to bring voluntary contributions, he pointed out.

Montreal's Museum, the oldest in Canada, derives only one-seventh of its support from public funds, although its budget is exceeded only by that of the Toronto Gallery of Art, Mr. Morgan pointed out. Canada has only eight art museums, including the National Gallery at Ottawa, and most of them receive half of their support from government funds.

The small fraction of its income which the Montreal Museum receives leaves the lion's share of the burden to private individuals who recognize the importance of having such an institution in the city, Mr. Morgan said.

## Film Program at Museum Tonight

A VARIED program of films is announced by the Ladies' Committee of the Montreal Museum of Fine Arts for the regular Wednesday evening showing. Films are shown in the Lecture Hall at 8 p.m., and are open to the public without charge.

The program for this week includes Painting an Abstraction, and Journey into History, both in color, and They Planted a Stone, a half-hour black and white film about the building of a dam in the Nile Valley related by a white man and a native.

## Le Musée des Beaux-Arts face à l'épuisement de ses fonds d'exploitation

Au fond de réserve du Musée des Beaux-Arts de Montréal, il reste présentement tout juste assez d'argent pour couvrir les frais d'exploitation durant deux autres années, déclarait cette semaine M. F. Cleveland Morgan, président du conseil du Musée. Tous les fonds d'exploitation seront épuisés dès 1956, à moins que les amateurs d'art de Montréal ne prêtent leur aide.

M. Morgan estime à \$1,000,000 le montant requis aux fins générales, y compris l'entretien et la réparation des bâtiments. L'entretien de la vieille bâtisse et des édifices adjacents où loge le Centre d'Art crée constamment les ressources du Musée, a-t-il dit. Des réparations d'importance et des travaux de rénovations s'imposent. Au nombre des travaux ur-

gents entrepris à la galerie, M. Morgan signale la dispendieuse installation d'un système entièrement neuf de fils électriques. La détermination des fils était avancée au point d'offrir des risques d'incendie.

Le Musée n'entend pas organiser de "campagne" de souscription, a souligné M. Morgan. On espère qu'il suffira de lancer un appel général et d'exposer la situation du Musée pour que des contributions volontaires viennent le tirer de son impasse. Le plus ancien au pays, le Musée ne tire qu'un septième de sa subsistance de fonds publics et son budget n'est surpassé que par celui de la Galerie des Arts de Toronto, a poursuivi M. Morgan. Il n'y a que huit musées d'art au Canada, y compris la Galerie Nationale, à Ottawa. La plupart reçoivent des subventions qui couvrent la moitié de leurs frais d'exploitation. Si l'on tient compte aussi des maigres revenus du Musée de Montréal, a ajouté M. Morgan, une part considérable du fardeau incombe à ceux-là qui reconnaissent l'importance de maintenir le Musée.

Le Musée a vivement encouragé la création de la Commission provinciale des Beaux-Arts, de même que le soutien des établissements culturels, de façon saine et fiable. Et ses efforts dans ce double but persistent toujours. Pour l'avenir immédiat, cependant, il incombe à Montréal de soutenir son propre Musée, fréquenté et apprécié par un nombre sans cesse croissant d'amis de l'art.

## This Week's Activities Current Events - Oct. 15/54

**ART**  
MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.  
Exhibition of sculpture by Anne Kahane and paintings by Léon Bellefleur in Gallery XII. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (until end of May); Sun. 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

La Presse 19 octobre 1954

**Au Musée des Beaux-Arts**  
—Sous les auspices du comité féminin du Musée des Beaux-Arts, le thé sera servi demain, de trois à cinq, dans les salles d'exposition. Mme Ernest LeMesurier qui présidera à la table sera assistée de Mme Harold Stevenson, de Mlle Eleanor Morrice, de la comtesse Bernard de Roussy de Sales et de Mme H. W. Brainerd. Mme A. T. Gald Durnford prononcera une courte causerie, sur les vieilles argenteries et plus particulièrement sur les services à thé.

The Star October 20, 1954

## Montreal Museum Sponsors Ball

The members of the Royal Canadian Academy and of the Montreal Museum of Fine Arts are sponsoring a Ball, in celebration of the 75th Anniversary of the Academy, to be held at the Museum, Sherbrooke St. W., Saturday evening, Nov. 20. John Steegman, O.B.E., Director of the Museum, will be chairman for the event.

The Star October 19, 1954

## Mrs. Durnford To Speak at Tea

The Ladies Committee of the Montreal Museum of Fine Arts will serve tea Wednesday from 3 to 5 p.m. Mrs. Ernest Lemesurier, chairman of the tea committee, will be assisted by Mrs. Harold Stevenson, Miss Eleanor Morrice, Comtesse B. Roussy de Sales, and Mrs. M. W. Brainerd.

Mrs. A. T. Gald Durnford will speak at 4 p.m. on antique tea caddies and tea accessories.

The Star October 20, 1954

## Appeal Issued By Museum

A chronic case of financial malnutrition has brought Montreal's Museum of Fine Arts to the brink of disaster, according to F. Cleveland Morgan, president of the museum's council.

Mr. Morgan, in a statement today said the museum, which depends largely on private support, is dangerously near the end of its reserve funds and can operate only two years at the present rate of expenditure.

Although a public subscription campaign is being avoided so as to not conflict with other campaigns now going on, the president said the museum is in need of a million dollars in voluntary contributions. The museum, he added, is depending on members and friends to rescue it from this critical time with a generous response.

The Gazette October 20, 1954

## Anniversary Ball

The members of the Royal Canadian Academy and of the Montreal Museum of Fine Arts are holding a ball to celebrate the seventy-fifth anniversary of the Royal Canadian Academy, on Saturday evening, November 20, at the Museum, Sherbrooke street west. Mr. John Steegman, O.B.E., director of the Museum, is chairman.



Voyage en Italie en perspective

Les lauréats d'un concours sur l'Italie

Les 2 premiers prix à des Montréalais. — Séjour dans 5 villes de ce pays.

Les noms des lauréats du concours littéraire "Pourquoi je désire visiter l'Italie", concours auquel 492 Canadiens de plus de 18 ans ont participé, ont été révélés, hier soir, au cours d'une conférence de presse qui s'est déroulée au Musée des beaux-arts, rue Sherbrooke ouest.

C'est M. Andrea Valentino, directeur de l'Office national italien de tourisme, à Montréal, qui a communiqué aux journalistes présents les noms des lauréats: Deux premiers prix: M. Dino Narizzano, 22 ans, 622, avenue Sydenham, à Westmount, bachelier en arts du collège Loyola, composition en anglais, (voyage en Italie par la voie maritime et séjour gratuit à Rome, Naples, Florence, Venise et Milan); et M. Jules Hardy, 22 ans, 357, avenue Wiseman à Outremont, étudiant en médecine, à l'Université de Montréal, composition française (voyage en Italie par la voie aérienne et même séjour).

Deuxième prix: Mme Elizabeth Findlay, 3829, Commercial Drive, Vancouver, Colombie-Britannique (réduction de 50 p. 100 sur le prix "aller-retour" du billet classe touristique pour voyage en Italie par la voie maritime, avec séjour dans les mêmes cinq villes).

Troisième prix: M. J.-René Ethier, du Collège Bourget, Rigaud (choix de diverses publications artistiques sur l'Italie).

Prix spécial: Mme Marjorie Dick Mc Guffin, sourde-muette-aveugle, 3854 ouest, 10e avenue, Vancouver. Dans une brève allocution, à l'ouverture de cette cérémonie présidée par le comte F. De Rege, consul d'Italie à Montréal et représentant l'ambassadeur d'Italie au Canada, M. Va-



MM. JULES HARDY et DINO NARIZZANO ont été hier soir proclamés les récipiendaires des deux premiers prix du concours intitulé "Pourquoi je désire visiter l'Italie". On voit, ci-haut, de gauche à droite, MM. Hardy et Narizzano photographiés en compagnie de M. ANDREA VALENTINO, directeur de l'Office national italien du tourisme, au cours d'une conférence de presse tenue au Musée des beaux-arts. (Cliché LA PRESSE)

lentino a souligné que le concours avait été organisé à travers le pays en vue d'accroître les relations culturelles entre le Canada et l'Italie.

Membres du jury

Les membres du jury d'honneur présents hier soir au Musée des beaux-arts étaient: le comte De Rege, M. Hervé Major, directeur de l'Information à la "Presse", M. Roger Duhamel, écrivain et journaliste, M.

John Steegman, directeur du Musée des beaux-arts et M. Jean-Paul Vinay, directeur de la section linguistique, à l'Université de Montréal, M. Thomas Greenwood, directeur de la section de langue et littérature anglaises, à la même université.

Faisaient également partie du jury: S. Exc. Corrado Baldoni, ambassadeur d'Italie au Canada, Jean Bruchési, sous-secrétaire de la province, M. Ferdinand Biondi, directeur des

programmes, au poste CKAC, M. F. Cyril James, principal de l'Université McGill, M. R. W. Keyserlingk, directeur de "Ensign", M. Norman McKenzie, président de l'université de la Colombie-Britannique, le colonel Victor Sifton, président de la "Winnipeg Free Press", M. Sydney Smith, président de l'Université de Toronto, et M. Jean Saint-Georges, de Radio-Canada.

27 octobre 1954

Au Musée des Beaux-Arts

Poésie et imagination sont à l'honneur avec Truchon et Tremblay

par R. de Repenigny

La poésie et l'imagination sont à l'honneur cette semaine à la galerie XII du Musée, avec les œuvres de Gérard Truchon et Roland Tremblay. Le directeur du Musée a été bien inspiré en exposant en même temps ces deux artistes qui travaillent à des images en marge de la perception, mais l'on sent un très vif malaise à les voir séparés par les paysages, les nature mortes et les portraits fatigués de Herman Hemlich. Comme il n'y a aucune commune mesure entre les deux premiers et le dernier, on commet pour le moins une faute de goût en les juxtaposant. Que le Musée veuille plaire à tous les publics, c'est son affaire, mais il ne faudrait pas qu'il veuille plaire à tous à la fois. On ne concède pas des extrêmes par la démagogie, on ne fait que les confondre dans l'esprit du public.

L'exposition de Gérard Tremblay montre trois ou quatre étapes. Deux aquarelles de 1950 nous portent en quelque sorte au point de départ de son art actuel. Des scènes familières sont traitées avec une fantaisie détaillée. Passant de cette "interprétation" de la nature à la recherche d'une animation de figures purement imaginaires, comme dans un jeu d'enfant très élaboré, Tremblay semble en arriver, dans quelques aquarelles récentes et dans ses gravures, à une constitution de formes se justifiant beaucoup plus par le plaisir que par le rêve. Tremblay est un peintre qui ne force pas son talent, et chez lui l'amour du métier dépasse visiblement en importance le contenu ou la portée de l'œuvre. Aussi son évolution nous apparaît-elle relativement lente et difficile à déceler.

Pour la plupart, ses aquarelles montrent un graphisme ingénieux se superposant à des effusions de couleurs. Des jaunes délavés, des roses poussiéreux, des gris à peine perceptibles sont les nuances qu'affecte le peintre. Le risque serait grand de tomber dans le mièvre, mais Tremblay conserve avec aisance un ton d'une grande dignité. Le calme et la chaleur sont le véritable contenu de son œuvre.

Alors que dans les aquarelles le graphisme imaginatif se déchaîne sur un horizon, il y a plus de solidité dans les gravures où il trace une structure dans deux dimensions. La couleur prend ici une part plus grande à l'organisation de la surface.

Sans doute procédant d'une même ligne de recherche, certaines aquarelles ont leurs formes presque entièrement déterminées par de sombres taches de couleur. La personnalité de l'artiste se décèle moins clairement dans ces œuvres tendant vers l'automatisme.

Roland Truchon, de son côté, nous plonge dans un monde fantaisiste d'une extrême densité. Les œuvres sont parfois organisées à la façon d'un amas de cristaux, parfois comme les colorations et les exsudations d'une muraille humide, ou encore à la façon de l'inscription spontanée d'un processus naturel extrêmement complexe, sinon d'une tapisserie orientale. Signalons immédiatement que les encadrements trop contrastés de Truchon distraient le regard du tableau.

Les plus belles œuvres sont celles où la structure n'est pas trop compacte, où on ne sent pas une véritable densité physique, une gravité comme celle d'un minéral, ou encore une épaisseur analogue à celle d'un tapis. "Les murs de Jéricho" est le tableau le plus plaisant au point de vue graphique. La surface en très très chargée, mais l'artiste a su ménager les blancs de sorte à répartir l'attention comme si l'on regardait une page imprimée. La série "Baisers de papillon" nous prouve que Truchon est capable de se décharger de la matière minérale.

Là, c'est la surface sur laquelle le point qui devient "minéral", tandis que les petites figures tantôt romantiques, tantôt amusantes, à la Klee, se détachent par une belle légèreté de forme et de couleur. C'est dans ce style, je crois, que Truchon se montre le plus sensible, le plus poétique. Les œuvres plus denses sont peut-être trop uniquement décoratives. Mais là encore il faut faire exception — pour "Les grottes de Dante" (?), par exemple, où le peintre associe les surfaces nombreuses, les nœuds de matière, les formes aigües et spontanées, réalisant un tableau d'une richesse sublimée. Un ou deux autres tableaux dans ce style donnent une semblable impression d'un faste introuvablement dégagé des images de notre réalité habituelle.

October 27/54

Royal Society To Entertain

John E. H. Steegman, OBE, MA, ESA, will be the speaker at a meeting of the Royal Empire Society at 8.30 p.m. tomorrow in the lecture hall of the Museum of Fine Arts.

He will be entertained at dinner by members of the society at the United Services Club prior to the meeting.

Guests will include Maj.-Gen. R. O. G. Morton and Mrs. Morton, Mr. and Mrs. Harvey H. Black, Miss A. Carter, Maj. E. Corse-Scott, Mrs. P. H. B. Dawson, Miss M. S. Greaves, Mrs. Julius Griffith, Lt.-Col. John R. Gale and Mrs. Gale, Mr. and Mrs. W. H. Howard, Mr. and Mrs. George Hoyle, Mr. and Mrs. H. L. Keen, Mr. and Mrs. A. S. Keiller, Rev. Sydenham Lindsay and Mrs. Lindsay, Mrs. R. Mitchell, Mr. and Mrs. C. D. Paxton, Mrs. F. H. Sproule and Mrs. Charles J. Walker.

27 octobre 1954

Marionnettistes au Musée

Deux artistes européens, Mme Magdalene Burke et M. Felix Meerpt, feront une démonstration de l'art de la fabrication des marionnettes à 8 heures ce soir, au Musée des Beaux-Arts. Ils illustreront aussi diverses techniques du maniement des marionnettes. L'entrée est libre. (Communiqué.) (Salle de conférence.)

October 27/54

Art of Puppetry Exhibition Tonight

The series, "Artists in Action," at the Montreal Museum of Fine Arts, Sherbrooke Street west, will resume tonight at 8 p.m. with an exhibition of puppetry by two puppeteers newly-arrived in Canada from Europe.

Magdalene Burke and Felix Meerpt will demonstrate the art of puppetry and exhibit various techniques and types. A sample exhibition of puppets in action will also be given. The presentation will be held in the lecture hall at 8 p.m. and is open to the public without charge.

October 30/54

MUSEUM TO CLOSE

The Montreal Museum of Fine Arts will be closed Nov. 20 and Nov. 21, in order to carry out the necessary arrangements for the ball being held jointly by the Royal Canadian Academy and the Montreal Museum.

October 30/54

The annual exhibition of photographs sponsored by the Professional Photographers' Association of Quebec opens at the Museum tomorrow. Yousef Karsh of Ottawa was chairman of the panel of judges.

ART NOTES

by Robert Ayre

New Shows Here And Elsewhere

THE second show in Gallery XII this season, opening this week-end, consists of the works of three Montreal artists, Roland Truchon, Herman Heimlich and Gerald Tremblay.

This will carry on through November 7. Here's the lineup for the rest of the season — November 12 to 28: drawings by Arthur Lismer and Louis Muhlstock; December 3 to 19: Jean-Paul Jerome, and Marthe Rakine of Toronto; December 29 to January 16: Henri Masson of Ottawa and Paraskeva Clark of Toronto; January 21 to February 6: Jacques de Tonnancour and Ghitta Caiserman; February 11 to 27: "Surrationalists 1955"; March 4 to 20: Lauren P. Harris, Director of the Mount Allison School of Fine Arts, Sackville, N. B., and Jack Humphrey, Saint John; March 25 to April 10: Canadian Group of Painters selection; April 15 to May 1: Young People's Symphony Concert's posters; May 6 to 22: Paul Andrew, Paterson Ewen and a third artist; June: Ukrainian artists.

Established Artists On Local Scene

Whatever may happen in the larger galleries — the Academy, the Varley retrospective and the Spring Show are the only big exhibitions promised so far, and the financial straits of the Museum make others unlikely — it looks like a good season for Gallery XII. By means of these shows, we shall be kept abreast of the activities of established Montrealers like Lismer, Muhlstock, de Tonnancour and Miss Caiserman; we shall be introduced to newcomers; and we shall have an opportunity to know painters from other cities only glimpsed in shows of the Canadian Group of Painters and other anthologies. And thus the functions of a contemporary Canadian gallery are fulfilled.

Mrs. C. Favreau To Speak at Museum

The Ladies Committee of the Montreal Museum of Fine Arts will serve tea Wednesday from 3 to 5 p.m. Mrs. Rene Gauthier, chairman of the tea committee, will be assisted by Mrs. Antoine Geoffrion, Mrs. Jacques Decary, Mrs. Leo Thibault, Mrs. E. Binney Fairbanks and Mrs. Guy Lanctôt. Mrs. Calixte Favreau will speak at 4 p.m. on "Emily Carr." Members of the public are invited to attend.

Au Musée des Beaux-Arts

— Sous les auspices du comité féminin du Musée des Beaux-Arts, le thé sera servi demain, de trois à cinq, dans le foyer du Musée, Mme René Gauthier qui présidera à la table sera assistée de Mmes Antoine Geoffrion, Jacques Decary, Léon Thibault, E.B. Fairbanks et Guy Lanctôt. Mme Calixte Favreau prononcera une brève causerie sur le peintre Emily Carr.

Luncheon Meeting

The Ladies' Committee of the Montreal Museum of Fine Arts is holding a luncheon meeting today, at half-past twelve o'clock, in the upstairs foyer of the Museum.

Wednesday Tea

Mrs. Rene Gauthier is chairman of the tea committee for the Wednesday Tea being held by the Ladies' Committee of the Montreal Museum of Fine Arts tomorrow afternoon, from three to five o'clock. She will be assisted by Mrs. Antoine Geoffrion, Mrs. Jacques Decary, Mrs. Leo Thibault, Mrs. E. Binney Fairbanks, and Mrs. Guy Lanctôt. Mrs. Calixte Favreau will speak on Emily Carr at four o'clock.

This Week's Activities

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Exhibition of sculpture by Anne Kahane and paintings by Léon Bellefleur in Gallery XII. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (until end of May); Sun. 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

Gallery XII Shows Trio of Painters

Paintings by Herman Heimlich, Roland Truchon and Gerard Tremblay occupy Gallery XII of the Montreal Museum of Fine Arts, the show to last until Nov. 7. Heimlich, working mainly with a palette knife, is content with summary impressions of landscapes — a church, hill and buildings at St. Lucie; church, trees and hills at St. Augustin; "Village Scene" showing a church with two towers and a jumble of structures in the foreground. There is a rough impression of sail boats, a work called "Stormy Lake" and "Little Island" among his twenty offerings. Less dash and freedom mark the portraits — "Sheila", a seated girl; "Simon", a lad in a green sweater, and study of Mrs. J. Morin in green and white. There is a back view of a reclining nude; "Nude Torso"; and "Nude against Red". There are, too, a flower study and two still-lives.

Truchon, working in various media, deals with purely imaginative, decorative forms, which include two series entitled Le Roi Salomon and Baiser de Papillon. Other works bear such titles as "Murs de Jericho", "Les Grottes de Dante", "Poésie du Microscope" and "L'Abondance de la Mer". Tremblay is equally obscure in "Le Ciel a Plumes", La Menagerie", "Feu de Bois" and "Tête d'Oiseau", to mention a few, while six etchings are concerned with "Midi Perdu".

Les Expositions

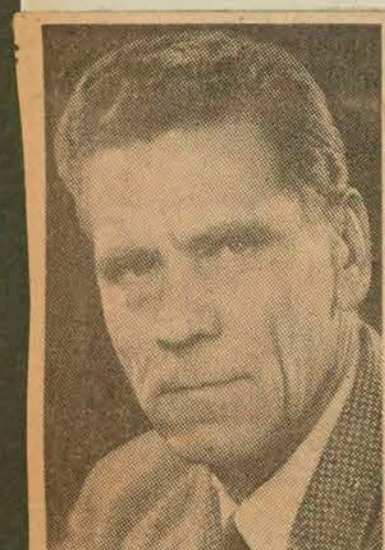
Au Musée des Beaux-Arts, galerie XII, exposition des peintures de Gérard Truchon, Roland Truchon et Herman Heimlich, jusqu'au 7 novembre.

Au Musée des Beaux-Arts

— Un déjeuner précédera l'Assemblée générale du comité féminin du Musée des Beaux-Arts, demain, à 12 h. 30 au foyer du Musée. Mme Robert Pilot accueillera les invités.

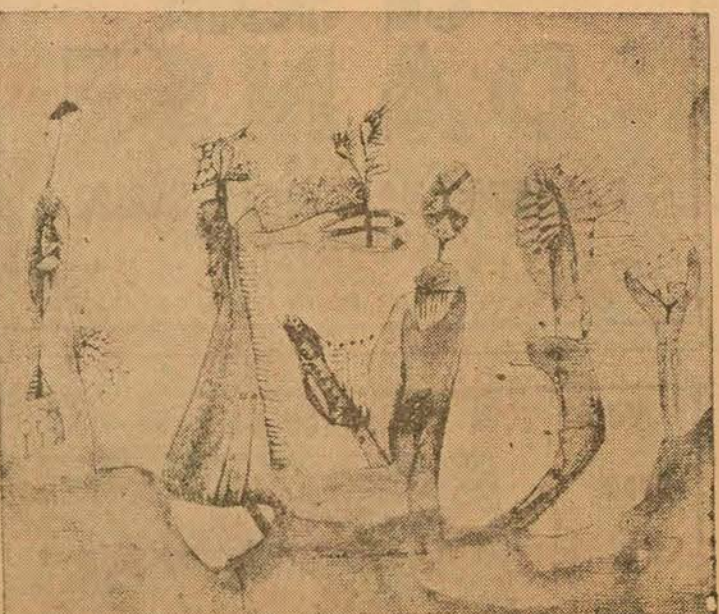
Steegman Speaker

John Steegman, director of the Montreal Museum of Fine Arts, will address members of the Montreal Branch of the Royal Empire Society Thursday.



OSCAR DE LALL, ARCA, noted Canadian artist, who will address the Women's Art Society in the Montreal Museum of Fine Arts on Tuesday, Oct. 26, at 11 a.m.

L'art imaginatif de Gérard Tremblay



Au Musée des Beaux-Arts, dans la galerie XII, Gérard Tremblay, jeune peintre et graveur montréalais, expose une série d'œuvres de technique mixte où évolue dans une belle luminosité tout un monde de personnages mystérieux et de créatures que l'on ne parvient jamais à identifier parfaitement, si ce n'est pour dire qu'ils appartiennent au règne de l'imagination de l'artiste. L'on voit ici une de ses œuvres les plus complexes, qui nous fait assister à quelque fantastique concert.

Le Salon de photographie au musée des Beaux-Arts

Les photographes amateurs de la province pourront admirer du 2 au 14 novembre prochain, les réalisations de leurs confrères, les photographes professionnels.

C'est en effet à ces dates que se tiendra le Salon annuel de photographie, au musée des Beaux-Arts, rue Sherbrooke ouest, sous les auspices de l'Association des photographes professionnels de la province de Québec.

Avant de les montrer au public, ces quelque 125 photographes ont été jugées par un jury, présidé par M. Yousef Karsh et composé de MM. W.D. Morrow, James Lovick et Max Newton.

Voici les noms des gagnants dans chacune des sections: Portraits d'enfants, Mlle Maria Kiliany, de Montréal, remporte le trophée Gaveart; section illustration, M. John Robin-

son, de Montréal, le trophée Sylvia; section picturale, M. Léon Déry, de Québec, le trophée Central Photo; section industrielle, M. W.R. Hamilton, de Montréal, le trophée Ansoco; portraits d'hommes, M. Paul Christian, de Québec, le trophée CIL et section de la Presse, M. Jacques Doyon, du journal la "Patrie", le trophée "Montreal Daily Star".

Du 2 au 14 novembre, le public est invité à admirer ces photographies en noir et blanc et en couleurs, réalisées par des photographes professionnels de la province.

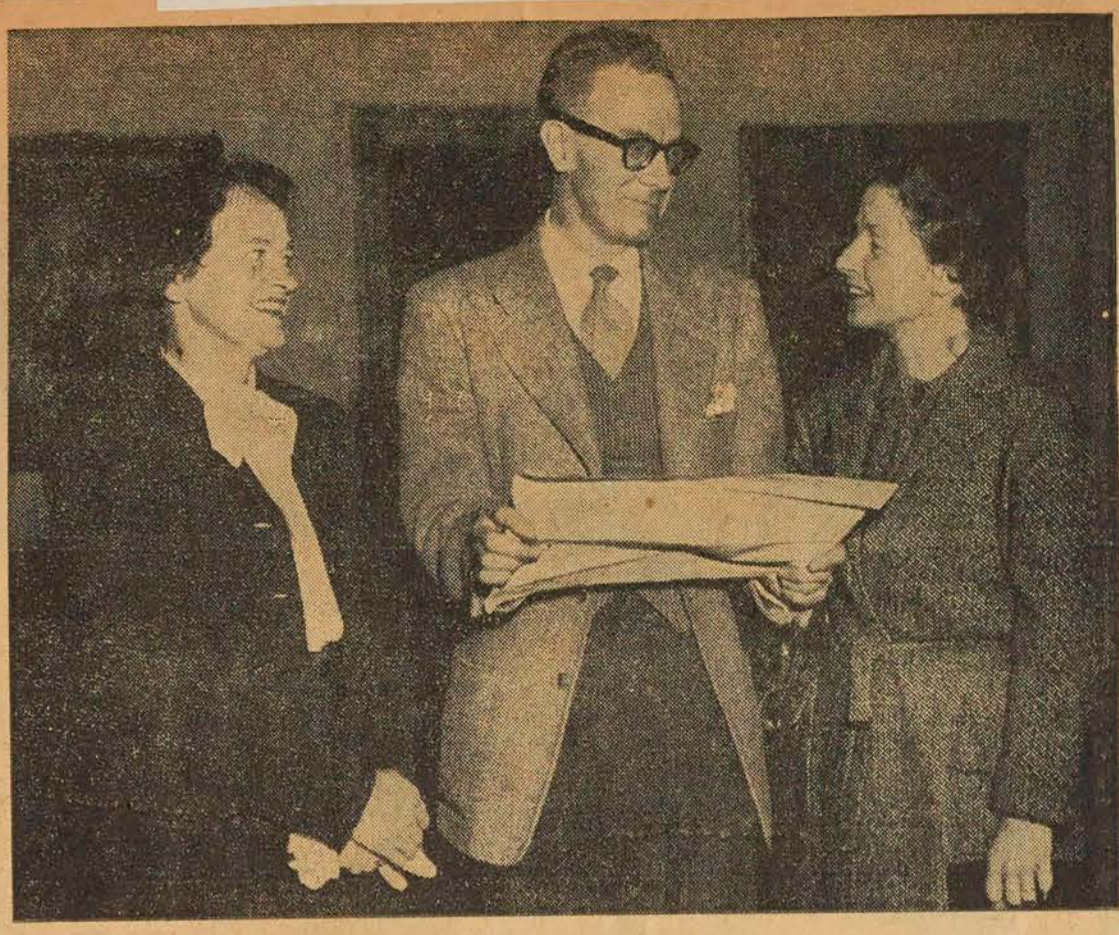
This Week's Activities

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Exhibition of sculpture by Anne Kahane and paintings by Léon Bellefleur in Gallery XII. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (until end of May); Sun. 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

Les Expositions

Au Musée des Beaux-Arts, galerie XII, exposition des peintures de Gérard Truchon, Roland Truchon et Herman Heimlich, jusqu'au 7 novembre.

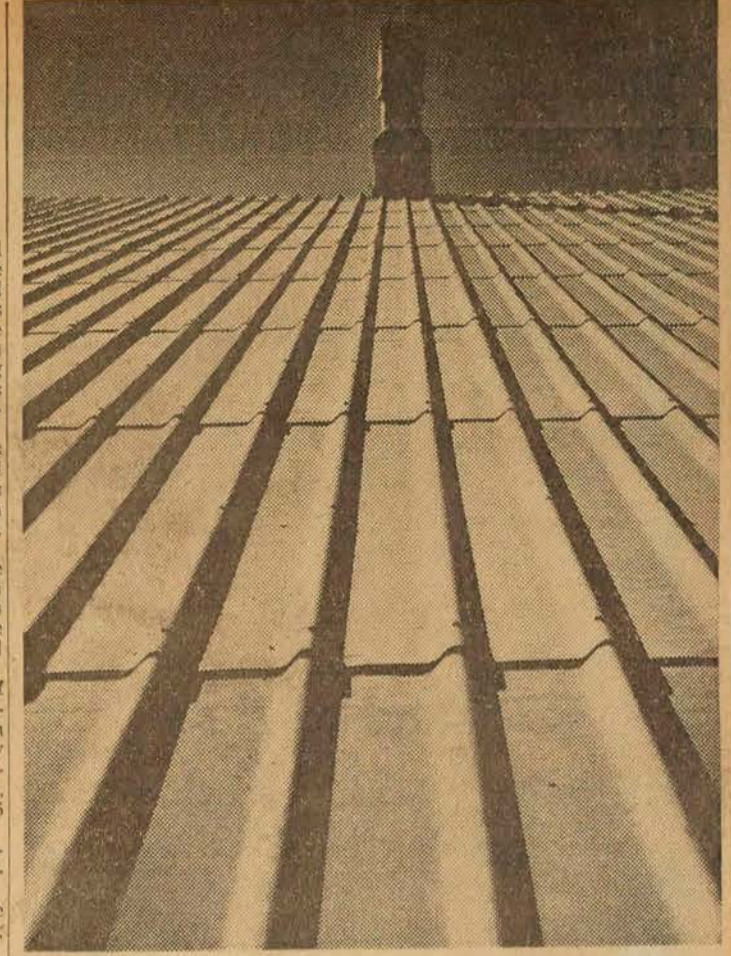




L'Académie Royale des Beaux-Arts du Canada célèbre, cette année, son 75e anniversaire de fondation. A cette occasion un bal sera donné au Musée des Beaux-Arts le samedi 20 novembre. Ici, quelques membres du comité d'organisation. De gauche à droite: Mme Guy Lanctôt, M. Campbell Tinning et Mme Bartlett Morgan. (photos Geraldine Carpenter)

### Best Photos Of '54 Form Art Show

Tomorrow the Professional Photographers' Association of the Province of Quebec opens its third annual exhibition of photographs at the Montreal Museum of Fine Arts. The two-week exhibition will feature 181 award-winning photographs and selected entries from the association's annual competition.



WINNING PHOTOGRAPH: This photograph of a tile roof won first prize in the industrial class and the Anso trophy for Montreal photographer W. R. Hamilton in the annual competition held by the Professional Photographers' Association of the Province of Quebec. Almost 200 of the prize-winning photographs and selected entries will be on exhibition at the Montreal Museum of Fine Arts for two weeks, starting tomorrow.

### The Gazette - October 29/54



NEW STUDENT OF OLD ART: The time-honored art of puppetry has been lent a touch of European skill in Montreal recently. Marleen Burke, a New Canadian who formerly lived in Berlin, was taught the lore at her home in Germany before emigrating to Canada a year ago. Today, she is learning some of its more advanced points. Miss Burke is a student at the free, "Artists in Action" class sponsored by the educational division of the Montreal Museum of Fine Arts. Here, she attaches a string to one of her puppets before presenting a bi-weekly show at the school. (Gazette Photo Service)

### The Star October 30/54

THIS week we bring to your attention six Montreal painters, three of them showing in the Museum, one on Bleury street, another on St. Denis, and the sixth in a folio.

HE shows two or three portraits, but I think he is better in his landscapes, where he has a free hand and doesn't have to be held back by the demands of likeness. Going to the mountains and the lakeshore, he seizes the main features of the scene and roughs them in with the palette knife. The subtle nuances are not for him and, if he doesn't emblazon the Canadian landscape in the joyous heraldry that distinguished the Group of Seven, he expresses something of its power.

### The Star November 1st/54

#### Public Asked To Judge Photo Display

The public will be invited to cast ballots for their favorite pictures at the third annual exhibition of the Professional Photographers' Association of Quebec, which opens for a two weeks' run tomorrow in the Montreal Museum of Fine Arts.

The results of the pre-exhibition judging were officially announced today as follows:

Color photography—First, Max Sauer; second, T. S. Arnott; third, Charles R. King.

Portrait (child)—First, Maria Kiliany; second, Maria Kiliany; third, Maria Kiliany.

Portrait (men)—First, Paul Christin; second, John L. Linder; third, Paul Christin.

Portrait (women)—First, Marcel Arel; second, John L. Linder; third, Annette Zarov.

Illustrative—First, John Robinson; second, John Robinson; third, T. S. Arnott.

Fashion—first, Max Sauer; second, Richard Arless; third, Richard Arless.

Industrial—first, W. R. Hamilton; second, T. S. Arnott; third, Richard Arless.

Architectural—first, T. S. Arnott; second, David A. Potts; third, Charles E. Wilkinson.

Product—first, T. S. Arnott; second, Walter Wexler; third, T. S. Arnott.

Scientific—first, Charles Hodges; second, Charles Hodges; third, John M. Gauthier and Vincent Fréchette.

Press (sports)—first, Jacques Doyon; second, Jacques Doyon; third, Jacques Doyon.

Press (feature)—first, Jacques Doyon; second, H. V. Green; third, Peter Blythe.

Press (spot news)—first, Charles R. King.

Pictorial—first, Leo E. Dery; second, Leo E. Dery; third, Charles E. Wilkinson.

### The Gazette November 1st/54

#### Museum to Close

The Montreal Museum of Fine Arts will be closed all day Nov. 20 and 21 to carry out necessary arrangements for the ball being held jointly by the Royal Canadian Academy and the Montreal Museum.

### La Presse 2 novembre '54

#### Au Musée des Beaux-Arts

—Sous les auspices du comité féminin du Musée des Beaux-Arts, on servira le thé, demain après-midi, de trois à cinq. Mme Ernest LeMessurier présidera à la table et sera assistée de Mmes Henri Lafleur, Henri Moquette, Harold Wisner et Peter Dawes. A quatre heures, Mme P. F. Osler fera une brève causerie sur la collection des dentelles anciennes du Musée.

### The Gazette November 2/54

#### Wednesday Tea

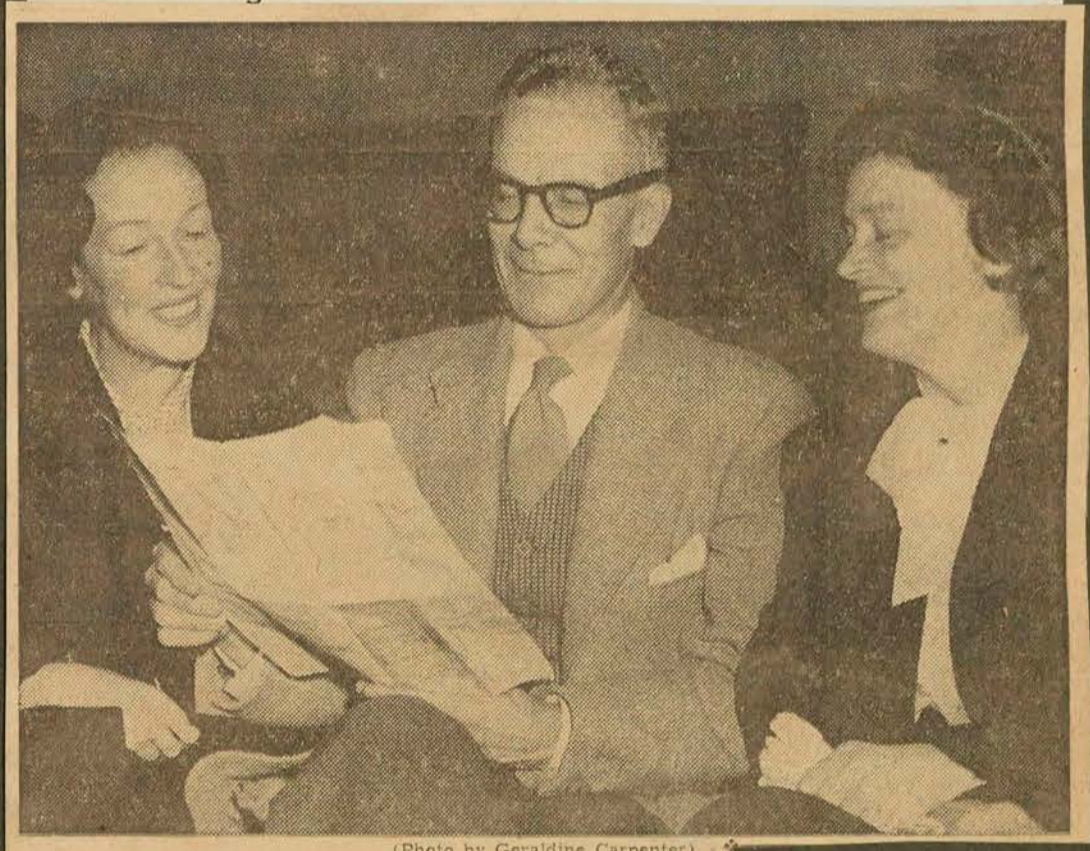
Mrs. P. F. Osler will speak on antique lace from the Museum collection at the tea being held by a Ladies Committee of the Montreal Museum of Fine Arts tomorrow afternoon from three to five o'clock in the Museum.

### The Gazette November 4/54

#### True Masterpiece Never Out-dated, Art Critic Says

A true masterpiece never becomes out-dated, no matter how many centuries separate the artist who created it and the audience who sees it, Dorothy Adlow, art critic of the Christian Science Monitor, said last night at the Montreal Museum of Fine Arts.

### The Gazette - November 2, 1954



Members of the Committee for the Ball being held by the Members of the Royal Canadian Academy and of the Montreal Museum of Fine Arts: Mrs. F. Stuart Molson, staging, Mr. Campbell Tinning, A.R.C.A., chairman of the decoration committee, and Mrs. Guy Lanctôt, co-chairman of the ticket committee. The Ball, celebrating the seventy-fifth anniversary of the Royal Canadian Academy is taking place at the Museum, Sherbrooke St. W., on Saturday evening, November 20.

### La Presse 5 novembre '54

#### Au Musée des Beaux-Arts

—M. John Steegman, O.B.E., a été élu président du comité du bal qui aura lieu au Musée des Beaux-Arts, le samedi 20 novembre, à l'occasion du 75e anniversaire de fondation de l'Académie Royale des Beaux-Arts du Canada. Font aussi partie de l'organisation: M. Franklin Arbuckle, R.C.A., représentant l'Académie; Mlle Aimée Cusson et Mme Robin Watt, présidentes conjointes du comité féminin; Mmes Galt Dunford, L. T. Newton, R.C.A., Guy Lanctôt et Bartlett Morgan, préposés à la vente des billets; M. Campbell Tinning, R.C.A., Mmes Stuart Molson et Daniel de Yturralde, du comité de la décoration; Mme Richard Angus, du comité des rafraîchissements; Mme Charles Taschereau, du comité de l'orchestre.

### The Gazette November 5/54

#### Ball Committee

Mr. John Steegman, O.B.E., Director of the Montreal Museum of Fine Arts, is chairman of the Ball held at the Museum on Saturday evening, November 20, under the sponsorship of the Royal Canadian Academy and the Museum of Fine Arts, to celebrate the seventy-fifth Anniversary of the Academy. Other committee chairmen are: Mr. Franklin Arbuckle, R.C.A., representing the Academy; Mrs. Robin Watt, Ladies Committee of the Museum; Mrs. A. T. Galt Dunford, chairman of Ticket Committee, assisted by Mrs. Lilias Torrance Newton, R.C.A., Mrs. J. Bartlett Morgan and Mrs. Guy Lanctôt; Mr. Campbell Tinning, A.R.C.A., Decorations; Mrs. F. Stuart Molson and Mrs. Daniel Yturralde; Staging; and Mrs. Richard Angus, Refreshments, and Mrs. Charles Taschereau, Music.

### La Presse November 3/54

#### Photos primées au Musée des B.-Arts

Le troisième Salon annuel de photographie des photographes professionnels de la province de Québec s'est ouvert hier au Musée des Beaux-Arts pour se terminer le 14 novembre prochain.

Le public pourra voir les photographies qui ont remporté des trophées et d'autres photographies de choix de ce concours annuel.

Les juges étaient MM. Yousuf Karsh, photographe de grand renom; Max Newton, éditeur du Weekend magazine et W. D. Morrow, directeur artistique chez James Lovick & Co.

Le public sera invité à voter pour la photographie de son choix. L'exposition est ouverte tous les jours de 10 h. a.m. à 5 h. p.m.; le mercredi soir de 7 h. 30 à 10 h. et le dimanche de 2 h. à 5 h.

Le choix des juges fut le suivant: Photographie en couleur: 1er (trophée Eastman) Max Sauer; 2e, T. S. Arnott; 3e, Charles R. King. Portrait (enfants): 1er, (trophée Go. vaert) Maria Kiliany; 2e, Maria Kiliany; 3e, Maria Kiliany; portrait (hommes): 1er, (trophée CIL) Paul Christin; 2e, John L. Linder; 3e, Paul Christin; portrait (jeunes): 1er, Marcel Arel; 2e, John L. Linder; 3e, Annette Zarov. Illustration: 1er, (trophée Sylvania) John Robinson; 2e, John Robinson; 3e, T. S. Arnott. Mode: 1er, Max Sauer; 2e, Richard Arless; 3e, Richard Arless. Industrielle: 1er, (trophée Anso) W. R. Hamilton; 2e, T. S. Arnott; 3e, Richard Arless. Architecture: 1er, T. S. Arnott; 2e, David A. Potts; 3e, Charles E. Wilkinson. Produit: 1er, T. S. Arnott; 2e, Walter Wexler; 3e, T. S. Arnott. Scientifique: 1er, (trophée Max et Babel) Charles Hodges; 2e, Charles Hodges; 3e, John M. Gauthier et Vincent Fréchette. Presse (sport): 1er, (trophée Montreal Star) Jacques Doyon; 2e, Jacques Doyon; 3e, Jacques Doyon. Presse (actualité): 1er, Jacques Doyon; 2e, H. V. Green; 3e, Peter Blythe. Presse (spot news): 1er, Charles R. King; 2e, Charles R. King; 3e, Charles R. King. Pictorial: 1er, (trophée Central Photo) Leo E. Dery; 2e, Leo E. Dery; 3e, Charles E. Wilkinson.

### The Gazette - Oct. 30, 1954

PERSON TO PERSON: Two negatives by the late Max Sauer have taken top honors in the Photographers' Association of the Province of Quebec competition, and will be shown with other prize winners at the Art Gallery from Monday.





JOHN STEEGMAN, OBE, director of the Museum of Fine Arts, with members of the committee planning the ball to be held at the Museum on Nov. 20 in celebration of the 75th anniversary of the founding of the Royal Canadian Academy of Fine Arts. With Mr. Steegman, who is chairman of the ball committee, are Mrs. Richard Angus and Mrs. Jean Contat, refreshments, and Mrs. Roland G. Lefrancois, publicity. The ball is being sponsored by members of the Museum and of the Royal Canadian Academy.

La Presse 8 novembre 1954

Au Musée des Beaux-Arts — Sous les auspices du comité féminin du Musée des Beaux-Arts, le thé sera servi, mercredi, de trois à cinq, dans le foyer du Musée. Mme René Gauthier présidera à la table de thé et sera aidée de Mmes Jacques Paradis, Antoine Vanier, Jacques Decary, Antoine Geoffrion et B. Fairbanks. Mme Daniel de Yturalde prononcera une courte causerie sur l'art textile dans l'ancien Pérou.

La Presse 8 novembre 1954

Vernissage — Le président et le conseil de la Royal Canadian Academy of Arts recevront le vendredi soir 19 novembre, à neuf heures, à l'occasion du vernissage de la 75e exposition annuelle R.C.A. qui aura lieu au Musée des Beaux-Arts, sous la présidence d'honneur de Son Excellence le gouverneur général du Canada le très hon. Vincent Massey.

The Gazette November 8/54

Wednesday Tea

Mrs. Daniel de Yturalde will speak in French on the Textile Art of Early Peru, with examples from the Museum collection, at the weekly tea being held by the Ladies Committee of the Museum of Fine Arts on Wednesday afternoon from three to five o'clock in the Museum. Mrs. Rene Gauthier is chairman of the tea committee and will be assisted by Mrs. Jacques Paradis, Mrs. Antoine Vanier, Mrs. Jacques Decary, Mrs. Antoine Geoffrion and Mrs. Benny Fairbanks. These teas, sponsored by the Ladies Committee of the Museum of Fine Arts, are held every Wednesday afternoon and are open to the public.

The Gazette November 9/54

Rubens Feature

The Ladies' Committee of the Montreal Museum of Fine Arts will present a French language film entitled Rubens, on the art of the painter, tomorrow at the Museum. The film begins at 8.00 p.m. in the Lecture Hall and is open to the public without charge. The film projector and operator have been made available to the Museum by the Montreal Council of Women.

The Star November 9/54

Ladies Committee To Sponsor Tea

Mrs. Daniel Yturalde will speak on early Peruvian textile arts with examples from the museum collection, at the tea being held at the Montreal Museum of Fine Arts on Wednesday from 3 to 5 p.m. These weekly teas, sponsored by the Ladies Committee, are held at the museum every Wednesday afternoon and are open to the public.

Mrs. Rene Gauthier is chairman of the tea committee and will be assisted by Mrs. Jacques Paradis, Mrs. Antoine Vanier, Mrs. Jacques Decary, Mrs. Antoine Geoffrion and Mrs. Benny Fairbanks.

La Presse 3 novembre '54

Le mois de novembre au Musée des Beaux-Arts

La Royal Canadian Academy of Arts et le Musée organisent conjointement un bal qui aura lieu au Musée, le samedi 20 novembre, le soir suivant le vernissage de l'exposition de l'Académie. Cette soirée marquera aussi le 75ième anniversaire de fondation de l'Académie et sera sa contribution à la campagne de souscription du Musée. La 75ième exposition annuelle de l'Académie se tiendra au Musée cette année. L'avant-première aura lieu vendredi soir, le 19 novembre à 9 heures, sous la présidence d'honneur de Son Excellence le très honorable Vincent Massey, C.H., gouverneur général du Canada. Le 14 novembre, Salon annuel de l'Association des photographes professionnels de la province de Québec. Dessins de Arthur Lismer et de Louis Muhlstock, du 12 au 28 novembre.

Programme du mercredi soir 3 novembre: Dorothy Adlow, critique d'art du journal "The Christian Science Monitor", donnera une conférence, en anglais, intitulée "An Adventure Among Masterpieces". 10 novembre: film français: "Rubens". 17 novembre: films anglais: "Port of St. Francis", "Rosary of the Missions", "Memling", "West Wind". 24 novembre: Stanley Lewis, sculpteur, fera un récit illustré, en anglais, de ses visites au Mexique et au Yucatan.

Le comité féminin a organisé, pour les membres du Musée, une série de déjeuners au cours desquels on présentera des conférenciers français ou anglais. Le premier de cette série sera donné le 23 novembre, à midi et demi, au Musée, avec causerie en anglais. Le conférencier invité sera M. John Steegman, directeur du Musée. Il a intitulé sa causerie "What the Museum has purchased in the last two years and why". Les membres qui désirent assister au déjeuner sont priés de communiquer le plus tôt possible, avec Mlle Kingan, au Musée.

Section éducative La classe de peinture du jeudi matin compte plus de vingt membres. Les autres cours sur le dessin textile, la peinture des aquelles et la gravure, annoncés dans le bulletin d'octobre, ont dû être supprimés à cause du nombre insuffisant d'inscriptions. Causerie dans les galeries, vendredi le 26 novembre, à 4 heures, sur l'exposition de la Royal Canadian Academy, par le Dr Lismer. Série "Les artistes à l'oeuvre". Mercredi soir, le 24 novembre, à 8 heures, dans la salle de conférence, M. Stanley Lewis fera un récit illustré de ses visites au Mexique et au Yucatan. M. Lewis, bénéficiaire d'une bourse d'étude, a passé deux ans au Mexique, au cours desquels il a étudié les sculptures anciennes. Il a aussi exécuté plusieurs nouvelles sculptures. Cette soirée fait partie de la série offerte par le Comité féminin.

Relations extérieures Le Musée annonce la nomination de Mme Marion McCormick en qualité d'officier au département des relations extérieures. Mme McCormick verra à la publicité des activités et des collections du Musée par l'intermédiaire de la presse, de la radio, de la télévision et de tout autre moyen de communication. Le but de ce nouveau département est de faire connaître le Musée au public, d'éveiller son intérêt et de rallier son appui. Plusieurs Montréalais n'ont pas conscience de l'importance des collections exposées dans leur Musée. Quelques-uns connaissent les tableaux, et les sculptures mais sont très peu renseignés sur les collections d'arts décoratifs. Ce service est destiné à susciter l'intérêt et à encourager un nombre toujours plus grand de personnes à visiter leur Musée. (communiqué)

The Star November 5/54

Fine Arts Ball Executive Listed

John Steegman, OBE, director of the Montreal Museum of Fine Arts, will be chairman of the ball being held at the museum on Saturday evening, Nov. 20, under the sponsorship of the Royal Canadian Academy and the Museum of Fine Arts, to celebrate the 75th anniversary of the academy. Other chairmen of committees will be Franklin Arbuckle, RCA, representing the academy, Mrs. Robin Watt, ladies committee of the museum, Mrs. A. T. Galt Durnford, chairman of tickets, Mrs. Lillias Torrance Newton, RCA, Mrs. J. Bartlett Morgan and Mrs. Guy Lanctot, ticket committee, Campbell Tinning, ARCA, decorations, Mrs. F. Stuart Molson and Mrs. Daniel Yturalde, staging, Mrs. Richard Angus refreshments, and Mrs. Charles Taschereau, music.

The Gazette November 6, 1954

ALL OUR YESTERDAYS

By EDGAR ANDREW COLLARD PRINCESS LOUISE AND THE ROYAL CANADIAN ACADEMY

He silently offered her a flower in a Highland glen. She silently accepted it. And they became engaged to be married. It was perhaps the most unusual betrothal in centuries of British history.

The Marquess of Lorne had been invited by Queen Victoria to stay at Balmoral. That day the Queen had driven out in one direction with Princess Beatrice to taste the waters of a chalybeate spring. Princess Louise and the Marquess of Lorne had driven out in another direction, accompanied, as chaperons, by the Lord Chancellor and Lady Ely.

At an appropriate moment the chaperons effaced themselves. The two young people were left in each other's company in the romantic glen. The Marquess of Lorne, not being of royal blood, could not ask a princess to be his wife. So he had symbolized the offer in the presentation of the flower. The acceptance meant that she had accepted him to be her husband.

Yet there was little cause for surprise. The ostentatious withdrawal of the chaperons was indication enough of what was expected. But, more than this,

have changed; great foreign alliances are looked on as causes of trouble and anxiety, and are no good. . . . Nothing is more unpopular here or more uncomfortable for ME and everyone than the long residence of our married daughters from abroad in my house with the quantities of foreigners they bring with them. . . .

This was the Queen in her least amused manner. Nor was she unaware that there were other dangers that ought to be frankly faced: "I feel that NEW blood will strengthen the Throne MORALLY as well as physically."

So matters proceeded according to plan. While the young princess agreed to the engagement in the Highland glen, the Queen drank the waters of the chalybeate spring and knew the young couple were agreeing in their own way to the marriage that she had settled already.

Undoubtedly the elements of a sound and happy marriage were present. The Marquess of Lorne, son of the Duke of Argyll, was a young man of noble birth, large fortune, handsome appearance, gracious manners,

Why should the Marquess of Lorne not be appointed Governor-General of Canada, so that the Princess might live in royal state in her own establishment in Rideau Hall?

The Earl of Beaconsfield was right. The Queen was highly pleased at the suggestion. It would be sad to have her daughter away from England for five years. But it would be a fine distinction for her son-in-law, and for her daughter it would be a "fine independent position."

The Earl of Beaconsfield approached the Marquess of Lorne and offered him the post. And when the interview was over, the Marquess made an astounding statement. He had a vision, he said, long before he had an inkling of what might happen. He had seen himself being interviewed by the prime minister and being offered the governor-generalship of Canada. It had now all happened, even down to small details, exactly as he had foreseen it.

Whether the Marquess of Lorne felt this example of Scottish second-sight to be a good or bad omen is not known. But if he were anxious about the

The Gazette November 6/54

Corrects Common Sayings on Art

When people say that they don't know much about art but know what they like, they really mean that they don't know much about art but like what they know, John Steegman, director of the Montreal Museum of Fine Arts, said last night at the opening of the Lake and Two Mountains Sketching Group exhibition at Hudson Heights. It is human to distrust the unfamiliar and cling to the known, Mr. Steegman said, and this is probably truer of art than of any other aspect of life.

Another common remark that Mr. Steegman labelled untrue was that "art holds the mirror up to nature."

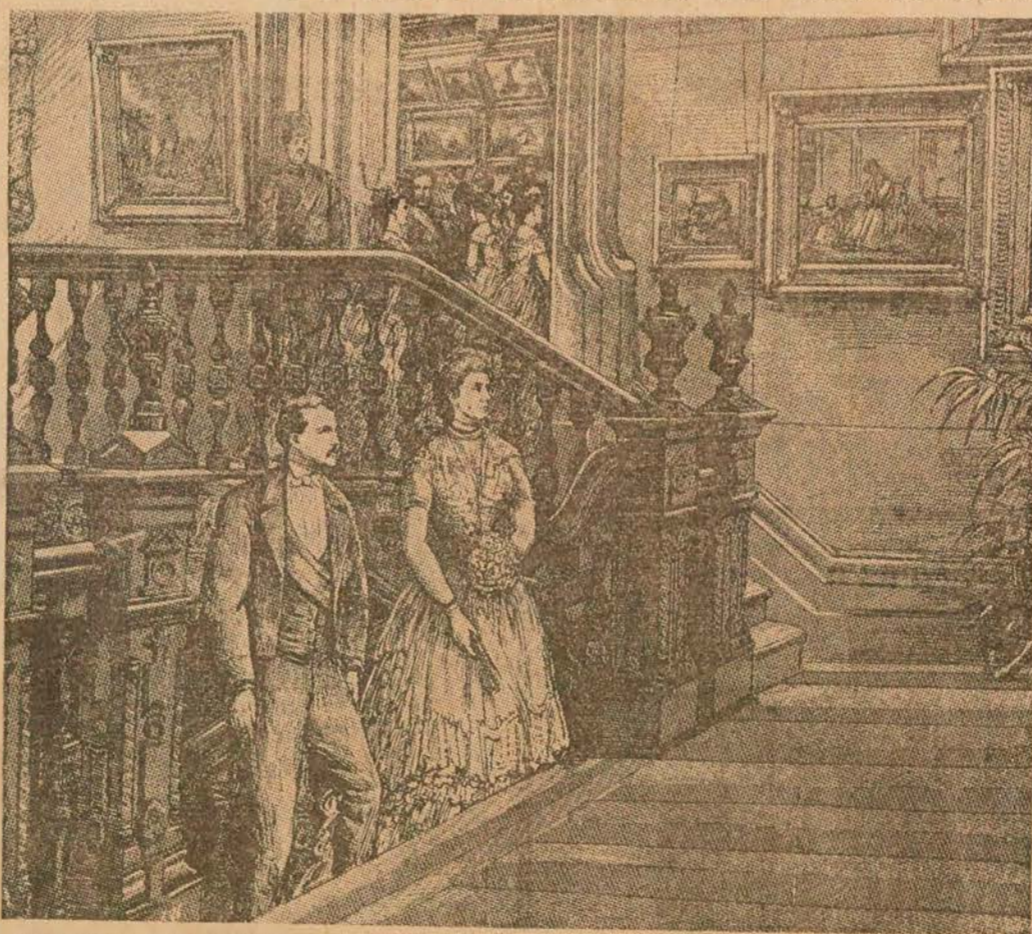
The Gazette November 6/54

Montreal Painters In RCA Exhibition

From all parts of Canada 395 works were submitted to the jury for the Jubilee Exhibition of the Royal Canadian Academy of Arts which will be held in the galleries of the Montreal Museum of Fine Arts from Nov. 19 to Dec. 19. The acceptances totalled 126 works, of which exactly half of this number is the work of non-members according to a communication from Fred Finley, A.R.C.A., secretary of the Academy. The exhibition also marks the 75th anniversary of the founding of the Academy.

Rt. Hon. Vincent Massey, P.C., C.H., Governor General and Patron of the Academy, will open the exhibition. Montreal and district exhibitors will be:

- Architecture: Fetherstonhaugh, Durnford, Bolton and Chadwick. Sculpture: Sylvia Daoust, R.C.A., Strathmore, P.Q.; Gerard Desbiens, Lewis. Painting: Franklin Arbuckle, R.C.A., Harold Beament, R.C.A., Lorne Bouchard, A.R.C.A., Ghitta Caiserman, Albert Cloutier, A.R.C.A., Leslie Coppold, A.R.C.A., Stanley Cosgrove, A.R.C.A., Oscar De Lall, A.R.C.A., John Ellison, Beaconsfield, P.Q.; Ludwig von Gontard, Frances-Anne Johnston, R.C.A., Arthur Lismer, R.C.A., Harry Mayerovitch, Lillias T. Newton, R.C.A., R. W. Pilot, P.R.C.A., Alfred Pinsky, M. Reinblatt, Goodridge Roberts, A.R.C.A., Henry J. Simpkins, A.R.C.A., Dorval, P.Q., John Steegman, Frederick B. Taylor, A.R.C.A., Wm. H. Taylor, Robin Watt, A.R.C.A., Dora K. Woodhead.



MOUNTING THE GRAND STAIRCASE: This drawing, made in 1879, shows the Governor-General, the Marquess of Lorne and H.R.H. Princess Louise, ascending the grand staircase to inaugurate the first Montreal Art Gallery on Phillips Square (the precursor of the present Montreal Museum of Fine Arts). It was at these inaugural ceremonies in 1879 that the Marquess

of Lorne spoke of the need for establishing an Academy of Art in Canada. The following year he and Princess Louise became the Academy's founders. On the 19th of this month the Governor-General, His Excellency Rt. Hon. Vincent Massey will inaugurate this year's exhibition which will mark the Royal Canadian Academy's 75th anniversary.

fine intellect, artistic temperament. He embodied, indeed, a whole catalogue of virtues. And the Princess was radiant, gay and very highly talented as an artist.

The Queen wrote to her prime minister, Benjamin Disraeli, Earl of Beaconsfield, to inform him of the approaching marriage. The Prime Minister rose to the heights of his florid prose. The marriage, he said, was "as wise as it is romantic."

It would consolidate "the happiness of her hearth." The Queen, it is true, would feel the parting. But she would miss her daughter "only like the stars that return in their constant season, and with all their brightness."

The Prime Minister was a man of imagination. He realized that Princess Louise, though marrying one of her mother's subjects, was a Princess still. Might it not please the Queen if her daughter were now to preside over a court of her own?

And there were doubts also about the Marquess of Lorne. No man for centuries had been placed in his strange position—that of being the non-royal husband of a princess. Would he, in Canada, feel tempted to act as though he were a prince-by-marriage?

Current Events - Nov. 5/54 This Week's Activities

ART MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Drawings by Arthur Lismer and Louis Muhlstock, Nov. 12-28 in Gallery XII. Also permanent collection. The Museum will be closed all day Saturday and Sunday, November 20 and 21, in order to carry out the necessary arrangements for the Ball, being held jointly by the Royal Canadian Academy and the Montreal Museum. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun. 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

Canadian papers had reproduced an article from the London "World." In this item the Marquess of Lorne had been held up as "a warning to all good young men."

The Marquess, the "World" believed, had had a promising career before him. Had he not spoken once or twice in Parliament and written a book? But all hopes were now extinguished.

"The alliance between a bride of the royal blood and a bridegroom of the nobility," the article said, "was celebrated with hallelujahs; but bitter experiences were in store for the Marquess in his character of a social anomaly. He was everywhere snubbed by royalty, and was looked upon merely as a husband of a princess."

"He lives to hand into her carriage the Princess whom he married when that lady goes to

a drawing-room to join her august kinsfolk, if her equerry happens to be out for a stroll. The blight of a false position has withered his fluency, and he seldom essays oratory now. No new edition of his book has been called for, and he has never written another work. If he ever does, it is hoped it may be an autobiography."

How wrong these questionings proved was to be seen in the work that Princess Louise and the Marquess of Lorne accomplished in Canada. How enduring that work is may be seen in the very fact that on the 19th day of this month another Governor-General will preside at the ceremonies in the Montreal Museum of Fine Arts to mark the 75th anniversary of the Royal Canadian Academy that Princess Louise and the Marquess of Lorne founded.

(To be continued)



# World Sees Canadian Life Through Child Art

## Exhibitions to Tour India, Japan, Compiled at Montreal Art Centre

The only art that Canada is exporting in significant quantity is child art, according to Dr. Arthur Lismer, director of the Art Centre of the Montreal Museum of Fine Arts. Dr. Lismer has recently compiled a number of exhibitions of children's work for display abroad, at the request of the Department of External Affairs. One of these exhibitions will open soon in India, and another is touring Japan. The work was compiled by Dr. Lismer from all over the country to give a broad picture of Canadian life as seen through young and fearlessly honest eyes.

Dr. Lismer refers to the children's art classes at the centre as an experiment in human creativity. He still considers it an experiment, although he has been occupied with it for nearly 30 years, first in Toronto, and since 1929 in Montreal. About 130 children, ranging from three to 14, are now taking part in the experiment, some of them the children of parents who attended classes some years ago.

**Careers For Some**  
A certain number of the children have grown up to have careers in art, among them James Houston, who first brought back the now famous Eskimo carvings from the Canadian Arctic. Mr. Houston began painting at the Art Centre as a boy of 11.

The purpose of the centre is not to turn out a generation of artists, Dr. Lismer emphasized, but functions partly as a teacher training device. The young men and women who are teaching the children's classes will go out to teach in other parts of the country. They are also part of the experiment, and they meet around a library table after class to display the results of the morning's work, and to discuss what they attempted to do, how the children reacted and what measure of success or failure they attained.

**Block Painting**  
A young woman who worked with nine-year-olds showed the results of linoleum block printing. The children hadn't liked getting dirty, she reported. Their inky fingers had spoiled their enjoyment of the designs they had made. Ten-year-olds had been drawing with charcoal and watercolors. One little girl had filled her sheet with dancing figures drawn with a fine feeling

of movement. Yes, she was taking ballet lessons, the teacher said.

Eleven-year-olds had worked the whole morning on a mural of a harvest festival, painting the background, drawing and cutting out the figures, and finally attaching them to the background. This was perhaps too ambitious a project for one morning, Dr. Lismer said, and the teacher, late reporting for the conference, agreed that it might better have been done in two glass periods. The last minute rush had interfered with the children's enjoyment of the results of their work.

**On Assignment**  
Older children had been painting on assignment. "One had been given 'homework' as a subject, another 'waiting for a bus' and so on—all everyday subjects from their own experience. Dr. Lismer had worked with this group himself."

In the studio, he wandered among them, stopping at one easel to say to a 13-year-old, "People in your world never cast shadows, do they?" Her people at the bus stop seemed to float in air. "There," he said, correcting the detail. The child at the next easel had executed a snowy landscape. Dr. Lismer lightly sketched in a figure in the foreground. When he made the rounds again, she had painted it out and continued to create a cold, unpeopled world. He made no comment.

"Children are completely honest," he said. "There is no dissembling. They are communicating without any of the subterfuge that obscures their meanings."



Dr. Arthur Lismer conducts an informal class . . . an experiment in creativity.

La Presse - 11 novembre 1954



Le 75e anniversaire de fondation de l'Académie Royale des Beaux-Arts du Canada sera marqué par un bal donné au Musée des Beaux-Arts, le 20 novembre prochain. Ici, quelques organisatrices de ce grand événement mondial. De gauche à droite: Mme Stuart Molson, Mme Charles Taschereau et Mlle Aimée Cusson, présidente du comité féminin du Musée. (photo Géraldine Carpenter)

The Gazette Nov. 11, 1954

PERSON TO PERSON: The authentic wishing well, which Cleveland Morgan, president of the Montreal Museum of Fine Arts, donated to be set up near the entrance to receive casual donations to the hard-pressed gallery, has netted \$631.25 since last December; plus a wedding ring found when it was last cleared. The ring is being held for a possible claimant.

Current Events - November 12/54

### This Week's Activities

ART

**MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.**  
Drawings by Arthur Lismer and Louis Muhlstock, Nov. 12-28 in Gallery XII. Also permanent collection. The Museum will be closed all day Saturday and Sunday, November 20 and 21, in order to carry out the necessary arrangements for the Ball, being held jointly by the Royal Canadian Academy and the Montreal Museum. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun. 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

The Star Nov. 15, 1954

### Mrs. Anson McKim To Talk At Museum

Mrs. Anson McKim will speak on tapestries from the Museum collection at the tea in the Montreal Museum of Fine Arts Wednesday from 3 until 5 p.m. Mrs. Ernest LeMessurier is in charge of the tea committee and will be assisted by Mrs. Harold Stevenson, Mrs. Harold Misner and Comtesse Bernard de Roussy de Sales.

These teas, held every Wednesday, are sponsored by the Ladies Committee of the Museum and are open to the public.

La Presse 15 novembre '54

### Réceptions

Mlle Aimée Cusson et Mme Guy Lanctôt recevront un groupe d'invités avant le bal qui aura lieu au Musée des Beaux-Arts, samedi, à l'occasion du 75e anniversaire de la Royal Canadian Academy of Arts.

M. et Mme Peter Dawes recevront à dîner, samedi soir, avant le bal donné au Musée des Beaux-Arts.

La Presse 16 novembre '54

### Musée des Beaux-Arts

Le comité organisé à l'occasion du bal marquant le 75e anniversaire de l'Académie Royale du Canada, et qui aura lieu au Musée des Beaux-Arts, le samedi 20 novembre, prie les personnes qui ont retenu des billets de bien vouloir les réclamer avant jeudi. On demande aussi de réserver sa table pour le souper en s'adressant au Musée jusqu'à jeudi, depuis 9 h. 30 le matin jusqu'à 1 h. 30 dans l'après-midi.

The Star Nov. 16, 1954



Géraldine Carpenter photo. MRS. FRANKLYN ARBUCKLE, ARCA, wife of the chairman of ball arrangements for the Royal Canadian Academy of Arts' Ball taking place this Saturday. Two of Mrs. Arbuckle's paintings have been accepted for the 75th anniversary exhibition of the Royal Academy, which will be opened Friday evening by His Excellency, Rt. Hon. Vincent Massey.

The Star Nov. 16, 1954

Member of the Royal Canadian Academy of Arts will hold their annual banquet Saturday evening at the Arts Club and will later attend the Ball at the Museum of Fine Arts, celebrating the 75th anniversary of the Academy.

The Star Nov. 16, 1954

### Fine Arts Ball

The committee for the ball being held by the Royal Canadian Academy and the Montreal Museum of Fine Arts at the Museum on Saturday evening, announced today that no more tickets are available. Ticket holders are requested to make table reservations at the Museum from 9 to 1:30. All reservations must be made by Wednesday.

The Star Nov. 16, 1954

### Governor General Coming Friday

The Governor General will visit Montreal Friday to open the 75th annual exhibition of the Royal Canadian Academy at 9 p.m. at the Montreal Museum of Fine Arts. Earlier he will attend an Academy dinner at the St. James Club and following the exhibition opening he will meet members of the councils of the RCA and the MMFA.

The Gazette - Nov. 16, 1954

Mrs. Anson McKim gives an informal talk tomorrow afternoon at the tea being held by The Ladies Committee of the Montreal Museum of Fine Arts. She'll speak on the museum's tapestries.

The Gazette November 9/54

### Freedom Said Needed for Art

"To express one's self sincerely on canvas, one has to be free," Oscar deLall told the Women's Art Society at the Montreal Museum of Fine Arts. Freedom of self-expression has to be carefully guarded in these days of heavy pressure in ordinary living.

"Art should take a very important place in life," Mr. deLall said. "It has been and will continue to be the common language of all races and nations. Visual communication has become more important as distance has been reduced. Painting itself is more universally enjoyed today than ever before."

Portraits are not like any other sort of picture, the artist continued. Portraits, he said, "are not merely a representation of the sitter. The simple act of painting a man, however well it may be done, does not necessarily produce a portrait of him. In fact, the portrait seems to depend so little on careful or accurate drawing that even untrained painters can frequently produce an astonishing resemblance. This resemblance is not in any way the complete image of a man."

To get a complete image of a man, a portrait painter must establish a state of sympathy and understanding between himself and his subject, the speaker said.

A good picture, he continued, is one which can be looked at with pleasure again, with pleasure and remembered

The Gazette November 10/54



MRS. LILIAS TORRENCE NEWTON, R.C.A., co-chairman of the Ticket Committee for the Ball which is being held on Saturday evening, November 20, at the Montreal Museum of Fine Arts, under the sponsorship of the Royal Canadian Academy and the Montreal Museum to commemorate the seventy-fifth anniversary of the Royal Canadian Academy.

The Gazette November 10/54

### 75th Annual R.C.A. Exhibition

The president and council of the Royal Canadian Academy of Arts have issued invitations to the opening of the seventy-fifth annual R.C.A. Exhibition to be held on Friday evening, November 19, at nine o'clock, at the Montreal Museum of Fine Arts. His Excellency the Rt. Hon. Vincent Massey, C.H., Governor-General of Canada, will open the exhibition.

La Presse 12 novembre '54

### Au Musée des Beaux-Arts

À l'occasion du bal marquant le 75e anniversaire de fondation de l'Académie Royale des Beaux-Arts du Canada qui aura lieu le 20 novembre, au Musée des Beaux-Arts, les personnes désireuses de retenir des tables pour le souper, sont priées de le faire dans le plus bref délai en s'adressant au Musée, le matin dès 9 h. 30 jusqu'à 1 h. 30 de l'après-midi. Le comité rappelle également que tous les billets de bal sont maintenant vendus.

La Presse 13 novembre '54

### Les expositions

Au Musée des Beaux-Arts, exposition de dessins de Louis Muhlstock et d'Arthur Lismer, jusqu'au 23 novembre.

La Presse 13 novembre '54

### Dîner

Son Exc. le gouverneur général du Canada le très hon. Vincent Massey rehaussera de sa présence le dîner qu'offriront M. Robert Pilot, président de la Royal Canadian Academy of Arts, et Mme Pilot, vendredi soir, avant le vernissage de la 75e exposition de cette Société, au Musée des Beaux-Arts.

The Gazette November 13/54

### Personals

Mr. Robert Pilot, president of the Royal Canadian Academy, and Mrs. Pilot, are entertaining at dinner on Friday evening prior to the opening of the seventy-fifth annual R.C.A. exhibition being held at the Montreal Museum of Fine Arts in honor of His Excellency the Rt. Hon. Vincent Massey, C.H., Governor-General of Canada who will open the exhibition.

The Gazette Nov. 13, 1954

### Reservations For Ball

The committee for the ball being held by the Royal Canadian Academy and the Montreal Museum of Fine Arts on Saturday evening, November 20, at the Museum, announces that no more tickets are available. Ticket holders are requested to make table reservations at the Museum from nine to half-past one o'clock next week.

The Gazette Nov. 13, 1954

Mr. and Mrs. Bartlett Morgan are entertaining at dinner next Saturday evening and later with their guests will attend the ball being held at the Montreal Museum of Fine Arts to celebrate the seventy-fifth anniversary of the Royal Canadian Academy.

Mr. and Mrs. Peter Dawes are entertaining at dinner next Saturday evening prior to the ball being held at the Montreal Museum of Fine Arts.

The Gazette Nov. 15, 1954

### Reservations For Ball

The committee for the ball being held by the Royal Canadian Academy and the Montreal Museum of Fine Arts on Saturday evening, November 20, at the Museum, requests that ticket holders make table reservations not later than Wednesday morning at the Museum. Table reservations may be made from nine to half-past one o'clock at the museum.

The Star Nov. 15, 1954

Col. and Mrs. Maurice Forget will entertain at dinner on Saturday evening and with their guests will later attend the ball of the Royal Canadian Academy and the Montreal Museum of Fine Arts.

La Presse 15 novembre '54

### Au Musée des Beaux-Arts

Mercredi, le thé sera servi au Musée des Beaux-Arts, sous les auspices du comité féminin, Mme Anson McKim fera alors une brève causerie sur quelques tapisseries de la collection du Musée. Mme Ernest LeMessurier servira le thé aidée de Mmes Harold Stevenson, Harold Misner et de la comtesse de Roussy de Sales.

The Star Nov. 15, 1954

Mr. and Mrs. A. T. Galt Durnford will entertain at dinner Saturday evening before the ball being given by the Montreal Museum of Fine Arts and the Royal Canadian Academy.

The Gazette Nov. 15, 1954

### Personals

Mr. and Mrs. Duncan Hodgson are entertaining at dinner on Saturday evening prior to the ball being given at the Montreal Museum of Fine Arts.

Mrs. Ernest LeMessurier is entertaining at dinner on Saturday evening and later with her guests will attend the ball being given at the Montreal Museum of Fine Arts.



# ALL OUR YESTERDAYS

By EDGAR ANDREW COLLARD

## PRINCESS LOUISE AND THE ROYAL CANADIAN ACADEMY

When H. R. H. Princess Louise set out in 1878 from England to Rideau Hall, she set out not only as the wife of the new Governor-General, the Marquess of Lorne, she set out also as an artist. Canada, she knew, was a land of vast and varied scenery, and her artist's equipment was securely packed among her baggage.

The Princess had been carefully trained as an artist. Her mother, Queen Victoria, had herself done sketching under the instruction of Leitch. But her daughter displayed far greater talent and had received far wider training.

When she moved into Rideau Hall at Ottawa she at once took over the arrangements of the interior. It was said that her artistic touch could everywhere be seen: "the princess with an unerring artistic instinct knew where a row of lanterns or the blaze of an open fire would produce the best effect."

Before long Rideau Hall had other evidences of her artistry, and sometimes this evidence took surprising forms. On entering Her Royal Highness's boudoir the first object that struck the eye was the branch of an apple tree in leaf and fruit, trailed against the panel of a white door.

This is not quite what might have been expected on a wintry day, when the fireplaces and stoves of Rideau Hall were doing their best to fight off the cold. Yet the apple branch seemed so real that the fruit might be plucked from it.

What had happened was this: the Princess had come to dislike the dead glaring white of the door panel; so she had seated herself before it, as before an easel, and had given the panel the shimmerlike glow of an apple orchard.

It was, of course, only an artist's recreation, an amusing trick, or "tour de force." More serious examples of her work adorned Rideau Hall.

On the desk in her boudoir was a painting of a brick wall covered with peaches. It had been "finished by the Princess two days before the fire at Inverary Castle."

In the study of the Marquess of Lorne at Rideau Hall hung a number of paintings in oil by Princess Louise. They depicted scenes in Scotland, as befitted the Princess who had married the son of a Scottish nobleman and who had memories of her mother's Highland home at Balmoral.

As she travelled about the country with her husband on their vice-regal tours, she took time wherever she went to make sketches or paintings. Soon these, too, began to appear on the walls of Rideau Hall. In the drawing-room was hung a great canvas of Quebec, showing to fine advantage the Citadel and harbor.

When visitors mentioned this painting, Princess Louise would tell an amusing story. Once the young son of Chester A. Arthur, the President of the United States, had been staying at Rideau Hall. He had complimented her upon the painting as being a work of art, indeed a masterpiece. And then he added: "But, you know, I am no judge of such things!"

Though the story was a little against the Princess, she liked to tell it, saying that it was one of the most ingenious pieces of art criticism she had ever heard.

Her work as an artist had wider results than the adornment of her Canadian residence.

By depicting Canada, she also did much to publicize Canada. Drawings by Queen Victoria's daughter were of interest in any case. But in British magazines they now had the added attraction of depicting a faraway and romantic land.

Woodcuts made from the Princess's drawings began to appear in many illustrated weeklies and monthlies. Not the least prompt in making use of them was Rev. Dr. Norman Macleod,



**QUEEN VICTORIA'S DAUGHTER:** H. R. H. Princess Louise came to Canada in 1878, when her husband, the Marquess of Lorne, was appointed Governor-General. An artist herself, she became actively interested in promoting Canadian art. Among other projects, she was largely influential in founding the Royal Canadian Academy, which next week will hold its 75th annual exhibition at the Montreal Museum of Fine Arts.

who was the editor of the magazine "Good Words" and a chaplain to Queen Victoria.

But the artistic interests of Princess Louise had their greatest influence in stimulating art in Canada itself. And in this work she had the enthusiastic support of her husband, who was an artist also, of very considerable skill.

When the Montreal Art Association opened its first art gallery, it had every encouragement from the Marquess of Lorne and Princess Louise. Princess Louise not only became the patroness of the Art Association; when the Art Gallery was opened on Phillips Square she also sent several of her paintings for the inaugural exhibition.

It was on a May evening in 1879 that the inaugural ceremonies were held. The Marquess of Lorne and Princess Louise mounted the grand staircase, with its wide steps and its intricately-carved posts and railings. What gave the occasion its inspiration was not that this vice-regal pair had come to open the Art Gallery, as just another of their official functions. They had come as a couple deeply interested in art, and conscious of the fine and vigorous future that art should have in a land where nature itself presented such magnificence to be interpreted.

The Marquess of Lorne delivered the inaugural address. He congratulated Montrealers on what they had done. It was an excellent thing that the city should have its Art Gallery.

Then he went on to express another hope. He thought that Canadians should "look forward to the day when there may be a general art union in the country, and when I, or some more fortunate successor, may be called upon to open the first exhibition of a Royal Canadian Academy . . ."

It was not merely a hope that the Marquess of Lorne was expressing. He and Princess Louise already had such an academy in their thoughts, as something that could soon be brought into being.

Only about three months earlier Lucius O'Brien, the vice-president of the Ontario Society of Artists, waited on the new Governor-General and presented a request that His Excellency and the Princess Louise become patrons of the society.

The Marquess of Lorne said that they would grant the request with pleasure. And he said to Lucius O'Brien that he hoped greater things might be expected. Perhaps a Royal Canadian Academy of Arts could be found, to embrace the whole Dominion.

So when he spoke of the possibility of founding an Academy (as he was speaking at the ceremonies in the Art Gallery in Montreal) he had this earlier communication with Lucius O'Brien in mind. He and the Princess were very much in earnest. Less than two weeks after opening the Art Gallery he wrote to O'Brien, outlining, quite completely, a set of preliminary suggestions.

It was his plan that the Ontario Society of Artists and the Montreal Art Association, while retaining their own identities, should draw up a list of those

The Gazette Nov. 16, 1954

### Art Society

Professor H. R. C. Avison, director of Adult Education Service, Macdonald College, will speak on a Mirror to Life at the meeting of the Women's Art Society being held this morning at eleven o'clock in the lecture hall of the Montreal Museum of Fine Arts.

The Gazette Nov. 16, 1954

### Wednesday Tea

Mrs. Anson McKim will speak on Tapestries from the Museum collection at the tea being held at the Montreal Museum of Fine Arts tomorrow afternoon from three until five o'clock. Mrs. Ernest LeMessurier is in charge of the tea committee and will be assisted by Mrs. Harold Stevenson, Mrs. Harold Misner and Comtesse Bernard de Roussy de Sales. These teas, held every Wednesday, are sponsored by the Ladies' Committee of the Museum and are open to the public.

The Gazette Nov. 16, 1954

### Personals

Mr. and Mrs. A. Maxwell Henderson are entertaining at dinner on Friday evening prior to the opening of the seventy-fifth annual Royal Canadian Academy Exhibition being held at the Montreal Museum of Fine Arts.

The Gazette Nov. 17, 1954

### Four Films Tonight

Four English language films will be shown at the Montreal Museum of Fine Arts tonight at 8:00 p.m. The films, part of the regular Wednesday evening program, will be screened in the Lecture Hall, and are open to the public without charge.

This week's program includes Port of St. Francis, Rosary of the Missions, Mering, and West Wind. Projection of the films is by courtesy of the Montreal Council of Women, and the presentation has been arranged by the Ladies' Committee of the Museum.

The Gazette Nov. 17, 1954

### Floor Committee

Mr. Edward Cleghorn is chairman of the Floor Committee for the ball being the Royal Canadian Academy and the Montreal Museum of Fine Arts on Saturday evening at the Museum. He will be assisted by Mr. Harold Beament, R.C.A., Mr. Franklin Arbuckle, R.C.A., and Mr. A. T. Galt, Durnford. Mrs. Charles Taschereau is in charge of Music Arrangements. Eddie Alexander and his orchestra will play for dancing and Bill Mudie and his trio will provide music during the intermissions.

artists they believed should be the first Canadian academicians.

This list might then be considered and approved by the Governor-General (and, it was tacitly understood, by Princess Louise also). The artists so elected and approved would become the charter members of the Royal Canadian Academy. They would then be in a position to govern the Academy's affairs, and the subsequent members of the academy would be elected by them, and by their successors.

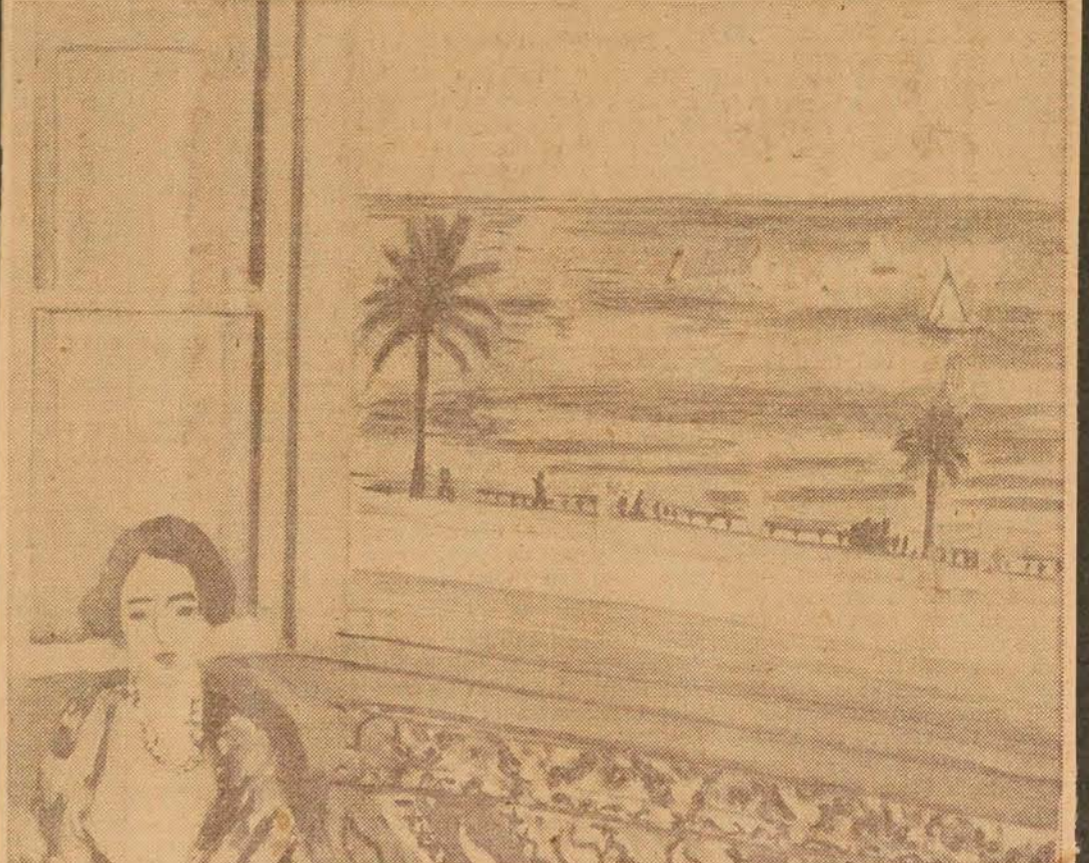
It was from this plan (and with the Marquess of Lorne as Patron and Princess Louise as Patroness), that the Royal Canadian Academy of Arts had its origin. And on next Friday, November 19, the present Governor-General, His Excellency, Rt. Hon. Vincent Massey, will mark the 75th anniversary by opening the Academy's annual exhibition, in the gallery of the Montreal Museum of Arts on Sherbrooke street (the successor to the old Art Gallery on Phillips Square, where the foundation of the Royal Academy was forecast in 1879).

(To be continued)

# ART NOTES

by Robert Ayre

## In Memory of Matisse



WOMAN AT THE WINDOW, by Henri Matisse, in the permanent collection of the Montreal Museum of Fine Arts.

IN writing a weekly newspaper column like this, it isn't easy to find either the time or the space for the wider perspectives beyond the local scene. (Except by inference, and of course there are implications in every exhibition.) But in the midst of a busy season, with shows to the right of us—and shows to the left of us—paintings from Paris, drawings from Montreal and Mexico, Eskimo stone carvings from Baffin Island, children's pictures from all over the world, and the Academy looming up—we must pause to mark the passing of Matisse.

Had he lived to the last day of the year, he would have been 85; a long and productive life, busy to the end, for even when he was bedridden he continued to work, drawing with a crayon at the end of a ten-foot pole, and he was past four score when he designed the chapel for the Dominican nuns of Venice.

He began, after a youthful copying of the accepted pictures of the museums, as the leader of the Fauves, and when these "Wild Beasts" subsided or disappeared he carried on, refusing to be domesticated, but refining his art, until the world, that once reviled him, learned to accept his gifts of grace and joy.

### Wished Only to Give Pleasure

Pleasure was all Matisse ever wished to give. When someone, perhaps ungratefully reproaching him, asked him about his work, he said: "Believe me, I have had my share of worries, troubles and frustrations, like everyone else. You ask why my work never alludes to them? Because I have always preferred to keep them to myself and to give to others only the beauty of the universe and my joy in painting it."

Matisse travelled to far places, but for him the universe could be comfortably contained within the four walls of a room. There he could find "the balance, the purity and serenity, devoid of troubling or depressing subject matter" he spoke of in his "Notes d'un peintre". He chose subjects that would be universally recognized, though heightened with a dash of the exotic, and appealing. He painted interiors, still life, flowers, nudes, perhaps a bit of landscape seen through a window, frequently bringing them all together in the one composition.

THESE were the things he liked to look at, for their own sake. He expressed his feelings about them, his delight in them, by putting them into pictures, but the picture was something else again, a new delight. "Composition," he said, "is the art of arranging in a decorative manner the various elements at the painter's disposal for the expression of his feelings." The whole arrangement of the picture is expressive: the place occupied by figures or objects, the empty spaces around them, the proportions—everything plays a part; and anything not useful to the composition is harmful to it.

In other words, he was concerned with the abstract qualities of the picture, and though the elements at his disposal were familiar and pleasing, his painting was abused at the beginning because it was at a time when people expected pictures to be copies of Nature and rejected as "humbug" anything that sprang from the imagination or the memory. Yet he was not an intellectual painter; his arrangements were not calculated; his choice of colors, he said, "does not rest on any scientific theory; it is based on observation, on feeling, on the very nature of each experience."

He painted almost instinctively,

able to trust his feeling and his taste because of long years of hard work, and he had the integrity that would not let him be satisfied with immediate and superficial sensations that would not completely define his feelings. So he made drawing after drawing, until he got what he wanted, and what, at last, the world wanted, the joy of life expressed in flowering line and color.

### Canadian Artists Abroad

THERE are no surprises in the "Canadian Artists Abroad" exhibition, at the Dominion Gallery, through November 27. Of the five painters represented, three are still abroad, Pelland, Beaulieu and Petley-Jones; Goodridge Roberts goes back to Paris next week for the big exhibition which has taken most of his available work; Stanley Cosgrove is home. When I say there are no surprises, I mean there is nothing new, no evidence yet of the impact of Europe on these painters.

It is still too early, perhaps. Roberts responds to the blue of the Mediterranean as he does to the blue of Laurentian lakes; Cosgrove, though he paints the Cote d'Azur and calls one landscape "Blue Sky at the Mediterranean", shows no blue at all, and his trees are gray or sepia, as they are at home in his Canadian autumn woods. Both these painters, however, show fine landscape, figures and still lifes, in the styles we know. There is good stuff to be seen in this exhibition.

I see no new dimensions in Pelland's contributions, and some of them, like the habitant "filletes" (painted in 1941) are not recent. Personally, I find the large still lifes, with each separate object in hand outline, somewhat blatant; they are shrill melodies. Beaulieu is more subtle and ingratiating, especially in the small intimate sketches, not without a touch of melancholy, of a "saltimbanque" and a cock, a woman with a cat, two checker players. These were new to me; I have known him by his still

lives with the big jugs. The painter with the least to say to me was Petley-Jones of Vancouver. He has turned out a great many views of Paris and London, but they strike me as superficial, many of them raw in color.

THERE is a busy week ahead—drawings by Arthur Lismer and Louis Muhlstock in Gallery XII at the Museum; Eskimo carvings and paintings by James Houson at the Canadian Handicrafts Guild, which opened yesterday; the International Exhibition of Children's Art, in the University of Montreal, opening Monday night. This afternoon, the "vernissage" for Mary Filer's mural in the conference room of the Montreal Neurological Institute, which will be officially unveiled tomorrow. And next Friday night His Excellency the Governor General will open the 75th annual exhibition of the Royal Canadian Academy.

La Presse 15  
19 novembre '54

Vernissage  
—Son Excellence le gouverneur général du Canada le très hon. Vincent Massey rehaussera de sa présence le vernissage de l'exposition de l'Académie Royale du Canada, ce soir, au Musée des Beaux-Arts. Les invités sont priés de se rendre à 8 h. 45 précises.

La Presse 16  
19 novembre '54

Au Musée des Beaux-Arts  
—C'est demain soir, à dix heures précises, qu'aura lieu le bal qui marquera les trois quarts de siècle de l'Académie Royale des Beaux-Arts du Canada. Le public est prié de noter, qu'en raison de cet événement mondial, les salles d'exposition seront fermées samedi et dimanche.

Réceptions  
—Mme Jules Brault recevra, demain soir, avant le bal du Musée des Beaux-Arts.

The Star 13  
Nov. 17, 1954

### Edward Cleghorn Heads Committee

Edward Cleghorn is chairman of the floor committee for the ball on Saturday evening at the Montreal Museum of Fine Arts being sponsored by the Royal Canadian Academy of Arts and Museum to celebrate the 75th anniversary of the Academy.

Mr. Cleghorn will be assisted by Harold Beament, RCA, Franklin Arbuckle, RCA, and A. T. Galt Durnford. In charge of musical arrangements is Mrs. Charles Taschereau.

The Gazette 14  
Nov. 19, 1954

### Montreal Museum of Fine Arts

The ball to be held tomorrow night at the Montreal Museum of Fine Arts will begin at ten o'clock. The Museum will be closed to the public tomorrow and Sunday, because of necessary arrangements for the Ball which will honour the Seventy-Fifth Anniversary of the Royal Canadian Academy of Arts.



**THE WORK OF A PRINCESS:** This woodcut was made from an oil painting of a tree in the Glen Shira in Scotland. This painting was one of several that H. R. H. Princess Louise, Queen Victoria's daughter, contributed to the exhibition held when Montreal's first Art Gallery was opened on Phillips Square. Princess Louise, the patroness of the Art Gallery, became also the patroness of the Royal Canadian Academy. Next Friday the Governor-General, His Excellency Rt. Hon. Vincent Massey, will open an exhibition in the Montreal Museum of Fine Arts on Sherbrooke street (the successor to the old gallery on Phillips Square) to mark the Royal Canadian Academy's 75th anniversary.

The Gazette - Nov. 17, 1954

The Ritz-Carlton Hotel is supplying, as a good-will gesture, the buffet supper for the Jubilee Ball Saturday at the Montreal Museum of Fine Arts. The Royal Canadian Academy, which is joining the museum in sponsoring the ball, is matching the gesture by giving all proceeds to the financially-belaguered museum.

The Gazette - Nov. 18, 1954

**TOWN TALK:** Five fine paintings in the Montreal Museum's collection have been reproduced on Christmas cards. The cards are available at the Museum, Sherbrooke at Ontario. Of special local interest is the Morrice painting of the old Holton house which stood on the site now occupied by the Museum and most timely is Matisse's "Woman in the Window." A Tom Thomson and two 15th century religious paintings round out the collection.

La Presse 17  
17 novembre '54

### Au Musée des Beaux-Arts

—Le premier d'une série de déjeuners organisée par le comité féminin du Musée des Beaux-Arts, pour les membres, aura lieu le mardi 3 novembre à 12 h. 30, au Musée. Le conférencier invité sera M. John Steegman, directeur du Musée. Il a intitulé sa causerie "Ce que le Musée a acheté durant les deux dernières années et pourquoi? A cause du nombre limité de billets, les membres qui désirent assister à ce premier déjeuner sont priés de retenir leur billet au Musée avant samedi.

The Gazette 15  
Nov. 17, 1954

### RCA Exhibition

Governor-General Massey will officially open the 75th annual exhibition of the Royal Canadian Academy at the Montreal Museum of Fine Arts on Friday. He will lunch with the Forest and Stream Club, attend the dinner of the Academy and open the exhibition later.

The Gazette 16  
Nov. 17, 1954

### Museum Opening

It is requested that those attending the opening of the seventy-fifth annual exhibition of the Royal Canadian Academy being held on Friday evening in the Montreal Museum of Fine Arts be at the Museum not later than a quarter-to-nine o'clock, prior to the arrival of His Excellency the Governor-General.

The Gazette 14  
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### WOMEN'S ART SOCIETY

Miss Betty Ramsey will address a meeting of the Women's Art Society at 11 a.m. Tuesday in the Montreal Museum of Fine Arts. Her subject will deal with collecting antique English china.

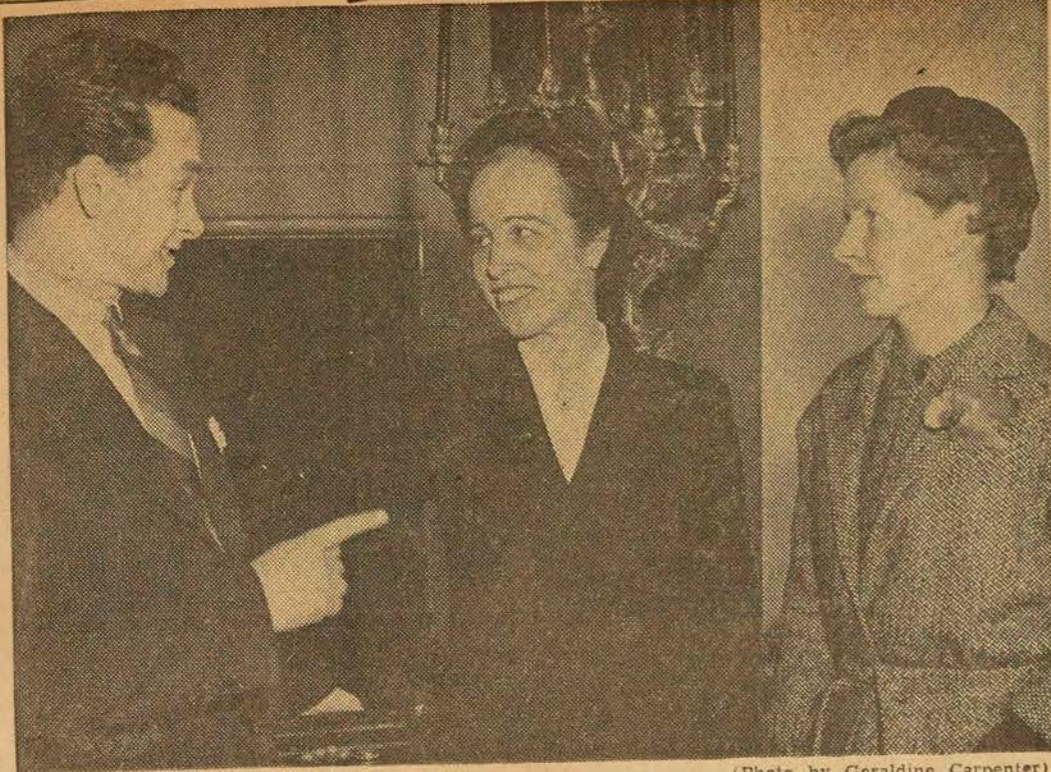
The Gazette 16  
Nov. 19, 1954

### R.C.A. Exhibition

His Excellency the Rt. Hon. Vincent Massey, P.C., C.H., will open the seventy-fifth annual exhibition of the Royal Canadian Academy this evening, at nine o'clock, at the Montreal Museum of Fine Arts.



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(Photo by Geraldine Carpenter) Academy are L. to R. Mr. Paul Johns, decorations, Mrs. Daniel de Yturralde, staging and Mrs. J. Bartlett Morgan, tickets.

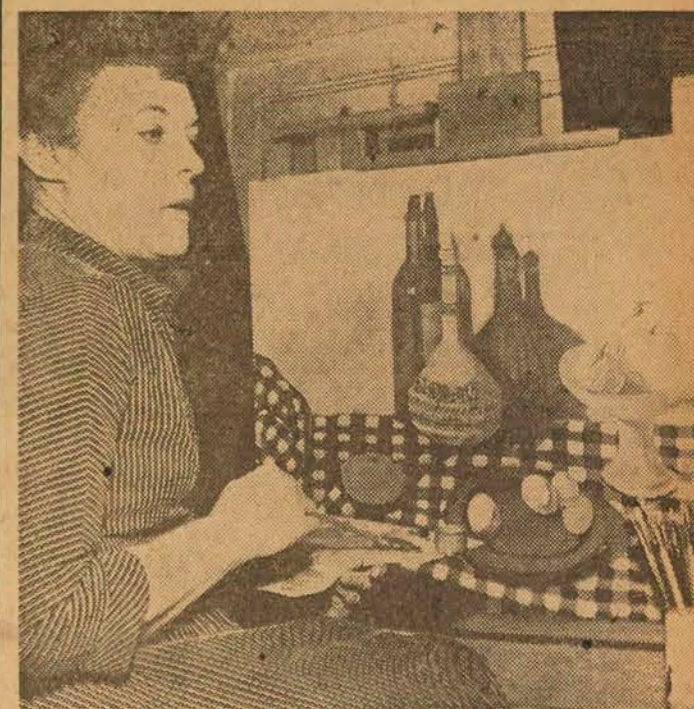
Committee members for the Ball being held by the Royal Canadian Academy and the Montreal Museum of Fine Arts on Saturday evening at the Museum to celebrate the 75th Anniversary of the

The Star - November 19, 1954



MRS. A. T. GALT DURNFORD, chairman of the ticket committee for the ball at the Museum of Fine Arts tomorrow night, is shown with Franklin Arbuckle, chairman of the ball committee for the Royal Canadian Academy of Arts. The ball is in celebration of the 75th anniversary of the founding of the Academy.

# Women of interest to



(Gazette Photo Service) Mrs. Arbuckle . . . a mutual interest

Franklin Arbuckles:

## Exhibit Accepts Paintings Of Both Husband, Wife

Montreal artists will be well represented in the 75th anniversary exhibition of the Royal Canadian Academy, which opens at the Montreal Museum tonight, but none better than the Arbuckle family, which will have three pictures. One of them is by Franklin Arbuckle, R.C.A., and the other two by Frances Anne Johnston, A.R.C.A., who is Mrs. Arbuckle.

Mrs. Arbuckle, who continues to sign her paintings by her maiden name, was notified shortly after the jury reached its conclusions that both of her submissions would hang in the Jubilee Show, which will be opened by the Governor-General. Although they don't work together, the opening tonight will not be the first time the Arbuckles have exhibited at the same show. Both of them contributed to the Seagram collection of paintings of Canadian cities. Her assignment took her to Charlottetown, and it is expected that the painting will be presented to the city.

**Decided At 17**  
The daughter of Franz Johnston, one of the revolutionary group of artists who became known as the Group of Seven, Mrs. Arbuckle decided at 17 that she would paint. She recalls having fought down the idea throughout her childhood, but when she was old enough to decide what she wanted to do, she just naturally headed for art school. A classmate at the Ontario College of Art was Franklin Arbuckle.

Neither marriage nor motherhood has caused any serious interruption in her career, and she has escaped the "either-or" choice that faces many women who find at some stage that they must decide for a career or for a family life. This she feels is because of the strong mutual interest in their work that she shares with her husband, and because she can switch her attention from household demands to work in her studio and back again without an agonizing grinding of gears. Her studio is an upstairs room in the Arbuckle House on Côte des Neiges, a room that is now dominated by work in progress, a still life arrangement of eggs and fruit on a checkered table. For a time — a short time — the other artist in the family undertook to work at home too.

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## Art Academy Held Quitting Conservatism

The Royal Canadian Academy, which was founded on the pattern of the Royal Academy of Art, has broken from narrow conservatism in order to change with the artistic trends, Robert Pilot, president of the Canadian Academy, said on the eve of its 75th anniversary exhibition which

open tonight at the Montreal Museum of Fine Arts. Mr. Pilot declared that academies of art had in the past tended to be regarded as the last strongholds of conservatism because they had crystallized around their own greatest periods.

So far as the Canadian Academy was concerned, Mr. Pilot said, young artists who were exploring new ways were welcomed, and were given a voice in its government. Artists who are not associated with the academy were free to submit paintings for academy exhibitions. Young talents were encouraged by awards.

"There are only two kinds of art—good and bad," Mr. Pilot said. "The policy of the academy today is to encourage the whole field of visual arts which fall into the 'good' category."

Rt. Hon. Vincent Massey, the Governor General, will officiate at the opening tonight, and the anniversary will be marked by a ball at the museum tomorrow night.

Because of the ball arrangements the museum will be closed tomorrow and Sunday.

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## ROYAL CANADIAN ACADEMY FACES THE FUTURE

"I believe that some gentlemen have been good enough to propose that we should postpone the initiation of this institution for the present, and should . . . look forward to its incorporation in the year of grace 1980."

These were the words used by the Governor-General the Marquess of Lorne when he opened the first annual exhibition of the Royal Canadian Academy of Arts. And he added, "But the Academy may be allowed to suggest that, although, in the words of the old saying, 'Art is long,' yet 'life is short.'"

Tonight in the Montreal Museum of Fine Arts another Governor-General, His Excellency Rt. Hon. Vincent Massey, will officially open the 75th annual exhibition of the Royal Canadian Academy—the institution some had suggested should not be incorporated until the year 1980. On this occasion the Academy may look back upon three-quarters of a century of distinction. And it may also take satisfaction in the fact that on this 75th anniversary it has never been stronger, more comprehensive, or more vital.

It was still in pioneer days that the Marquess of Lorne and H.R.H. Princess Louise (herself an artist of ability) founded the Royal Canadian Academy. The first small group of members were pioneers of art in a

new country. Their work is now a record of the history of their time. If it suffered from limitations, it has nonetheless the interest that must always belong to those who have the courage to make a beginning.

As the Marquess of Lorne believed in those Victorian days, the lot of the early Canadian painters might be hard, but the opportunities of art in Canada were vast beyond all knowing. In this land Nature had not only presented her challenge to the engineer and the explorer; she had presented her challenge no less to the artist. The ultimate hopes for art in Canada would be as wide as Canada's far horizons.

On its 75th anniversary, the Royal Canadian Academy is not only conscious of its traditions and its history. It is conscious, even more, of its future. It has sought and obtained a new and more liberal charter. It has received a larger Government grant (small as that grant still is). It seeks the encouragement of all art, requiring only that it should be excellent of its kind.

As it now faces the future, it is more aware than ever not only of the need of interpreting the life of Canada, but of achieving for Canadian art an expression that has universal meaning—the highest goal that any art may seek or win.

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Among the patrons for the Anniversary Ball at the Montreal Museum of Fine Arts tomorrow evening are His Excellency, Governor General Vincent Massey, F. Cleveland Morgan, president of the Montreal Museum, and Robert Pilot, president of the Royal Canadian Academy.

La Presse 20 novembre '54

**Réceptions**  
— Mlle Aimée Cusson, présidente du comité féminin du Musée des Beaux-Arts, et Mme Guy Lanctôt, du comité de bal, recevront les membres de l'exécutif, ce soir, avant le bal donné au Musée des Beaux-Arts à l'occasion du 75e anniversaire de l'Académie Royale du Canada.

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## Massey Opens Arts Academy Jubilee Show

The Royal Canadian Academy of Arts marks its 75th anniversary tonight with the official opening of its jubilee exhibition at the Montreal Museum of Fine Arts. Governor-General Massey will officiate, carrying on a tradition that began when the first exhibition was opened by the academy's founder, the Marquess of Lorne, then governor-general.

Now commonly considered the least "academic" of all national academies, the organization was originally conceived on the pattern of the Royal Academy in England. A uniquely liberal-open-door policy has developed in the R.C.A., according to President Robert Pilot.

Artists who are not associated with the academy are encouraged to submit work for exhibitions, and young, forward-looking artists are encouraged to ally themselves with the senior body.

"There are only two kinds of art—good and bad," Mr. Pilot said. "The policy of the academy today is to encourage the whole field of visual arts which fall into the 'good' category."

The anniversary exhibition includes about 100 works, including paintings, sculpture and architecture exhibits. It also includes a retrospective exhibition of the work of academicians dating from the founding.

The exhibition will be open to the public on Monday. The museum will be closed tomorrow and Sunday because of arrangements for the Jubilee Ball being given to honor the academy.

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## Literature Seen 'Mirror to Life'

Literature is a mirror to life, and the literature of a people reflects their life, Prof. H. R. C. Avison said in an address to the Women's Art Society at the Montreal Museum of Fine Arts.

The mirror's reflection is not always clear, as in the magic mirror of fairy tales, Prof. Avison said. Like life itself, the mirror of literature does not reveal its secrets to the casual reader. In the hands of great masters such as Chaucer and Shakespeare, the reflected picture is one of great variety and good balance. In the hands of lesser people the picture is partial and fragmentary.

Prof. Avison said that we are too close to the poetry of our time to know if it truly catches the spirit of our generation. But poets do have something to say to us, and their freedom to say it should be guarded. Freedom alone, however, is not enough . . . it is also necessary for the works of writers to be appreciated and approved, if these writers are to be encouraged to their full capacities.

La Presse 20 novembre '54

## Les expositions

Au Musée des Beaux-Arts, exposition jubilaire de la Royal Canadian Academy of Arts, comprenant 125 oeuvres, en plus d'une exposition rétrospective des diplômés de l'Académie.

Au Musée des Beaux-Arts, galerie XII, exposition de dessins d'Arthur Lismer et de Louis Muhlstock. Jusqu'au 28 novembre.

Le Musée sera fermé au public aujourd'hui et demain.

L'Académie des Arts fête son 75e anniversaire ce soir



"Le mendiant de Fez", sculpture en métal battu de Jean Horne, et une "Jeune fille" de Grant Macdonald, peintre de l'Ontario, sont deux oeuvres bien en évidence dans l'exposition jubilaire de l'Académie royale des arts du Canada (Royal Canadian Academy of Arts), qui sera inaugurée ce soir au Musée des Beaux-Arts, sous la présidence de son excellence le gouverneur-général Vincent Massey. Plus de 140 peintures à l'huile, une quinzaine d'aquarelles et de dessins, une dizaine de pièces de sculpture, quelques maquettes d'architectes, voilà l'exposition dont on vient d'achever l'installation dans quatre salles du Musée. L'exposition sera ouverte au public dès lundi, le Musée étant fermé demain et dimanche, pour les fêtes de l'Académie. — (clichés LA PRESSE, par Roger Saint-Jean).

## Critère de réjuvenation posé par l'Académie des arts: celui de la qualité

L'Académie royale des arts du Canada, en organisant son exposition jubilaire, a voulu d'une part montrer une rétrospective du travail des artistes qui lui ont été associés au cours des trois quarts de siècle de son existence et d'autre part prouver que l'Académie ne se limite pas à encourager une certaine forme d'art, généralement qualifiée d'académique. Au contraire, M. Robert Pilot, peintre et président de cette institution, a hier déclaré: "Il n'y a que deux sortes d'art—la bonne et la mauvaise."

La politique actuelle de l'Académie est d'encourager tous ces artistes qui oeuvrent dans le visuel et dont le travail se situe dans la catégorie de la qualité. Selon M. Pilot, l'Académie devient ainsi la plus libérale des institutions du genre de par le monde.

Les artistes qui ne sont pas associés à l'Académie sont encouragés à soumettre des travaux et en effet on trouvera dans cette exposition sur 126 oeuvres, soixante qui ne sont pas d'académistes.

La rétrospective se compose d'une cinquantaine de tableaux auxquels l'Académie a accordé des diplômes depuis sa fondation, et dont elle a fait l'acquisition. Installés dans une seule salle, ces tableaux permettront au public de recapituler l'histoire de l'Académie au Canada, avec les divers styles qui furent à l'honneur. Ainsi on verra un tableau de Paul Dyonnet d'autres de Jacobo de Fowler, de Suzor Côté, de Peel Cullen, Gagnon, James Wilson Morrice, Thomson, Jackson et bien d'autres.

Dans l'exposition "contemporaine", 27 peintres de Montréal se trouvent représentés, dont les académiciens Frances Anne Johnston, Arthur Lismer, Lillias Newton, Robert Pilot, Goodridge Roberts, Harry Simpkins, F. B. Taylor, Robin Watt, Sylvia Danoust, Franklin Arbuckle, Harold Beament, Lorrie Bourchard, Albert Cloutier, Leslie Coppold et Stanley Cosgrove. Parmi les autres on trouve les noms de Harry Mayerovitch, Alfred Pinsky, Moe Reinblatt, John Steegman, qui est aussi directeur du Musée des Beaux-Arts de Montréal, Gérard Desbiens, Ghitta Caserman, John Ellison et Ludwig von Coppold.



Images et plastiques

L'Académie renonce à l'académisme?

par R. de Repentigny

Se pourrait-il qu'une institution aussi vénérable en années et par la persistance de ses traditions veuille soudain faire concurrence aux groupes de peintres les plus avancés? Laisserait-elle croire une déclaration de M. le président Robert Pilot, communiquée aux journaux cette semaine: "L'Académie canadienne, fondée sur l'exemple de la Royal Academy of Art, de Grande-Bretagne, a rompu avec le conservatisme étroit de sorte à évoluer avec l'évolution des tendances artistiques." Voilà un très beau programme. Mais M. Pilot ajoute: "Il n'y a que deux sortes d'art — la bonne et la mauvaise. Et la politique de l'Académie est d'encourager tout ce qui dans le champ des arts visuels tombe dans la première catégorie." Voilà qui pourrait nous causer quelque malaise, si l'on pense à quel point peuvent parfois être subjectifs les jugements de valeur. Qui les portera? Tout dépend de cela. Cependant, M. Pilot ajoute, ce qui peut inspirer quelque optimisme:

"Les jeunes artistes qui explorent de nouvelles techniques sont accueillis par l'Académie, et une voix leur est donnée dans son gouvernement". Par le passé, certains encouragements de l'Académie ont eu des résultats douloureux pour la fierté des peintres canadiens. Espérons donc maintenant qu'elle saura assumer ses responsabilités avec tout le sérieux que nous promet M. Pilot. De prime abord, elle doit trouver le moyen de se faire prendre au sérieux par les peintres et le public éclairés.

La 75e exposition annuelle de l'Académie, inaugurée hier soir par le gouverneur-général, nous apporte-t-elle ces garanties? Cela n'est pas sûr. L'on a peut-être procédé avec trop de timidité à l'émendation. L'on peut comprendre qu'il fallait choisir parmi ce qui était soumis, et que beaucoup de peintres travaillant dans la qualité sont encore trop méfiants envers l'Académie pour même y vouloir songer, mais l'on ne peut pas comprendre que des tableaux sans intérêt aient été acceptés. Est-ce parce que l'on voulait tous les genres représentés? Mais alors il ne s'agit plus de la qualité. S'il n'y a plus de peintres qui fassent des portraits inspirés, d'une belle tenue, il n'est pas nécessaire d'admettre des pis-aller comme on l'a fait pour cette exposition.

Les piliers des grandes expositions collectives canadiennes, comme Cosgrove, Roberts, Lismer, Grant Macdonald, Finley, York Wilson, Jackson, Goldsmith et autres sont représentés, mais ce ne sont pas eux qui donnent le ton de cette jubilaire non plus que les vieilles barbes de l'académisme d'origine anglaise touchée parfois d'impressionnisme. Ce ne sont pas non plus les stylisations romantiques mises à la mode par le Groupe de Sept et perpétuées par Casson, Comfort et autres. Non, voilà que cette exposition de l'Académie est presque sous le signe du cubisme. C'est-à-dire qu'un nombre assez important de tableaux attirent l'attention ou des faces de prismales ont servi à construire des figures facilement reconnaissables.

En général, les harmonies de ces œuvres sont trop justes, et l'on sent bien que le cubisme a été employé comme procédé. Il n'a pas été redécouvert, il n'a donc pas donné un nouvel aspect au monde. Ce n'est pas de l'art créateur, mais bien une peinture "dérivée". Un nouvel aspect de l'académisme, tout simplement.

L'on trouve aussi dans cette exposition un certain nombre d'œuvres au coloris vibrant, à la matière bouillonnante, avec des effets de relief parfois un peu recherchés, dont Roloff Beny nous a cette année donné l'exemple. D'autres tableaux sont plus simples dans leurs éléments, mais parfois pour tendre dangereusement vers l'affiche, comme chez Goldsmith.

Enfin la sculpture, qui semble vouloir donner une leçon de pureté et de simplicité à ces monstres les peintres. Jean Horne a deux ouvrages en métal battu qui sont d'une extrême délicatesse tout en étant empreints d'angoisse. Comme par malheur le catalogue de l'exposition n'était pas disponible quand nous avons vu l'exposition, certaines œuvres peu familières mais vraies nous sont demeurées anonymes. Nous y reviendrons la semaine prochaine.

Des œuvres des premiers membres de l'Académie



La 75ième exposition annuelle de l'Académie canadienne des arts comprend, outre trois salles d'œuvres contemporaines, une salle où sont exposées une cinquantaine d'œuvres récompensées par l'Académie au cours de son existence. L'on aperçoit ici un coin de cette salle. Au premier plan, "Les Troqueuses", sculpture de Suzor Côté. En haut à gauche, "Le mendiant", d'Edmond Dyonnet, décédé cette année, en bas, un tableau de Jacobi, et à leur droite des œuvres de D. Fowler, R. O'Brien et autres peintres disparus depuis un demi-siècle. — (cliché LA PRESSE).

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Museum Luncheon

The Ladies Committee of the Montreal Museum of Fine Arts is holding the first of a series of luncheons for members of the Museum on Tuesday, November 23, at half-past twelve o'clock, at the Museum. Mr. John Steegman, Director, will speak on Recent Acquisitions.

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Salon of Photography

The Montreal Camera Club will present the 14th Montreal International Salon of Photography and the Fifth Exhibition of Color Slides at the Montreal Museum of Fine Arts from Jan. 8 to 23. Closing dates for all entries will be Dec. 11. Forms should be returned to the Montreal Camera Club, care of Mark Stein, 4355 Hingston Avenue, Montreal, from whom entry forms can be secured, or from photo dealers. The juries are composed of John W. Doscher, Blossom Caron and Walter F. Wood, and for color slides Dr. M. A. Chantler, Raymond Caron and David Cox.

Lismer, Muhlstock Showing Drawings

The marked skill of Arthur Lismer, R.C.A., as a draughtsman is evident in the collection of drawings being shown in Gallery XII of the Montreal Museum of Fine Arts. Wherever he goes he seems to lose no time in adding to his collection of pictorial records. The bulk of the work shown is in black and white, the examples being handled in a direct and confident manner. The Georgian Bay district has been distinctly fruitful — "Rocks and Pines," a tangle of wind-warped trees; "Rock and Pool," the type of subject which has been the subject of some of his oils; "Sumac," the bush fronting a curved rock with pines in the background; "Shoals," a spontaneous work in sepia wash, other items being "Wreck of a Pine Tree" and "Georgian Bay Islands," the latter being carried further than some of the other items. "Rocks on the

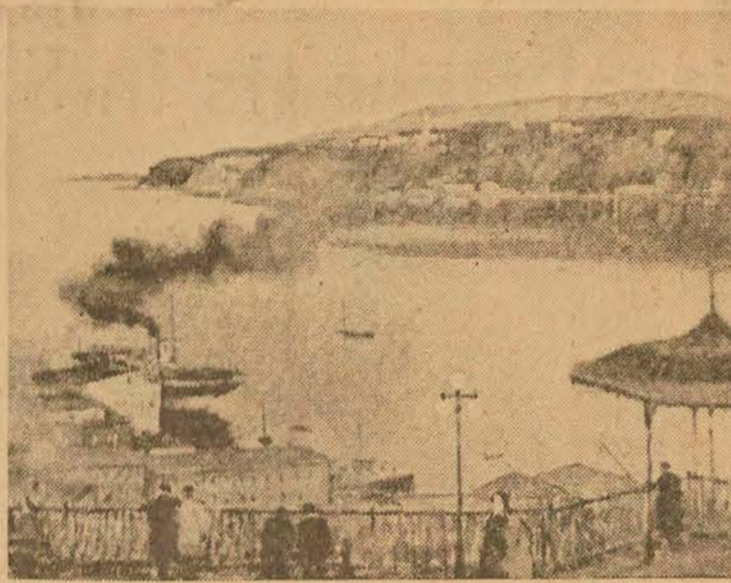
St. Lawrence," with its shore stretch of sea; "Rocks on the Shore," showing logs, boulders and water, a work that introduced a superbly drawn bird; "Nets and Buoys," recording the tangle of gear on a wharf with, beyond, a curving bay, pier, fishing boats and distant hills; "Ropes and Anchor," set on a wharf, beyond which, across the water, are houses and a church. "Ducks and Geese" are fine, spontaneous performances.

Records of South Africa, done in colored chalks, are "African Melody" — a group of girls seen from the rear, and "Village Life, Zululand," depicting seated figures outside a hut. Showing in the same Gallery is Louis Muhlstock, who employs a free line with true form. He is being carried further than some — "Resting Fawn," "Reclining

Goat," "Dead Chick," "Sleeping Goat" and "Young Calf Asleep." "Man from the Street," has plenty of character, and there is a good group of industrial workers, including "Riveter in Hull of Ship," "Chipper," "Man with Sledge," looking perfectly able to wield the heavy hammer; and "Welder," with his mask off, his face, "Young Boy with Hat," makes a good study, and "Young Italian Girl" is done in outline with a Chinese brush. A girl with a yellow handkerchief on her head and "Jamaican Woman" are good studies.

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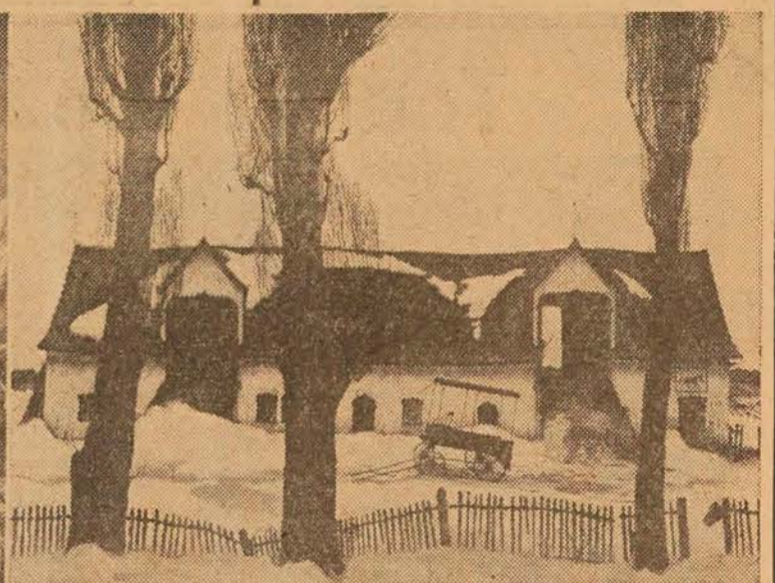
75th Annual Royal Canadian Academy Exhibition Opens



Twilight, Dufferin Terrace, Quebec, by R. W. Pilot, P.R.C.A.



Morning Light in the Forest, B.C., by Arthur Lismer, R.C.A.



St. Lawrence Barn, by Franklin Arbuckle, R.C.A.

Jury More 'Open-Minded' Than in the Early Days

Opened last night by His Excellency the Rt. Hon. Vincent Massey, P.C., C.H., the Governor-General of Canada, the 75th annual exhibition of the Royal Canadian Academy, being held in the galleries of the Montreal Museum of Fine Arts, is varied and interesting. It is clear, too, that the jury of selection has been generously open-minded if some of the early works in the retrospective section in the east gallery are viewed. The main show of some 126 works, selected from 395 submitted, do include some enigmas, but these, considering modern trends, do not disturb the balance.

There is a good representation of landscape art. R. W. Pilot, P.R.C.A., is successful with "Twilight, Dufferin Terrace, Quebec," with its view of Levis and its lights across the river under a sky in which the clouds catch the flush of the setting sun. Full sunlight envelops his work called "The Tuna Wharf, Wedgeport, N.S.," showing fishing craft moored at a wharf. A. Y. Jackson, R.C.A., sends "North Shore, Great Bear Lake," showing a litter of rocks, stunted trees and a massive rocky height under a sky with varied clouds. Arthur Lismer, R.C.A., paints noble trees in "Morning in the Forest, B.C.," and Fred S. Haines, R.C.A., records a sturdy tree, winding road and distant bush in "Late Fall." The veteran F. H. Bridgen, R.C.A.,

is represented by water, a boat and cloud-veiled mountains, entitled "Morning Clouds, Jervis Inlet, B.C." A. J. Casson, R.C.A., has an impressive painting of lowering clouds, gulls and massive rocks in "Crescendo," while Harold Beament, R.C.A., is successful with a spirited Eskimo subject, called "Kayak Race." Two works represent Albert Cloutier, A.R.C.A. — "Cliff at Gay Head," with sand, two figures and a stretch of sea, seen from a height, and a precisely handled painting of varied objects outside a shop, called "Antiques." By Goodridge Roberts is a still-life called "Books, Flowers and Fruit," good in its subtle values, and he also sends a typical Laurentian lake scene. Leslie Coppold, A.R.C.A., has an effective and highly finished painting of an old house, entitled "Rooms." Fred Finley, A.R.C.A., has movement and color in the mounted and unmounted, Indians, called "Cree Ceremonial." Sunny light marks the curving bay, boats, distant buildings and a church, entitled "August Noon, Fox River, Gaspe," by Wm. H. Taylor, R. York Wilson, A.R.C.A., has an impression of

Street," with the dome of the Basilica, backed by the top of the Sun Life Building. Two works represent Albert Cloutier, A.R.C.A. — "Cliff at Gay Head," with sand, two figures and a stretch of sea, seen from a height, and a precisely handled painting of varied objects outside a shop, called "Antiques." By Goodridge Roberts is a still-life called "Books, Flowers and Fruit," good in its subtle values, and he also sends a typical Laurentian lake scene. Leslie Coppold, A.R.C.A., has an effective and highly finished painting of an old house, entitled "Rooms." Fred Finley, A.R.C.A., has movement and color in the mounted and unmounted, Indians, called "Cree Ceremonial." Sunny light marks the curving bay, boats, distant buildings and a church, entitled "August Noon, Fox River, Gaspe," by Wm. H. Taylor, R. York Wilson, A.R.C.A., has an impression of

a seated figure, and Adrian Dingle, A.R.C.A., successfully suggests puddles in a house-edged street, called "Last of the Snow." Hortense M. Gordon, A.R.C.A., has abstracts called, respectively, "Study in Space" and "Studio Impressions," and Grant Macdonald is represented by "Seated Figure." Clare Bice, A.R.C.A., is decorative in "Horseback in the Bois," with two mounted figures and two nuns with children in their care. Moving water and the reflection of a boat near a wharf interested Peter C. Sheppard, A.R.C.A., in "Ocean Port."

Portraiture is well represented. Lilias Torrance Newton, R.C.A., sending Mr. Justice Martineau in gown, and Dr. R. W. Wallace seated in a leather chair. Cleve Horne, R.C.A., contributes Henry J. Pickup, Chief Justice of Ontario, in gown, and Archibald Barnes, R.C.A., is represented by the Rt. Hon. Lord Brintree, in

black with yellow vest. By Charles F. Comfort is the portrait of Brigadier Sherwood Lett, in an elaborate cloak, a work lent by the University of British Columbia. John M. Ailsen, A.R.C.A., paints "Girl in Green," and Oscar De Lall, A.R.C.A., is represented by a male, "Portrait in Greys." Robin Watt, A.R.C.A., has a portrait of Mrs. Keith Henderson, and Henry J. Simpkins, A.R.C.A., has an attractive subject in "Boy with Trumpet."

The watercolor section is not large. Rowley Murphy, A.R.C.A., uses the medium in free, fluid manner in "Water Street, Halifax," with its row of houses, piers, and two steamers off shore. George Pepper, A.R.C.A., in "Newfoundland Outport," with its piles and boats on beach, is effectively direct. Pattern interests Peter Haworth, A.R.C.A., in "The Saucy Jane," a boat, and also in "Flowers of the Field." Bobs C. Haworth is also concerned with pattern in "Way North." John Steegman contributes "Church in Kensington."

Those represented in the sculpture section are Florence Wyle, R.C.A., Sylvia Daoust, R.C.A., Gerard Desbiens, Sing Hoo, A.R.C.A., Alvin Hills, Louis Temperate and T. Bowie.

The Gazette Nov. 20 /54

Artistic Controversies 'Healthy', Massey Says

Governor-General Massey said last night that in the sphere of the arts, controversies "are natural and undoubtedly healthy."

Opening the Royal Canadian Academy of Art's 75th anniversary exhibition at the Montreal Museum of Fine Arts, Mr. Massey said that though individual artists and groups might disagree heartily, he trusted they would always have enough mutual respect to co-operate in the common cause of art.

"The Royal Canadian Academy, as the senior society in its field, loyally performs its essential tasks — that of guarding traditions, maintaining standards and showing toward new ideas, both understanding and hospitality," the Governor-General said.

Mr. Massey noted that "we have not been without" controversies in the sphere of the arts in Canada.

"If there had always been a completely tranquil agreement among artists and among art lovers, this would have been an evidence of apathy or indifference. But, as we became more conscious of the place of art in the community, there was a natural tendency for different points of view to become defined; for their representatives — to conduct a spirited debate — the sort of debate from which I believe, the cause of art derives a certain stimulus," he declared.

"I am a great believer in the commemoration of anniversaries. . . . They remind us happily of the important functions of great institutions like the one of which we are thinking this evening; they also teach us that our country is not so new as we sometimes think," he declared.

"The anniversary we are celebrating tonight serves to illustrate the close association which has so often existed between the office of Governor-General and the arts in Canada.

Mr. Massey recalled that the Academy's founder, the Governor-General, Lord Lorne, took an active part in the naming of the original Academicians — "an act of daring which commands my admiration."

It was fitting, he said, "that we should recall how much we owe" to Lord Lorne, the 9th Duke of Argyll, and his wife, Princess Louise, who was a gifted artist in both painting and sculpture.

"They came to Canada at a time when leadership was needed in the field of the fine arts. . . . Important steps had, of course, already been taken. The Montreal Art Association had been founded in 1860, as a body of arts lovers. The younger Ontario Society of Artists was established in 1872 as an organization of professional artists, but there was no national body representing the arts, and in a country which was steadily acquiring a national sense and had a growing number of artists, this was an obvious need.

"Lord Lorne, as a man of broad interests and deep cultivation, gave ready response to the approaches made by some of the painters of the day, and the Royal Canadian Academy came into being as a result," he said.

Mr. Massey said that the two years, 1879 and 1880, "represented a period of no small importance in the story of Canadian art. . . . In 1879 not only was the Academy founded but the first building to house the collection of the Montreal Art Association was opened, and in the same year, on the Governor-General's initiative, the National Gallery of Canada was established.

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Social and Personal



RECEIVE GUESTS: Mr. Cleveland Morgan, president of the Montreal Museum of Fine Arts, and Mrs. Robin Watt, Joint-Chairman of the Ladies Committee of the Museum, who will be among those receiving the guests at the Ball this evening at the Museum by the Royal Canadian Academy of Arts and the Montreal Museum to celebrate the 75th Anniversary of the Academy. (Photo by Geraldine Carpenter)



# ALL OUR YESTERDAYS

By EDGAR ANDREW COLLARD

## OTTO JACOBI — AN EARLY PRESIDENT OF THE R.C.A.

One day about the year 1860 a canoe put out from Three Rivers. It moved up the St. Maurice River, on the way to the Shawinigan Falls. It was a long and rugged journey. And on this occasion the voyageurs had an unusual passenger. He was Otto Reinhold Jacobi, a Prussian artist, who had come, with all his artist's equipment, to paint the falls.

At that time Shawinigan Falls lay far in the wilderness, amidst a silence that only made all the more magnificent the roar of its waters. A few other artists had already made their way up the St. Maurice, among them Cornelius Krieghoff.

But Otto Reinhold Jacobi was not then in the position of

His canvas was set up and the falls were painted. His commission had been fulfilled. Yet he had lost all desire to return to Europe. Something in Canada gripped and held him. Where else, he must have asked himself, could an artist have such sublimity before him?

This decision might have been remarkable enough in a young man, with a name still to make for himself in the world of art. But Jacobi was not young. At the time of this first visit to Canada about 1860 he was approaching his 50th year.

What was more, he had established himself as an important artist in Europe. He had studied at the Berlin Academy and, as a prizewinner, at Dusseldorf. He

resulted in his being commissioned to paint Shawinigan Falls for the royal visit of the Prince of Wales.

Now all the advantages of position and reputation in Europe were given up. The scenery of Canada became his preoccupation. He set up a studio on St. James street in Montreal, and would make excursions about the country. He was the first important painter of the northern Ottawa. The lumber king, John Rudolph Booth, became his patron. One of his paintings shows Booth driving in a sleigh. He also painted in the Laurentians, and along the shores of the St. Lawrence.

At this time there was probably no artist painting in Can-



**A CANVAS THAT GLOWS:** This painting by Otto Reinhold Jacobi is part of the 75th annual exhibition of the Royal Canadian Academy of Arts, which will be open to the public, beginning Monday. It was the diploma work of one of the first presidents

of the Academy, and reveals the spirit of romanticism with which Jacobi saw and depicted nature. Many paintings by Jacobi, in oils or water-colors, still glow on the walls of Montreal homes.

Krieghoff, an artist living in Canada and painting Canadian scenes. He had come all the way from Europe for this particular assignment. The painting had been commissioned. It was to be presented to Queen Victoria's son and heir, Edward, Prince of Wales, who was to visit Canada that year to open Victoria Bridge.

It was to be a tremendous experience for this artist from the Old World. The canoes made their way up the St. Maurice till they came to the Portage des Grands. A rough cart was there to meet them. When the end of the portage was reached, they launched out again by canoe. Isle aux Tourtes was passed. Then, still a mile away, the falls could be seen through the distant trees.

The water was now running fast. Yet the voyageurs knew the art of making their way upwards, taking advantage of the eddies on either side, and shooting rapidly across the river from one side to the other.

At last they paddled to shore at the foot of the falls. Jacobi had seen many wonders of stream and forest on the Rhine. But here was something that spoke with a new voice of solemn grandeur. The waters swept down like a mass of snow. Often they were driven with violence into deep fissures in the rocks and rebounded again with a roar, in sheets of spray.

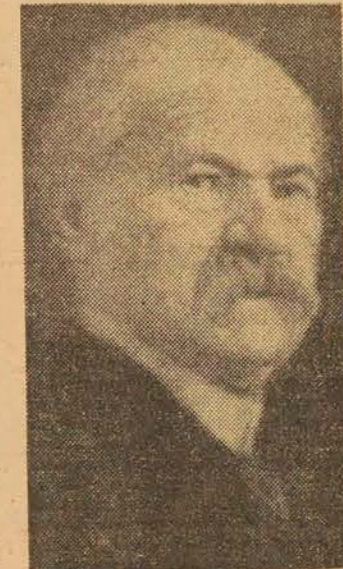
Climbing the steep side of the bank, they could see the St. Maurice as it flowed above the falls. The current was quiet and unbroken. And yet the hidden force was often dramatically shown, as when a huge drifting log would suddenly dip at one end and flash out of view on approaching the edge of the precipice.

And as Jacobi looked about him, with the roar in his ears, he could imagine how that roar would grow gradually softer and softer in the surrounding wilderness, until it died away, far off, into a whisper among the trees.

had painted under commission for the President of Westphalia, the Empress of Russia, and the Grand Duke of Nassau.

Indeed, the Grand Duke had been so delighted with Jacobi's work that he had appointed him Court Painter at Wiesbaden. As Court Painter he had lived and worked at Wiesbaden for 20 years. Among his students were young princesses—one of whom became Princess of Waldeck and another the Queen of Sweden. Among his further commissions was a fresco painting in a Greek memorial chapel.

His fame had spread not only through Europe but overseas to North America. And this had



**ARTIST FROM AFAR:** Otto Reinhold Jacobi came to Canada from Germany in 1860 to paint Shawinigan Falls. He was so fascinated with the magnificence of Canadian scenery that he decided to stay in this country. From 1890 to 1893 he was president of the Royal Canadian Academy. His work is characterized by its serenity and the richness of its coloring.

he was not a successful teacher. He seemed to think that if he showed how he painted, others might easily follow him.

"Now," he would say, "we will make a nice little water-color. We will put a round spot of red in the centre, so. Zat is ze sun. Now we will take some yellow, so, and some purple, so, and before you know it, we haf a sky. Then we put some trees on this side, and some oorders on the odder side, so. And then we run a little waterfall down the meedle, so, and it is finished. Now you haf seen me make a water-color. It is very simple. Make one yourself."

It all seemed quite simple. But when his pupils tried, they failed. And Jacobi could not think of any way of helping them, except by giving still another rapid demonstration. He was not long a professor. Yet he inspired others, perhaps, in another way. For he was the true artist, a man devoted heart and soul to his work, who had known the art world of Europe, and had a deep feeling for the dignities and greatness of his vocation.

In the end he became a rather touching figure. He was far from his old home, separated from his earlier fame, speaking with

an accent that was always a reminder to himself and to others that he was a stranger in a strange land.

Times changed and his methods became old-fashioned. He kept using the old dry water-colors. His brushes were of stiff, stubby bristles. He cleaned them by drawing them between his lips. His eyesight was failing. But, in old age, he kept at his work, using as many as three sets of lenses, one on top of the other. In the end he left Canada, and went to live and die with a son, who had emigrated to one of the western states.

He had his Canadian honors. He was one of those nominated for membership at the time the Royal Canadian Academy was founded. He was president of the Academy from 1890 to 1893.

Though dead now for more than half a century, his work still glows on the wall of many a Montreal home. And though, despite his admiration for Canada, he remained an alien in a far land, the glorious colors with which he beheld the world remain, like the lingering glories of those sunsets and autumn afternoons he loved to paint.

The Gazette  
Nov. 22, 1954

## H. L. Allward, Of Toronto, Heads RCA

Hugh L. Allward, R.C.A., architect of Toronto, was elected president of the Royal Canadian Academy of Arts, succeeding Robert W. Pilot, R.C.A., D.C.L., N.A., of Montreal, at the annual meeting held on Saturday.

Charles F. Comfort, R.C.A., Toronto, was elected vice-president, and J. Roxborough Smith, R.C.A., architect of Montreal, treasurer.

Elected to council: R. York Wilson, R.C.A., Toronto; Arthur Lismer, R.C.A., Toronto; Robert W. Pilot, R.C.A., Lillias Torrance Newton, R.C.A., Albert Cloutier, R.C.A., Oscar De Lall, R.C.A., and Campbell Tinning, R.C.A. all of Montreal, and George Pepper, R.C.A., Toronto.

Elected Academician painters: Fred Finley, secretary of the R.C.A., and Peter Haworth, both of Toronto, and Academician sculptor, Orson Wheeler, Montreal.

Associate Painters: Grant Macdonald, Kingston, and Charles Binning, Vancouver.

Associate Architects: R. S. Morris and John C. Parkin, both of Toronto.

Associate Sculptor: Jean Horne, Toronto.

Hugh L. Allward, P.R.C.A., F.R.I.B.A., was born in 1859, son of Walter S. Allward, C.M.G., R.C.A., the creator of the Canadian War Memorial on Vimy Ridge. He studied his profession at the University of Toronto and at the Royal Institute of British Architects. Member of the firm of Allward and Guinlock, among his commissions have been the Engineering Building of the University of Toronto, the new Veterans' Affairs Building, Ottawa, and Sunnybrook Hospital, Toronto.

The Gazette - Nov. 23, 1954

The Ladies' Committee of the Montreal Museum of Fine Arts in its "Artists in Action" series is presenting Stanley Lewis tomorrow evening. He'll give an illustrated account of his visit to Mexico and Yucatan. He spent nearly two years in Mexico as a scholarship student studying ancient sculpture and producing some new ones.

★ ★ ★



**SEVENTY-FIFTH ANNIVERSARY BALL.** Photographed on Saturday evening at the ball held by the members of the Royal Canadian Academy and the Montreal Museum of Fine Arts to celebrate the seventy-fifth anniversary of the Academy at the Museum are: from left to right: Mr. John Steegman, Director of the Museum; Miss Aimee Cusson and Mrs. Robin Watt, joint chairmen of the Ladies Committee; Mrs. Cleveland Morgan, Mr. Robert Pilot, R.C.A., retiring president of the Academy; Mr. Hugh L. Allward, P.R.C.A., of Toronto, newly elected president, and Mr. Cleveland Morgan, president of the Museum.

# R.C.A. Holds Gay Ball On 75th Anniversary

In celebration of the seventy-fifth anniversary of the Royal Canadian Academy, a brilliant ball was held last evening in the Montreal Museum of Fine Arts. Highlighted was the Academy's crest framed in swags of red and white held by gold crowns and flanked on either side by the coats of arms of H.R.H. Princess Louise, Duchess of Argyll and His Grace the Duke of Argyll who founded the Museum in 1880.

The guests were received in the Foyer by Mr. Cleveland Morgan, president of the Museum, Mr. Hugh L. Allward, P.R.C.A., of Toronto, newly elected President of the Royal Canadian Academy, Mr. John Steegman, director of the Museum and Mrs. Robin Watt and Miss Aimee Cusson, joint chairmen of the Ladies Committee of the Museum.

The decorations emphasized the classic lines of the building. Garlands of cedar caught with gold roses were entwined around the pillars of the front staircase. Cedar also decorated the Norton staircase flanked by Louis XV black marble candelabra.

### Mythological Decor

In the room where supper was served, beige, scarlet and brown with turquoise accents gave a modern note and followed the theme used by the Royal Canadian Academy for its seventy-fifth anniversary catalogue. Large montages of Greek gods and goddesses lined the walls and a gay note was added by a ribbon canopy, placed in the centre of the room, and supported by garlanded columns. White candles in 18th century candelabra draped with greens and ribbons were arranged on the buffet table while the individual supper tables held vases of white chrysanthemums, greenery and white candles.

### Among Those Present

- Mrs. Cleveland Morgan, wife of the president of the Museum, in a Hardy Amies model of black velvet with a draped bodice and a wide skirt fashioned on princess lines.
- Mrs. Hugh L. Allward, wife of the president of the Royal Canadian Academy, wearing a gown of off-white satin, fashioned on classical lines.
- Mrs. Robert Pilot, wife of the retiring president of the Royal Canadian Academy, in a gown of grey organza with a strapless bodice and full skirt, and wearing a stole and black velvet accessories.
- Mrs. Lillias Torrance Newton, R.C.A., wearing black peau de soie with topaz trimming, the skirt fashioned with fullness in the back and wearing gold accessories.
- Mrs. Roland Charlebois, wearing a gown of dark grey taffeta with a very wide skirt, and amethyst jewellery.
- Mrs. A. Sidney Davey, in a gown of black lace over shell pink with a full skirt and a matching stole.
- Mrs. Sydney Dobson, wearing a Marie Paule model of black lace.
- Mrs. J. W. Eaton, in a gown of grey satin, the full skirt applied with black lace and wearing matching accessories.
- Mrs. Peter Laing, in a gown of white tulle embroidered in silver sequins, with a fitted bodice and a pleated bouffant skirt.
- Mrs. J. W. McConnell, wearing a Raoul-Jean Fouré model of white and silver brocade with a bodice having a halter neckline and straight skirt.
- Mrs. G. Meredith Smith, in a gown of emerald green net with a bouffant skirt, with a fitted bodice embroidered in multi-coloured sequins, and a full skirt.
- Mrs. A. Murray Vaughan, wearing a Jean Desses model of bitter-sweet chiffon and satin with a bouffant skirt, and matching accessories.
- Mrs. Colin Webster, in a peacock blue gown with a draped bodice, and a wide skirt fashioned with fullness in the back.
- Mrs. Roger Viau, wearing a gown of salmon pink crepe fashioned on simple lines.

- Mrs. Edward Cleghorn, wearing a black taffeta dress, the full skirt having a panel of powder blue and a matching blue stole.
- Mrs. Robin Watt in a gown of blue-grey silk, with a bouffant skirt and wearing a blue-grey stole and accessories.
- Miss Aimee Cusson in a Jacques Michel model of Elizabeth blue Italian silk with a high neck-line draping on the shoulder to form a bow.
- Mrs. A. T. Galt Durnford wearing a dress of tango red taffeta made with a full skirt, the draped bodice having an off-the-shoulder neckline, gold accessories.
- Mrs. J. Bartlett Morgan, in a Jacques Fath model of greige chiffon with a draped bodice and full pleated skirt.
- Mrs. Guy Lanctot, in a gown of pale blue satin with rhinestone trimming.
- Mrs. Charles Taschereau, wearing a gown of black crepe tulle over taffeta, with a bouffant skirt.
- Mrs. Richard Angus in a gown of white slipper satin fashioned with a long bodice and a full skirt and wearing an apricot stole.
- Mrs. Daniel de Yturralde, gowned in black and white taffeta, fashioned on classical lines.
- Mrs. Jean Contat, in a gown of pastel iridescent brocade with an off-the-shoulder neckline and very full skirt and wearing matching pastel slippers.
- Mrs. Maurice Hudon, wearing a gown of black tulle and lace, and black and gold accessories.
- Comtesse Bernard de Roussy de Sales, in a gown of bois-de-rose taffeta with an off-the-shoulder neckline and bouffant skirt.
- Mrs. K. Archambault, wearing a model of champagne Chantilly lace with a full skirt, and matching accessories.
- Mrs. Jean Berard, in a gown of beige lace trimmed with turquoise taffeta.
- Mrs. Charles Bordo, in a gown of dusty pink crepe, the full skirt trimmed with a cascade of black velvet flowers and leaves.
- Mrs. A. Cantero, in a Sophie model of midnight blue organza embroidered in sequins and silver beads, and wearing matching accessories.
- Mrs. C. Pierce Decary, in a gown of black lace, the full skirt and fitted bodice being embroidered in sequins.
- Mrs. Paul Fontaine, wearing a gown of cyclamen chiffon and periwinkle blue accessories.
- Mrs. Laurent Gelly, gowned

in orchid and silver brocade and wearing silver accessories.

Mrs. Ernest LeMessurier, in a gown of black faille shot with silver threads fashioned on princess lines, the full skirt fashioned with back fullness.

Mrs. Anson McKim, wearing a gown of candle-light grey, with black velvet and pearl trimming.

Mrs. Arsene Morin, in a Jacques Michel model of symphony blue French satin the skirt fashioned with a side drape caught with velvet roses.

Mrs. W. W. Ogilvie, wearing a gown of black lace with a fitted bodice and a full skirt.

Mrs. Philip Osler, in an English model of royal blue chiffon, having a shirred bodice and a wide skirt.

Mrs. J. E. Perrault, wearing a Marie-Paule model of black tulle over taffeta, with a bouffant skirt.

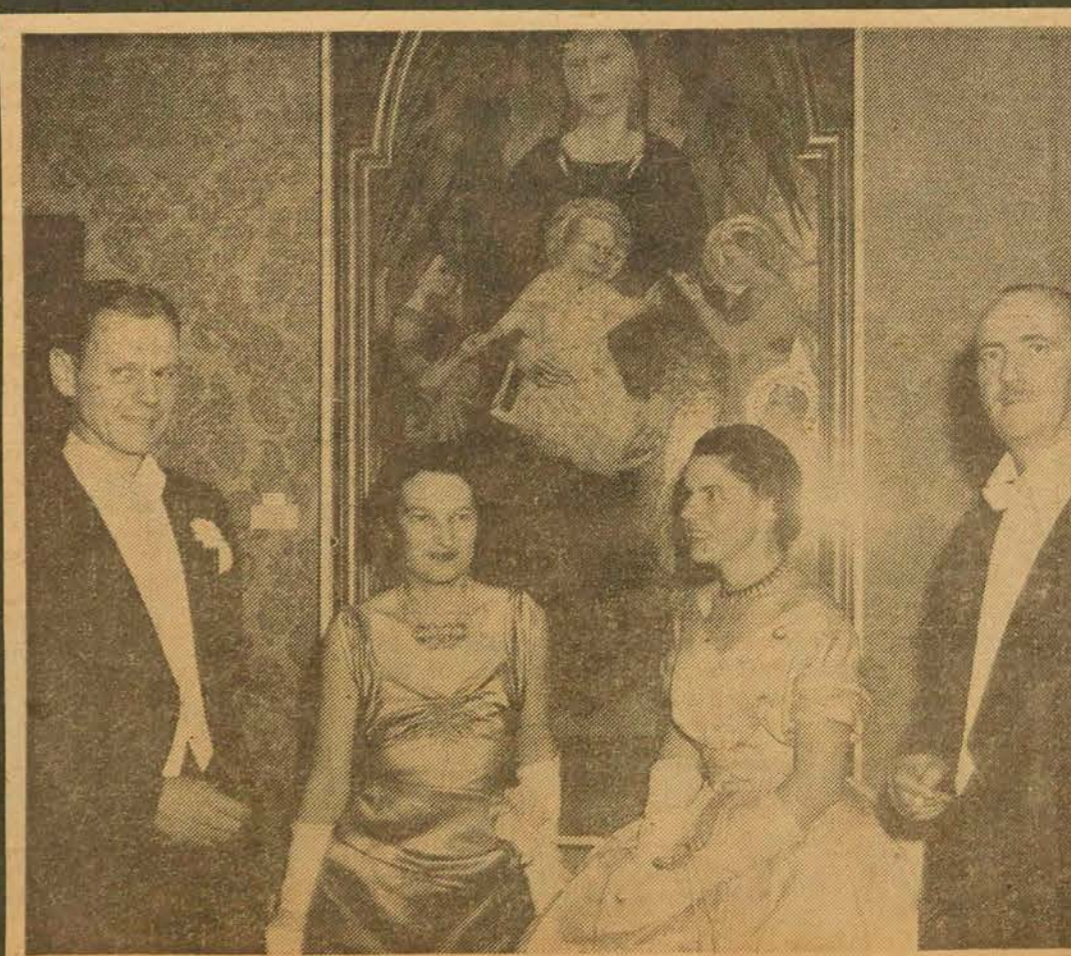
Mrs. J. Redmond Roche, in a gown of rose brocade satin fashioned with a slim skirt caught at the side with a matching panel.

Mrs. Duncan Stewart, in a gown of black organza, with a bodice edged in white and a crinoline skirt fashioned in diamond pattern.

**Committee Members**  
Members of the committee were: Mr. John Steegman, Director of the Museum, chairman of the Ball; Mr. Franklin Arbuckle, R.C.A., representing the Royal Canadian Academy; Mrs. Robin Watt and Miss Aimee Cusson, joint-chairmen of the

**Ladies Committee of the Museum;** Mrs. A. T. Galt Durnford, chairman of the ticket committee; Mrs. Lillias Torrance Newton, R.C.A., Mrs. J. Bartlett Morgan, Mrs. Guy Lanctot, tickets; Mrs. Richard Angus, refreshments; Mrs. F. Stuart Molson and Mrs. Daniel de Yturralde, staging; Mrs. Charles Taschereau, music; Mr. Edward Cleghorn, chairman of the Floor committee, assisted by Mr. A. T. Galt Durnford, Mr. Franklin Arbuckle, R.C.A. and Mr. Harold Beaumont, R.C.A.; Mr. Campbell Tinning, R.C.A.; chairman of the decorations committee, assisted by Mr. Albert Cloutier, R.C.A.; and Mr. Paul Johns; Mrs. Maurice Hudon and Comtesse Bernard de Roussy de Sales, publicity.

## The Herald - November 22, 1954



**ATTENDING** the Montreal Museum of Fine Arts ball were (from left to right), F. Derezi, Mrs. Derezi, Mrs. J. H. Patton and Mr. Patton.



# Montreal's 75th Annual Art Exhibition - A Review

## Principal Highlights of Gallery Show Exhibits Analysed

By ROBERT AYRE

THE value of the Royal Canadian Academy's Jubilee exhibition, which the Governor General opened last night in the Museum, is that it is a comprehensive survey of Canadian painting over the past 75 years, not simply an annual exhibition. It would be a mistake to concentrate on the contemporary and take the Retrospective section for granted, treating it as an appendage. The exhibition should be taken as a whole. It gives us plenty of material for stock-taking and since it will be here until December 19th, I hope to have an opportunity for a more considered review, based on frequent visits.

### Scarcely a Trend Not Represented

There is scarcely a trend in Canadian painting in the past three-quarters of a century that is not represented. For the current show, the jury was faced with 500 entries, out of which it accepted about one-fifth and the result, though of course there are gaps, is an exhibition which gives us a good cross-section of what is going on in Canadian painting today.

FOR all its welcome to "the most forward-thinking of the younger artists"—I quote the words of Robert W. Pilot, the President, in the catalogue—the Academy, it is true, hasn't yet recognized the Automatists and other free-wheeling abstractionists who loom so large on the Canadian scene today. But maybe they haven't recognized the Academy.

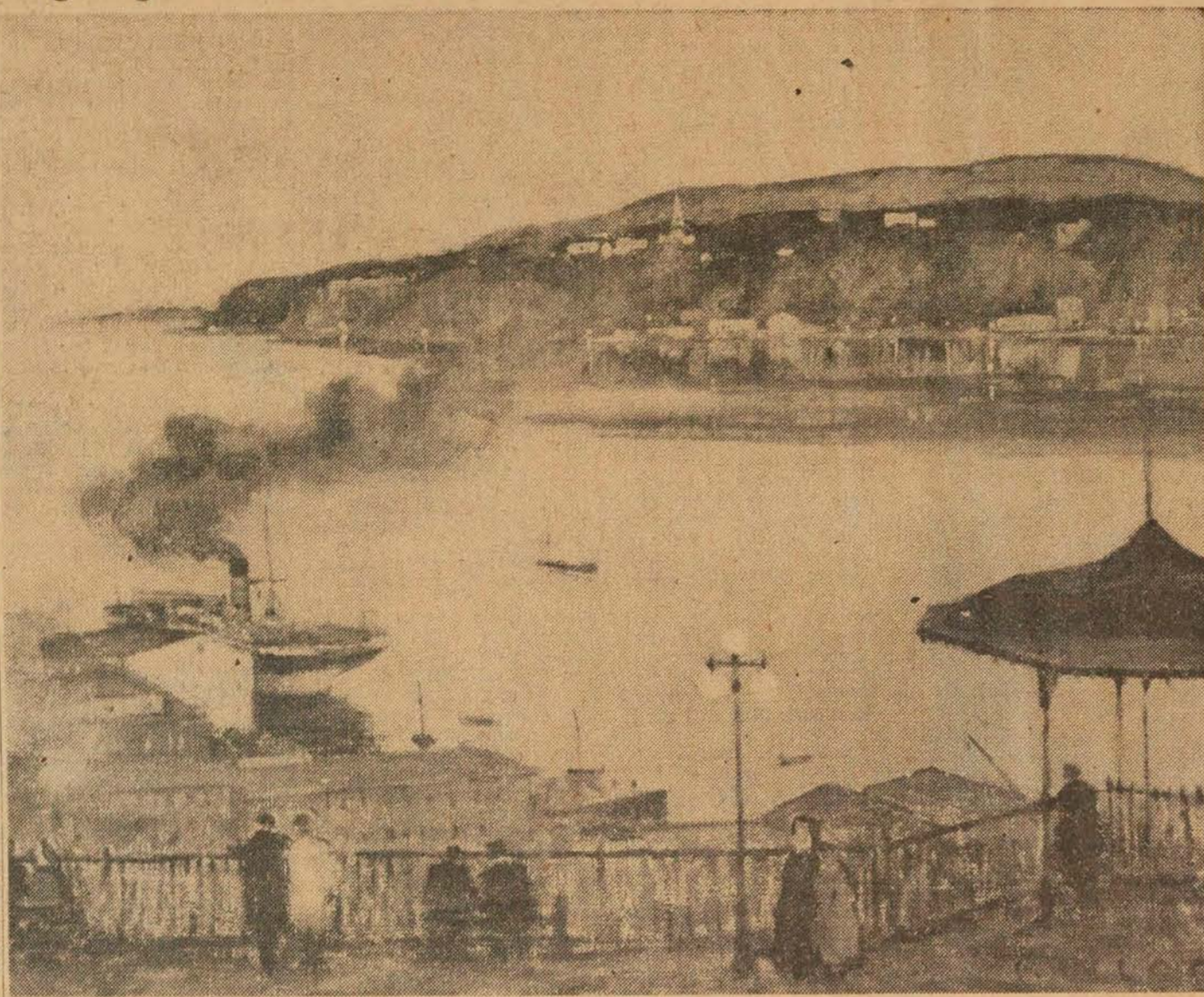
The annual shows are open to all who care to enter.

The Academy is the one place where we have an opportunity to see portraiture. The official portraits this year include Brigadier Sherwood Lett, painted for the University of British Columbia by Charles Comfort, the portrait of an office rather than a man, a rigid carapace encrusted with gold braid, every detail scrupulously observed; spare legal portraits by Lillias Newton and Cleve Horne and a fleshier one by Archibald Barnes. Next come the more informal commissions, like Robin Watt's Mrs. Keith Henderson, and portraits and figure studies not commissioned, like John Alfsen's girl with a cat and Jean Billaux's "Woman with Red Hair", with its dash of Varley.

LANDSCAPES take up only about a fifth of the show and include works by Mr. Pilot, A. Y. Jackson, Arthur Lismer, Fred Haines and, the oldest of them all, Fred Brigidon, who is past 80; as well as the younger men, Cosgrove, Roberts, Pepper and Pinsky.

### Next to Landscape Comes Cityscape

Next to landscape comes cityscape (there are a few views of streets) and pictures dealing with people's lives—like Adrian Dingle's slums. Audrey Garwood, in "Diggers" and "Train", looks at the working man with some sympathy, but he is the same man stylized and repeated in variation for the sake of the formal pattern, and nobody is very much concerned with people. (I'm not complaining—I have just been looking at some drawings by Goya and Daumier, in two new books.) Harold Beament uses Eskimos and Fred Finley Indians decoratively, in romantic mood; but there is some bite in R. S. Alex-



HERE ARE reproductions of several of the works in the 75th Annual Exhibition of the Royal Canadian Academy, opened in the Montreal Museum of Fine Arts last night by His Excellency, the Governor-General.

(TOP LEFT): Twilight, Dufferin Terrace, Quebec, by Robert W. Pilot, P.R.C.A.  
 (BOTTOM LEFT): The Converted Orchard, by John R. Richmond.  
 (ABOVE): Portrait of Mrs. Keith Henderson, by Robin Watt, M.C., A.R.C.A.

ander's portrait of a Tahltan chief.

We come now to the illustrations, the evocative anecdotes—Arbuckle's barn, Cloutier's antique shop, Coppold's rooming house; the building facades by William G. Roberts and Sydney Watson, the college "The Converted Orchard", by John R. Richmond; charming, as far as they go, which is not far beyond the commercial art department.

For more sensuous painterly painting, we have to look to the personal studios. Two from outdoors belong here—Pilot's Dufferin Terrace at twilight and Ludwig von Gontard's "Midnight Sun", a poetic little picture which was probably created from memory and imagination. Notable in this class are still lifes by Cosgrove and Roberts, Frances-Anne Johnston, (a little tense), and Ghitta Caiserman, more fluent; a group of warm-fleshed bathers by Paddy Gunn O'Brien and a pattern of children by Marthe Rakine; a flowering cactus by John Bennett, an interior in extremely delicate color by Paavo Airola, and a squared space, "Infinity", by Jack Bechtel.

This leads us into the abstract. There isn't much of it: two of Hortense Gordon's austere constructions: "Exanimio", by Alexandra Luke, which might be a disembodied Turner, and per-

haps Rolland Wise's totem "Communion".

The abstract trends are represented mostly by painters who dislocate the recognizable—Jack Bush and his Sleeper, Sidney Goldsmith and his Rider, D. MacKay Houston taking a steam roller apart, James Kemp flattening out a still life, Alexander Miller and his guitar player, Tom Hodgson, with drips and gobs working out a beach design, Clare Bice, in "Horseback in the Bois", showing the benefits of an overseas fellowship none of it plumbs the depths, but at least it has a contemporary aspect.

Don't overlook the sculpture, the drawings and prints, and the architecture section.

The catalogue, designed by Albert Cloutier, A.R.C.A., generously illustrated and containing an historical note by Mr. Pilot, is a credit to the Academy and worthy of the Jubilee.

There is room for only a mention of the distinguished exhibition of drawings by Arthur Lismer and Louis Muhlstock in Gallery XII, but don't miss it.

### In Sculpture Section



Conversation, by Sybil Kennedy, A.R.C.A. Part of the Sculpture Exhibit.

The Star  
Nov. 23, 1954

La Presse  
23 novembre '54

### Museum Plans Luncheon Series

The Ladies Committee of the Montreal Museum of Fine Arts held the first of a series of luncheons for members at the museum today at 12.30.

John Steegman, Director of the Museum, spoke on recent acquisitions of the museum. Mrs. Rene Gauthier will be in charge of the Wednesday tea at the Museum which is also sponsored by the Ladies Committee. These teas are open to the public from 3 to 5 p.m. Assisting Mrs. Gauthier will be Mrs. Ernest LeMesurier, Mrs. Antoine Geoffrion, Mrs. Jacques Decary, Mrs. E. Binney Fairbanks and Mrs. Leo Thibault. Mrs. Philip Osler will give an informal talk on some interesting pieces of the museum collection. Special guests for this tea will be wives of doctors attending the refresher course at the Royal Victoria Hospital.

### L'enfant peint avec honnêteté

Enfants initiés à la peinture à notre Musée des Beaux-arts.

23. (PC) — Près de 150 enfants de trois à 14 ans suivent les cours de dessin donnés pour enfants au Musée des Beaux-arts de Montréal. Le Dr Arthur Lismer, directeur du service d'enseignement du Musée, a déclaré que les enfants sont réalistes et font de la peinture honnête. Ils n'ont recours à aucun subterfuge et peignent ce qu'ils voient, sans truquage. Il en donne ceci comme exemple: Un jour, le professeur s'arrêta près d'un élève qui avait à peindre une scène d'hiver. Le professeur dessina légèrement une figure sur la toile vide. Quand il revint près de l'enfant, celui-ci avait recouvert la figure de gouache; il était retourné à son paysage de neige, n'acceptant pas d'infusion dans son tableau. Et le professeur respecta sa liberté.

Exposition outre-mer

Les jeunes gens et jeunes filles qui donnent ces cours partiront à tour de rôle en tournée de cours à travers le pays. Leur but, présentement est de trouver par le moyen de la peinture et des autres arts, ce que les enfants pensent du monde qui les entoure et comment ils réagissent en diverses circonstances. A la requête du ministère des affaires extérieures, le Dr Lismer a récemment réuni un nombre de travaux artistiques d'enfant dans un but d'expositions outre-mer. Une de ces expositions est actuellement en circulation au Japon. Une autre commencera bientôt aux Indes.

The Star  
Nov. 24, 1954

### Group Hears Art Director

The Ladies Committee of the Montreal Museum of Fine Arts held the first of a series of luncheons for members and friends in the museum yesterday.

John Steegman, museum director, discussed recent acquisitions and why they were purchased.

"All purchases have to be accounted for," he said. "We are still a small institution but we are growing... and because of lack of sufficient funds are forced to be opportunists and snap up items as they become available."

Miss Aimee Cusson introduced the speaker who was thanked by Mrs. Robin Watt.

La Presse  
27 novembre 1954

### Les expositions

Au Musée des Beaux-Arts, exposition jubilaire de la Royal Canadian Academy of Arts, comprenant 126 oeuvres, en plus d'une exposition rétrospective des oeuvres de réception des académistes.

Au Musée des Beaux-Arts, galerie XII, exposition de dessins d'Arthur Lismer et de Louis Muhlstock. Dernier jour demain.

La Presse  
23 novembre '54

Au Musée des Arts  
—Demain, à l'heure du thé, au Musée des Beaux-Arts, les membres du comité féminin recevront les femmes de médecins qui suivent actuellement un cours de perfectionnement au Victoria. Mme Philip Osler adressera la parole aux invitées, avant la visite de l'institution. Mme René Gauthier présidera à la table. Elle sera assistée de Mmes Ernest LeMesurier, Antoine Geoffrion, Jacques Decary, Léo Thibault et E.B. Fairbanks.

The Gazette  
November 23/54

Wednesday Tea  
The Ladies Committee of the Montreal Museum of Fine Arts is holding its Wednesday Tea tomorrow afternoon, from three to five o'clock, at the Museum, when Mrs. Philip Osler will give an informal talk. Mrs. Rene Gauthier is in charge of tea, assisted by Mrs. Antoine Geoffrion, Mrs. Jacques Decary, Mrs. E. Binney Fairbanks and Mrs. Leo Thibault. The wives of doctors taking the refresher course at the Royal Victoria Hospital will be special guests.

The Gazette - November 23, 1954

• QUOTABLE QUOTES: Seems tickets for Saturday night's ball at the Montreal Museum of Fine Arts were almost as much in demand as for a football final. We're told the original 500, later boosted to 600, didn't meet the demand, and they were being eagerly sought after.

... Marion McCormick has been named public relations officer for The Montreal Museum of Fine Arts.

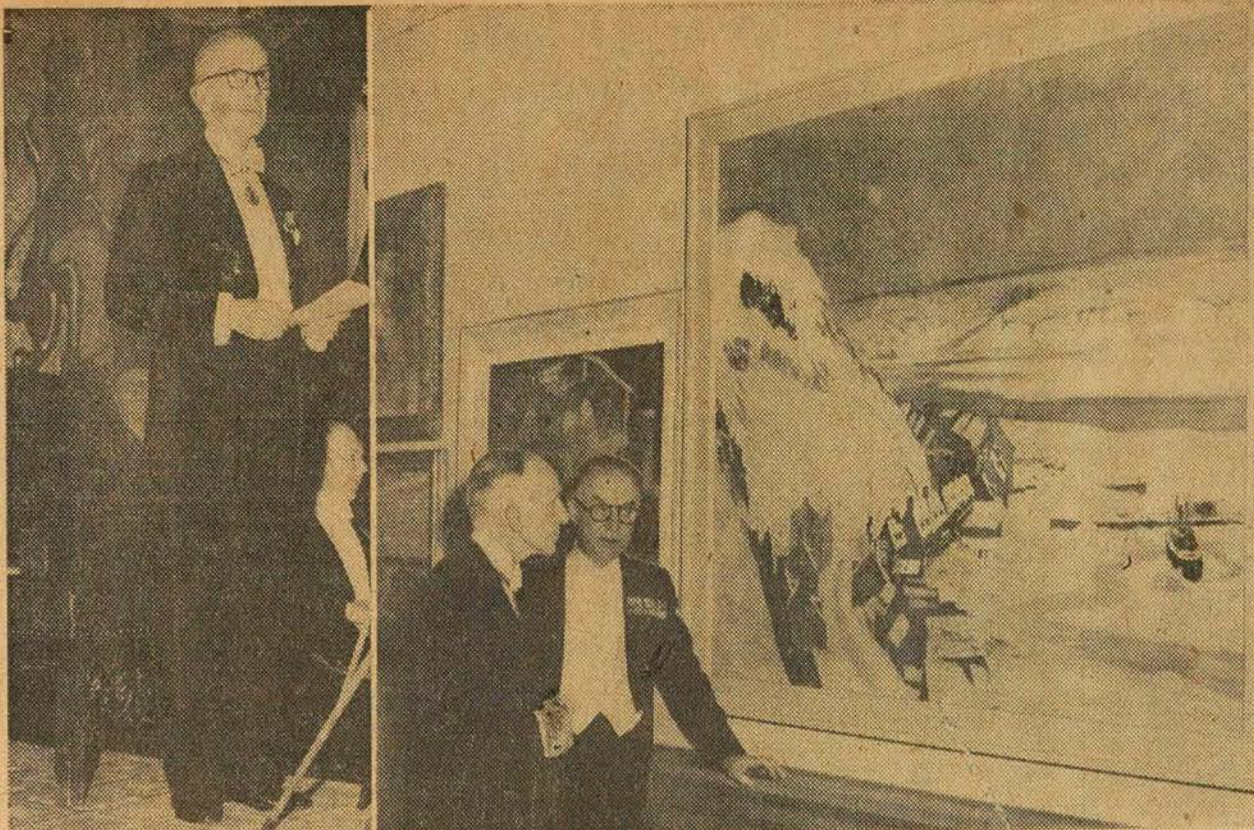
Current Events - November 26/54

### This Week's Activities

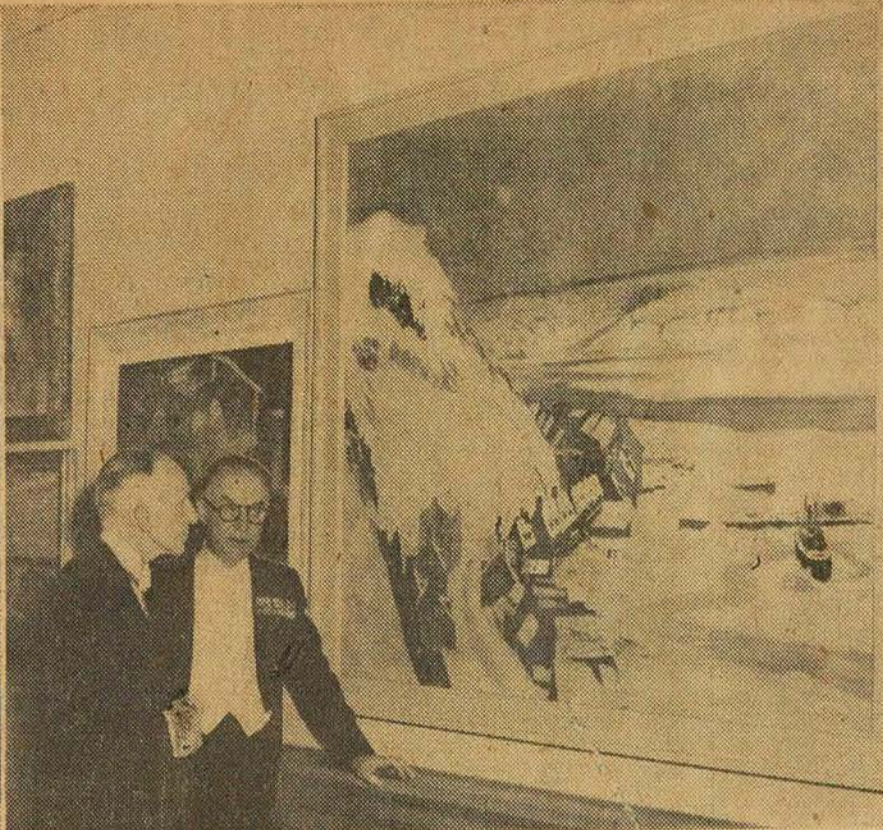
ART  
MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.  
Royal Canadian Academy Exhibition will continue until Dec. 19th. Exhibition by Jean-Paul Jerome and Marthe Rakine, Dec. 3-19 in Gallery XII. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.



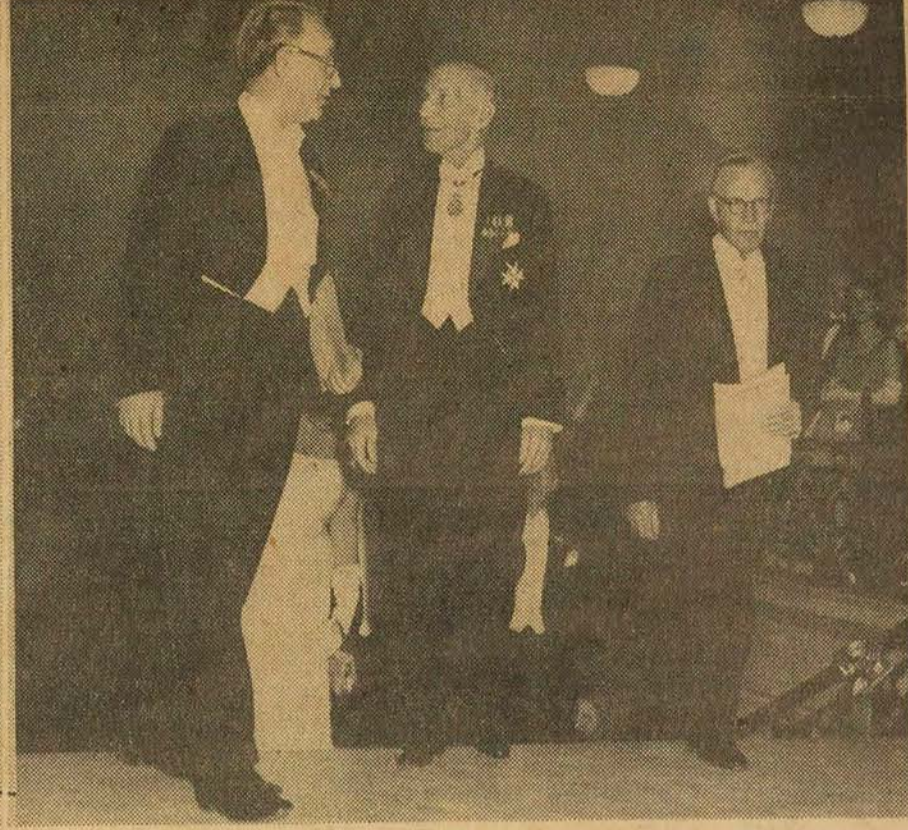
# His Excellency Opens 75th Exhibition of Royal Canadian Academy of Arts



HIS EXCELLENCY, Rt. Hon. Vincent Massey, Governor-General of Canada, addresses members and associates of the Royal Canadian Academy of Arts, and their guests, at the opening of the 75th Exhibition in Montreal last night.



A PAINTING entitled "Twilight, Dufferin Terrace, Quebec" by Robert W. Pilot, RCA, president of the Royal Academy, is studied by His Excellency and the artist.



GOVERNOR GENERAL VINCENT MASSEY is shown arriving at the Montreal Museum of Fine Arts where he opened the 75th Exhibition of the Royal Canadian Academy of Fine Arts. With him are Cleveland Morgan and Robert W. Pilot, RCA.

## Royal Academy of Arts Celebrates Anniversary

By ELINOR SENIOR

THE Royal Canadian Academy of Arts shows understanding and hospitality towards new ideas as well as guards the tradition and standards of the past, His Excellency The Rt. Hon. Vincent Massey, Governor-General of Canada, said last night when he opened the 75th Exhibition of the Academy.

In Canada today, all points of view are represented in the sphere of art, Mr. Massey said. This is natural and healthy, since a tranquil agreement among artists and art lovers would be evidence of apathy or indifference, he added.

The Governor-General pointed out that most of his predecessors had more than a formal interest in the arts in Canada. Speaking in a light vein, he said, "I sometimes wonder how it happened that so active a concern with arts as many of them (Governors-General) showed could be reconciled with the sound principle that a Governor-General should keep out of controversy!"

### Controversial Report

Mr. Massey himself, before being appointed to the Vice-regal office, stirred up a controversy that is brewing still, when, as chairman of the Royal Commission, he delivered a report on the arts in Canada.

His Excellency, referring to a quotation regarding "inevitable life-giving controversies," said, "As we became more conscious of the place of art in the community, there was a natural tendency for different points of view to become defined; for their representatives to conduct a spirited debate—the sort of debate from which, I believe, the cause of art derives a certain stimulus."

### Tribute Paid

The Governor-General was introduced by Robert W. Pilot, president of the Academy, who named Mr. Massey as one of three Canadians whose contribution to art is inestimable. Laval, in the 17th century, brought a purity of style to this country which survives today in the churches, manors and old dwellings in Quebec, Mr. Pilot said. The second man whose contribution spurred the foundation of the Academy 75 years ago, was Lord Lorne.

The present Governor-General has endorsed the thought that Canada must have a native art, Mr. Pilot said, and through his encouragement, Canadian art is known and respected throughout the Western World.

### Members Received

Prior to the opening of the Exhibition, His Excellency received members and associates of the Royal Academy. Among those presented were Franklin Arbuckle, RCA, Harold Beaumont, RCA, Arthur Lismer, RCA, Robert W. Pilot, RCA, all of Montreal; A. J. Casson, RCA, Charles M. Comfort, RCA, R. York Wilson, RCA, Hugh L. Allward, RCA, and Cleve Horne, RCA, all of Toronto.

Associates of the Academy who were presented included Albert Cloutier, Oscar de Lall, and A. T. Galt Durnford, all of Montreal, and Fred Finley and George Pepper, both of Toronto.

Among the guests received by Mr. Massey were Arthur Browning, R. H. Charlebois, J. W. Eaton, Sidney Dawes, Peter M. Laing, Mostyn Lewis, J. de M. Marier, Anson McKim, Mal-Gen. E. de B. Panet, G. Meredith Smith, A. Murray Vaughan and Hubert G. Welsford.

The Star  
Nov. 27, 1954

TOMORROW is the last day for the Lismer and Muhlstock drawings in Gallery XII. Marthe Rakine and Jean-Paul Jerome will be seen from December 3 to 19.

La Presse  
29 novembre 1954

Musée des Beaux-Arts

Sous les auspices du comité féminin du Musée des Beaux-Arts, le thé sera servi, mercredi, de trois à cinq, dans le foyer du Musée. Mme Ernest LeMessurier présidera à la table de thé et elle sera assistée de Mmes Peter Dawes, Keith Henderson, Erskine Buchanan, Robert Pilot et de Mlle E. Morrice, Mme Harold Meisner. (Susan Fletcher) interprétera un monologue humoristique: "Comment déprécier l'Art", impressions de six personnes devant les tableaux d'une exposition.

The Star  
November 29/54

### Life Insurance For The Art Museum

Sir,—The Museum of Fine Arts is in need of capital funds to ensure Montreal of an adequate Art Gallery. To secure these funds it is appealing to benevolent Montrealers to include in their Wills a bequest—to the Montreal Museum of Fine Arts.

Perhaps, if the hundreds of Members of the Museum would become insured under a "group life insurance plan" whereby for a nominal sum each of the members could become insured without the need of a medical examination—in sums ranging from \$500 to \$5,000 for an annual premium running from \$15 to \$100 per annum—and then make "The Museum" the beneficiary under the policy, I fully believe that adequate capital funds would be secured over the years to guarantee the maintenance of an adequate art gallery for Montrealers, and the tens of thousands of annual visitors to our city.

Life insurance companies in Montreal should give the above some consideration, and come up with a plan that will redound to the benefit of the Museum and members, in particular, and the public-at-large, in general.

—Art Lover,

The Gazette  
Nov. 30, 1954

### Films on Germany

A quartet of films featuring Germany will be shown Wednesday at 8 p.m. at the Montreal Museum of Fine Arts, as part of the regular program presented by the Ladies' Committee of the Museum.

Along German's Romantic Road, a color film; Bavarian Alps from Garmisch Partenkirchen to Koenigssee; Vom Allgau nach Oberammergau, and The Berlin Philharmonic Orchestra make up the program.

Film showings take place in the Lecture Hall and are open to the public without charge. Projection equipment and operator are furnished by the Montreal Council of Women.

The Star  
November 30, 1954



MISS SUSAN FLETCHER, a member of the Ladies' Committee of the Montreal Museum of Fine Arts, who will speak at the Committee's Wednesday tea tomorrow. Her subject, "How to Depreciate Art", consists of character sketches written by herself portraying six types of observers at an opening.

The Gazette  
Nov. 30, 1954

### Fine Arts Annual Meeting Today

The Montreal Museum of Fine Arts will hold its annual meeting today at 4.30 p.m. in the lecture hall of the museum, 1379 Sherbrooke street west.

Reports covering the year's activities will be presented by F. Cleveland Morgan, president; Mrs. Robin Watt, chairman of the ladies' committee; G. Meredith Smith, honorary-treasurer; Dr. Gerald Lomer, chairman of the library committee; and John Steegman, director of the museum.

JEUDI 25 NOVEMBRE 1954  
Au Musée, galerie XII

La Presse - 25 novembre 1954  
Dessin de Muhlstock au Musée

### Lismer et Muhlstock, artistes à leur mieux dans de subtiles dessins

par R. de Repentigny

La qualité et l'intérêt se maintiennent à la galerie XII du Musée, où depuis une dizaine de jours Arthur Lismer et Louis Muhlstock exposent des dessins. Alors que Lismer présente en quelque sorte une rétrospective, où l'on trouve des dessins depuis 1937, Muhlstock montre un ensemble fort impressionnant d'oeuvres récentes. Ses dessins ont en général une beauté de texture, une chaleur de la matière tout à fait convaincantes. Utilisant la couleur dans un état extrêmement dilué, il parvient à lui faire jouer un rôle purement "graphique", en ce sens qu'elle ne confère pas au dessin un espace ou un plan, mais plutôt une sorte d'atmosphère, un nimbe de lumière.

Quelques têtes, surtout une tête d'enfant et une tête de noir, ont été traitées avec ce bonheur. Quelques fort beaux dessins de nus témoignent d'un attachement de sculpteur au développement et aux enchevêtrements des formes. Dans un nu dont les membres sont placés dans des directions variées les divers plans s'interpénètrent pour donner une extrême solidité à la figure, qui est en même temps extrêmement délicate et souple.

Ses dessins d'animaux, dont ceux d'un bouquetin, sont d'une extrême finesse, à la fois par la richesse du trait et la simplicité des arabesques auxquelles peuvent être ramenées les figures.

Moins heureux sont certains dessins fort compliqués, d'intérêt plutôt documentaire, où l'artiste a voulu illustrer des ouvriers dans divers travaux. Cela tient plutôt de l'illustration.

Les dessins de M. Lismer sont beaucoup plus difficiles d'accès. Comme dans ses tableaux il s'attache à décrire minutieusement des sous-bois et des plages recouvertes de débris, ses meilleurs et plus riches dessins ont pour substance des feuillures et des amoncellements hétéroclites, quoique strictement "naturels", sur des quais, de grandes pierres, ou encore des filets d'eau sur le bord d'une crique perdue dans un fouillis de branches. Ces dessins, l'on peut supposer, ont été une étape vers les tableaux que l'on connaît de Lismer depuis quelques années. Mais personnellement je préfère les dessins, dont la tenue est plus homogène et ne sent pas du tout l'effort, contrairement aux tableaux où matière, dessin et couleur semblent souvent tirer dans des directions opposées.

Plusieurs des dessins, dont "Sumac, Georgian Bay", "Rock and Pool", "Undergrowth", ont une écriture d'une telle homogénéité, tellement "vraie" en elle-même, que l'on se croirait devant des graphismes purs, comme ceux des automatistes. Pas d'espace illusoire qui domine là-dedans, bien qu'il y en ait, mais à titre accessoire — c'est l'espace de l'écriture même qui compte, avec ses taches noires et ses traits fermes, composant une sorte de monogramme. "Rhubarb plant", un dessin en deux couleurs, pourrait être le signe de cette discrète beauté des dessins de Lismer. Dans un groupe de canards il nous donne un plaisir moins durable, plus facile, mais le spectacle de l'habilité du trait demeure admirable.



"Biche au repos", un des beaux dessins que Louis Muhlstock, peintre de Montréal, expose actuellement au Musée des Beaux-Arts, aux côtés de dessins du peintre Arthur Lismer. La finesse avec laquelle Muhlstock aborde ses sujets, la douceur de l'attention qui y est évidente, cela ne fait pas perdre de vue la belle tenue plastique de dessins comme celui-ci. L'exposition dure jusqu'à dimanche.

10 THE GAZETTE, THURSDAY, NOVEMBER 25, 1954

## of interest to Women

### It's Nice To Have A Budget: Need For Planning Stressed In Collecting For Museum

Some of the troubles involved in adding to the collection of the Montreal Museum of Fine Arts were described by the director, Joan Steegman, at a lunch held by the Ladies' Committee at the museum.

The Montreal museum is small, Mr. Steegman said, and includes not only paintings and sculpture, but also textiles and household arts, and a section on Canadiana. There are gaps in the present collections, he said—for instance, while the museum is strong in nineteenth century French painting, it hasn't got a single example of eighteenth century French.

"The way to fill these gaps is to lay out a program and carry it through. For this a budget, planned a year ahead, is needed. Unfortunately we aren't in that happy position. So we must be opportunistic and acquire what we can when we can. We must ask ourselves if the proposed acquisition will add something to our collection. Even if the answer is affirmative, we often don't have the money."

### High Standards

Mr. Steegman stressed the need for maintaining high standards. "We must be at liberty to refuse gifts and bequests," he said. "It is much more our duty to keep high standards than it is to worry about hurt feelings."

He referred to the shortage of space in the museum. Whenever a visiting collection is shown, part of the permanent collection has to be taken down to make room. "It can be a bit embarrassing when a visitor from Mexico arrives and says he has heard that we have an important Rembrandt which he would like to see, and we have to confess that it is down in the cellar."

Mr. Steegman said that by far and away the most important addition to the museum's collection

this past year was a Virgin and Child by Giovanni del Biondo, which he said was a fine example of late fourteenth century Italian painting. A fine Siennese Madonna by Andrea de Bartolo has also been acquired, as well as a Tintoretto portrait, "which will do until we get a Titian."

The Star  
November 30/54

### Ladies Group To Serve Tea

Mrs. Ernest Lemessurier will be in charge of the tea at the Montreal Museum of Fine Arts tomorrow from 3 to 5 p.m. She will be assisted by Mrs. Robert Pilot, Miss Eleanor Morrice, Mrs. Keith Henderson, Mrs. Erskine Buchanan and Mrs. Peter Dawes.

These Wednesday teas are sponsored by the Ladies Committee of the Museum and are open to the public. A special feature this week will be an informal talk by Mrs. Harold Meisner (Susan Fletcher) when she will present a group of character studies with Museum background.

La Presse  
30 novembre 1954

### Films allemands au Musée

Le programme de cinéma du mercredi soir au Musée des Beaux-Arts comportera cette semaine quatre films allemands, dont trois films sur les paysages et monuments et un sur l'Orchestre philharmonique de Berlin. Entrée libre. (Communiqué)





Un cachet de distinction a marqué, samedi soir, le 75e anniversaire de l'Académie Royale des Beaux-Arts du Canada, dans les salons du Musée, rue Sherbrooke ouest. La photo ci-dessus réunit les membres du groupe d'honneur. On voit de gauche à droite: M. John Steegman, directeur du Musée; Mlle Aimée Cusson, présidente du comité féminin du bal; Mme Robin Watt, présidente conjointe du comité féminin; Mme Cleveland Morgan; M. Robert Pilot, président sortant de charge de l'Académie Royale du Canada; M. Hugh Allword, de Toronto, le nouveau président, et M. Cleveland Morgan, président du Musée.

### Réunion fastueuse au Musée des Beaux-Arts

Les trois quarts de siècle de l'Académie Royale des Beaux-Arts du Canada ont été célébrés, samedi, au cours d'une fête mémorable.

Longtemps, très longtemps, à n'en pas douter, les quelque six cents invités du bal du Musée des Beaux-Arts se plairont à évoquer cette soirée d'un caractère rare marquant le 75e anniversaire de l'Académie Royale des Beaux-Arts du Canada. Cette fête s'inscrivait en quelque sorte comme un retour à l'âge d'or éveillant la gratitude à l'endroit des fondateurs le duc et la duchesse d'Argyle dont tout rappelle le souvenir dans cette ambiance à la fois artistique et mondaine. Ayant pour théâtre un cadre musqué, mais combien approprié à la circonstance, la réunion revêtait un charme insurpassable de grandeur et d'éclat.

### The Gazette - December 1st/54

TALKING POINTS: Today's event arranged by The Ladies' Committee of the Montreal Museum of Fine Arts will have an individual flavor. Susan Fletcher, the monologist, will present six impersonations of characters she observed at the opening of the Royal Canadian Academy showing a short time ago. The title of her script—"How to Depreciate Art."

### The Star December 1st/54

#### The Museum Needs Help

ANYONE who has watched the progress of the Montreal Museum of Fine Arts will be aware that more and more people are visiting the art galleries and attending the various functions that have come to be a feature of the museum's activities. Along with this awareness of renewed activity would go the natural assumption that the museum is prosperous. It will come to these as a shock to learn that while the museum is prospering artistically, it is in bad shape financially.

The operating deficit for last year was \$31,311, about \$11,500 greater than that of the previous year. This, of course, doesn't spell ruin for the art gallery. Institutions of this kind just don't go out of business unless public support drops to zero, and there is no likelihood whatever of that happening here. But it does spell out a great need and greater public awareness that the fine work of the museum is carried out under great difficulties and only by grace of the devotion of a few people.

The museum is not without funds; but as Mr. Cleveland Morgan, the president, said, its endowments cannot be used for maintenance. There's much more to keeping an art gallery going than buying pictures and art objects. There's the whole business of looking after these things once they are acquired, finding space for them and keeping this space fit for their exhibition. It is in respect of these facilities that the museum incurs a deficit.

Wider and continuing public support is therefore needed. We should hope that the public would rally round and help support one of the finest things this city has to offer.

### The Star Dec. 2, 1954

#### WOMEN'S ART SOCIETY

An address by John Steegman describing recent acquisitions of paintings by the museum to the Women's Art Society will be given in the Montreal Museum of Fine Arts Tuesday at 2:30 p.m.

### The Star December 1st/54

#### Museum to Show German Films

FOUR films on Germany will be presented this evening at 8 p.m. at the Montreal Museum of Fine Arts, part of the regular Wednesday evening program of the Ladies' Committee. The films, to be shown in the Lecture Hall, are open to the public without charge, and projection is arranged through the courtesy of the Montreal Council of Women.

The program for this week includes Along German's Romantic Road, Bavarian Alps from Garmisch-Partenkirchen to Koenigssee, Vom Allgau nach Oberammergau, and The Berlin Philharmonic Orchestra.

### The Gazette Dec. 1st, 1954

#### Wednesday Tea

Mrs. Ernest Lemessurier will be 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 at the Museum. She will be assisted by Mrs. Robert Pilot, Miss Eleanor Marrie, Mrs. Keith Henderson, Mrs. Erskine Buchanan and Mrs. Peter Dawes. Mrs. Harold Meisner (Susan Fletcher) will give a group of character studies with Museum background. Members of the public are invited to attend.

La splendeur des décors ajoutait à l'éblouissement des lumières balignant les salles d'exposition, transformées en salons, et dont la succession imprimait à la réception un cachet incomparable de noblesse et de distinction. On se serait cru transporté dans quelque château célèbre du Grand Siècle. Le blason de Son Altesse royale la princesse Louise ornait le foyer. On y remarquait également l'écuson de l'Académie Royale du Canada, drapé de taffetas écarlate et blanc, retenu par de petites couronnes dorées. L'escalier d'honneur, ainsi que l'escalier Norton avaient été ornés de guirlandes de cèdre et de roses métalliques. Les candélabres Louis XV se détachaient à merveille dans le décor. Dans la salle des conférences où le souper fut servi, les décorations s'inspiraient plus particulièrement de thème de l'album-souvenir. L'opposition du beige et du rouge, du turquoise et du brun offrait une symphonie d'une richesse indescriptible. Sur les murs, des scènes de la Grèce antique suscitaient d'élogieux commentaires. Un dais tout enrubanné et supporté par des colonnes de verdure avait été disposé au centre de la salle. Des chandeliers XVIIIe siècle dispensaient un éclairage discret sur le buffet tandis que des surtout de chrysanthèmes et des bougies blanches paraient les tables.

M. Campbell Tinning avait été confié la décoration des spacieux salons. Les Grenadier Guards dans leur uniforme de gala, formaient une haie d'honneur. M. Cleveland Morgan, président du Musée, M. Hugh Allword, le nouveau président de l'Académie Royale des Beaux-Arts, M. John Steegman, directeur du Musée, Mme Robin Watt et Mlle Aimée Cusson, présidentes conjointes du comité féminin, accueillèrent les invités. Hôtes d'honneur: Mme Cleveland Morgan portait une robe princesse de velours noir drapée au corsage et à jupe très ample. Mme Robert Pilot: robe d'organza platine, corsage à décolleté Empire, jupe très ample, écharpe et autres accessoires de velours noir. Mme Joseph-Edouard Perrault, O.B.E.: robe de tulle noir sur fourreau de taffetas, jupe à mouvement d'ampleur accentué. Mme Redmond Roche: robe-fourreau de satin broché rose avec panneau retenu sous un large noeud, parure de perles et de diamants. Mme Franklin Arbuckle, A.R.C.A.: robe de satin métallique orchidée et argent, corsage cintré, jupe à multiples godets, accessoires argent. Comité féminin: Mlle Aimée Cusson, présidente: robe française de

soie dragée bleu Elisabeth, encolure montante et drapée formant noeud à l'épaule. Mme Robin Watt, présidente conjointe: robe de soie française bleu argile, jupe très large, écharpe assortie à la robe. Mme Richard Angus: robe de satin blanc, corsage aux lignes allongées et jupe très ample, écharpe abricot. Mme Jean Contat: robe de brocart opalescent pastel, corsage à décolleté Empire, jupe très ample, accessoires pastel. Mme Daniel de Yturralde: robe aux lignes classiques, de taffetas noir et blanc. Mme Maurice Hudon: robe de tulle et dentelle noirs, réticule florentin noir et or. Mme Guy Lanctôt: robe française de satin bleu pâle rehaussée de pierres du Rhin. Mme J. Bartlett Morgan: robe française de chiffon grège, corsage drapé et jupe à plis. La comtesse de Roussy de Sales: robe de taffetas bois de rose, décolleté Empire et jupe de grande ampleur. Mme Charles Taschereau: robe de crêpe lustré noir drapée de velours, accessoires noirs. Mme Lilius Torrance Newton, R.C.A.: robe de poulx de soie noire avec touche topaze, jupe à généreux mouvement d'ampleur. Conseil: Mme Edouard Asselin: robe bleu pâle brodée de sequins, écharpe de vison. Mme Sydney Dawes: robe de dentelle noire sur fourreau de soie coquille, jupe très ample, écharpe française. Mme J. W. Eaton: robe de satin gris avec incrustations de dentelle noire, généreux mouvement d'ampleur à la jupe. Mme Peter Laing: robe de tulle blanc brodée de sequins argent, corsage ajusté et jupe très ample ornée de plis. Mme J. W. McConnell: robe de brocart blanc et argent. Mme Anson McKim: robe gris chandelle garnie de velours noir et de perles. Mme Meredith Smith: robe de tulle émeraude, jupe ample et corsage brodé de sequins multicolores. Mme A. Murray Vaughan: robe de chiffon et satin ambre. Mme Roger Viau: robe de crêpe émeraude, aux lignes simples, réticule de perles. Mme Colin Webster: robe bleu paon, corsage drapé et jupe formant tournure. Comité exécutif: Mme K. Archambault: robe à jupe très ample de chantilly champagne, accessoires de même ton. Mme Jean Bérard: robe de dentelle blonde garnie de taffetas bleu turquoise, sac à main en petit point. Mme Charles Bordo: robe de crêpe cendre de rose, jupe très ample garnie d'une guirlande de fleurs et de feuilles de velours noir. Mme Pierre Décaré: robe de dentelle noire brodée de sequins. Mme A. Cantero: robe française d'organza bleu nuit rehaussée de sequins bleus et de perles argentées, accessoires de velours français et autres accessoires argent. Mme G.M. Durnford: robe de taffetas rouge chiné, jupe ample et corsage drapé. Mme Laurent Gelly: robe de broché mauve et argent, jupe à généreux mouvement d'ampleur. Mme Paul Fontaine: robe drapée de chiffon cyclamen, accessoires pervenche. Mme René Gauthier: robe de dentelle violette de Parme, collier de perles et accessoires argent. Mme Roland Lefrançois: robe de satin ivoire brodée de perles, réticule de perles. Mme Arsène Morin: robe de satin français bleu symphonie, jupe à tournure rehaussée de roses de velours, accessoires roses. Mme Philip Osler: création londonienne de chiffon bleu roy à jupe très ample. Mme Ernest LeMessurier: robe de faille rose et argent, jupe à tournure rehaussée de roses de velours, accessoires roses. Mme George Scott: robe à large jupe de dentelle noire et corsage de satin émeraude. Mme Jacques Décaré: robe de brocart blanc et argent garnie de soufflé de soie bleu, accessoires argent. Mme Roger Dufresne: robe d'inspiration grecque noire, accessoires or. Mme Louis Gélinas: robe de taffetas rose effacé, jupe très ample et corsage cintré. Mme F. Montreuil: robe de taffetas vert à pastilles de drap noir, accessoires noirs. Mme Roger Ouimet: robe, aux lignes allongées, de satin bleu sa-phir. Invitées: Mme Maurice Chartré:

## Museum Deficit \$31,311, Financial Status 'Critical'

Attendance at the Montreal Museum of Fine Arts went up 16,000 for the year ending Aug. 31, but the deficit also increased, from \$19,782 the previous year to \$31,311 for the year under review. These were among the highlights of reports submitted at the 97th annual meeting yesterday of the museum, held under the presidency of F. Cleveland Morgan. He noted that the foundations of the museum went back to 1847 when it was known as the Montreal Society of Arts.

Expressing concern over the financial picture, Mr. Morgan stated: "That such a venerable institution should be forced to close its doors through lack of funds to operate it is unthinkable, and yet this institution is in a very critical condition, financially speaking."

"Reports last year told of the urgent need for \$1,900,000 and that we would shortly approach members to see what they could do to preserve the museum and to increase its efficiency and usefulness. The campaign for these funds is now under way."

#### Public Support Needed

Mr. Morgan emphasized that without "those good friends of the museum who have come to our assistance we literally would not have been in a position to have the museum open today. We need more support from the public in both membership and cash, and we hope that, when approached, the membership at large will respond in generous spirit."

Referring to membership, he said that this now stood at 1,836, an increase but still too low a figure for a city the size of Montreal.

A healthy sign in respect to the operation of the museum, he said, was an increase of 16,000 in attendance during the year.

In regard to recent acquisitions, Mr. Morgan stated that there might be some surprise that the museum could still add to its collections while going through a year of mounting deficit.

#### Special Funds

He explained that acquisitions were made through the use of funds especially earmarked for such purposes — funds which could not be used to cover maintenance costs, adding that "without the consistent addition of new works of art the museum would become a mausoleum instead of a living organization."

In the report of the honorary treasurer, G. Meredith Smith, an explanation was given for the rise in the deficit last year, due, he said, to the fact that those who had given to the campaign for funds had been credited in the appropriate capital account, rather than in the year's operating accounts.

There had also, he stated, been a reduction in income from the sales desk, coupled with an increase in salaries and wages due

to additions to staff and "some modest increases in rates." Praise was given the Ladies' Committee for its active efforts. Note was taken of an increase in endowment funds during the year, from \$351,273 to \$424,515. The capital of the endowment funds cannot be spent, the honorary treasurer explained, but the income from these funds was available for the operation of the museum.

John Steegman, museum director, noted some important additions of works of art during the year, restoration of others, and the fact that attendance during the year totalled 93,377, including 8,315 paid admissions.

Dr. Arthur Lismer, director of the museum's educational department, stressed the importance of the museum as a training centre. An estimated 800 had some weekly for regular courses, while the School of Art and Design had a day and evening enrolment of 500. The program for children included the provision of 85 guided tours for school pupils.

#### Children's Art

It was announced that Dr. Lismer's department had been asked by the Department of External Affairs, Ottawa, to prepare children's art exhibits. Four of these were now overseas, including ones in such distant countries as India and Japan.

Mrs. Robin Watt reported on the extensive activities of the Ladies' Committee. The library committee reported the addition of some 8,000 books to the museum's collection during the year as well as photographs and slides. The group sponsored four exhibits.

## The Gazette

FOUNDED JUNE 3, 1778

MONTREAL, WEDNESDAY, DEC. 1, 1954.

### 'A VERY CRITICAL CONDITION'

"That such a venerable institution should be forced to close its doors, through lack of funds to operate it, is unthinkable, and yet this institution is in a very critical condition . . ."

These are the words spoken yesterday by Mr. Cleveland Morgan, president of the Montreal Museum of Fine Arts, at the Museum's annual meeting.

The critical condition of the Museum may be seen very clearly. There are three classes of funds—all of them distressingly inadequate.

One of the funds is available only for specified purposes, such as the giving of prizes or the purchase of pictures. The second are the Endowment Funds, only the interest of which may be used to meet the costs of operation. The third are the General Funds, which may be used for any purpose, including the covering of annual deficits.

The funds in all three categories are falling far short of the needs. The funds for the acquisition of new works of art are far too inadequate for the Museum's due development, and yet, as Mr. Morgan said yesterday, "without the consistent addition of new works of art the Museum would be a mausoleum instead of a living organization."

But this is not at present the most urgent need. The first need is survival itself. Here it will be seen that the endowment funds cannot provide enough revenue to meet the year by year costs of keeping the Museum open.

That the Museum has not already closed its doors has been due to the General Funds, which may be applied to any purpose. But the balance of these General Funds, at August 31, 1954, is just about sufficient to take care of one year's deficit from operations, on the basis of the 1954 results.

It is not possible for an institution of such importance in the life of the city to get along from year to year, faced with annual deficits and the annual problem of finding enough funds to carry on for another 12 months. The need is for a far larger endowment, which would increase the annual income. And there is the need, also, for sufficient General Funds, so that the Museum should not find itself living from crisis to crisis, always on the rim of a financial abyss.

For the Montreal Museum of Fine Arts

is no experiment. It has been part of the life of this city for several generations. Its record should be part of the pride of Montreal.

The Museum can reasonably trace its origins back to the year 1847, when the Montreal Art Society was formed. It was an admirable society for its day, holding its exhibitions in the rooms of the old Mechanics Institute Building down on St. James street (where the Royal Bank Building stands today). James Duncan (whose pencil has preserved the appearance of Old Montreal in his sketches) was the treasurer, and among the artist members was the celebrated Cornelius Kreighoff.

Out of the Montreal Art Society emerged the Montreal Art Association, founded in 1860. And it is just 75 years ago this year that the Montreal Art Association opened the original Art Gallery on the east side of Phillips Square.

At the opening of that old Art gallery on Phillips Square, Hon. Mr. Justice Mackay said: "Ours is believed to be the first building erected in the Dominion wholly for Fine Art purposes." In 1912 the Montreal Art Association, already with its prestige established, built the main section of the museum that graces Sherbrooke street today.

It is a fine tradition of service to art and to the public. And though the reports at yesterday's annual meeting showed a critical financial condition, they showed also that the Museum, within the limits of its resources, has been functioning vigorously and with a magnificent spirit.

There is an impressive list of the year's activities—the acquisitions made, the lectures given, the exhibitions held, the art classes conducted. This is a vital institution, under a devoted president and a devoted director. And the need it fills is perhaps most vividly seen in the fact that within the year 1953-54 the attendance figures increased by over 16,000—an average increase of over 1,300 visitors a month.

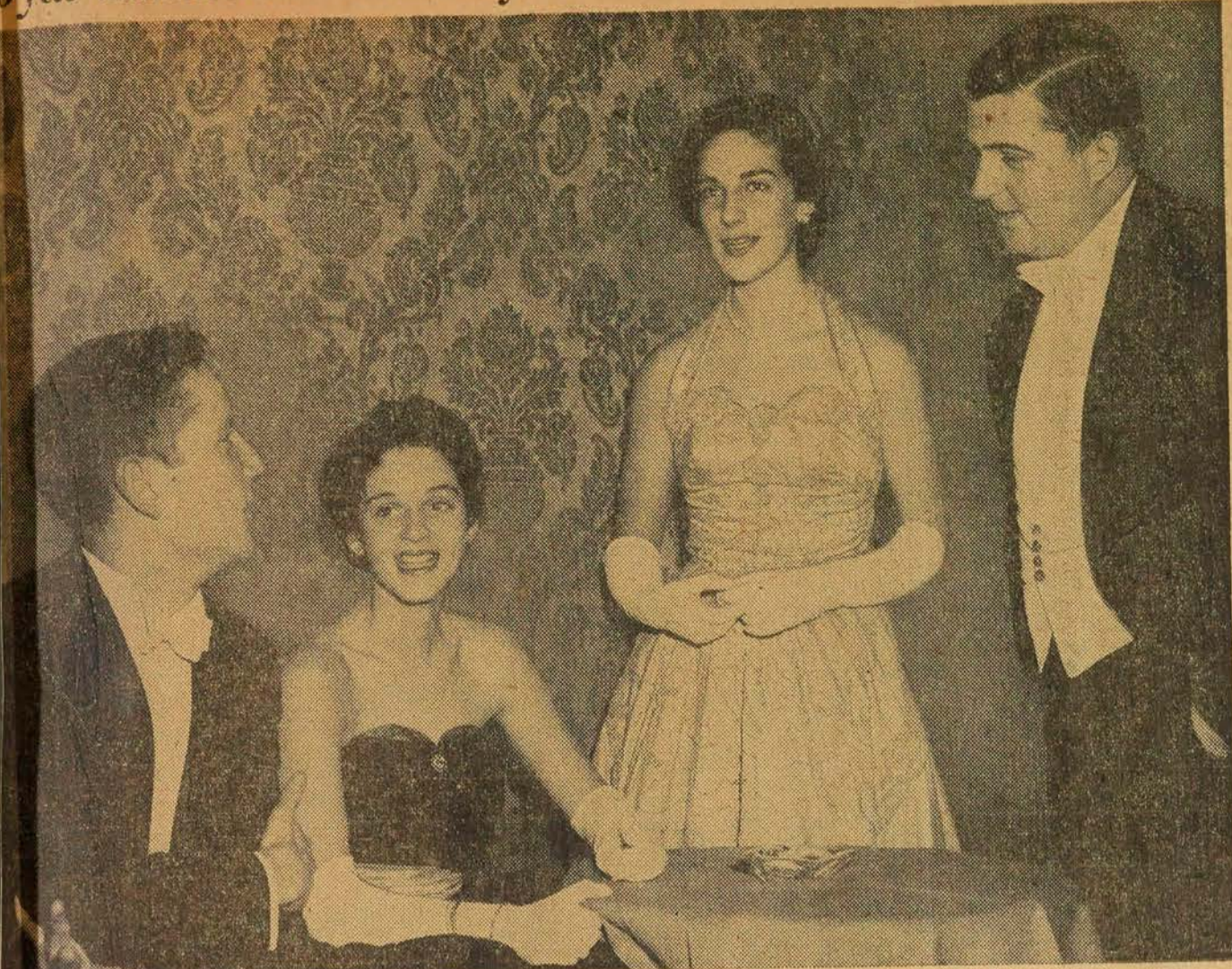
This is a time when the precious heritage of civilization needs to be cherished and understood as never before. This institution, deep in its traditions and vital in its services, deserves to be placed in a position in which the closing of its doors would not only be unthinkable but impossible.

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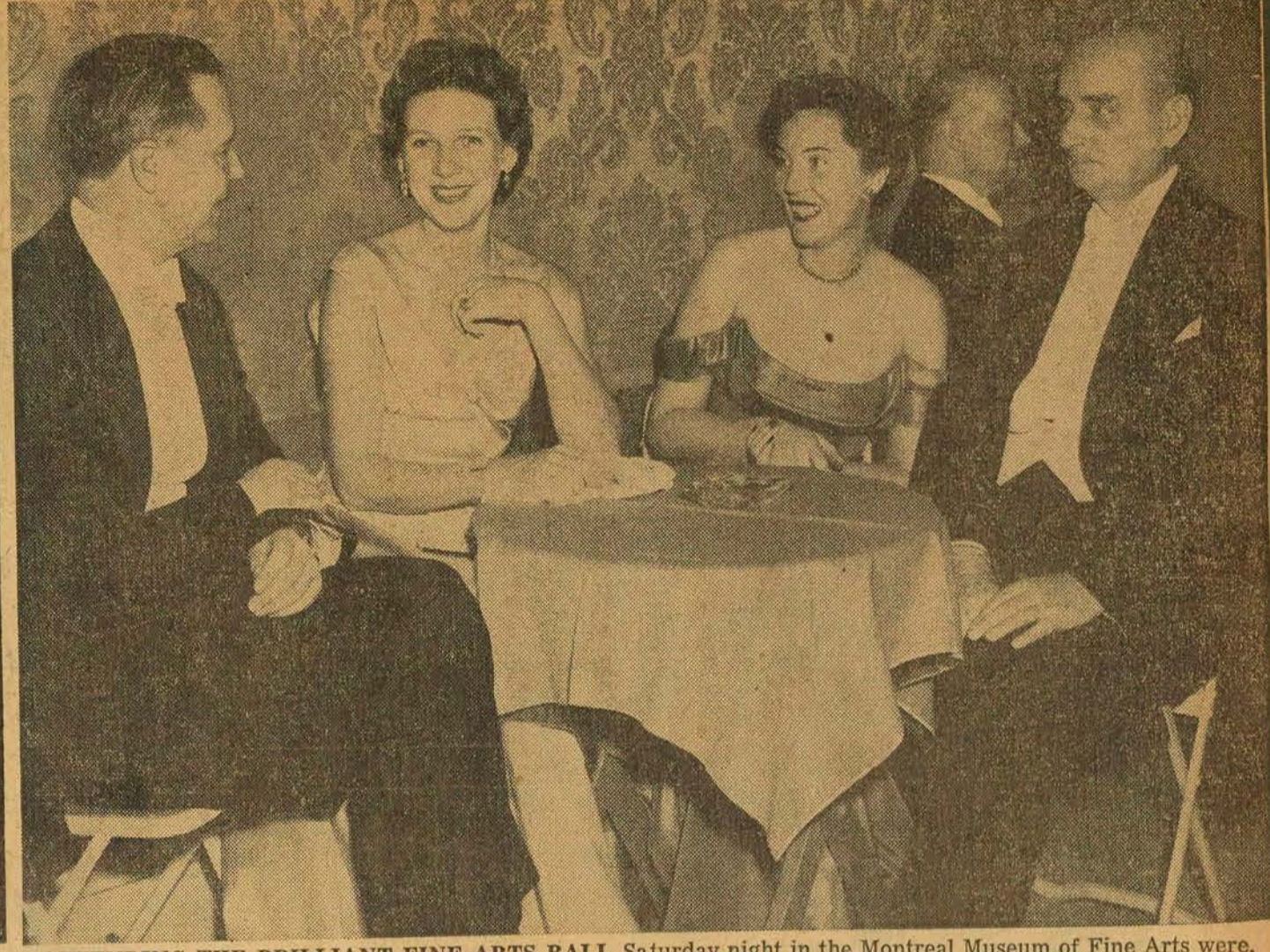


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# Royal Canadian Academy of Fine Arts Stages Brilliant Ball Saturday Evening



MR. AND MRS. HERBERT M. LEWIS are shown with Miss Sandra Ogilvie and Robin Walker, at the ball in the Montreal Museum of Fine Arts Saturday night when over 500 shared in the anniversary celebrations of the Royal Canadian Academy of Arts.



ATTENDING THE BRILLIANT FINE ARTS BALL Saturday night in the Montreal Museum of Fine Arts were, left to right, Richard Angus and Mrs. Angus, and Countess B. de Roussy de Sales and Count B. de Roussy de Sales. The ball was sponsored by the Museum and the Royal Academy.



HUGH L. ALLWARD, RCA, newly-elected president of the Royal Canadian Academy of Fine Arts, is shown greeting Mrs. Grayce Campbell at the ball Saturday night in the Montreal Museum of Fine Arts.



JOHN STEEGMAN, OBE, Director of the Montreal Museum of Fine Arts, receives Mrs. Marcel Ostiguy at the ball Saturday night, which celebrated the 75th anniversary of the founding of the Royal Canadian Academy of Arts.

## Royal Academy of Arts Ball Brilliant Event

The Montreal Museum of Fine Arts was the setting for the brilliant ball held Saturday evening by the Museum and the Royal Canadian Academy to celebrate the latter's 75th anniversary.

The guests were received in the foyer by Cleveland Morgan, president of the Museum, and Mrs. Morgan; Hugh L. Allward, RCA, newly elected president of the Royal Canadian Academy, and Mrs. Allward; John Steegman, director of the Museum, and Mrs. Robin Watt and Miss Aimee Cusson, joint chairmen of the Ladies Committee of the Museum.

The foyer was decorated with the crest of the Royal Canadian Academy framed in flags of red and white, held by gold crowns and flanked on either side by the coats of arms of HRH Princess Louise, Duchess of Argyll and His Grace the Duke of Argyll, who founded the Museum in 1880. Grenadier Guards in their colorful uniforms lined the stairs from the entrance to the foyer. Campbell Tinning, RCA, was in charge of the decorations, which emphasized the classic beauty of the building. The front staircase was decorated with garlands of cedar entwining the pillars and caught with gold roses. The Norton staircase, flanked by Louis XV black marble candelabra, was also decorated with cedar.

The colors in the supper room, beige, scarlet and brown with turquoise accents, carried out the theme used by the Royal Canadian Academy for the 75th anniversary catalogue. The walls were lined with outside montages of Greek gods and goddesses. In the centre of the room was a canopy of ribbons supported by garlanded columns. The buffet, draped with greens and ribbons, was lit by white candles in ornate 18th century candelabra, the supper tables having individual centre-pieces of white chrysanthemums, greenery and white candles.

### Ball Committee

John Steegman, director of the Museum and chairman of the Ball; Franklin Arbuckle, RCA, representing the Royal

Canadian Academy; Mrs. Robin Watt and Miss Aimee Cusson, joint chairmen of the ladies committee of the Museum; Mrs. A. T. Galt Durnford, chairman of the ticket committee; Mrs. Lillias Torrance Newton, RCA, Mrs. J. Bartlett Morgan, Mrs. Guy Lanctot, tickets; Mrs. Richard Angus, refreshments; Mrs. F. Stuart Molson and Mrs. Daniel de Yturralde, staging; Mrs. Charles Taschereau, music; Mr. Edward Cleghorn, chairman of the floor committee, assisted by A. T. Galt Durnford and Harold Beament; Campbell Tinning, RCA, chairman of the decorations committee, assisted by Albert Cloutier and Paul Johns; Mrs. Maurice Hudon and Countess Bernard de Roussy de Sales, publicity.

### Colorful Gowns

Mrs. Cleveland Morgan, wife of the president of the Museum, in a Hardy Amies model of black velvet with a draped bodice and a wide skirt fashioned on princess lines. Mrs. Hugh Allward wife of the president of the Royal Canadian Academy, in an off-white satin gown in classical lines. Mrs. Robert Pilot, wife of the retiring president of the Royal Canadian Academy, in a dress of grey organza with a strapless bodice and full skirt, and wearing a stole and black velvet accessories. Mrs. Lillias Torrance Newton, RCA, wearing black peau de soie with topaz trimming, the full skirt fashioned with fullness in the back, and wearing gold accessories. Mrs. Franklin Arbuckle, RCA, wearing a frock of orchid and silver metallic satin made with a fitted bodice and wide skirt, silver accessories. Mrs. Albert Cloutier in a strapless dress of bronze-green peau de soie made on princess lines and wearing matching accessories. Mrs. Edouard Asselin, in a dress of pale blue embroidered in sequins and wearing silver accessories. Mrs. Roland Charlebois, in a dress of dark grey heavy taffeta with a very wide skirt, and wearing amethyst jewelry. Mrs. A. Sydney Dawes, in a dress of black lace over shell pink with a full skirt and matching stole. Mrs. Sydney Dobson, wearing a Marie-Paule model of black lace. Mrs. J. W. Eaton, wearing a frock of grey satin, the full skirt appliqued with black lace, matching accessories. Mrs. Peter Laing in a dress of white tulle embroidered in silver sequins, with a fitted bodice and pleated bouffant skirt. Mrs. J. W. McConnell, wearing a Raoul-Jean Fouré model of white and silver brocade with a straight skirt and halter neck-line. Mrs. G. Meredith Smith, in a frock of emerald green net with a bouffant skirt, the fitted

(Continued on Page 30)

La Presse  
1er décembre 1954  
Fréquentation du Musée  
accrue de 20%; situation  
financière inquiétante

A l'assemblée générale tenue hier au Musée des Beaux-Arts, M. Cleveland Morgan, président, a déclaré que le Musée se trouve dans une situation financière "inquiétante". L'appui du public, tant par la fréquentation du Musée que par des dons, doit augmenter, sans quoi le Musée ne pourra pas rencontrer ses frais d'opérations. Le rapport financier montre un déficit de \$31,311, soit près de \$12,000 de plus que l'an dernier. Aussi, les fonds recueillis depuis le début de la campagne en cours ont été presque en entier utilisés pour faire face aux déficits alors qu'ils étaient pressentis pour des améliorations. M. John Steegman, directeur du Musée, a révélé que 16,000 personnes de plus que l'an dernier ont visité le Musée, pour un total de 93,377. Les entrées payées ne sont cependant que de 8,315, soit 2,000 de moins que l'an dernier. Le trésorier, M. Smith, a donné trois grandes raisons pour le déficit. D'une part certaines personnes qui contribuaient à l'entretien ont remplacé ces contributions par des dons à la campagne générale. Les frais administratifs sont augmentés, et le Musée aurait besoin d'un personnel plus important. Les fonds d'amortissement du Musée sont maintenant réduits à \$5,000. Aussi toutes les dépenses normales doivent-elles être rencontrées par des dons.

The Gazette  
Dec. 3, 1954  
WOMEN'S ART SOCIETY  
An address on "Recent Acquisitions of Paintings by the Museum" is to be given in the Montreal Museum of Fine Arts by Director John Steegman to members of the Women's Art Society at 2.30 p.m., Tuesday, Dec. 7.

La Presse  
4 décembre 1954  
Les expositions  
Au Musée des Beaux-Arts, exposition jubilaire de la Royal Canadian Academy of Arts, comprenant 126 oeuvres, en plus d'une exposition rétrospective des oeuvres de réception des académistes. Au Musée des Beaux-Arts, galerie XII, exposition de peintures de Jean-Paul Jérôme et de Marthe Rakine, jusqu'au 19 décembre.

The Star  
Dec. 4, 1954  
Current Exhibitions  
Museum — Royal Canadian Academy 75th annual. Gallery XII—Marthe Rakine of Toronto and Jean-Paul Jerome, Montreal.

Current Events - Dec. 3rd, 1954  
This Week's Activities  
ART  
MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.  
Royal Canadian Academy Exhibition will continue until Dec. 19th. Exhibition by Jean-Paul Jerome and Marthe Rakine, Dec. 3-19 in Gallery XII. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.



Un tableau de John R. Richmond, "Le verger converti", que l'on peut voir au musée des Beaux-Arts, dans l'exposition jubilaire de l'Académie royale des arts du Canada.

The Gazette December 1st, 1954

## Finances Critical Museum Deficit Up, Public Support Asked

The Montreal Museum of Fine Arts is in a "very critical" financial situation, President F. Cleveland Morgan reported at the museum's annual general meeting yesterday. He warned that it needs increased support from the public, both through membership and cash donations, if it is to cope with present maintenance costs. Mr. Morgan's remarks were substantiated by the financial report which showed an operating deficit of \$31,311 — \$11,529 more than the previous year's \$19,782 deficit. Honorary-treasurer G. Meredith Smith said most of the money raised in the museum's special public appeal for \$1,000,000 went to meet these yearly deficits, whereas the money had been intended also for improvement of facilities and expansion of services. President Morgan said he hopes the public will respond generously when the campaign gets in full swing. Up to Aug. 31, funds collected totalled \$67,375. The president explained that, though the museum has important endowment funds, there are sum- available only for specified purposes such as buying new works of art. These revenues may not be used for maintenance, no matter how dire the need. President Morgan urged public bodies to recognize the museum's importance not only as a collection of works of art but also as an educational institution. He considered a 16,000 increase in attendance for the year ending Aug. 31 a healthy sign. He noted that the art centre had a successful year and he lauded the work done by the ladies' committee. The treasurer gave three main reasons for the increased deficit. He said there was a reduction in gifts towards upkeep from persons who gave to the special campaign. A building-up of stock cut into the year's profit from sales. Administrative and clerical salaries at the museum increased and more help was needed. Mr. Smith said that, had it not been for the campaign for funds, the museum's general fund would be down to \$5,000. The campaign returns now are just about keep- ing pace with the deficit which, otherwise, has to be met from the general fund, he said. Museum Director John Steegman reported that several important works of art were purchased, or received as gifts, during the year. These included three paintings by Italian masters, two Canadian paintings and two works by British painters. Two of the museum's most important paintings were successfully cleaned and restored. Mr. Steegman said attendance figures for the year totalled 93,377, including 8,315 paid admissions. The latter showed a drop of about 2,000 but the overall attendance was up by more than 16,000. Dr. Arthur Lismer, head of the museum's education department, said an estimated 800 persons came weekly for regular courses at the museum. The School of Art and Design had a day and evening enrolment of 500. He stressed the museum's importance as a training centre for art teachers who, in turn, introduce others to art everywhere in the province. The program for children included specially guided tours for 85 groups from schools. Mrs. Robin Watt reported increased activities for the ladies' committee. The library committee reported that more than 8,000 books were added to the museum's collection as well as an important number of photographs and slides. This group sponsored four exhibits.



# La peinture, "un jeu de l'esprit", affirme le plasticien Jérôme

Après dix ans de travail, un jeune peintre montréalais, Jean-Paul Jérôme, du groupe des "Plasticiens", va tenir sa première exposition-solo, au Musée des Beaux-Arts. Il partagera la galerie XII avec le peintre Marthe Rakine, de Toronto. La peinture de Jérôme n'est pas inconnue du public — il a exposé trois fois dans les collectives de la librairie Tranquille, cette année, et il a exposé trois fois au Salon du Printemps, ainsi qu'à l'exposition des concours artistiques de la Province, en 1952. Mais ceux qui se souviendront de ces tableaux, sauf peut-être des tout derniers chez Tranquille, auront une surprise. Jérôme s'est en effet complètement renouvelé depuis une couple d'années. Mais laissons-le plutôt nous parler de sa conception de la peinture.

Un tableau est un objet à deux dimensions, et il ne voit plus l'intérieur de la faire sembler autre chose, tel une fenêtre ouverte. L'on peut jouer sur des rapports entre les masses, ce qui nécessite certaines



JEAN-PAUL JEROME

profondeurs locales, mais il ne pourrait plus être question de tromper l'œil, pour donner au spectateur une illusion telle qu'il en oublierait le tableau. Ce qui compte, c'est l'architecture du tableau. Et cette architecture, ainsi que le choix des formes, correspondent à une poussée intérieure, à un dynamisme qui engage tout le peintre. C'en est ainsi pour moi, et je n'ai pas de préconceptions quand je me mets au travail."

Jérôme est particulièrement opposé à l'anecdote en peinture. "Le véritable contenu d'un tableau, c'est son ordre. Et c'est là une chose qui ne s'apprend pas. Le métier s'apprend, mais la personnalité, et son profondément, c'est l'architecture de l'œuvre, cela ne s'apprend pas." Jérôme parle en connaissance de cause, étant donné qu'il a passé huit ans, depuis 1944 jusqu'en 1951, à l'École des Beaux-Arts de Montréal, dont les quatre dernières avec Cosgrove.

"Le métier, voilà ce que je garde principalement de ce long stage

La Presse 3 décembre 1954

## Au Musée en décembre; important tableau de P.-E. Borduas acquis

L'exposition de la Royal Canadian Academy se termine le 19 décembre. Pour faire suite, il y aura l'Exposition rétrospective de F. H. Varley. Le vernissage de cette exposition se fera vendredi soir, le 7 janvier.

Galerie XII: Peintures de Marthe Rakine et de Jean-Paul Jérôme, du 3 au 19 décembre. Tableaux de Paraskeva Clark et d'Henri Masson, du 29 décembre au 16 janvier.

Le Montreal Camera Club présente le quatorzième Salon International de Photographies et la cinquième Exposition Internationale de Diapositives en couleurs, du 8 au 23 janvier. Salle de Conférence.

La nouvelle d'une exposition, au Musée, de sculptures, de peintures et de dessins de Matisse suscite beaucoup d'intérêt. Ces œuvres seront montrées du 18 février au 29 mars. L'exposition sera annoncée de nouveau dans le bulletin de février.

L'été dernier, le tirage d'un tableau du regretté Richard Jack, R.A., R.C.A., généreusement donné par Mme Victor Whitehead, rapporta la somme de \$2,000. Ce montant, mis à la disposition du Comité féminin, est réservé, à sa demande spéciale, à l'achat d'œuvres d'art canadiennes contemporaines. Les deux œuvres suivantes ont été achetées grâce à ce fonds. La première, une peinture de grandes dimensions, est une œuvre importante de Paul Emile Borduas, intitulée "Les signes s'envolent". La seconde est un dessin à la craie représentant une "Femme au repos", œuvre du sculpteur Stanley Lewis. Elles sont toutes deux actuellement exposées dans la salle des acquisitions récentes.

Programme du mercredi soir

8 décembre: Films français: "Henri Rousseau, le Douanier", "Cézanne", "Images de Debussy".

15 décembre: Film anglais: "Five Faces of the Province of Quebec, 'The World at your Feet'".

22 décembre: "Les artistes à l'œuvre": Spectacle de Noël.

Les programmes du mercredi seront suspendus pour la période des fêtes. Le dernier thé du mois de décembre sera servi le 15 décembre et le dernier programme du mercredi soir sera le Spectacle de Noël, le 22 décembre. Les programmes reprendront, le mercredi 12 janvier. Le Musée sera fermé les mercredis soirs 29 décembre et 5 janvier.

La classe de peinture et le groupe d'étude, pour les membres, interrompront leurs activités, pour la période des fêtes, le 16 et le 17 décembre respectivement, pour les reprendre le 13 et le 14 janvier.

Les cours à l'École d'art et de dessin prendront fin le 22 décembre. Le deuxième terme commencera le 5 janvier.

Mercredi soir le 22 décembre, à 8 heures. Dans la salle de conférence du Musée, Spectacle de Noël, un spectacle de couleurs et de décorations pour célébrer Noël, présenté et créé par les enfants des classes du Musée et du Centre d'Art. Cette représentation fait partie de la série "Les artistes à l'œuvre" présentée le mercredi soir. Il y aura une autre représentation du Spectacle de Noël, dans l'après-midi, pour les enfants et leurs parents.

Le Musée sera fermé les 24, 25 et 26 décembre et aussi le 31 décembre, le 1er et le 2 janvier.

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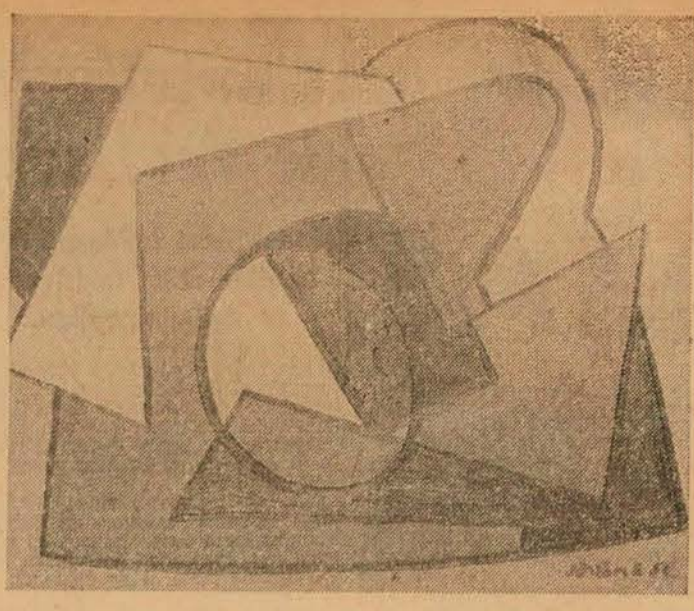
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La Presse - 1er décembre 1954



Un tableau récent du jeune peintre montréalais Jean-Paul Jérôme, dont l'on pourra dès vendredi voir une importante exposition à la galerie XII du Musée des Beaux-Arts. M. Jérôme, un abstrait-gométrique, expose conjointement avec Mlle Marthe Rakine, peintre de Toronto qui par son travail se rapproche à la fois des Fauves et des Inuitistes.

d'étude. Le métier, et par conséquent une lucidité plus grande dans mon travail, une attitude plus détachée envers le prestige de la matière". Selon Jérôme, c'est précisément par la connaissance approfondie des moyens que l'on vient à n'être plus dupe des moyens.

Cependant, cette ascèse ne va pas sans déchirements, et à sa sortie de l'École, Jérôme était devenu complètement dégoûté de la peinture. Et ce n'est que lorsqu'il a découvert pour lui-même comment l'art pouvait être tout simplement qu'il a pu traverser cette difficile période de la naissance à la maturité, qui suit la période de formation. "La peinture est un jeu de l'esprit" dit-il maintenant. Sans but extérieur à elle-même, totalement gratuite, perpétuelle tension du peintre — voilà ses caractéristiques. La formation scolaire permet principalement d'obtenir une réponse immédiate de la matière, et de là le tableau acquiert la densité qui, selon Jérôme, est la marque de la véritable œuvre d'art.

Après nous avoir dit le pourquoi de sa peinture, Jérôme en explique un peu les circonstances. D'abord quand? Depuis toujours. Aussi loin que vont ses souvenirs (Jérôme a 25 ans), il se rappelle qu'il dessinait. À l'École primaire il remplissait les murs. Mais cela n'était pas plus loin qu'une sorte de facilité. C'est en 1943, lors de l'exposition de peinture hollandaise au Musée des Beaux-Arts qu'il se découvrit un enthousiasme pour l'art. Il fut fasciné par Van Gogh, dont le travail généreux lui ouvrit les horizons. L'année suivante, il entra à l'École, décidé à accepter une discipline avant de se chercher, détermination qu'il conserva jusqu'au moment où il crut qu'il n'avait plus rien à gagner en amassant des connaissances techniques.

Il se sentait bien, alors, attiré par certaines formes de peinture, mais ce n'est que tout récemment qu'il eut sa révélation: à l'École, il avait travaillé la décoration murale, et c'est dans les éléments de beauté graphique et de plénitude de ton, base de cette forme d'art, qu'il découvrit soudain le nouveau de ses inquiétudes réelles. Alors il comprit que le tableau ne devait pas coincider avec une prévision formulable pour être vrai, mais avoir coïncidé dans le moment de sa création avec la vie du peintre. Qu'importe si par après il ne satisfait pas pleinement son créateur. Il retrouvera

Le Petit Journal 5 décembre 1954

## Les expos

Musée des Beaux-Arts (1379 ouest, Sherbrooke): Exposition de l'Académie Royale Canadienne comprenant 125 œuvres, jusqu'au 19 décembre. Galerie XII: Peintures de Marthe Rakine et de Jean-Paul Jérôme, jusqu'au 19 décembre.

The Star 7 December 1954

The Ladies Committee of the Montreal Museum of Fine Arts will entertain at tea Wednesday from 3 to 5 p.m. Guest speaker will be Mrs. Jules la Barre, whose topic will be "L'Homage à Matisse." Mrs. Rene Gauthier will be in charge, assisted by Mrs. Gustave le Droit, Mrs. Benny Fairbanks, Mrs. Jacques Decary, Mrs. Antoine Geoffroy and Mrs. Antoine Vanier. It will be open to the public.

The Gazette 6 December 7/54

## Wednesday Tea

Mrs. Jules la Barre will speak on "L'Homage à Matisse" at the Tea being held by the Ladies Committee of the Montreal Museum of Fine Arts tomorrow afternoon from three to five o'clock at the museum. Mrs. Rene Gauthier will be in charge of the tea, assisted by Mrs. Gustave le Droit, Mrs. Benny Fairbanks, Mrs. Jacques Decary, Mrs. Antoine Geoffroy, and Mrs. Antoine Vanier. Members of the public are invited to attend.

The Gazette 7 December 10/54

WOMEN'S ART SOCIETY Miss Harriet Hill, of The Gazette, will address a meeting of the Women's Art Society at 11 a.m. Tuesday in the Montreal Museum of Fine Arts. Her subject "It Only Seems Simple."

SIX Le Devoir - 2 décembre 1954

# Expositions, films, spectacle de Noël et autres activités au Musée des Beaux-Arts

Achat de nouvelles œuvres canadiennes par le Comité féminin — Projet d'une exposition Matisse — Quatre séances de films les mercredis soir — Spectacle de Noël par les enfants des classes du Musée et du Centre d'art — Cartes de Noël—Activités suspendues pendant la période des Fêtes

Voici les grandes lignes du programme en cours au Musée des Beaux-Arts pour les prochaines semaines.

Expositions: L'exposition de la Royal Canadian Academy se termine le 19 décembre. Pour faire suite, il y aura l'Exposition rétrospective de F. H. Varley. Le vernissage de cette exposition se fera vendredi, le 7 janvier, à 9h. du soir.

Galerie XII: Peintures de Marthe Rakine et de Jean-Paul Jérôme, du 3 au 19 décembre. Tableaux de Paraskeva Clark et d'Henri Masson, du 29 déc. au 16 janvier.

Salle de conférence: Le Montreal Camera Club présente le quatorzième Salon International de Photographies et la cinquième Exposition Internationale de Diapositives en couleurs, du 8 au 23 janvier.

Exposition Matisse: La nouvelle d'une exposition, au Musée, de sculptures, de peintures et de dessins de Matisse, suscite beaucoup d'intérêt. Ces œuvres seront montrées du 18 février au 29 mars. L'exposition sera annoncée de nouveau dans le bulletin de février.

Acquisitions récentes: L'été dernier, le tirage d'un tableau du regretté Richard Jack, R.A., R.C.A., généreusement donné par Mme Victor Whitehead, a rapporté la somme de \$2,000. Ce montant, mis à la disposition du Comité féminin, est réservé, à leur demande spéciale, à l'achat d'œuvres d'art canadiennes contemporaines. Les deux œuvres suivantes ont été achetées grâce à ce fonds. La première, une peinture de grandes dimensions, est une œuvre importante de Paul Emile Borduas, intitulée "Les signes s'envolent". La seconde est un dessin à la craie représentant une "Femme au repos", œuvre du sculpteur Stanley Lewis. Elles sont toutes deux actuellement exposées dans la salle des acquisitions récentes.

Visites spéciales du directeur: Le directeur a assisté à la conférence annuelle de la fédération américaine des arts (AFA), à New-York. Il était aussi présent à l'ou-

verture officielle du nouvel édifice du Whitney Museum of American Art. Lors de son passage à Toronto il a assisté au vernissage de l'exposition rétrospective Varley.

Comité féminin: Programmes du mercredi soir: 3h. —

1er déc.: Films anglais: Along Germany's Romantic Road, Bavarian Alps from Garmisch-Partenkirchen to Koenigssee, Vom Allgäu nach Oberammergau, Berlin Philharmonic Orchestra.

8 déc.: Films français: Henri Rousseau, le Douanier, Cézanne, Images de Debussy.

15 déc.: Films anglais: Five Faces of the Province of Quebec, The World at your Feet.

22 déc.: Les artistes à l'œuvre: Spectacle de Noël (voir ci-dessous).

Les programmes du mercredi seront suspendus pour la période des fêtes. Le dernier thé du mois de décembre sera servi le 15 décembre et le dernier programme du mercredi soir sera le Spectacle de Noël, le 22 décembre. Les programmes reprendront, le mercredi 12 janvier. Le Musée sera fermé les mercredis soirs 29 décembre et 5 janvier.

Vous pouvez consulter les journaux pour les sujets des causeries aux théâtres du mercredi après-midi, au cours de décembre.

Section éducative: La classe de peinture et le groupe d'étude, pour les membres, interrompront leurs activités, pour la période des fêtes, le 16 et le 17 décembre respectivement, pour les reprendre le 13 et le 14 janvier.

Les cours à l'École d'art et de dessin prendront fin le 22 décembre. Le deuxième terme commencera le 5 janvier.

Mercredi soir, le 22 décembre, à 8h.: A la salle de conférence du Musée, Spectacle de Noël, un spectacle de couleurs et de décorations pour célébrer Noël, présenté et créé par les enfants des classes du Musée et du Centre d'art. Cette représentation fait partie de la série "Les artistes à l'œuvre", présentée le mercredi soir.

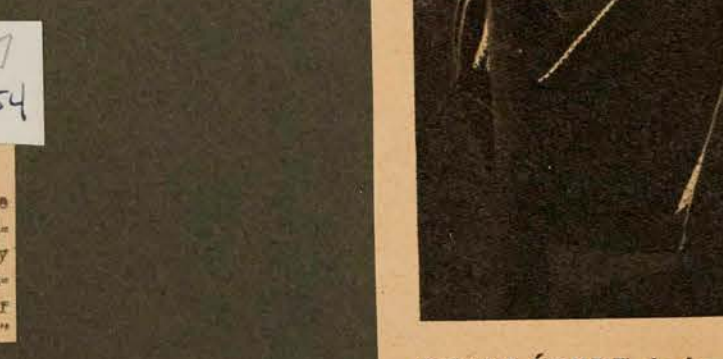
Mercredi après-midi, le 31 décembre, à 4h. 30: Il y aura une autre représentation du Spectacle de Noël, dans l'après-midi, pour les enfants et leurs parents. Tous les membres et leurs amis sont invités.

Cartes et cadeaux de Noël: La direction rappelle aux membres que les nouvelles cartes de Noël, en couleurs, sont maintenant en vente au Musée, au prix de 25c. On désire aussi vous suggérer un cadeau de Noël très agréable, une cotisation au Musée.

Cotisations: Veuillez avertir la secrétaire des cotisations de tout changement d'adresse.

Heures du Musée: Le Musée sera fermé les 24, 25 et 26 décembre et aussi le 31 décembre, le 1er et le 2 janvier.

La Patrie - 5 décembre 1954



CETTE ÉTUDE de la joyeuse physionomie de Douglas Taylor, du lac Saint-Joseph, a valu à M. Paul Christin, photographe de Québec, le premier prix de la section des portraits d'homme. Cette photo a mérité la trophée C-I-L, au concours annuel de photographie organisé par les photographes professionnels de la province de Québec.

La Presse - 4 décembre 1954



Un grand tableau de Jean-Paul Jérôme, "La dame en noir", que l'on peut voir dans l'exposition consacrée à ce peintre montréalais, à la galerie XII du Musée des Beaux-Arts. Ce tableau, avec sa figure au trait plutôt décoratif, illustre une étape dans les recherches du peintre.

The Gazette - Dec. 6, 1954

Through the generosity of Mrs. Victor Whitehead a painting by the late Richard Jack, R.A., R.C.A., was offered in a money-raising event last summer by the Montreal Museum of Fine Arts. It produced \$2,000 placed at the disposal of the Ladies' Committee. At their special request it was to be used for the purchase of contemporary Canadian art. Two purchases have now been made—a large painting by Paul-Emile Borduas, "Les Signes s'envolent," and a chalk drawing, "Reclining Woman," by the sculptor Stanley Lewis. These are now on view in the recent accessions lobby.

The Gazette - Dec. 8, 1954

Children of The Montreal Museum of Fine Arts and of the Art Centre children's classes will present a "Pageant of Christmas" in the lecture hall of the museum on Wednesday afternoon and evening, December 22. The children themselves have created and produced the show.

## Current Events - December 10, 1954

### This Week's Activities

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Royal Canadian Academy Exhibition will continue until Dec. 19th. Exhibition by Jean-Paul Jerome and Marthe Rakine, Dec. 3-19 in Gallery XII. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.



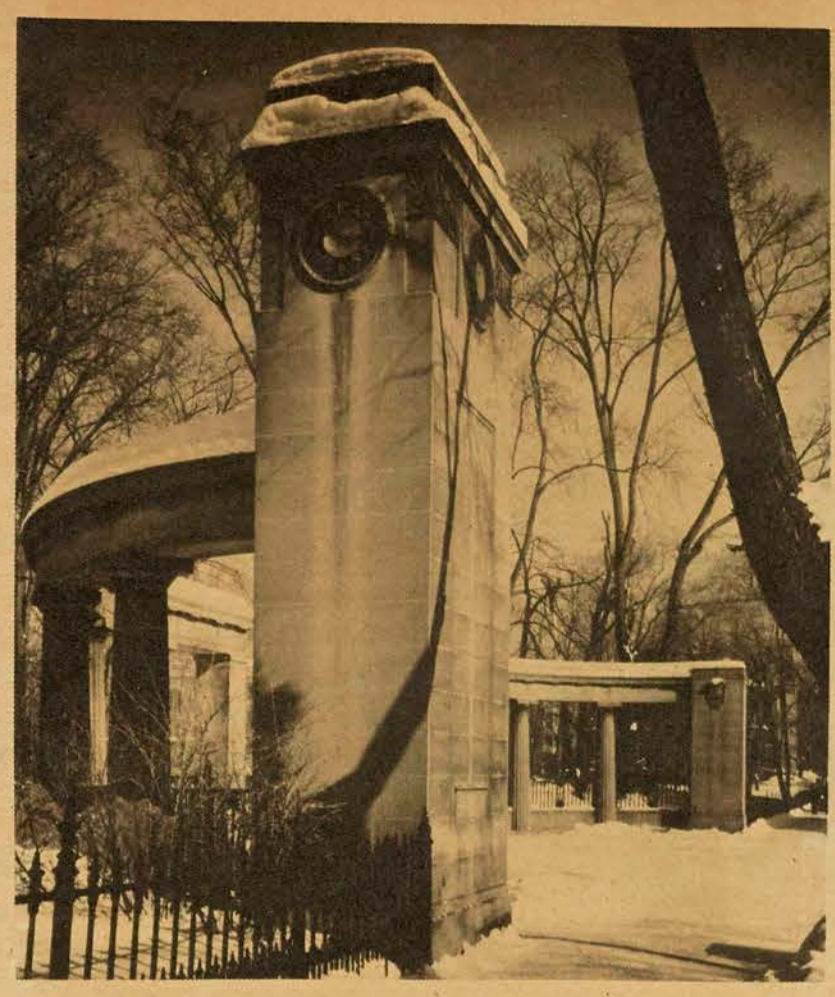
The Star  
December 10, 1954

### Director Addresses Art Society

The Montreal Museum of Fine Arts lacks examples of 18th century French painting and early Flemish art, John Steegman, OBE, told members of the Women's Art Society when he spoke on recent acquisitions of the Museum.

The deciding factor in accepting a painting as a bequest or purchasing one is its value to the Museum, Mr. Steegman said. "It is our duty to buy paintings which express the accepted taste of the day even though that taste may change."

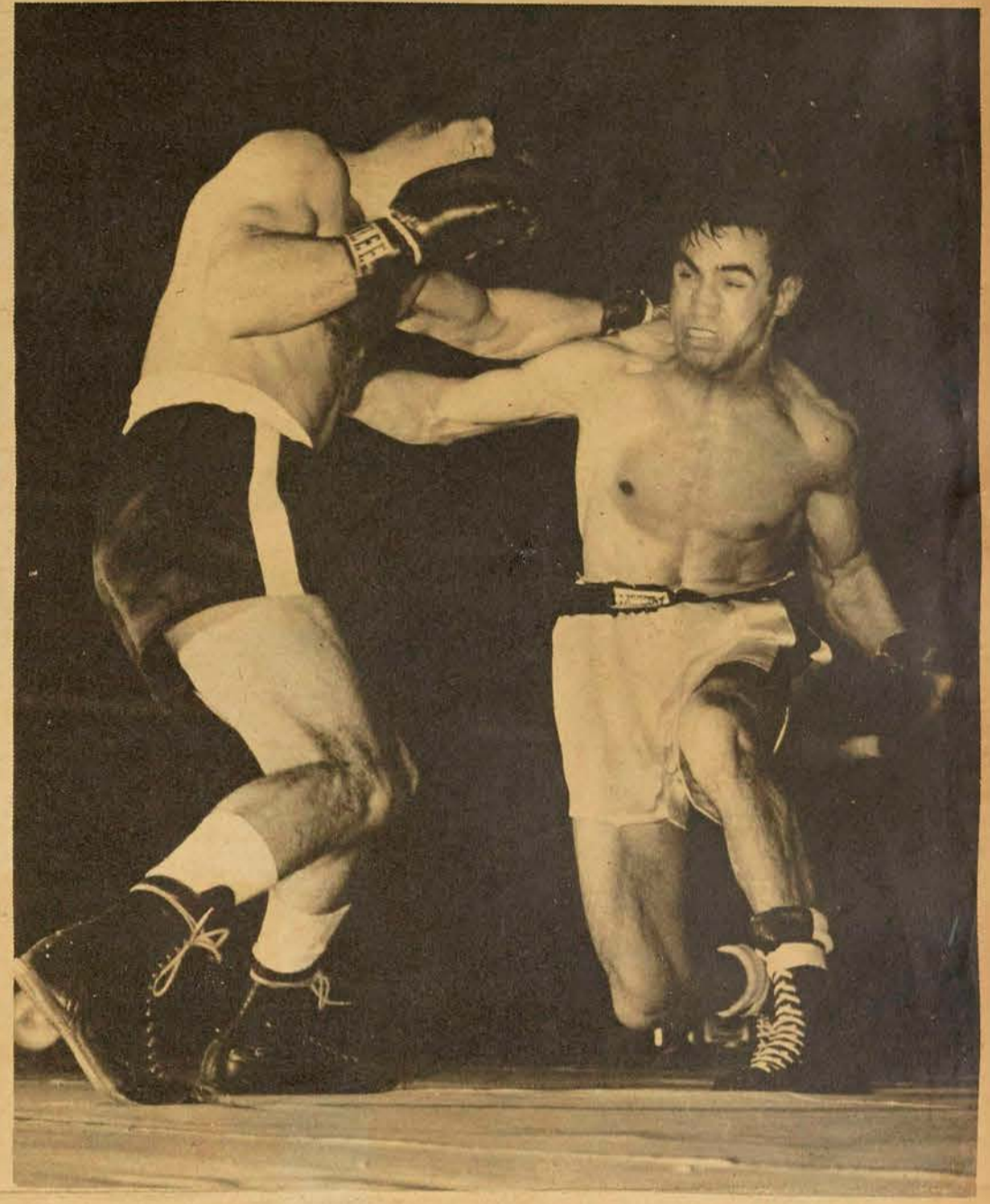
Among the recent outstanding acquisitions of the Museum are Daumier's "Head of a Peasant," the Rembrandt drawing, "Death of a Patriarch," Nicolas Poussin's "Aeneas Receiving His Arms from Venus," and two Goya paintings, a Velasquez portrait of Philip IV, a portrait by El Greco, and examples of Cezanne's work, from the Van Horne collection which were given to the Museum.



DANS LA SECTION des photos d'architecture, Tom S. Arnott a obtenu une première mention avec cette photo réellement remarquable.

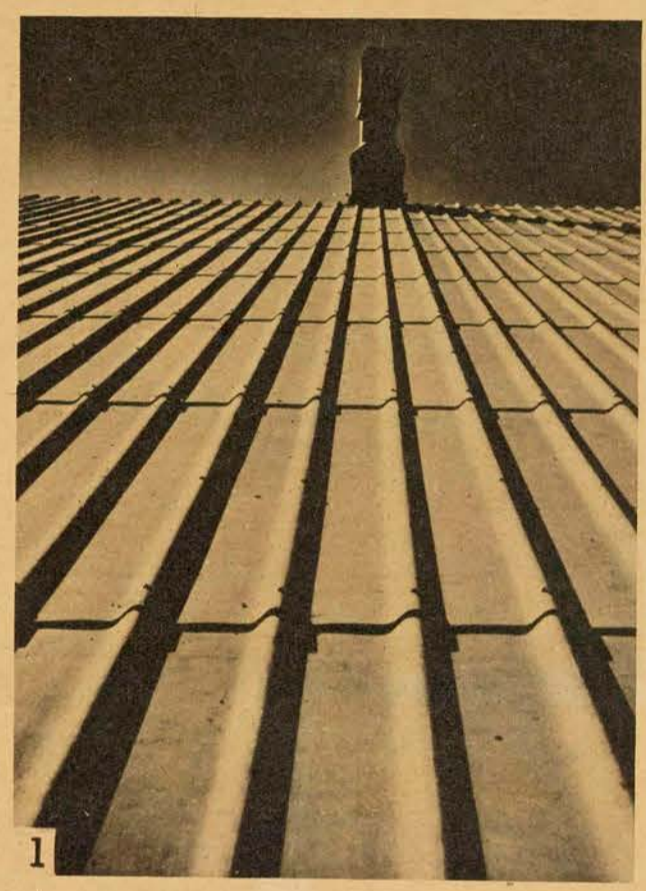
La Patrie - 5 décembre 1954

### Photos primées



JACQUES DOYON, de la "Patrie" s'est classé premier et a remporté le trophée du journal "Montreal Star", avec cette photo d'Armand Savoie dans l'arène. Cette photo fut jugée la meilleure des photos de presse inscrites au concours annuel de photographie tenu pour les photographes professionnels de la province de Québec.

1. CETTE PHOTO d'une toiture de tuiles, prise d'un angle saisissant de perspective, a valu à M. V. R. Hamilton, de Montréal, le premier prix et le trophée Anso, dans la section industrielle.



2. CETTE CHARMANTE étude de Claire, enfant du Dr et de Mme R. Lavigne, de Lachute, fut jugée le meilleur portrait. Elle a obtenu le trophée Gevaert à Mlle Maria Kiliany, de Montréal.

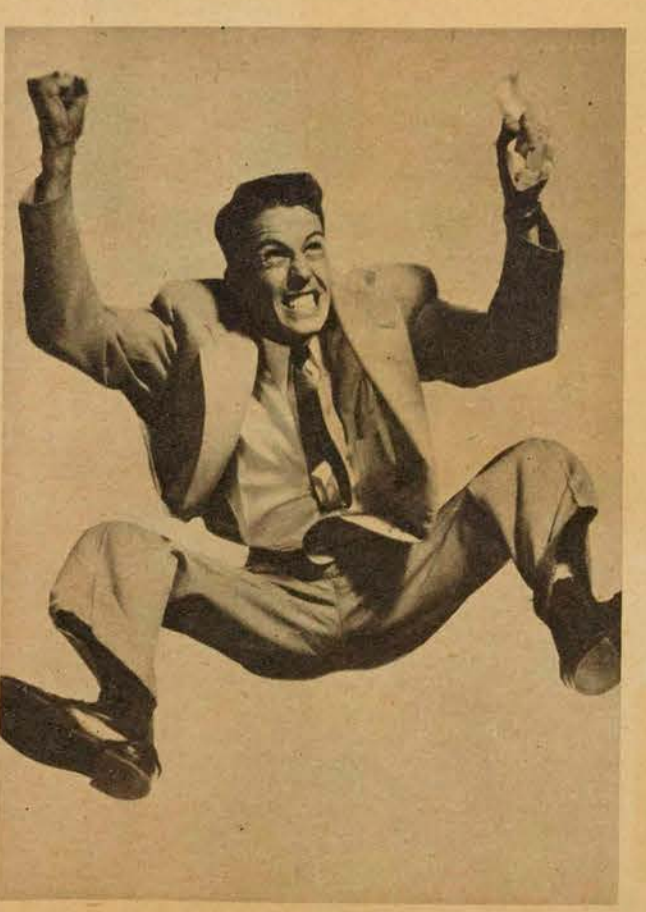


The Star  
December 11, 54

The current show in Gallery XII, through a week from tomorrow (when the Academy also closes) consists of paintings by Jean-Paul Jerome of Montreal, and Marthe Rakine of Toronto.

I find Mr. Jerome's shape and color schemes on the cold side. He is not without ingenuity in his arrangement of cut-out two-dimensional patterns, his color is clean and discreet, and there might be a place for his work in architecture, but to me it is negative. I like much better his still life, and two pieces, "Envoi" and "Le Joyeux Facteur" in which there is depth, more play back and forth, and some feeling.

In intimate, personal works that recall Bonnard and Vuillard, Marthe Rakine shows herself to be a painter acutely sensitive to atmosphere. Her subjects are women and children, flowers and furniture indoors, gardens outside and the occasional landscape, all immersed, half dissolved, in light. She works in short strokes and broken outlines and patches of color, a technique that sometimes makes you think you are looking at inlay without depth. Nothing exists in isolation, nothing can be separated from its atmosphere. If you half-close your eyes, this dappled world takes on solidity, but it is still a world of almost tremulous poetry, a world evoked rather than stated.



M. JOHN ROBINSON, de Montréal, a obtenu le premier prix pour les portraits d'illustration. Il a reçu le trophée Sylvania. (Suite à la 2e page)

La Presse  
10 décembre 1954

Au Musée, galerie XII

### L'art de Marthe Rakine doué d'un rare prestige

par R. de Repentigny

C'est une exposition bien attendue que nous présente le Musée, à la galerie XII, avec les oeuvres de Marthe Rakine. L'on a pu voir, dans les grandes expositions collectives, Salons du Printemps, de l'Académie, etc. des toiles signées de ce nom, qui se distinguaient en général très bien dans la mêlée plus ou moins confuse des expositions prétendant représenter la peinture canadienne.

Comme pour tous les peintres, sans exception, l'on peut rapprocher l'oeuvre de Marthe Rakine de tel ou tel des maîtres du siècle. L'on retrouve chez elle les leçons des impressionnistes et des fauves, celles de Matisse et de James Wilson Morrice. Le ton de ses tableaux, surtout, rappelle ce dernier, qui comme Mlle Rakine d'ailleurs avait passé la plus importante partie de sa carrière en Europe. Ce ton, élément le plus séduisant de la plupart des tableaux, intègre dans une lumière unique, analogue à une ambiance aqueuse, le jeu vif des couleurs et la vibration des formes. Cela donne, dans les meilleurs tableaux, une impression de la plénitude discrète du monde perceptuel.

Toutefois, dans une oeuvre comme "Drawing in colour", l'artiste paraît tendre vers une peinture plus décorative, d'où les suggestions d'espace physique sont à peu près éliminées. Le graphisme et la couleur y prennent cette valeur symbolique, poétiquement cosmique, de la peinture extrême-orientale.

"The Pink Vase", "Daffodils", "The Blue Lake", "The Gray Dress", "My Studio" et "Little Red Interior" sont les tableaux où la vision et le travail paraissent le plus étroitement liés. Il semble que la recherche du peintre ne s'accommoder pas très bien du paysage, mais dans "The Blue Lake" et une autre oeuvre du même genre l'indétermination spatiale demeure du même ordre que dans ses natures mortes et ses "intérieurs".

Par contre, dans plusieurs peintures comportant une figure humaine, la lumière "totale" est cruellement rejetée par les dures arêtes des volumes auxquels le peintre a voulu conserver un caractère défini. Il en va de même là où elle a voulu suggérer un espace, des plans, une perspective, si ces éléments doivent conserver une certaine autonomie. Alors on a une impression de dévalorisation, comme si l'artiste avait fait une concession à son sujet.

Mais malgré ceci, dans la plupart des tableaux les couleurs ont une chaleur, un poids de lumière, et les touches une onctuosité, une vie individuelle conférant au tableau un prestige sensoriel auquel l'on est particulièrement sensible après avoir eu les yeux desséchés par la masse des travaux de l'exposition de la Royal Academy. Ces rouges, ces bleus, allés à quels blancs, ces tons fauves, aiguës de gris et de noirs, on ne les oubliera pas de sitôt.

La Presse  
11 décembre 1954

### Les expositions

Au Musée des Beaux-Arts exposition jubilaire de la Royal Canadian Academy of Arts, comprenant 126 oeuvres, en plus d'une exposition rétrospective des oeuvres de réception des académistes, jusqu'au 19 décembre.

Au Musée des Beaux-Arts, galerie XII, exposition de peintures de Jean-Paul Jérôme et de Marthe Rakine, jusqu'au 19 décembre.

The Gazette  
December 11/54

### Timely Art Said Aim Of Museums

Museums, in adding to their collections, should seek to buy works of art that catch the spirit of their times, John Steegman, director of the Montreal Museum of Fine Art, said in an address to the Women's Art Society.

Mr. Steegman said that it is also necessary to survey what the museum already possesses, and to try and fill the gaps in

its collection. The Montreal museum, for instance, has no examples of eighteenth century French painting, nor any early Flemish art.

He pointed to the dangers of accepting bequests. "The museum cannot submit to dictation from a benefactor," Mr. Steegman observed.

However, the museum's most important drawing was acquired through a bequest, the director continued. This is Rembrandt's "Death of a Patriarch" received from the Learmont bequest. The death of Miss Adaline Van Horne in 1945 resulted in the acquisition of about one-third of Sir William Van Horne's collection, which transformed the museum's col-

lection into one of the most interesting on the continent.

La Presse  
13 décembre 1954

### Musée des Beaux-Arts

Sous les auspices du comité féminin du Musée des Beaux-Arts, le thé sera servi mercredi, après-midi, dans le foyer du Musée. Mme Ernest Lemessurier présidera à la table de thé assistée de Mmes L. M. Hart, W. A. Mather, H. Stevenson et H. G. Meisner. Mme Robin, la conférencière, a intitulé sa causerie: "Dans les coulisses". Le prochain thé aura lieu le 12 janvier.

The Star  
December 13/54

### Last Pre-Christmas Tea At Museum

Mrs. Robin Watt, co-chairman of the ladies' committee of the Montreal Museum of Fine Arts, will give an informal talk entitled "Behind the Scenes" at this week's Wednesday tea in the upstairs foyer of the Museum between 3 and 5 p.m.

Mrs. Ernest Lemessurier will be in charge, assisted by Mrs. L. M. Hart, Mrs. Harold Meisner, Mrs. W. A. Mather and Mrs. Harold Stevenson.

The tea is open to all visitors of the Museum and is the last tea until Jan. 12.

The Gazette  
Dec. 14, 1954

### Wednesday Tea

Mrs. Robin Watt, co-chairman of the Ladies Committee of the Montreal Museum of Fine Arts will give an informal talk entitled "Behind the Scenes" at the Wednesday Tea being held tomorrow afternoon from three to five o'clock at the Museum.

Mrs. Ernest Lemessurier will be in charge, assisted by Mrs. L. M. Hart, Mrs. Harold Meisner, Mrs. W. A. Mather and Mrs. Harold Stevenson.

This tea is open to all visitors of the Museum and is the last tea until January 12.

The Gazette  
Dec. 15, 1954

### Two Films Tonight

Two English language films will be shown tonight at the Montreal Museum of Fine Arts, as part of the regular Wednesday program presented by the Ladies' Committee of the Museum.

The program, which begins at 8:00 p.m. in the Lecture Hall, includes Five Faces of the Province of Québec, and The World at your Feet. The film showing is open to the public without charge, and projection is made possible through the co-operation of the Montreal Council of Women.



Images et plastiques

### Figures, formes et graphismes

par R. de Repentigny

Trois jeunes peintres se présentent cette semaine pour la première fois devant le public avec un ensemble important de leurs oeuvres. Les trois travaillent dans des directions fort différentes. L'un a, au Musée des Beaux-Arts, galerie XII, Jean-Paul Jérôme, qui a découvert assez récemment la peinture non-figurative (abstraite et spatiale à la fois chez lui), à l'Anjou, Monique Voyer, qui travaille dans un style expressionniste que l'on peut qualifier de romantique, et à l'Echourie, Molinari, dont les dessins à la plume vont du fantastique à l'abstrait. Les deux premiers sont des diplômés de l'Ecole des Beaux-Arts, et tous deux, s'ils montrent une conséquente virtuosité, montrent aussi comment il est ardu de dépasser ce que l'on a appris, à la recherche de soi-même.

#### Le plasticien Jérôme

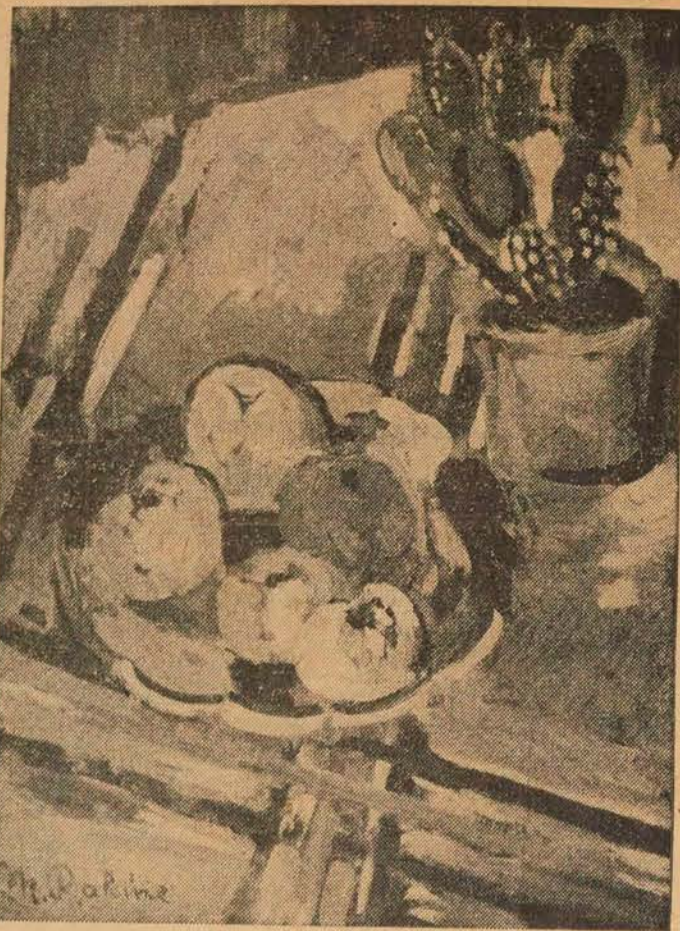
Les tableaux de Jean-Paul Jérôme, vont de natures-mortes traitées pour leurs diversités de plans et leurs contrastes, ainsi que pour leurs formes synthétiques, jusqu'à des compositions où tous les éléments sont nés d'une commune inspiration, en passant par des oeuvres plus laborieuses, où couleur, forme et espace semblent lutter pour avoir le dessus.

L'exposition de Jérôme est un peu l'exposé d'un drame. Le peintre nous y montre comment il a abandonné à peu près toute son habileté à bien peindre ce qui a déjà été magistralement peint pour se lancer dans une recherche dont le résultat est inconnu, et qui peut sembler par moments très ingrat, quel joli succès n'aurait-il pas pu se tailler avec ses belles natures-mortes à la Braque, riches d'harmonie et de composition. Plus même, avec du travail dans le genre de sa "Dame en noir" il aurait facilement pu devenir un peintre à la mode, cheval de bataille de galeries dotées d'une clientèle aisée.

Il a préféré se réinventer complètement, au risque de perdre toute possibilité d'orientation. Pour lui, se réinventer, cela voulait dire réduire sa peinture à l'essentiel de ce qu'il connaissait. A la limite, il a travaillé des formes sans poésie, des rythmes mécaniques, des couleurs sans

richesse. Sa peinture est devenue sèche, dure, blessante, sans même le signe d'une angoisse. Cela aurait pu le pousser à une sorte d'éclatement, de rupture de l'extrême tension dans laquelle visiblement il travaillait. Mais de tempérament classique, apparemment, Jérôme semble maintenant entrer dans une période d'inspiration plus variée, plus subtile, même si un peu erratique. Des tableaux comme "La chapelle des voleurs", subtilement profond, "Prophète de la solitude", d'une gaieté qui surprend, "Léve-nez", d'une parfaite harmonie et où l'espace est enfin libéré de la contrainte des grandes compositions, voilà des oeuvres récentes qui sont comme l'aube d'une création personnelle et libre.

Un tableau de Marthe Rakine, au Musée 13



Une nature-morte de Marthe Rakine, peintre de Toronto qui a longtemps séjourné en Europe, et dont on peut actuellement voir une belle collection de tableaux à la galerie XII du Musée des Beaux-Arts.

## ART NOTES

—by Robert Ayre



MADONNA AND CHILD, by Sandro Botticelli, in the collection of the Montreal Museum of Fine Arts.

### Current Events - December 17, 1954

#### This Week's Activities

#### ART

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Royal Canadian Academy Exhibition will continue until Dec. 19th. Exhibition by Jean-Paul Jerome and Marthe Rakine, Dec. 3-19 in Gallery XII. Commencing from Dec. 29th to Jan 16th, in Gallery XII, exhibition by Henri Masson and Paraskeva Clark. Also permanent collection. The Museum will be closed Dec. 24, 25 and 26th; also Dec. 31, Jan 1st and 2nd; Dec 29th and Jan. 5th, closed evenings only. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

La Presse 13 décembre '54

### Remarques d'un auteur français sur l'oeuvre de Mme Marthe Rakine

Le peintre Marthe Rakine, de Toronto, qui expose actuellement à la galerie XII du Musée des Beaux-Arts, en même temps que Jean-Paul Jérôme, peintre montréalais, a passé plusieurs années en France, à peindre. Son père était ingénieur-constructeur, exerçant sa profession dans de nombreux pays. Dès son enfance donc, Marthe Rakine eut l'occasion de parcourir l'Europe entière. Sa vocation de peintre date de cette époque.

"Après avoir dévoré le regard les différentes contrées qu'elle traversait, lit-on dans la plaquette de Guy Weelen, publié aux Presses littéraires de France, elle s'essayait à reproduire le spectacle qui l'avait le plus impressionnée. Son oeil s'est ainsi enrichi, mais bientôt, un certain exotisme qui tout d'abord l'avait retenue. Par impulsion, ses prétextes à peinture se trouvant plus déterminés par son adhésion à la vie, à la nature... C'est la poésie d'un lieu qui la retient, c'est le choc émotif ressenti qui la décide.

"Dès le début on voit notre jeune peintre soucieux de la construction et tel portrait de femme montre à quel point elle établissait un choix et mettait en évidence les plans. Ce souci de construction, peut-être trop visible au début, nous le verrons par la suite disparaître, mais il apportera toujours l'élément d'architecture sous-jacent indispensable..."

"Dès 1928, Marthe Rakine reçoit à Paris son éducation artistique, au coeur même du Quartier latin. Elle suivait des cours de peinture à l'Ecole des arts décoratifs, de la rue de Fleurus, en plus d'étudier à la Sorbonne. Dès 1932, Marthe Rakine expose aux divers Salons et expositions de Paris. Le critique d'art, Jacques Guéneau, directeur de la revue "L'Art vivant", est le premier à remarquer le talent de cette artiste, à souligner l'extrême sensibilité de sa palette et à mettre en relief l'importance du problème de la lumière dans sa peinture.

"Effectivement, la lumière fut une des principales préoccupations de notre peintre, qu'elle essaye d'obtenir non seulement par le contraste des ombres et des clairs, mais en faisant chanter, vibrer les couleurs en les juxtaposant les unes aux autres... Cette lumière vive se transforma avec le temps. Dans ses premiers paysages elle glisse, diffuse, et par là même, ronge un peu la forme. Puis, par contraste, et grâce surtout à de fréquents voyages à la Côte d'Azur, cette lumière, sous le flamboiement du soleil, devient plus brusque, en même temps la forme se fait plus impérative.

"Plus tard, aux environs de 1937, la lumière devient clarté douce alors que Marthe Rakine travaillait avec le peintre Othon Friesz, professeur à l'Académie de la Grande Chaumière.

"Aux environs de 1945, Marthe Rakine peint de préférence des femmes allongées, dans un atmosphère de calme serein. L'expression de la toile naît alors de l'épanouissement général de la surface où l'esprit de Matisse n'est pas étranger."

L'auteur clôt son étude en exprimant comment les toiles les plus récentes qu'il ait vues, il écrit en 1948, lui permettent de dire que l'artiste va "mettre en harmonie son tempérament et ses moyens".

The Star 4 Dec. 21, 1954

### Youthful Art Students To Stage Pageant

Children of the School of Art of the Montreal Museum will present their annual Christmas pageant at the Museum tomorrow, against backgrounds created during their work periods at the school. Two performances will be given, at 4.30 p.m., and at 8 p.m., and the pageant is open to the public without charge.

Decorations made by the children were put up in the Lecture Hall yesterday under the supervision of Dr. Arthur Lismer, director of the Art Centre. Work on exhibition has been done by children between the ages of six and 14, and for the most part consists of mural backgrounds done as group projects. Dr. Lismer pointed out how the work reflects the children's studies of the history of art. One particularly striking scene has been done in imitation of the mosaic style, and other details suggest tapestries and stained glass.

The children's pageant will re-enact the Christmas story, and a choir of art students and students of Lachine High School will provide a choral background.

The Gazette 5 December 22/54

### Art Students To Present Christmas Pageant

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The children's pageant will re-enact the Christmas story, and a choir of art students and students of Lachine High School will provide a choral background.

The Star 6 Dec. 23, 1954

#### MUSEUM CLOSED

The Montreal Museum of Fine Arts, 1370 Sherbrooke street west, will close tomorrow, Christmas Day and Sunday as well as Dec. 31, Jan. 1, and Jan. 2, it was announced today. The Museum will also be closed on the evenings of Dec. 29 and Jan. 5. The regular Wednesday evening programs will resume Jan. 12.

The Star 7 December 24/54

The Montreal Museum of Fine Arts is closed today and will remain so until Monday morning. The museum announced it will also be closed on Dec. 31, Jan. 1 and Jan. 2, and on the evenings of Dec. 29 and Jan. 5. It will not resume its regular Wednesday evening programs until Jan. 12.

The Gazette 8 December 24/54

#### Museum Hours

The Montreal Museum of Fine Arts will be closed Friday, Christmas Day, and Sunday, and also Dec. 31, Jan. 1 and Jan. 2, it was announced yesterday. The museum will also be closed on the evenings of Dec. 29 and Jan. 5, and the regular Wednesday evening programs will resume on Jan. 12.

Current Events - Dec. 24/54

### This Week's Activities

#### ART

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Dec. 29th to Jan 16th, in Gallery XII, exhibition by Henri Masson and Paraskeva Clark. Also permanent collection. The Museum will be closed Dec. 24, 25 and 26th; also Dec. 31, Jan 1st and 2nd; Dec 29th and Jan. 5th, closed evenings only. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

#### TOMORROW is the closing day

of the 75th annual exhibition of the Royal Canadian Academy. I have been in several times but I don't think I have much to add to what I said a month ago when it opened. Beginning as it does, in the retrospective section, with venerable painters born a century and more ago (one of them, Plamondon, was born 150 years ago) and coming right through to some of the younger adventurers of 1954, the show is a fairly comprehensive survey of Canadian painting since the Academy was founded. It couldn't be complete, because not everybody has come into the fold. Emily Carr wasn't an Academician, for example, nor are Fred Varley and Lawren Harris. And as it happens, some important Academicians of the past, like the other Harris—Robert—are not be seen. However, nearly all the trends are touched on, if not developed and, with some painters shown in both sections, past and present—note York Wilson's figure in his present analytical style as compared with his diploma work, "Dancing Class", painted when he was more the illustrator—you get a feeling of continuity.

On my last visit, I spent most of my time in the retrospective section, interested in following the development of our landscape

painting. The older works brought to mind the poetry of the period, when it was customary to drop the general tear, to write in vague abstract sentiments instead of getting down to cases. Look at "Sunrise on the Saguenay", by the first Academy President, Lucius O'Brien; it is the Loch Lomond sort of thing we so often see in the auction rooms; look at Jacobi's "Landscape". Such pictures, though interesting in their exploitation of light and color, are generalizations, based on studio conventions and conventional sentiments, not on a strong, re-creating imagination that would have recognized new material in Canada.

#### Painter Is Really Looking at Country

With Maurice Cullen's "Cap Diamant, Winter", we begin to see Canada. Is it because the scene is familiar, is it because of the snow and ice? Anyway, it is more positive, it is crisper, it feels different. The painter is really looking at the country.

Tom Thomson isn't here, but with J. E. H. MacDonald's "Falls, Montreal River," the painter is not only looking at the country but getting excited about it. The Group of Seven has come. There are strong decorative elements in the Montreal River picture

and in Arthur Lismer's "Pine Wrack," but the rhythms and the color bring us close to Canada. No longer are we musing on serene, dreamy prospects. We have closed in on the sinewy struggle of the life of a wild, new land. There is grimness as well as exultation. In Charles Comfort's "Pioneer Survival" we see the country, solid and stark, as it affects the human beings who fight with it.

As you go through the exhibition you can trace the change in the landscape—first, the generalization; then the coming to grips with the scene; then, the intimate perception of its subtler aspects and, finally, its abandonment—the impersonal, the rise of national feeling in powerful individuals brought together by a common impulse at a particular time in the nation's history, and its decline. Everything slides into place, and remains alive there, if it has enough vitality.

La Presse 31 décembre '54

L'exposition retrospective des oeuvres de Frederic Varley sera inaugurée vendredi soir prochain au Musée des Beaux-Arts.

Current Events - Dec. 31/54

### This Week's Activities

#### ART

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Dec. 29th to Jan 16th, in Gallery XII, exhibition by Henri Masson and Paraskeva Clark. Also permanent collection. The Museum will be closed Dec. 24, 25 and 26th; also Dec. 31, Jan 1st and 2nd; Dec 29th and Jan. 5th, closed evenings only. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.



# ZWIĄZKOWIEC



BRATERSTWO — TOLERANCJA — OSWIATA

"ZWIĄZKOWIEC", GRUDZIEŃ (DECEMBER) 19 — 1954

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TYGODNIK

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## Muzeum Sztuk Pięknych w Montrealu

Muzeum Sztuk Pięknych w Montrealu mieści się w dostojnym budynku, o wejściu podpartym kolumnami w stylu jońskim przy ul. Sherbrooke West.

Początki muzeum są stare, ponieważ sięgają roku 1860, gdy to zawiązało się stowarzyszenie, mające na celu organizowanie wystaw. Nosiło ono miano The Art Association of Montreal i dopiero z czasem przyjęło obecną nazwę — The Montreal Museum of Fine Arts. Pierwszy budynek muzeum z roku 1897, zbudowany dzięki szczytowi pana Banaiah Gibb i innych obywateli montrealskich, znajdował się przy Phillips Square — placu na dole miasta, przy którym znajduje się teraz duży magazyn Morgana.

Obecny budynek przy ul. Sherbrooke datuje się z roku 1912 — pewne uzupełnienia są z roku 1938 — i tak jak poprzedni wystawiony został dzięki ofiarom publicznym.

Zbiory muzeum są bardzo różnorodne: nasza przechadzka rozpoczyna się od "podziemia", gdzie znajdują się małe salki poświęcone Kanadzie francuskiej, Indianom z nad Pacyfiku, wyspom na Pacyfiku oraz Ameryce Środkowej i Południowej, przeważnie z okresu pre-kolumbijskiego.

Pięknym eksponatem są drewniane sianie w kształcie koguta, które w końcu osiemnastego stulecia jakiś młody panek sprowadził z Francji.

Zbiory pre-kolumbijskie wyróżniają się szeregiem doskonale zachowanych fragmentów tkanin, o kolorach wciąż żywych, gdzie przeważa karmin o wzorach geometrycznych. Nawet postacie ludzkie zdają się tam być potraktowane przez Inków jako bryły. W "podziemiu" znajduje się także duża głowa z brązu z Nigerii, zaś dla amatorów silnych wrażeń jest wysuszona, z tatużem, głowa z Nowej Gwinej.

Na parterze, najbardziej zajmująca sala jest ze sztuki chińskiej. Stosunkowo mały jej zbiór posiada doskonale przykłady statuetek glinianych, odnalezionych w grobach. Piękną kompozycją "Wielbiad i jeździec" i drobne "tancerki" z epoki Tang, gdy to sztuka figurek grobowcowych była w największym rozkwicie. Z epoki Wei jest duża gliniana rzeźba, przedstawiająca chłopca.

Jedną z sal jest poświęcona sztuce wschodniej, głównie perskiej — ceramika, indyjskiej — rzeźba i miniatura oraz syjamskiej.

Na pierwszym piętrze znajduje się głównie malarstwo. Galeria centralna gromadzi artystów wielu szkół, począwszy od florenckiego Agudo Gaddi, 1333-96, a skończywszy

na Francisco Goya 1746-1828. Z malarstwa włoskiego najlepszy zdaje się być Francesco Guardi z obrazem "Burza na morzu", gdzie w tym ulubionym dla siebie temacie, jakim było morze, po mistrzowsku oddaje szarość chmur i zieloną niebieskość wody, i lekko dotknięciem farby — raz żółtej i raz czerwonej — oddaje postacie na żaglowcach. Zaiste największy to, nie tylko z weneckich lecz i włoskich marynistów.

Z malarzy florenckich — prócz wspomnianego już Agudo Gaddi, są jeszcze Bartolomeo i Giovanni del Biendo. Niedawno nabyta "Madonna z Dzieciątkiem" Andiea di Bartolo (um. 1428) ukazuje nam spokojnego malarstwa sienieńskiego, tak odrębnego od pełnej dynamizmu i niespodzianek twórczości florenckiej.

Jest jeszcze jeden genialny 1431-1506, którego jest "Głowa Judyty". Ze szkół północnych, muzeum posiada jedynie dość liczny zbiór obrazów malarzy holenderskich, brak zaś jest zupełnie przykładów bogatego malarstwa flamandzkiego czy też nadreńskiego.

Sala z malarstwem francuskim, to przeważnie pejzaże z dziewiętnastego wieku. Dwa wspaniałe Courbet'y, 1819-1913 i E. Boudin 1825-1908. Tęgoż samego Boudin — "Widok na morze" i "Brzegi Oise" przez Charles Francois Danbigny 1817-1878. Są dwa Corot 1796-1875.

Wracając do sali ogólnej — wiśni tam Nicholas Poussin 1594-1665, z kompozycją opiewającą epizod z pobytu Venus na ziemi. Nie można nie wspomnieć o nabytym ostatnio "Ukrzyżowaniu" Georges Rouault, gdzie gwałtowna faktura i paleta stwarzają dzieło.

Na malarstwo hiszpańskie skądają się trzy wielkie nazwiska: Ribera, El Greco i Francisco Goya. "Święty Franciszek w ekstazie" El Greco i "Portret markiza de Castrouferre" Goya, i są w opinii piszącego najlepszymi obrazami, jakie znajdują się w muzeum. W obrazie El Greco jest wszystko to, co zwyczajnie szukać: uniesienie się w stronę nadziemią.

Swoją obraz Goya namalował gdzieś między rokiem 1800 a 1812. Portret ten ukazuje głowę młodego, rasowego arystokraty hiszpańskiego.

Choćby dla tych dwóch dzieł warto jest odwiedzić muzeum. Malarstwo angielskie to głównie portrety, a więc wiek osiemnasty pierwsza połowa dziewiętnastego: Reynolds, Thomas Gainsborough, Thomas Lawrence i inni.

Z malarzy polskich jest tylko

Alfred Wierusz-Kowalski, którego obraz "Polowanie" widziałem jedynie na pocztówce. Obraz ten musi się znajdować na strychu i czeka na swoją kolejkę, by być poświęconym. Muzeum cierpi na brak miejsca i dlatego też co pewien czas "przestawia" swoje zbiory.

Inne polonim to pas słucki, wykonany przez Madziarskiego. Znajduje się on na gablotce w pierwszej sali, po lewej stronie na parterze. Jest tam również zdjęcie ukazujące wasatego polonusa w kontuzji i w takim pasie. Kartka objaśniająca eksponat mylnie głosi, że pas ten jest z siedemnastego wieku. Otóż dr. Irena Piotrowska w swojej "The Art of Poland", New York, 1947, poświęca dużo miejsca pasom słuckim, między innymi także osobie Madziarskiego. Według Piotrowskiej, Madziarski był właścicielem fabryki pasów w Słucku (stad też ich nazwa) na kręcach północno-wschodnich, w latach 1780-1794. Madziarski mieszczał na pasach nazwisko, Czasami lub też pełne nazwisko. Czasami także umieszczał napis "w mieście Słucku". Na pasach przeznaczonych do sprzedaży w Rosji, Madziarski wykonywał te napisy w alfabecie cyrylicy. Piotrowska dodaje, że trzy takie pasy słuckie ze wspomnianymi napisami znajdują się w kolekcjach amerykańskich: dwa w Metropolitan Museum of Art, oraz jeden w zbiorach Uniwersytetu Yale w stanie Connecticut. W ogóle w Stanach Zjednoczonych jest ponad osiemdziesiąt pasów słuckich, z tego zaś coś czwarta ich część posiada wyżej wymienione nowojorskie Metropolitan.

Malarstwo kanadyjskie zajmuje dwie sale, z tego jedna jest poświęcona J. W. Morrice'owi, 1865-1942, który jest w manierze przypominającej trochę ekspresjonistów francuskich.

Bardziej oryginalny jest T. Thompson, zm. w 1917, malarz głównie opiewający krajobraz kanadyjski. Jego "In the Northland" ukazuje nam podniebny "bush", napewno już na progu zimy, w smiałych kolorach — gdzie dominuje czarny i czerwony.

Rzeźb muzeum posiada mało. Doskonale jest "Kąpiąca się kobieta" niemieckiego rzeźbiarza Wilhelm Lehmbrucka. Jest także jeden Arystyd Maillot — "Torszo" młodej kobiety w brzoźnie. Dodają mi jeszcze, znajdującą się w sali ze sztuki średniowiecza, nobliwą "Głowa Chrystusa", polichromowane drzewo, Wenecja, 15 wiek. W tej samej sali znajduje się również portret Małgorzaty de Valois, królowej Nawarry, namalowany w roku 1570 przez Francois Clouet młodszego.

Specjalnością muzeum są duże zbiory sztuki stosowanej: ceramiki, szkiele, wyrobów żelaznych, mebli, oraz zwłaszcza tkanin. Prócz wspomnianych już tkanin Indian z Ameryki Południowej, muzeum posiada całą masę fragmentów starożytności: egipskich, koptyjskich, arabskich, mauretańskich, hiszpańskich, francuskich, flamandzkich, itd. Wśród tego bogactwa brokatów, jedwabi, samodzielną czy też koronek można spędzić wiele godzin — jeśli nie dni, tak bowiem są one piękne i rozmaite, jeśli chodzi tak o wykonanie, jak i wzór i kolor.

Na pierwszym piętrze, tuż obok biblioteki, znajduje się małe przejście, gdzie są najnowsze nabytki muzeum. Czasami są tam dzieła sztuki, wypożyczone muzeum przez prywatnych kolekcjonerów; w zeszłym roku na wiosnę można było zobaczyć trzy pejzaże z południa Francji, Józefa Pankiewicza, 1866-1940: "Oliwki", "Droga" i "Soseny". Jak również trzy płótna Jana Styki: "Pejzaż", "Scena z Odyssej" i "Anioł ukazujący się pasterzom". W tym roku pewien kolekcjoner z Nowej Szkocji wypożyczył na parę tygodni rzeźbę, której wykonanie przypisane jest Stwosowi.

Jest to grupa — Chrystus w otoczeniu aniołów. Wątpię jednak, czy jest to "Stwos" autentyczny — anatomia postaci jest za spokojna. Jest to nawet rzeźba raczej mienne, jedna z wielu jakie dały wielkie zresztą szkoły niemieckie w XV i początku w. XVI.

Mimo, że muzeum jest jednym z najciekawszych miejsc do zwiedzenia w Montrealu, jak również najbardziej pożytecznych, cierpi ono na chroniczny brak funduszy.

Jest rzeczą dziwną, że tak potrzebna miastu instytucja jest przez nie po macoszemu traktowana. Główny ciężar utrzymania muzeum spada na drobna garść światlejszych obywateli miasta. Np. w ubiegłym roku koszt utrzymania muzeum wyniósł 120,000 dol., gdy tymczasem dochód wynosił jedynie 100,000 dol. Z tego jedynie 15,000 dol. otrzymało muzeum od rządu prowincjonalnego i od miasta. Tak więc widoczny jest zupełny brak zainteresowania się tym kulturalnym ośrodkiem przez czynniki oficjalne. W czasie konferencji prasowej — mającej miejsce we wrześniu — dyrektor muzeum oświadczył dziennikarzom, że w kasie muzeum znajduje się jedynie 7,000 dol. Wymowa tych cyfr jest oczywista. A może wśród licznej Polonii kanadyjskiej znalazłby się młody Muzeum pomoc, zapisując się na członków Towarzystwa Przyjaciół Muzeum Sztuk Pięknych w Montrealu?

Andrzej Mroźewski

The Christian Science Monitor, Boston December 20, 1954



"THE OLD HOLTON HOUSE": A Painting by the Canadian Artist, James Wilson Morrice (1865-1924)

By Courtesy of the National Museum of Fine Arts, Montreal, Canada

JAMES WILSON MORRICE was born in Montreal, the son of a Scottish merchant, philanthropist and patron of the arts. At first, painting was his hobby for he entered the profession of law. At about the age of thirty-five years, he decided to dedicate all his efforts to his favorite pursuit. Enjoying the benefits of private means, he went abroad, and spent some time in Holland and Belgium. He settled in Paris, and made it his home for the rest of his life.

Morrice did not have much schooling in art. He was for a short time the pupil of Henri Harpignies, last of the Barbizon painters. But he cast about on his own. There was much to learn in Paris, and a sensitive artist would respond to the enterprise and inventions of the innovators. What inspiration, what stimulation in the atmosphere in which impressionism had flourished, in the world of Renoir, Pissarro, Cézanne, Toulouse-Lautrec, Seurat, Bonnard, Vuillard... Paris was the center to which talents from over the world migrated.

From impressionism, Morrice learned much. His colors became clear and pure. They rose to high intensities. Enraptured by the expressiveness of color, the artist traveled to Venice, to Capri, to the West Indies. He met Henri Matisse in Tangier in 1912. It is obvious that he admired Matisse and learned a good deal from him.

Whether he painted in Quebec, Paris or Trinidad, Morrice imbued his pictures with a gentleness of mood, a serenity of atmosphere. He painted with a certain enchantment, capturing the characteristic atmosphere, the freshness, the chill, the warmth. We think of James Whistler, of Walter Sickert when we see these paintings in the Montreal Museum.

In a modest way, Morrice participated in the international movement of modern painting. He enjoyed success, his pictures were admired by critics. They were acquired by collectors. Some buyers did not know he was Canadian. However, Morrice did not lose contact with his native land. He returned to Montreal in the winter in order to paint. He, who pushed southward to seek tropical splendor, returned to Canada to record the gray chill and the frosty whiteness of winter. Even in his winter scenes there is a rosy glow.

DOROTHY ABLow

La Presse 3 janvier 1955

The Gazette January 5, 1955

Au Musée des Beaux-Arts

Personals

—Le président et le conseil du Musée des Beaux-Arts de Montréal recevront le vendredi 7 janvier, à neuf heures, à l'occasion de l'exposition rétrospective F. H. Varley, M. F. Cleveland Morgan, D.C.L., présidenta et M. Arthur Lismer, LL.D., prononcera une brève allocution.

The president and council of the Montreal Museum of Fine Arts have issued invitations to the preview of the F. H. Varley Retrospective Exhibition to be held on Friday evening. The exhibition will be opened at nine o'clock by Mr. F. Cleveland Morgan, D.C.L. Mr. Arthur Lismer, LL.D. will speak.

La Presse 4 janvier 1955

The Star January 6, 1955

Jury de 3 peintres pour le Salon du Printemps; Borduas, Beny, à N.-Y.

Le 77ième Salon Annuel du Printemps sera présenté au cours du mois d'avril. Le Conseil a jugé bon de répéter le système d'un seul jury adopté l'an dernier. Les membres du jury seront les peintres Albert Cloutier, A.R.C.A., Mlle Anne D. Savage et F. Brandtner.

Lismer to Speak On Noted Artist

Dr. Arthur Lismer, director of the Art Centre of the Montreal Museum of Fine Arts, will pay tribute to an old friend tomorrow night when he speaks at the opening of the retrospective exhibition of Frederick H. Varley at the Museum.

Dr. Lismer is one of the two remaining members of Canada's Group of Seven artists who caused a revolution in Canadian painting. He and Mr. Varley grew up in the same Yorkshire village and came to Canada about the same time. Their close association continued through the years.

Programmes du mercredi soir 5 janvier: Aucun programme. 12: Présentation de la cinquième Exposition Internationale de diapositifs en couleurs. Commentaires en français. 19: Présentation de la cinquième Exposition Internationale de diapositifs en couleurs. Commentaires en anglais. 26: La série "Les artistes à l'oeuvre". "Essayez vous-même", dessin, peinture, modelage, par le public. Le Dr Lismer donnera une causerie dans les galeries de l'exposition rétrospective Varley, vendredi 28 janvier, à 4 h.

Le Musée sera fermé demain soir.

The Gazette - January 4, 1955

F. Cleveland Morgan opens the F. H. Varley Retrospective Exhibition at the Montreal Museum of Fine Arts on Friday evening and Arthur Lismer will speak.

The Gazette - January 5, 1955

... One woman has been named a member of the jury to select pictures to be hung at the 72nd annual spring exhibition at the Montreal Museum of Fine Arts. She's Anne D. Savage. Others on the jury are Albert Cloutier, A.R.C.A., and F. Brandtner.

The Gazette - January 14, 1955

## ART

### Gallery XII Showing Interesting Works

Characteristic and varied paintings by Paraskeva Clark and Henri Masson form the exhibitions being held in Gallery XII of the Montreal Museum of Fine Arts, the works being on view until Jan. 16.

Landscape is the chief interest of Paraskeva Clark, this Toronto artist, finding interesting material at distant points — "Canoe Lake Woods", with its trees and litter of dead boles and branches; "Little Lake Below", showing spruce-needled water as seen from a high, rocky foreground. Hints of autumn appear in "Woods at the End of August", and "In the Woods" is a successful effort. "Evening on the Saguenay" — pink-flushed water, spruces in the foreground, and a high ridge across the river, is summery and convincing, and of this region is "Boats in Tadoussac", with craft moored beneath a high, wooded shore with occasional buildings.

the small sketch for which is also shown. "Street in Tadoussac" features a house and shack, wagon wheels forming part of the gate, and three little girls leaning against the white fence. Two capital interpretations of winter are "Snow in the Backyard", in which buildings and sheds, trees and fence have their place, and "Neighboring Yards", as seen from a balcony wrenched in the red berries of a wine. "Melancholy of a Winter Day" features trees, snowy roofs and a hint of thaw in the road on which a man trudges. "Church in Perkins Mills", a red structure with spire and a graveyard in the foreground, was painted on a sunny, summer day. A bird perched on a enamel mug and spoon nearby is entitled "Bird Recovering", and a still-life—cup and saucer, glass, jug and cream bottle, are the pictorial elements of "After Breakfast", "Alice Sutton", with feathered hat, seated in an easy chair, is one example of portraiture, the other being "Self Portrait", showing the artist holding a concert program.

Henri Masson paints in varying manners, employing the palette knife in several of the works. His most literal work is "Yellow Landscape", with its road, edged with telegraph poles, winding over a ridge, and barns and trees in the meadows. More impressionistic are his paintings of rocks, moving water and overhanging trees, as in "Trout Stream", which looks a likely spot.

In this group, generally broadly done, are "Landscape with Pool", "Rocks and Pool", "Ruisseau", while the palette knife has been effectively employed in "Old Chelsea, Que.". Pears and grapes are favored in his still-lives, and the decorative "Pastorale" features youngsters and a white goat. "Allar Boys" is an arrangement of red and white, while women at a circular table, on which are plates bearing the names of Froust and Gide, interpret "Les Intellectuelles". Monks are among his subjects, a group of three being the subject of a monotype. "Boats in the Rain" is a good contrast to "Gay Boats", the latter showing a group of vessels, seen from above, with brightly painted hulls and decks. "Nova Scotia Still Life" shows nets drying, and two seated figures are entitled "Hommes de la Mer". At Benff he paints in Mount Rundle, and Canada also supplied subjects.

The Gazette January 14/55

Preview of Varley Show The invitation preview of the F. H. Varley Retrospective Exhibition in the galleries of the Montreal Museum of Fine Arts will be held on Friday evening at 9 o'clock. F. Cleveland Morgan, president of the Museum, will officiate and Arthur Lismer, R.C.A., will speak.



### Christmas Wonderland



WAITING FOR THEIR CUE: The youngest angels and kings of the Montreal Museum's Christmas Pageant, wait to take their places on stage.

### Yule Pageant Exciting Event For Students

The din of excited children's voices and the crackle of crepe paper shattered the quiet of the Montreal Museum yesterday before the annual Christmas Pageant produced by students of the Art Centre.

Quite a few of the students are too young to be students anywhere else, and they waited with diminishing patience to appear before the audience in their self-made costumes as kings (boys) and angels (girls). Some of the youngest and least experienced angels rustled their wings fitfully, and their golden tinfoil halos bobbed. A red-headed art teacher panted in pursuit of a troupe of kings.

#### Kings' Turn

The kings' turn came first. They paraded in, more eager than stately, excitedly looking over the audience for parents and long-lost friends they hadn't seen for a good ten minutes. A discreet lout on the pithy punched them, more or less together, into Away in a Manger, with the murrer voices of the Lachine High School bolstering them on the second verse. They exited to gratifying applause, and the center of the stage was taken by a puppet show of the Christmas story, which was also applauded with enthusiasm.

The young voices of the school choir rose again and the angels stepped aside. The creche was hidden as the panels of the triptych closed. The audience was very still, and only the fading words of Silent Night were heard.

## With Women Today



BACKSTAGE AT THE MUSEUM: A teacher at the Art Centre of the Montreal Museum of Fine Arts, adjusts the robes of the Three Kings in the Christmas pageant presented at the Museum yesterday. The costumes were designed and made by the students, as was the stage setting.

The Gazette - January 7, 1955

### Varley Exhibit Opens at Museum

A retrospective exhibition of the work of F. J. Varley, one of the original "Group of Seven," will be officially opened at the Montreal Museum of Fine Arts tonight at 9 by F. Cleveland Morgan, president. Dr. Arthur Lismer, a life long friend of the artist and himself a Group of Seven painter, will speak.

The exhibition, which will be open to the public tomorrow, is the final show in a series arranged by the National Gallery of Canada to present the works of the four surviving members of the original band of artists who grouped together in 1920. The Varley exhibition will cover the artist's work from his arrival in Canada to the present time.

The Star - January 8/55

### Premier Patron Of Exhibition

Hon. Maurice Duplessis, Premier of the Province of Quebec, is an honorary patron of the Fourteenth International Salon of Photography, which opens today at the Montreal Museum of Fine Arts. Other honorary patrons are Mr. and Mrs. F. Cleveland Morgan, Hon. Milton F. Gregg, VC, Federal Minister of Labor, and Mrs. Gregg, Hon. Georges C. Marler, MP, and Mrs. Marler, Hon. Omer Cote, Quebec Provincial Secretary, and Mrs. Cote, Mr. and Mrs. James Muir, and Mr. and Mrs. Georges Leveille.

The exhibition, opened by His Worship, Mayor Jean Drapeau, will be open to the public until Jan. 23.

The Montreal Camera Club, which is sponsoring this International Salon, will hold its annual dinner tonight at the Berkeley Hotel.

Current Events - January 7, 1955

### This Week's Activities

#### ART

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Dec. 29th to Jan 16th, in Gallery XII, exhibition by Henri Masson and Paraskeva Clark. Also permanent collection. (The Museum will be closed Dec. 31, Jan. 1st and 2nd; Jan 5th, closed evening only). Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

## Portrait of the Artist— An Artistic Reminiscence

"I come neither to praise nor to bury Fred Varley, in the manner art museums have of embalming artists.

"Nor is that infamous coterie called the Group of Seven being laid to rest. But there will never be another like it."

Dr. Arthur Lismer put his hands on his hips, stuck out his elbows and spoke to the 300 evening-dressed Montrealeers at the preview of the F. H. Varley retrospective exhibition at the Montreal Museum of Fine Arts last night. The principal of the museum's art school spoke in the same way he talks to the children in his art classes, his sentences crumbling when his thoughts go beyond words.

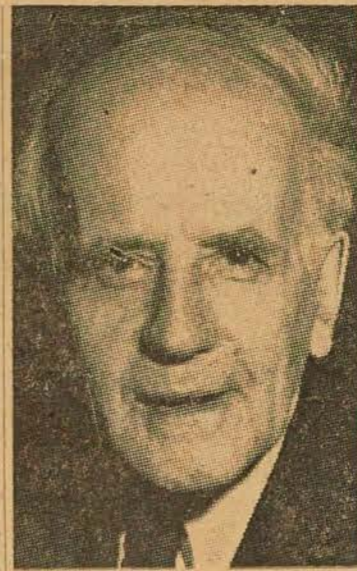
Fred Varley, shown as one of Canada's greatest artists in this first comprehensive exhibition, is a life-long friend of his.

"We were born within a stone's throw of each other," said Dr. Lismer. "You could never mistake him. A head of mottled red hair like you've never seen before. A Yorkshireman with a passion for wandering.

"We used to set out from that smokey city of Sheffield and walk 40 miles a day, and Varley would do more. He was always a rebel. He always went the limit.

"And he could draw. He had a passion for life. It took him into high and low places, left him always richer in experience if poorer in pocket, and that wasn't a strange thing for Fred Varley.

"In 1906 he went to Antwerp. In those days you could board a freight boat and next day set up



DR. LISMER No praise, no burial . . .

really wanted to paint, the Group of Seven."

Dr. Lismer looked about the room of paintings — of Canadian woods, of women, formal portraits, the one of his son, the strange study of young Vincent Massey.

"He has no predecessors. He has no followers. He's a strange, wayward and rebellious individual — a painter who reveals an environment to us and makes us the richer for it."

The exhibition, officially opened by F. Cleveland Morgan and covering Varley's work from 1915 to the present, will be at the museum for one month.

your easel in the Academie des Beaux-Arts. And it was all free.

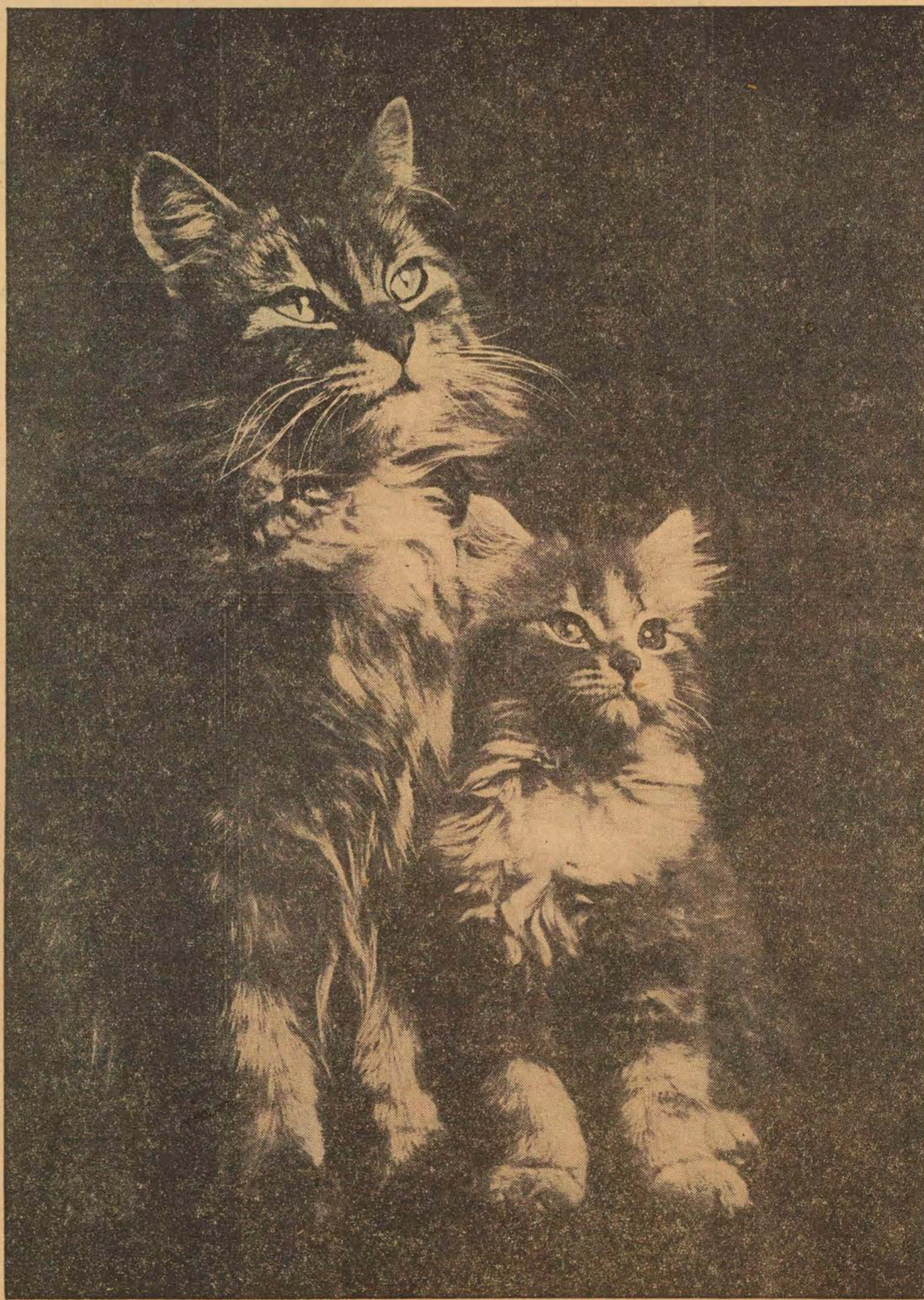
"I went there two years later and remember seeing a lot of Van Gogh pictures. But Van Gogh wasn't so well-known then. They remembered another red-haired man, an Englishman called Varley.

"I came to Canada in 1910 and went back in 1912. Varley said, 'What about Canada?' I said, 'What about your wife and child?' He said, 'They'll manage.'

"Then he came to Toronto and became one of that strange group of young commercial artists who

LA PRESSE, MONTREAL, VENDREDI 24 DECEMBRE 1954

### "La mère et le fils"



Le maintien altier de la mère et la fierté du regard de fiston captés par l'objectif que manie admirablement le photographe britannique T. Middleton ont fait de cette photo la gagnante de plusieurs prix et mentions dans divers salons de photographie de l'univers. Présentée au 14e Salon International de photographies de Montréal, tenu sous les auspices du Montreal Camera Club, "la mère et le fils" s'est vu décerner une mention honorable.

le Dr M. A. Chantler, A.R.P.S., A.P.S.A., de Toronto, et David Cox, de Montréal.

The Gazette - January 7/55

The many Montrealeers who are interested in photography have circled a date on their calendars—the opening of the annual International Salon of Photography (it's conducted by the Montreal Camera Club) on January 9 at the Montreal Museum of Fine Arts. It runs to the twenty-third.

Lighted show cases given by a local department store have been set up in the lobby of the Montreal Museum of Fine Arts as a sales desk for art publications, prints and sculpture reproductions . . .



# LE MUSÉE DES BEAUX-ARTS FERMERA

## ses portes si personne ne lui vient en aide

**NDLR:** Mieux que quiconque dans les milieux artistiques de la ville M. W.E. Greening connaît le problème que pose la situation financière du Musée des Beaux-Arts. Et, s'il déplore ici l'étroitesse d'esprit des membres du Conseil d'administration de cette institution, ce n'est pas pour s'en prendre à M. Steegman, directeur du Musée, dont on ne saurait mettre en doute la compétence, mais bien plutôt pour établir la cause d'un mal qui s'aggrave d'année en année. Nous le remercions de nous avoir communiqué les résultats de son étude.

On ne saurait nier que la situation financière du Musée des Beaux-Arts à Montréal est très grave au jourd'hui. Le Président du Musée, M. Cleveland Morgan, a révélé récemment qu'il a besoin d'un million de dollars pour continuer d'exister. Cette grande somme est nécessaire pour faire des réparations à l'édifice de la rue Sherbrooke et pour rétablir solidement ses finances. Pendant les derniers six mois, le Conseil du Musée a eu recours à des moyens désespérés pour sauver la situation. Il a fait des appels aux membres de cet établissement et aux citoyens de Montréal pour des contributions. Il a aussi obtenu \$67,000 de subventions des hommes d'affaires, des corporations et des grands magasins montréalais. Il a organisé un grand bal au Musée avec des billets de vingt dollars par personne. Mais l'argent obtenu par ces moyens n'est qu'une goutte d'eau dans la mer. C'est du secours infini-

ment plus vaste qui doit être apporté au Musée afin d'assurer sa préservation.

M. Morgan a avoué franchement qu'à moins de recevoir cette aide, le Musée sera forcé de fermer ses portes. Cela serait un grand désastre pour la vie culturelle et artistique de notre ville. C'est une honte qu'une ville aussi riche et peuplée que Montréal — un centre important des beaux arts — ne semble pas capable de maintenir un musée de première classe.

### L'histoire du Musée

La crise actuelle dans les affaires du Musée s'explique par son histoire. Il a été fondé il y a presque cent ans par un petit groupe de membres éminents de la société anglaise à Montréal.

Depuis sa création, le Musée n'a pas été un établissement municipal. Il a toujours été maintenu par des fonds privés. En outre, sa direction a toujours été presque exclusivement anglaise. La grande population française importante dans son administration de notre ville n'a jamais joué de rôle. Il est vrai qu'il y a des membres français dans son Conseil, mais ils sont pour la plupart des personnages purement représentatifs qui ont été nommés à cause de leur importance dans le monde de la haute finance ou dans celui de la haute société plutôt que pour leur connaissance des beaux arts.

Ce sont les dons de ces riches anglais qui ont assuré la survivance du Musée jusqu'à nos jours. Sous ce rapport, les efforts de M. Cleveland Morgan ont été très importants. Il est vraiment un des plus importants

amateurs des beaux arts au Canada. Il a enrichi la collection du Musée non seulement par ses dons de pièces artistiques de grande valeur, mais aussi par de très généreux secours financiers. La plus belle collection d'objets d'art Sud et Central Américains au Musée a été le résultat de ses efforts.

La ville a besoin d'un Musée. Mais aujourd'hui la plupart de ces bienfaiteurs sont âgés. Ils disparaissent rapidement et leurs dons diminuent graduellement, tandis que la population, l'activité artistique et l'intérêt populaire dans les beaux arts ont grandi énormément à Montréal pendant les derniers vingt ans. Aujourd'hui plus que jamais auparavant, la ville a besoin d'un Musée bien administré pour stimuler son progrès culturel.

L'établissement a été forcé d'élargir son activité, ses expositions, ses conférences, ses cours destinés aux étudiants en peinture et aux enfants, etc., et cela demande beaucoup d'argent. Ainsi, le déficit annuel du Musée, de plus en plus substantiel, est menacé d'effondrement.

C'est à cause de difficultés financières de ce genre que la vaste majorité de musées dans les villes du Canada et des États-Unis aujourd'hui sont devenus des établissements civiques ou municipaux. Au vingtième siècle, par suite de la majoration des impôts sur le revenu et les droits de succession, nous n'avons plus des millionnaires du genre de Rockefeller ou Carnegie pour affecter des millions de dollars, comme dans le passé, à la création d'institutions culturelles les plus diverses. Pendant le dernier

par  
**W. E. Greening**

demis-ècle, en Amérique du Nord, ces responsabilités ont été assumées par l'Etat, mais le secours financier accordé au Musée chaque année par le gouvernement de la Province de Québec et par la ville de Montréal est largement insuffisant.

Le Musée reçoit une subvention annuelle de dix mille dollars de l'Hôtel de Ville et de trois mille dollars par année du Québec.

Ce sont des sommes dérisoires si on considère que des établissements culturels très importants à Montréal, comme l'École des Beaux Arts et le Conservatoire Provincial de la rue Saint-Denis, sont entièrement subventionnés et administrés par la Province. La situation n'est pas la même dans d'autres provinces. L'administration municipale à Toronto, par exemple, a toujours donné une aide très généreuse à la Galerie Municipale dans cette ville.

### Participation limitée

Mais les membres du Conseil du Musée, dans le passé, n'étaient pas très désireux d'obtenir de l'Hôtel de Ville ou de la Province une aide financière plus généreuse. Ces deux administrations sont dominées par des groupes français et les membres du Conseil ne désirent pas la participation d'éléments français dans les affaires du Musée. Malheureusement, ces personnes manquent de la largesse

groupes artistiques de Montréal et une institution culturelle vraiment vivante. Il a organisé, entre les années 1947 et 1952, une série de conférences et d'expositions très remarquables qui a attiré beaucoup de Montréalais vers les portes de l'établissement pour la première fois de leurs vies. Une bouffée d'air frais a passé à travers les salons étouffants de ce musée de la rue Sherbrooke. Bientôt les projets de M. Davis furent contrecarrés et bloqués par le Conseil du Musée qui n'avait pas le désir de transférer le Musée en une institution vraiment civique et moderne. Enfin, M. Davis fut forcé de démissionner en 1952, malgré les protestations de beaucoup de membres du Musée et de très nombreux artistes et amateurs des beaux arts à Montréal. Aujourd'hui, M. Davis est directeur d'un grand musée américain à Miami, Floride. Son départ a laissé un grand vide dans la vie culturelle de notre ville.

Enfin, un Britannique, M. John Steegman, a été nommé directeur par le Conseil en 1952. M. Steegman est un administrateur capable et expérimenté. Mais, sans doute, ses projets ont été entravés par le manque de fonds. Pendant les deux derniers hivers, les expositions et les conférences au Musée sont devenues graduellement de moins en moins nombreuses.

### Un autre Musée

Entre-temps, des rumeurs circulent dans la ville voulant que l'Université de Montréal songe à créer un autre musée sur les pentes du Mont Royal. Mais Montréal n'est pas une ville as-

sez peuplée ou assez riche pour maintenir deux grands musées. Un tel établissement serait inévitablement tout à fait français dans son esprit et son atmosphère. Il s'adresserait exclusivement à la population française de Montréal et recevrait beaucoup d'aide de la ville et de la province aux dépens de l'établissement de la rue Sherbrooke.

Dans ces circonstances, le Musée n'a pas d'avenir sous un contrôle privé. Si les citoyens de Montréal désirent avoir un musée vraiment public qui servirait tous les groupes ethniques de la ville — anglais, français, juif, etc., il est indispensable qu'il soit administré par la ville.

Sans doute, le contrôle direct du Musée par l'Hôtel de Ville présente ses inconvénients et ses dangers. Il est possible que des représentants de la ville, manquant d'une connaissance suffisante des beaux arts et de l'administration de musées, exercent une influence peu désirable et néfaste dans les affaires de l'établissement. Mais de tels dangers sont évitables et ils ont été évités avec succès dans beaucoup d'autres villes du continent. On peut espérer que notre nouvelle administration municipale sous la direction de M. Drapeau s'intéressera davantage à la situation malheureuse des établissements culturels de notre ville. Souhaitons que les membres du Conseil Municipal et les autorités de l'Hôtel de Ville comprennent la gravité de la crise qui menace notre Musée avant qu'il ne soit trop tard.

W.E. Greening

The Gazette - January 8, 1955

**FUN WITH A CAMERA**  
By DICK WHITE



"Prelude to Performances" by Miss Yselt Mounsey, 2551 Sheppard Street, Montreal, which won the Award of Merit Class A in the Montreal Camera Club's Salon of Photography.

The Montreal Camera Club will present to the public its 14th International Salon of Photography and Fifth Exhibition of Colour Slides at the Montreal Museum of Fine Arts from January 8th to 23rd.

From thirteen different countries entries were submitted to the jury consisting of Mrs. Blossom Caron, A.R.P.S., A.P.S.A., Mr. John W. Doscher, E.R.P.S., F.P.S.A. and Mr. Walter F. Wood, A.P.S.A. in the monochrome section and to Mr. Raymond Caron, F.P.S.A., A.R.P.S., Dr. M. A. Chantier, A.R.P.S., A.E.S.A. and Mr. David Cox in the colour slide section. From all parts of Canada came the entries and from Great Britain, France, Luxembourg, Italy, Hungary, South Africa, Brazil, Mexico, Malaya, New Zealand and China.

Approximately 200 photographs in black and white and 183 colour slides were accepted. The monochromes will be hung in the gallery at the Museum of Fine Arts on Sherbrooke St. W., while the colour slides will be projected there on four occasions. Under the auspices of the Ladies' Committee of the Museum the slides will be shown at 8 p.m. on Wednesday, January 12th, with a commentary in French by Mr. H. E. Vautelet and on Wednesday, January 19th, in English by Mr. Raymond Caron. On Thursday, January 13th, and Tuesday, January 18th, they will be projected by the Montreal Camera Club and the commentators will be Mr. Walter Wood and Mr. Raymond Caron respectively.

It is disappointing not to see more Montrealers amongst the award winners but with the very high standard set this year, even having a picture accepted by the Salon is the equivalent of an award for photographic excellence. This Montreal Salon is one that everyone who owns a camera should see. Not only will you have the opportunity of examining the work of the experts but you will undoubtedly get a lot of good ideas which will help you in the composition and treatment of your own pictures. The overall excellence of the pictures in the Salon may leave you a little discouraged with your own work but the best way to acquire proficiency is to study the work of the masters and then practise what you have seen.

The Montreal Museum of Fine Arts is centrally located and easy to get at and a trip to the International Salon will be well worth your while.

The Star - January 11, 1955

### Montreal Museum To Resume Teas

The Ladies Committee of the Montreal Museum of Fine Arts will resume weekly teas tomorrow from 3-5 p.m. Mrs. Maurice Hudon will give an informal talk on the French painter, André Derain, illustrated by his painting, "The

Pink Wall", from the Museum's permanent collection. Mrs. Rene Gauthier will be in charge of the tea and will be assisted by Mrs. Antoine Geoffrion, Mrs. Jacques Decary, Mrs. Jacques Paradis and Mrs. Leo Thibault.

La Presse  
8 janvier 1955

### Les expositions

Au Musée des Beaux-Arts: Exposition de tableaux, esquisses, aquarelles et dessins de Frederic Varley, jusqu'au 6 février. Quarante-dix œuvres sont exposées.

Galerie XII, au Musée, exposition de tableaux de Paraskeva Clark et de Henri Masson, jusqu'au 16 janvier.

Au Musée, salon international annuel de photographie, sous les auspices du Montreal Camera Club.

La Presse  
10 janvier 1955

### Au Musée des Beaux-Arts

Le thé sera servi, pour la première fois depuis le début de l'année '55, mercredi, de trois à cinq, au Musée des Beaux-Arts, sous les auspices du comité féminin. Mme René Gauthier présidera à la table. Elle sera assistée de Mmes Jacques

Decary, Antoine Geoffrion, Gustave Ledroit, Jacques Paradis et Léo Thibault.

Mme Maurice Hudon prononcera alors une causerie intitulée: "A la mémoire d'André Derain". On pourra admirer un tableau de l'artiste: "Le mur rose" qui sera exposé à cette occasion.

The Gazette  
January 11/55

### Wednesday Tea

The Ladies Committee of the Montreal Museum of Fine Arts will resume the teas held weekly at the Museum, tomorrow afternoon from three to five o'clock. Mrs. Maurice Hudon will give an informal talk on the French painter André Derain, illustrated by his painting "The Pink Wall", from the Museum's permanent collection.

Mrs. Rene Gauthier will be in charge of the tea and will be assisted by Mrs. Antoine Geoffrion, Mrs. Jacques Decary, Mrs. Jacques Paradis and Mrs. Leo Thibault.

The Gazette  
January 12/55

### Films Tonight

The regular Wednesday evening film program at the Montreal Museum of Fine Arts resumes tonight with the Fifth International Showing of Color Slides.

The showing will be held at 8:00 p.m. in the Lecture Hall of the Museum and is open to the public without charge. Tonight's commentators will be French speaking. The program will be repeated next Wednesday with an English speaking commentator.

La Presse  
11 janvier 1955

### "Espaces '55" groupera neuf peintres au Musée; nouvelle galerie d'art

A la suite de l'exposition La matière chante, organisée en mai dernier à la galerie Antoine par Claude Gauvreau, le Musée des Beaux-Arts s'est intéressé aux peintres représentés là. C'est M. Gilles Corbeil qui a pris la responsabilité d'organiser pour le Musée une exposition dans le même sens que la précédente, et dont l'inauguration aura lieu le 11 février. Le Musée a mis ses galeries XII et XIII à la disposition de l'exposition, dont le titre sera "Espaces '55". Un catalogue illustré et documenté sera publié par les soins de M. Corbeil. Cette exposition comprendra des œuvres de neuf peintres de Montréal, tous figuratifs de tendance expressionniste. Ce sont: Ulysse Comtois, Pat Ewen, Pierre Gauvreau, Louis Hémon, Noël Lajoie, Fernand Leduc, Rita Letendre, Jean-Paul Mousseau et Guido Molinari.

Ewen et Letendre exposeront de leur côté, tandis que Mousseau, Molinari et Comtois ont exposé au cours de la présente saison.

Pierre Gauvreau et Leduc ont exposé la saison dernière, et l'on a pu voir des œuvres de Letendre et Hémon dans diverses expositions collectives. Ewen et Lajoie seront donc les nouveaux peintres que présentera "Espaces '55".

The Star  
January 12/55

### Museum Program Resumes Tonight

The regular Wednesday evening film program at the Montreal Museum of Fine Arts resumes tonight with the Fifth International Showing of Color Slides. The showing will be held at 8 p.m. in the Lecture Hall of the Museum, Sherbrooke Street West at Ontario Avenue, and is open to the public without charge. Tonight's commentator will be French speaking. The program will be repeated next Wednesday with an English-speaking commentator.

The Gazette  
January 14/55

### Art Society Tea

Mrs. George Drummond, Mrs. P. L. Walker, Miss Edna Slater, and Miss Ethelwyn Bennet will pour tea on Tuesday, January 18, following the recital to be given by Mr. Mario Bernardi to the Women's Art Society, in the lecture hall of the Montreal Museum of Fine Arts, at half-past two o'clock.

Mrs. David Glen and her committee are in charge of arrangements for the tea.

Current Events - Jan. 14/55  
This Week's Activities

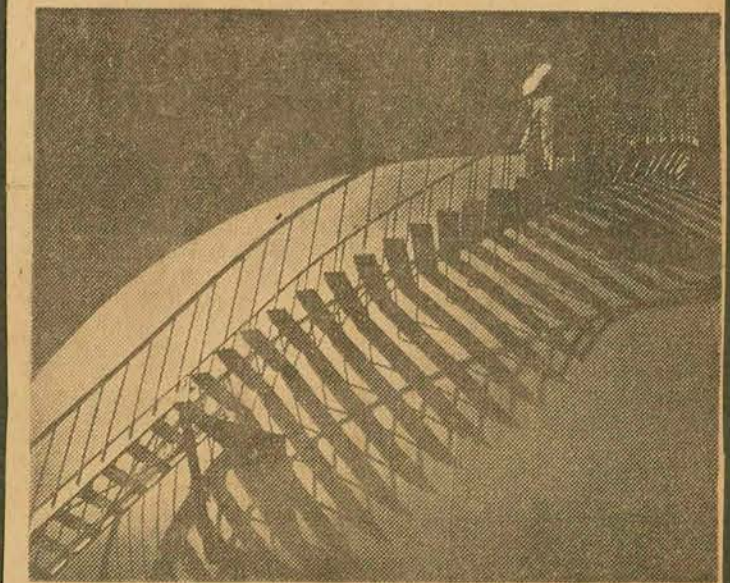
### ART

#### MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Jan. 21 to Feb. 6 in Gallery XII, paintings by Ghitta Caiserman and H.W. Jones. The F. H. Varley Retrospective Exhibition on view until Feb. 6th. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon. Tues., Thurs., Fri.

The Gazette - January 15/55

**FUN WITH A CAMERA**  
By DICK WHITE



"The Foreman" by Harry L. Hartley of Edinburg, Texas.

If you haven't as yet visited the Montreal Camera Club's International Salon of Photography at the Montreal Museum of Fine Arts, this weekend is a good time to do it. The Salon closes on January 23rd and is well worth the time of a visit or several visits for that matter. We will practically guarantee that you will come away with a much better appreciation of what your camera can do and we hope with a fixed determination to produce better pictures in the future.

After a quick-look around the Salon your initial reaction may be to leave photography to the experts and take up something simpler like memorizing the Encyclopedia Britannica. On your second trip round you begin to get ideas for pictures and after you have studied the composition and treatment of some of the exhibition you begin to get a better understanding of just what a tremendously flexible hobby photography can be.

Some of the pictures are extremely simple in subject matter but the different treatment which has been given a comparatively ordinary subject makes it an outstanding photograph. Certainly anyone who succeeded in having a picture hung in this Salon can take great pride in it and all of the pictures show not only fine camera technique but also a sense of lighting and composition that is well worthy of study by the amateur. The judges and the committee responsible for hanging the pictures deserve the highest possible praise. Not only have they picked pictures which are different, interesting and exciting, but they have hung them in such a way that there is no chance of becoming bored or tired half way through. Variation in subject matter, approach and treatment make the exhibition as a whole the best that I have ever seen.

Picking the winners must have been a real chore. The gold medal in the black and white division went to Mr. M. T. Middleton of Great Britain and the silver medals to Mrs. Jean Elwell of Detroit, and Mr. Harry Waddle of Port Dover, Ont. The color awards went to Mr. W. H. Savary of Plainfield, N.J., Mrs. Mabel Ross of Salt Lake City, Utah, and Mr. J. Dixon of Roseville, Calif. All in all this Salon is one that no one who owns a camera should miss and the Montreal Camera Club can be very proud of it.



Images et plastiques

### Force et faiblesses de Varley

par R. de Repentigny

L'exposition des œuvres de Frederick Varley, au Musée des Beaux-Arts, est un événement, sans doute. L'homme a sa légende, et quelques-uns de ses tableaux et dessins sont aussi bien connus, dans certaines parties du Canada, toutes proportions gardées, que la Joconde. Enfin, l'on a l'occasion d'apprécier l'ensemble de son oeuvre, de la situer par rapport à l'histoire de la peinture canadienne aussi bien que de la peinture européenne et américaine. Travail qu'a fort bien fait M. R. H. Hubbard avec une brève étude, "An Approach to Varley", dans le catalogue de l'exposition. Demandons-nous maintenant que peut nous dire, à Montréal, en 1955, le peintre Varley. D'abord, en voyant son exposition, on a l'impression d'une force et d'une vitalité pas très courantes. Puis l'on est déçu, irrité même, par des signes fréquents que les arabesques de ce travail déchoient toujours avant la fin de leur course.

C'est surtout en tant que peintre un portrait de femme qui n'est pas que Varley est irrégulier. Varley dans le catalogue et les portraits de desinateur paraît s'exprimer avec Vera ainsi que celui de Katherine sont des oeuvres d'une belle tenue, fait bonheur; point là de vision où le peintre a pu intégrer le sujet ou de conception au service de la dans son tableau, sans en faire un élément par trop privilégié. Par borieusement, comme dans une son centre, dans des portraits récents ou il montre une plus grande aude quant aux formes et à la comins tableaux plus romanesques, position, le sujet, est traité avec ques, semble en proie à une sorte onctuosité, alors que le fond est vibrant; résultat, une oeuvre discommencer par l'expression forcenée, cordante, où l'illusion de l'objet spontané, des premiers tableaux, rond est nuisible au tableau lui-même.

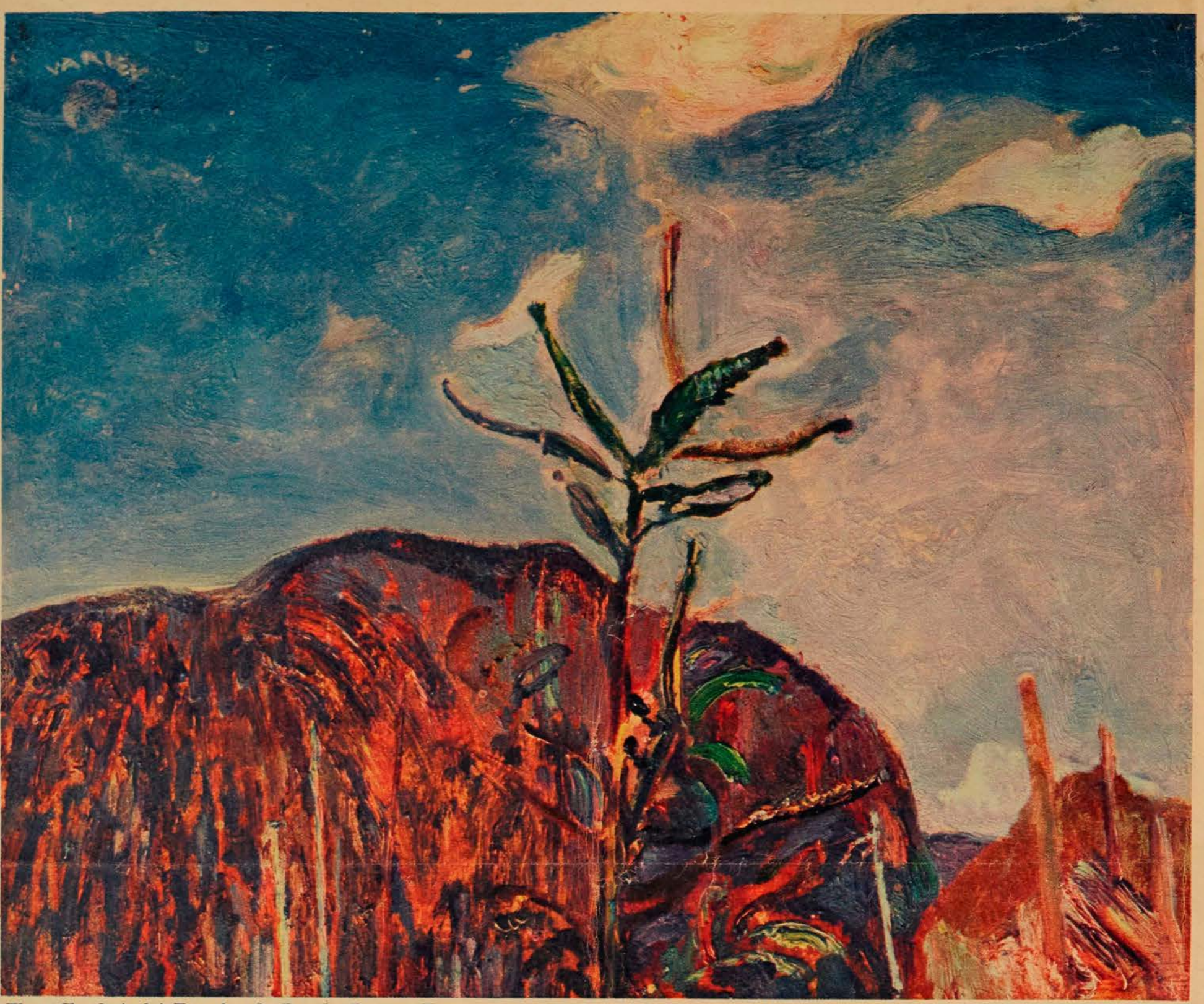
#### Masson et Clark

Guère de points communs entre Henri Masson et Paraskeva Clark, à la galerie XII, si ce n'est que l'on pourrait appeler la "tentation du cubisme". Tous deux ont voulu, à un certain moment, voir le paysage à travers des prismes, ou sous forme de prismes. Ce travail, chez Masson, a pu sembler un moment bien scolaire. Le peintre s'inspirant visiblement de l'École de Paris. Mais voici qu'avec un tableau comme "Mount Rundal" la molesse des emprunts plus ou moins assimilés disparaît, et d'un seul coup Masson atteint à un style neuf. Ses taches de couleurs, qui ne sont pas qu'utilitaires et ont une beauté par elles-mêmes, s'organisent avec éclat dans ce petit tableau où le peintre ne s'est pas laissé embarrasser par son sujet.

L'artiste a voulu faire une sorte de retrospective de son travail depuis une dizaine d'années, mais il aurait été bien avisé, je crois, de montrer d'autres oeuvres se rapprochant de son "Mount Rundal". Il est bien aimable de la part des peintres de vouloir nous faire connaître leur passé, et de nous montrer la direction de leur évolution, mais il est beaucoup plus important que leurs expositions aient une portée immédiate, provocante, sur celui qui vient leur rendre visite. Dans la vie de la peinture comme ailleurs c'est l'actualité qui compte, celle que des oeuvres vives incarnent.

De Paraskeva Clark, peintre de l'Ontario, que dire? Elle fait des recherches, c'est certain, mais son attitude m'apparaît bien compliquée, comme si elle voulait démontrer quelque thèse. Certains tableaux sont bien contournés, et sa façon d'évider par l'intérieur d'immenses blocs d'espace n'est pas sans intérêt. Mais dans ce travail d'excavation le peintre semble négliger une foule d'autres qualités picturales, ce qui rend ses peintures dures comme des affiches "réalistes". Couleurs et formes, tout est chez elle subordonné à la recherche spatiale.

Plus appréciables plastiquement cependant sont les fameux portraits. "Tête de Gitan", les deux auto-portraits, un portrait d'officier,



Three Clouds And A Tree, lent by Douglas Duncan, Toronto, is in a Varley exhibition now in Montreal, going to Winnipeg, Vancouver, Edmonton.



John, a portrait of Varley's son painted in 1921, is oil on canvas, 24 by 20 inches. It is in Canada's National Gallery.



Frederick H. Varley

## THIS IS

By Jock Carroll  
WEEKEND Staff Writer

COLOR PHOTOS BY CHARLIE KING—WEEKEND

**I** MET VARLEY on the broad sidewalk in front of Angelo's Tavern, which is a place of considerable charm in summertime in Toronto. Flowers blossom between the squares of pavement, and two large maple trees grow from the middle of the sidewalk to tower over the red-painted brick building. A crazy walk, made of pieces of Italian marble, runs between the flower beds. Varley, a slight man with a shock of tousled white hair, was wearing a dark shirt with a corduroy sports jacket. He rubbed his toe over the Italian marble in the sidewalk, and then scowled down the street.

"They're going to tear it up," he muttered indignantly, "just to widen the blasted street. Even cut down the maples." He shook his white head in sorrow. "They wouldn't do it in Europe. They'd make the road go around the trees."

Such was my introduction to Varley, legendary figure of the Canadian art world.

If any Canadian artist can be said to have achieved "success," it may well be Frederick Horsman Varley. The 73-year-old Varley, an original member of the famous Group of Seven, has been painting Canada and Canadians for nearly half a century. His paintings and drawings hang in the major galleries and collections of the country. His life and work was the subject of a recent National

WEEKEND Magazine Vol. 5 No. 1, 1955

#### A l'apogée de la carrière de Varley



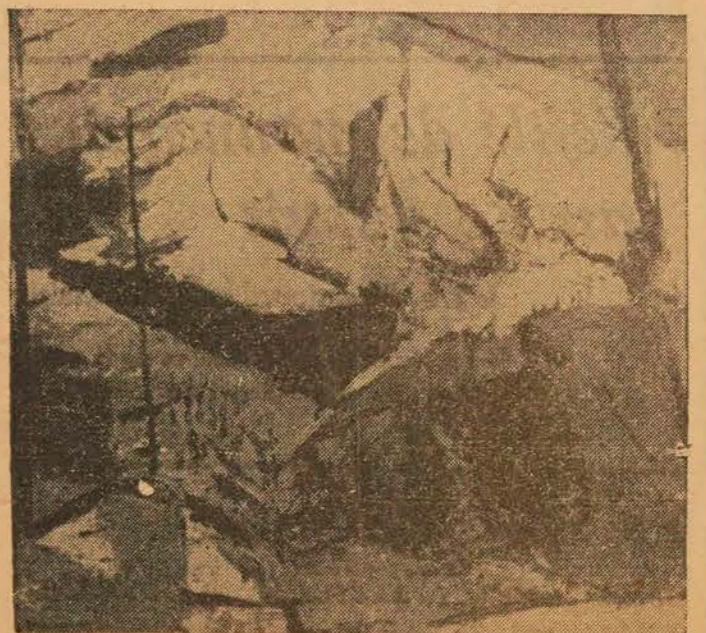
"Vera", un des tableaux les mieux connus de Frederic Varley, qui fait partie de l'exposition consacrée à ce peintre canadien, né en Angleterre en 1881 et arrivé au Canada en 1912. Varley fut quelques années membre du Groupe des Sept. Il est d'une génération de peintres qui furent particulièrement influencés par le fauvisme, mais fasciné par les valeurs sentimentales, il ne poussa jamais l'aventure au delà d'un certain romantisme de la couleur, s'intéressant tout au plus à l'étrangeté de certaines formes données par l'observation. Le tableau ci-haut, qui a été peint en 1930, et mesure vingt pouces sur vingt-quatre, fait partie de la collection du gouverneur général Vincent Massey.

#### L'aquarelliste Varley



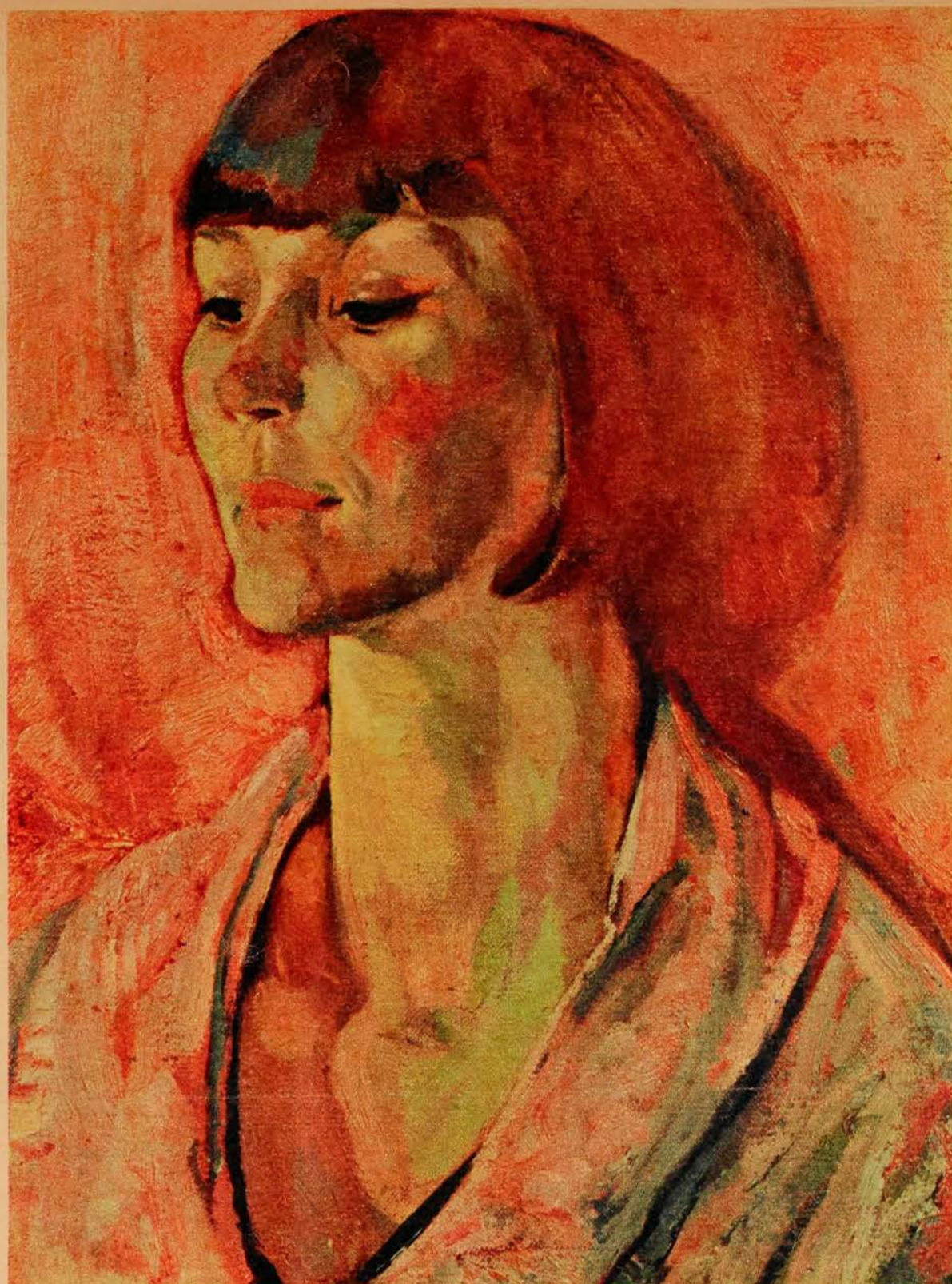
"Au-dessus de la Baie Arctique", une aquarelle de Varley, au Musée. Dans ces petits travaux d'une belle nervosité, Varley nous touche beaucoup plus que par ses grands tableaux à l'huile dont le coloris est parfois exacerbant et la composition bien arbitraire. Ici, la vision immédiate semble organiser la surface, tandis que dans les grands paysages et autres tableaux la réflexion laborieuse du peintre qui veut "comprendre" la nature transparait.

#### Henri Masson à la galerie XII

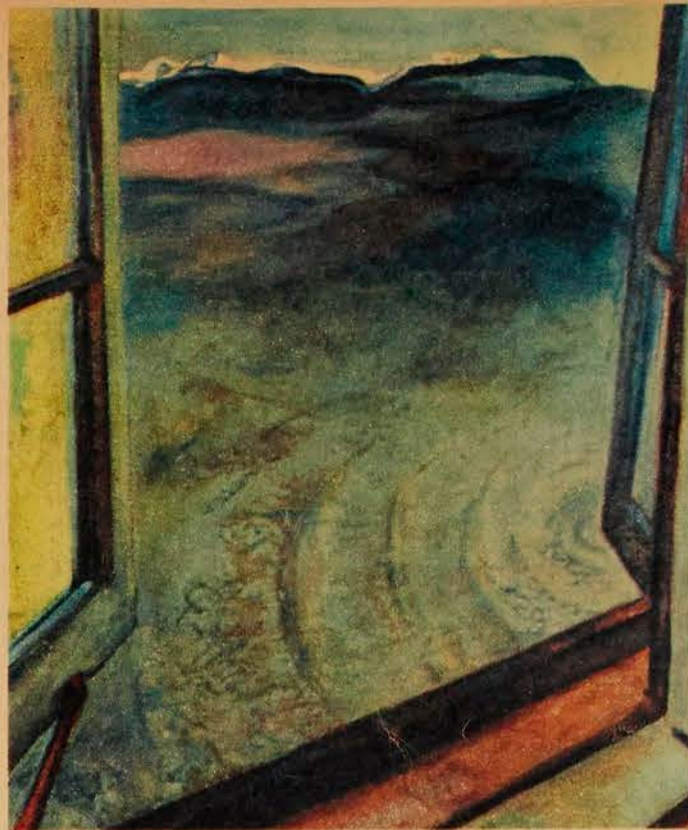


Une toile récente du peintre Henri Masson, "Mount Rundal, Alberta", qui expose actuellement à la galerie XII du Musée des Beaux-Arts, en même temps que Paraskeva Clark.





Norma (around 1934), is in collection of Group Capt. and Mrs. C. J. Duncan, Vancouver.



The Open Window was painted some 22 years ago. It is now owned by Hart House, University of Toronto.

Night Ferry, Vancouver, was painted in 1937, is in Mr. and Mrs. Charles S. Band's collection, Toronto.



Head Of A Woman (Nurse), a charcoal drawing that was made in 1951, is in the collection of Mr. and Mrs. Charles S. Band, of Toronto.



Vera, a 24-by-20 portrait painted some 25 years ago, is oil on canvas, is in the collection of Canada's Governor-General Massey.

# AN ARTIST'S LIFE

What kind of a man is Varley? An interview with him, and a collection of his works, tell much about one of Canada's leading painters

Film Board movie. And currently a retrospective exhibition of his work is touring Canada's larger cities.

While Varley's life has thus been crowned with honors, he has been rewarded with little else. After 50 years of painting it's doubtful if he has a penny more in his pocket than when he began. To paint as he has wanted to paint, he has sacrificed a stable family life, the security of turning his talent to commercially profitable fields—in fact, his whole life.

The world customarily rewards its great artists with little but recognition—and that too late. It takes a strong personality to work a lifetime in the face of such indifference and, over a bottle of Chianti, I asked Varley to tell me what kind of a man he was. In about 2,000 words.

He laughed. "That's what people ask me in pubs. 'What are you? A musician, an artist, a poet, or what?' I tell them, 'I'm just a man who gets an old-age pension and spends it drinking beer.' Leads to splendid conversations."

Varley sipped his wine. "I'm like my great-grand-uncle, Cornelius Varley. He was known as one of the builders of the Atlantic Cable—an engineer—but he was really a better artist. And I think I get more like him all the time. He spent half his time in debtors' prison. The police were always (Continued on Page 8)



German Prisoners is a 50-inch-high canvas painted around 1918. It is in the war memorials section of the National Gallery of Canada, Ottawa.



Head Of A Girl was drawn in black chalk in the 1930s. It is in the National Gallery of Canada, measures 9 3/8 by 9 inches.

La Presse  
15 janvier 1955

## Les expositions

Au Musée des Beaux-Arts: Exposition de tableaux, esquisses, aqua-relles et dessins de Frederic Varley, jusqu'au 6 février. Quarante-dix oeuvres sont exposées. Galerie XII, au Musée, exposition de tableaux de Paraskeva Clark et de Henri Masson, jusqu'à demain.

Au Musée, salon international annuel de photographie, sous les auspices du Montreal Camera Club.

La Presse  
17 janvier 1955

## Au Musée des Beaux-Arts

—Mercredi, le thé sera servi, de trois à cinq, au Musée des Beaux-Arts, sous les auspices du comité féminin. Mme Ernest LeMessurier présidera à la table. Mme Robin Watt fera une brève causerie sur l'illumination à travers les siècles.

The Star  
January 18/55



—Geraldine Carpenter Photo  
MRS. ROBIN WATT, co-chairman of the Ladies Committee of the Montreal Museum of Fine Arts, who will give an informal talk at the tea tomorrow from 3 to 5 p.m. at the Museum. These weekly teas at the museum are sponsored by the Ladies Committee and are open to the public. Mrs. Watt will talk on Manuscript Illumination through the Ages.

The Gazette  
January 19/55



(Fayer Photo)  
MRS. ERNEST LEMESSURIER, co-chairman for the Wednesday Teas sponsored by the Ladies Committee of the Montreal Museum of Fine Arts. These teas are held weekly at the Museum and are open to the public. The speaker, this week, will be Mrs. Robin Watt who will give an informal talk on Manuscript Illumination through the Ages, with examples from the Museum collection.

The Gazette - January 21/55

## Letters From Our Readers

### Would Control Building In Montreal

Sir,—Latterly there has been printed in the Montreal newspapers certain reproductions of projected or finished architectural additions to the Montreal topography and to its skyline. What we have all of us seen is a matter of artistic acceptance or disapproval. As my readers know, design, style, materials, civility, site, and circumstances are almost all governed by individual taste. For instance, I for one, from the purely civic standpoint, venture to state that I am not in favor of the new, modern, functional, "goldfish-bowl" or the glorified "shipping-case" architecture. Whether it is cheaper or dearer, is a secondary matter.

For example, synagogues, churches, hospitals, colleges, institutions, public buildings (provincial, federal, or foreign states), schools (Protestant, Jewish or Roman Catholic), civic structures, and university edifices, and so forth, are all exempt from certain valuable kinds of civic taxation. This is based, so I assume, on the ground that it is for the public good and welfare and for the peace and good government of democratic society.

However, there is, in my opinion, a definite and paramount responsibility and a major obligation, "legal," moral, and ethical, on the part of all parties involved, private or

public, who build in any part of Greater Montreal to contribute to the general architectural, cultural, sculptural, artistic and aesthetic beauty to the streets, parks, and regions of Montreal and its environs. And here I might even say, that the approaches to our many costly bridges do not make Montreal proud, nor do they add prestige to our taste.

Broadly speaking, with a number of notable exceptions, such as the majestic Sun Life Building, the classical Canadian Bank of Commerce, St. James street gem, the heart-warming Montreal Museum of Fine Arts on Sherbrooke west, and the spiritually stately St. Andrew and St. Paul Church on Sherbrooke west—there seems to be but few others which have measured up to their bounden aesthetic duty towards the city. In passing, may I add, that I shudder to think of the ultimate appearance, in general, of Montreal's new twenty million dollar Dorchester Boulevard! What kind of "monstrosities" will the city permit on this famed street?

In our new Montreal 1955 Bill, now before the Quebec Legislature for consideration and approval, there ought to be incorporated a clause authorizing the City of Montreal to appoint a competent group of people to act on a Montreal Fine Arts Commission, and to have con-

trol, from the planning stage to the finished product, on all monumental and architectural additions to our city. I suggest, furthermore, that if the city grants legal exemptions from dollar taxation, or exemptions potentially incorporating other costly privileges—which, as we all know, the citizens at large pay for, in any event—the builders ought to give, at least, an "end-product" that would forever be a thing of beauty to behold.

A. JACOB LIVINSON,  
Westmount, January 17.

The Gazette  
Jan. 19, 1955

## Slides Tonight

The fifth international showing of color slides will be shown tonight at 8:00 p.m. in the lecture hall of the Montreal Museum of Fine Arts. Commentary accompanying the slides will be in English. Last week, a French speaking commentator was heard. The showing is open to the public without charge.

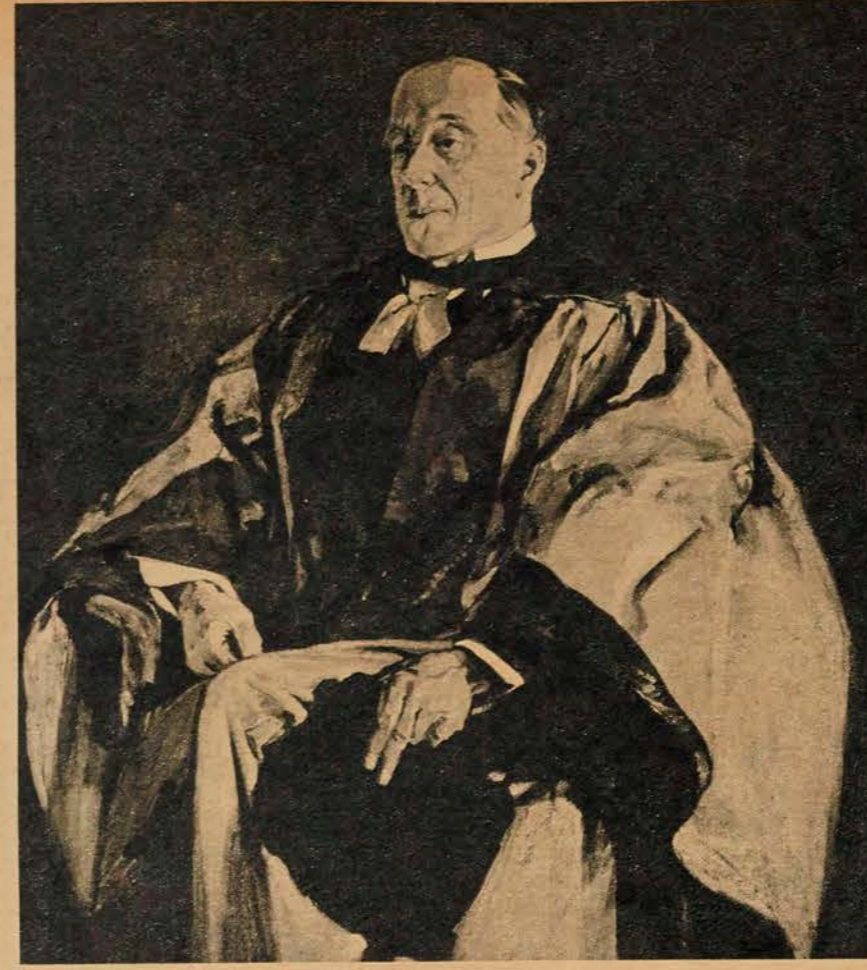




Self-Portrait of the artist was painted in 1919. It is oil on canvas, 24 by 20 inches, and is in the National Gallery collection.



More recent Self-Portrait was done in 1945. It is oil on canvas on masonite, 19 1/2 by 16 inches, and belongs to Hart House, University of Toronto.



Portrait of Irving H. Cameron was painted around 1922. It is oil on canvas, 49 by 42 inches, and is in University of Toronto collection.



Tintoretto "Portrait of a Member of the Foscari Family," recent acquisition at the Montreal Museum of Fine Arts.

### Varley's portraits show great strength and sensitivity, and a deep understanding of people

#### This Is An Artist's Life

(Continued from Page 7)

coming in and saying, 'Sorry, Mr. Varley, but you'll have to come along.' He'd say, 'Just a moment, till I gather up my brushes.' Usually, he'd be out soon enough, except when he got indignant about the other unfortunates. Then he'd stay in, painting pictures furiously until he'd made enough money to get everybody out. What a blasted fool! Just like me."

His eyes twinkling, Varley signalled for another bottle of Chianti. "Let's begin drinking, shall we?"

Varley began talking about another ancestor, John Varley, founder of the Watercolor Society, who'd also achieved fame as an astrologer and fortune-teller. Varley related several incidents in which his ancestor had prophesied death and disaster for various people, which had happened exactly as he had foreseen.

As I wrote this information in my notebook, some skepticism must have appeared on my face.

Varley's eyes crinkled in a smile. "You don't believe it, do you, you Unbeliever!" He laughed. "All right! Just write down 'Poppycock!' But it's all true. In those days a man 'spoke in his hearts,' as they say in the Bible. Our spine, our guts, told us what to do. The kind of life we live today, the messages have to go through a part of our body which is just rubbish—our brain. Headache thinking, I call it. Look at the world! For the first time in history, science is in control—and we're helpless."

Varley eyed my notebook. "Are you going to let me check over this interview before you publish it?" "Of course not," I said.

This answer was apparently unexpected. Varley laughed with delight. "All right," he said. "Fine. I'm tired of all this smugness, anyway."

With seeming irrelevance, he asked, "Were you born in Toronto?"

"Yes," I said.

"Too bad," said Varley. "But you've lived it down fairly well." Looking at my notebook again, he said, "I envy you your business. All you have to carry is a pencil—not load yourself down with paints and brushes and canvases."

Varley, who smoked continuously, lit another cigarette, sipped his wine and began to talk of a voyage he had made many years ago on the Canadian ice-breaker Nascopie, from which he'd brought back many sketches of the Eskimos and the silent Arctic stretches. Even the memories of the voyage seemed to come back to Varley in sharp, visual images, like individual paintings. Although Eskimo children are the happiest in the world, he remembered the day he heard one cry. And the day a Mountie was astonished at seeing tears in the eyes of an Eskimo woman, whose husband was leaving on a long trip.

"Another picture I'll never forget," said Varley, "was the Bishop. He used to go ashore in a whale-

boat at these little Eskimo settlements and baptize the children. This day they'd formed up in two long lines and he was blessing them in pairs. On the way in the Bishop gave his camera to Chips, the ship's carpenter, with instructions to get some pictures of him at work."

Varley jumped up from the table, and there in the middle of Angelo's dining room he gave a pantomime version of the Bishop at work. His white hair helped the illusion.

"There stood the Bishop—an unforgettable picture at the edge of the Arctic—his hands outstretched before him—like this—each resting on the head of an Eskimo child—his face turned upward toward Heaven as he pronounced the holy words—the sunlight streaming down—then, out of the corner of his mouth I heard him mutter—'Get this, Chips!'"

Varley collapsed, laughing, in his chair and several of the other diners stared curiously in our direction. We ordered lunch, and another bottle of Chianti. While we ate, I asked Varley if a serious painter, like himself, painted with one eye on posterity.

"Hell, no," said Varley. "A painter paints because he blasted well has to paint. I remember when I was a young man in Antwerp, studying at l'Academie Royale des Beaux-Arts. My father came to try to get me to give up this crazy idea of being an artist. 'How much do you want?' he asked me, and he threw a bundle of money on the table. 'Pick up your money, father,' I said. 'You'll miss your train.' . . . I had to paint."

**I** ASKED Varley's opinion of non-objective painters and abstractions.

He spoke impatiently. "They deliberately shut their eyes to the wonder of nature itself. How can you possibly paint a human being as a thing of squares and triangles with eyes in the side of his head? Some of them make pretty patterns—but that's all. That man in the States has carried it to the ultimate—he just puts the canvas on the floor, squeezes paint on it, and tramps around on it with his bare feet."

Varley talked of the period he'd spent in Lynn Valley in British Columbia, and how he'd discovered the cottage where he'd lived and worked.

"That was the happiest time," he said. "I'd been sketching in the hills and I'd seen this little place from above, nestled on the side of the hill, but I'd never been able to find the road to it. Then one day when I was walking someone had cut the weeds along the side of the road, and revealed the hidden path leading to the cottage. It was early morning, with a mist still rising. I walked around the place, peering in the windows. It was deserted. Finally I found a way of climbing up on the verandah, which looked out over the valley. There was a chair sitting there, as though it were waiting for me. I sat down and watched the sun come up over the mountains. I knew I'd found the place I was looking for."

Varley's voice faded away as though he were actu-

ally dreaming of the magical moment when he'd discovered his Lynn Valley home.

"Yes," he said slowly, "those were the golden years. My only companion was a pack rat. A wonderful pet. I didn't know he was sharing my home at first. Then one night I heard a series of small thumps on the stairs. Getting up quietly, I saw the pack rat stealing an apple. He was rolling it down the stairs, one step at a time, so it wouldn't get away from him. Of course, he was too timid to be friends at first. I discovered where he was living—in the back of the piano. Later he came to the table when I was eating some bread and cheese, and I gave him some. Afterwards I walked out on the verandah to watch some beautiful cumulus clouds forming over the hills. As I leaned over the railing, the pack rat followed me outside, climbed the railing and ran back and forth over my arms. We were friends."

"Have you ever live alone in the country?" asked Varley. "No? Well, it's not like the silence of the Arctic. There is always music, and voices. Higher up the valley the river ran over a fall of rocks with a tinkling sound, like the staccato notes of violins. In winter there was the constant growl and rumble of the ice pack. Farther down the valley there were a number of caves which echoed to the rush of the water. Reminded me always of da Vinci. When he was painting Mona Lisa, he used to tell her strange and fanciful tales of caves beneath the sea." Varley paused. "Then there was the sound of the pine trees, those tremendous pines always rustling in the wind, like a giant orchestra."

Listening to Varley's voice, I almost imagined I could hear the music he was hearing. I was moved to say, "You should have been a writer."

Varley looked at me strangely. "It's funny you should say that. When I came over from England as a young man, I had a novel almost completed. Done on scraps of paper and in bits of time. When my wife joined me in Canada I asked her where it was. She'd thrown it away. Thought it was junk."

Varley fell silent. "Maybe she was right," he said, smiling. "Another time I wrote a story. Before Life became a picture magazine, it was a humor magazine, and the famous Robert Benchley was an editor. They ran a contest for short stories of 3,000 words. I sent in a simple little story about people talking in a hammock on a summer afternoon.

"I didn't win a prize—but I got something I prized even more. A personal note from Robert Benchley himself. He wrote, 'Because ours is a magazine of humor, we cannot use a serious short story like yours. But I would like very much to see anything else you write.'"

Varley stared into his glass. "Yes," he said slowly, and without merriment, "a writer is what I've always wanted to be."

After a few moments he looked up, his face brightening. "Well," he said briskly, "let's have another Chianti, shall we?"

### Art and Artists in Montreal

By Dorothy Adlow

Montreal are Italian primitives, works of Botticelli, Tintoretto, Tiepolo, El Greco, Ribera, Velazquez, Goya, and Rembrandt. British painting is more generously represented, and there is a growing collection of 19th century masters. To supplement the painting, there is an admirable small collection of drawings.

A visitor from across the border will appreciate the wide compass and quality of the assorted treasure. He will be grateful also for an opportunity to see exhibits of native art. There is in the museum a generous showing of the talents of Canadian contemporaries.

There are characteristic rivalries and hostilities, currents and crosscurrents of feeling. But separate undertakings add up to an impressive show of dynamic art life. Canadians share the appetite for art found among enlightened people everywhere. They travel to become acquainted with the Old Masters; they collect treasures; they sponsor artists and museum activities. They are vocal and eloquent concerning their likes and dislikes.

**Official Center**

The official center of art life is the Montreal Museum of Fine Arts. Its assorted collections have been acquired chiefly through bequest or gift. Here is tangible evidence of art hobbies of Canadian collectors. There may appear to be an excess of one kind of art, an insufficiency of another. But that is a human and indeed an agreeable characteristic of a museum in the process of growth. Over the years, a law of equilibrium operates as miscellaneous treasures stream in, and the museum acquires a semblance at least of universality in its various holdings.

The permanent collection includes works of the cultures of China, Japan, Egypt, Iran, Greece, Rome, Christian Europe, pre-Columbian America, and tribal Africa. There is some native popular and domestic art of Canada.

In the painting galleries, there

#### Native Art

The early native art relates to experiences of frontier life, including encounters with Indians. Except for the religious arts, in demand and production in the province of Quebec during colonial days, Canadian art developed along much the same course as American. In the nineteenth century, there were native painters corresponding to our Hudson River School. Artists depicted everyday life, genre. They provided the type of picture required by popular demand.

The museum in Montreal honors Canada's first painter to gain an international reputation, James Wilson Morrice. A complete gallery is installed with his canvases. Earlier examples reflect the Whistler influence, and later paintings catch the spontaneity of Matisse. Nationalistic in outlook was the historic Group of Seven, that sought remote outposts, and painted great forests, craggy ridges and hidden lakes in a clear, decorative stylization.

The younger generation, welcome also in the museum, has an opportunity to show its talents in temporary exhibitions. The museum is host to artists of extreme and radical tendencies of style. Shown recently was a trio of painters: Roland Truchon, whose gouaches are small, near-abstract, expository inventions with literary connotation; Herman Heimlich, who holds forth with a nervous, lively brush in broad applications of pigment in a post-impressionist style; and Gerard Tremblay, who creates curious images that are alive but not lifelike, merging the naturalistic and fanciful in a captivating, provocative way.

#### Galleries Visited

Directly opposite the Museum of Fine Arts on Sherbrooke Street West are commercial art galleries. There, we encounter a modern-day assortment of paintings from impressionism to abstraction to surrealism. There, too, are the Canadian primitives, the mystics, the romantics, the followers or imitators of Mexican or Parisian luminaries.

The Galerie Agnes Lefort has shown the "automatist" improvisations by Paul Borduas, a free, personal, nonfigurative communication. In the Watson Art Galleries, recent paintings by York Wilson were of Mexican subjects, not, mind you, representations of the Mexican scene, but equivalents of mood translated into "color and space."

Wide in scope are the presentations of the Dominion Gallery where there are shown works of old masters of Europe and modern painters of Canada. Among them are the poetic paintings of Emily Carr, who portrayed Indian life and scenery of the west coast of Canada; Edward J. Hughes of Victoria, B.C.; Goodridge Roberts, Alfred Pelland, Jean Dal-laire, versatile painter, fantast and cynic, is another forcefully expressive Canadian independent.

The explorer among artists indicates the mood of the day that prevails everywhere. Artists show less attachment to their background, and more interest in universalized ideas, or in expression of a personal vision. They ignore, or perhaps they rise above, the boundaries of time and space. A generation ago, Canadian art was emphatically national; today, native artists are allied with the exponents of internationalism.

The Gazette  
January 21, 1955

**WOMEN'S ART SOCIETY**

Edward Cleghorn will be the guest speaker at a meeting of the Women's Art Society at 11 a.m. Tuesday in the lecture hall of the Montreal Museum of Fine Arts. Topic of his illustrated address will be "Art and Daily Life in the Home."

La Presse  
22 janvier 1955

**Les Expositions**

Au Musée des Beaux-Arts: Exposition de tableaux, esquisses, aquarelles et dessins de Frederic Vardier, jusqu'au 6 février. Quarante-dix oeuvres sont exposées. Galerie XII, exposition de peintures de Ghitta Caiserman et H. W. Jones, jusqu'au 6 février.

Au Musée, salon international annuel de photographie, sous les auspices du Montreal Camera Club.

Dans deux semaines, "La jeune peinture", avec, au Musée, "Espaces '55", chez Agnes Lefort, "Deux de Québec", à l'Echourie, "Les Plasticiens".

La Presse  
24 janvier 1955

**Date limite fixée pour le Salon du Printemps**

Les artistes qui désirent soumettre des oeuvres au 72ème Salon Annuel du Printemps au Musée des Beaux-Arts de Montréal doivent retourner leurs formulaires d'inscription au plus tard le 5 février, a-t-on annoncé aujourd'hui. On peut obtenir des formulaires d'inscription au Musée, de même que tous les détails concernant l'exposition.

Les tableaux à l'huile, au pastel ou à l'aquarelle, les dessins et gravures de toutes techniques, de même que les sculptures seront soumis à la considération du jury composé de Albert Cloutier, A.R.C.A., Anne D. Savage et Fritz Brandtner. Toutes les oeuvres doivent être rendues au Musée le 12 février au plus tard. Les artistes peuvent les apporter eux-mêmes ou les faire livrer à leurs frais.

Cette exposition est ouverte à tous les artistes du pays. Les oeuvres doivent avoir été exécutées au cours des trois dernières années et ne jamais avoir été montrées dans des expositions importantes à Montréal. Toutes les peintures, gravures et dessins doivent être encadrés et ne pas dépasser 15 pieds carrés, cadre compris. Un artiste peut soumettre un maximum de trois oeuvres, mais pas plus de deux oeuvres du même auteur ne seront acceptées pour exposition.

Deux prix en argent sont offerts cette année: \$150 pour la meilleure peinture à l'huile et \$100 pour la meilleure aquarelle. Les deux oeuvres primées seront choisies par le jury. Les portraits sont hors-concours. (Communiqué)

The Gazette  
January 24/55

**Spring Show's Deadline Set, Details Given**

Artists who wish to submit work to the 72nd annual Spring Exhibition at the Montreal Museum of Fine Arts, must return entry forms to the Museum not later than Feb. 5, it was announced yesterday.

Entry forms can be obtained from the Museum, as well as full details of the exhibition.

Paintings in oil, pastel, and watercolor, drawings and prints in all media, and sculpture will be considered by the jury which consists of Albert Cloutier, A.R.C.A., Anne D. Savage, and Fritz Brandtner. All works must be in the Museum by Feb. 12, either brought by the artists or shipped prepaid.

The exhibition is open to all artists in Canada. All work must have been done within the last three years, and none may have been seen in a major exhibition in Montreal. All paintings, prints, and drawings must be framed, and none may be larger than 15 square feet, including the frame. No one artist may submit more than three works, and no more than two examples of the work of any one artist will be accepted for the show.

This year two prizes will be offered, cash awards of \$150 and \$100 for the best oil painting and the best water color drawing. Both prize pictures will be chosen by the jury.

Portraits are not eligible for prizes.

La Presse  
24 janvier 1955

**Au Musée des Beaux Arts**

Sous les auspices du comité féminin du Musée des Beaux-Arts, le thé sera servi de trois à cinq, mercredi.

Mme René Gauthier, présidera à la table de thé et sera assistée de Mmes Gustave LeDroit, Jacques Decary, Antoine Geoffron et Léo Thibault, Mme Paul Robat parlera des céramiques de l'époque "Soyez appelées céladon".

Quelques pièces de la collection du Musée seront exposées.

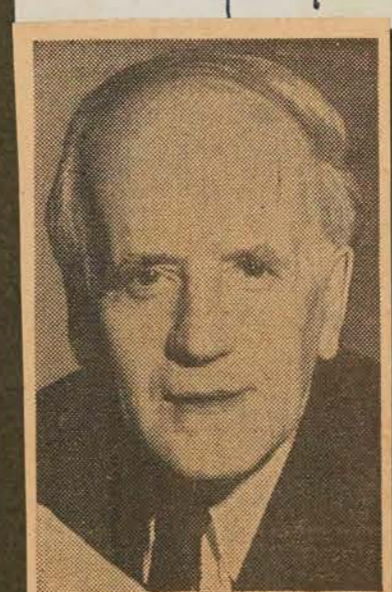
The Star  
January 25/55

**Talk on Ceramics At Museum Tea**

Mrs. Rene Gauthier will be in charge of the tea at the Museum of Fine Arts tomorrow from 3 to 5 p.m., and will be assisted by Mrs. Gustave LeDroit, Mrs. Jacques Decary, Mrs. Antoine Geoffron, and Mrs. Leo Thibault. These teas, sponsored by the Ladies Committee of the Museum, are held every Wednesday afternoon and are open to the public.

Mrs. Paul Robert will give an informal talk, in French, on ceramics, with examples from the permanent collection of the Museum.

The Star  
January 25/55



DR. ARTHUR LISMER, RCA, L.L.D., educational supervisor of the Montreal Museum of Fine Arts, who will be the speaker at a meeting of the American Women's Club on Wednesday at 2:30 p.m. in the Ritz-Carlton Hotel. "Art in Canada" is the subject of Dr. Lismer's address.



by Robert Ayre

# The Last Show of the Old Year and the First of the New

The Star  
December 31/54



SELF PORTRAIT by Paraskeva Clark, in the Canadian collection of the National Gallery, lent for her exhibition at the Montreal Museum of Fine Arts.

THE last show of the old year and the first of the new is an attractive exhibition by two painters in Gallery XII of the Museum — Paraskeva Clark of Toronto and Henri Masson of Ottawa. Both these visitors are known in Montreal; they turn up from time to time in the anthologies; but they are not seen as often as they should be, and one or two isolated works don't give us much of an idea of their character; the hospitality of Gallery XII, as it welcomes painters from outside Montreal, allowing them room for a couple of dozen works apiece, enlarges our knowledge of Canadian painting.

Though Mrs. Clark originally came from Russia, by way of Paris, and Mr. Masson was born in Belgium, they have been in this country many years and are closely identified with the Canadian scene; both are members of the Canadian Group of Painters.

### Too Individual to Climb Bandwagon

Mrs. Clark arrived too late, and with too much individuality, to climb on the bandwagon in the celebration of the True North, Strong and Free. She had her reservations, she had her feelings about humanity and her ideas of subtlety of expression in painting. Influenced by Cezanne rather than the Fauves, she is more inclined to analyze than proclaim, but the Canadian landscape stimulates her and she responds with spirit. Her color is

fresh, her touch brisk and lively, and if she is not excited she is blithe. There is an infectious cheerfulness in her paintings of neighbors' backyards seen from her window, with their fences in the snow and maybe a chime of bittersweet berries, and in the morning-bright new-washed Perkins Mills and its upheaved church; gaiety in the autumn pennants of "Sylvan Dance"; and human warmth in her latest Tadoussac picture with the barns and the three children in a composition sitting lightly and easily.

She is a painter of substance as well as sensibility, as you can see when she works on a bigger scale, showing strength and assurance in the organization of large forms in her portraits and in such landscapes as "Boats in Tadoussac" and "Canoe Lake Woods", with its complexity of undergrowth cut across by the diagonal of a dead tree.

MR. Masson, too, is a healthy, outward-looking painter and a searcher after formal values. As you may remember, he used to paint what might loosely be called "genre"—parish processions, children skating on small-town corner rinks, country folk dancing to the fiddle—looking at the world with a quick, humorous and sympathetic eye. He still has the eye, but he has eliminated the anecdotal from his work in favor of an investigation into the makeup of the world. He goes much further toward the abstract in his land-

scape than Mrs. Clark. In his dryly painted rocks and trees, standing pools and running water, he gives you the essence of the scene, its lights and glooms, its movement and its stillness, and your recognition is immediate. It takes a little longer to get into a picture like "Old Chelsea, Quebec" but there is satisfaction in the revelation of its depth and variety.

### Seven Children and White Goat

"Pastorale", with its procession of seven children and a white goat, comes as a reminder of the earlier Masson; it is glowing with warm color. Monks and choir boys are in the snow, human enough, but chosen for the abstract aspects of their habits and their books. The "Three Nova Scotia Fishermen", large of limb and painted in sonorous sunburnt colors, are as formal as a design for a mural. "Four Intellectuals" sitting at a table, with their Gide and their Proust, lightly limned, connect this Canadian painter with contemporary Paris.

THE F. H. Varley retrospective exhibition will be formally opened at the Museum next Friday evening, January 7 by F. Cleveland Morgan, D.C.L., president. Arthur Lismer, LL.D., will speak.

A Study in Black and White Star. Jan. 4 | 1955



"RACING SAILS ARE SET," is the title of this photograph by J. Elwood Armstrong, of Detroit, Mich., which will be exhibited with photographs from 13 nations at the Museum of Fine Arts from Jan. 8 to 23.

## Photo Show Attracts 13 Nations

Thirteen nations will be represented at the International Salon of Photography, and exhibition of color slides, sponsored by the Montreal Camera Club, at the Museum of Fine Arts Jan. 8 to 23.

In the 200-entry monochromatic photography class, M. T. Middleton, of Great Britain, won the gold medal, and silver medals went to Mrs. Jean Elwell of Detroit, and Harry Waddle of Port Dover, Ont.

Tops in the color slide class was W. H. Savary of Plainfield, N.J., while silver medals were awarded Mrs. Mabel Rose of Salt Lake City, Utah, and J. Dixon, Roseville, Cal.

Arthur Barsky of Montreal received an honorable mention in the photography class.

The 183 color slides will be projected in the museum gallery with a commentary by H. E. Vautelot on Jan. 12 at 8 p.m.; Walter Wood on Jan. 13; Raymond Caron on Jan. 18 and 19. The photographs will be on display throughout the two weeks.

Countries represented include Italy, South Africa, Mexico, China, New Zealand and Malaya.

## Current Events - Jan. 21, 1955 This Week's Activities

### ART

#### MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Paintings by Ghitta Caiserman and H. W. Jones in Gallery XII until Feb. 6. The F. H. Varley Retrospective Exhibition on view until Feb. 6th. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon. Tues., Thurs., Fri.

in "NOTRE TEMPS"

JAN. 15<sup>th</sup>, 1955

# Figure grandiose et changeante

par Paul GLADU

LE Musée des Beaux-Arts de Montréal offre au public, en ce moment, une exposition riche en plaisirs d'ordre esthétique et en leçons associées de près à la récente histoire de notre contrée : Celle des œuvres comptant parmi les fondateurs du fameux Groupe des Sept, et dont l'activité évoque ici la première moitié de ce siècle.

Né en 1881, à Sheffield, Angleterre, Varley étudia son art en sa ville natale puis en Belgique. Il vint au Canada en 1912, apportant incontinent le talent et les connaissances que les nôtres tâchaient d'acquérir en traversant l'Atlantique...

Il se mêla si bien aux Canadiens qu'il contribua bientôt — autant, sinon plus que la majorité d'entre eux — à la création d'une école d'inspiration locale!

Le Groupe des Sept, qui s'est multiplié depuis, a été abondamment admiré et déprécié. Il reste qu'il nous a arrachés à la contemplation béate des maîtres d'outre-mer et qu'il a ouvert nos yeux sur la nature canadienne!

Ces artistes au talent vigoureux pliaient bagages aisément. Une même foi les animait. Une sorte d'émulation les poussait vers de nouveaux décors. Les mers intérieures de l'Ontario, les prairies de l'Ouest et les Rocheuses leur inspiraient des sentiments de grandeur et de vérité qu'ils traduisirent dans leurs toiles.

Il leur est arrivé de tomber dans l'illustration pure et simple. Il leur est aussi arrivé de capter à jamais les traits d'une figure grandiose, changeante et prodigieuse : celle de notre pays.



KYRA, dessin au fusain de J.-H. Varley

A cet égard, l'œuvre diverse, inégale et pourtant admirable de Varley est typique...

Comment ne pas être frappé par un tel déploiement de moyens, par tant de portraits de toutes sortes et par toutes ces scènes qui poursuivent inlassablement le caractère, l'inédit, l'authentique?

Par ailleurs, qui ne constate que cet art va de l'académisme le plus flagrant au document spon-

tané et original, de l'exercice scolaire à l'annotation vive et personnelle?

Enfin, il est évident que Varley possède une belle sensibilité artistique, un "flair" qui lui fait dégager d'un fait, d'un lieu, d'une personne, le charme et le sens qui les différencient du commun et du déjà-vu!...

Je m'étonne particulièrement de l'indifférence que Varley et ses compagnons manifestèrent vis-à-vis de ce qu'on pourrait ap-

peeler — grosso modo — la peinture "moderne"...

Leur art dépasse à peine celui des impressionnistes. Ce qui nous fait plonger dans un passé assez reculé. J'ajouterai, en guise de corollaire, que je m'étonne également de l'absence quasi complète, chez eux, de recherches d'ordre formel. A part Lawren Harris, et le Varley de *Complémentaires*, je n'en vois aucun exemple.

Dans les compositions de Varley, certains tics confirment cette observation : ces têtes qui dépassent souvent le haut du cadre, cet éclairage toujours le même et ces horizons invariables montrent assez qu'il a affectionné quelques formules lui paraissant heureuses.

Je m'en veux de souligner ces rares faiblesses. Je ne le fais que par acquit de conscience, et non pour diminuer un artiste à la manière large et aux nobles intentions.

Au contraire, je veux terminer par une allusion à l'intelligence et à la finesse de ses fusains — où la jeunesse et la beauté du visage de la femme éclatent — et à sa tendance vers le symbolisme et le général, preuve de son idéalisme et de sa générosité.

The Gazette  
January 26/55

### Wednesday Tea

Mrs. Rene Gauthier will be in charge of the tea being held at the Museum of Fine Arts this afternoon from three to five o'clock, and will be assisted by Mrs. Gustave LeDroit, Mrs. Jacques Decary, Mrs. Antoine Geoffrion, and Mrs. Leo Thibault. These teas, sponsored by the Ladies Committee of the Museum, are held every Wednesday afternoon and are open to the public. Mrs. Paul Robert will give an informal talk in French on ceramics with examples from the permanent collection of the museum.

### Public 'Artists' At Art Museum

The Montreal Museum of Fine Art has announced that the public is invited to participate in a "Try Your Hand" program of drawing, painting and modelling tonight at 8 p.m. in the Museum. The program, under the direction of Dr. Arthur Lismer, will take the place of "Artists in Action," a monthly feature in which an artist describes his technique and demonstrates his method.

This week the public, admitted free of charge, will be the artists.



# Paintings by Varley Span 1915-54 Period

Paintings by F. H. Varley, one of the original members of the Group of Seven, occupy two galleries of the Montreal Museum of Fine Arts in a retrospective exhibition of work which spans the period 1915-1954. This collection of loaned examples forms the finest representation of this artist's work so far placed before Montreal picture-lovers and makes possible a fairer appreciation of his talents than could be formed from the occasional canvases that have

been shown here in the past. Some of the Canadian War Memorials works and some of the portraits have been shown here before, but there are a number of sketches, watercolors and drawings which have not come this way in the past.

Inevitably there is his powerful interpretation of wind-driven water and bending pine entitled "Georgian Bay", painted about 1920, shown, too, being the spirit-ed sketch for it, under the title

# ART

The Star - 5 January 8/55

# Varley — A Painter Not Without Honor at Home

by Robert Ayre

I DON'T know about prophets, but in Canada, if they're good enough, and live long enough, painters are certainly not without honor. Universities give them degrees, movies are made of their life and work, their opinions are quoted in the newspapers, they are interviewed on radio and television and, more important than any of these perquisites, they are given exhibitions and their paintings are bought by private collectors and public galleries. I'm not saying there isn't room for improvement in our devotion to the arts. I could write a column on our shortcomings, and probably will, but not this week. Today my subject is the Varley retrospective exhibition—40 years of painting—at the Montreal Museum of Fine Arts. It was formally opened last night by the President, F. Cleve-

land Morgan, with a talk by Arthur Lismer, and will be on view until February 6. Fred Varley was 74 last Sunday. It may seem like a long time to wait for a one-man exhibition but, while it is the most important of his career, it isn't his first. Here in Montreal, Scott's gave him a show in 1937; he has had three in Toronto since then, and he has been in nearly all the representative Canadian exhibitions at home and abroad since, after his arrival from Sheffield in 1912, he began to take a more and more prominent place in our scheme.

### Grave Presences Isolated in Space

THESE landscapes from the Coast are sensitive and moving, but for Varley the landscape can only go so far in embodying his feeling and his vision. The medium for him must be the human figure and countenance. In dark and grave tones, he paints Mr. Vincent Massey and Sir George Parkin, smouldering presences isolated in space; with great gusto and virtuosity, he paints Dr. Irving Cameron, his scarlet and blue robes; his "Gypsy Head" has the dash of the untamed to which the Group drawings of girls' heads might have come from the Renaissance.



GEORGIAN BAY, by F. H. Varley, at the retrospective exhibition of his work being held at the Montreal Museum of Fine Arts.

of "Squally Weather (Georgian Bay)", which reveals how faithfully the larger work follows the original.

Three of the works done for the Canadian War Memorials are shown—the huge, gloomy painting of a wrecked graveyard, called "Some Day the People Will Return"; "The Sunken Road", with its dugout and group of bodies under a clearing sky with rain-bow, and "German Prisoners", with its strongly painted shell-shattered trees and figures, the original sketch for this being "Shell-Torn Trees", a confident and cleanly handled watercolor.

Portraiture is strongly represented—Lt. G. B. McKean, V.C.; Barker Fairley; Sir George Parkin, in grey; seated; Irving H. Cameron in a scarlet and blue robe; John, a lad with his features lighted from below; two self-portraits of the artist; Mrs. E. a work of lovely color; Dr. Mason, in a figured sweater; Dr. Har-dolph Wasteneys, in a robe, seated above water with a framed picture in his hand; and Dr. T. Other portrait subjects include an early painting of Rt. Hon. Vincent Massey, C.H.; Vera; Mary Kenney; Vera (In Green); Katherine; Jess; a portrait of a sailor, and a gypsy woman's head against a red background.

Powerfully painted is "Night Ferry, Vancouver", with distant tall buildings, the wake of the vessel and its after deck seen from above, while calmer in mood is "Ottawa River", with rocky parks, and "Eskimos on the Nas-copie" with figures lining the

itive in pattern is "Lynn Valley—Mist", reproduced on this page, in the region where Varley lived after he moved to Vancouver.

The drawings, mainly heads, make an interesting group—"Kyra", done in red crayon, and "Head of a Girl" done in black chalk, both of which are reproduced. Other attractive items include "Marie", "Shelagh", with hair in long braids; "The Bather"; a charcoal portrait of Mrs. Duncan, "Mountain in Mist" and a standing nude holding an apple.

Varley was born at Sheffield, England, in 1881, studied at the art school there and at the Academie Royale des Beaux-Arts, Antwerp. He worked in London for English magazines and came to Canada in 1912, settling in Toronto. He was elected a member of the Ontario Society of Artists in 1916. In 1918 he painted for the Canadian War Memorials in France, returning the following year. He taught at the Ontario College of Art, 1925-6, and in the latter year moved to Vancouver, where he remained until 1933. He taught at the Ottawa Art Association, 1936-40, and returned to Toronto to live in 1945.



HEAD OF A GIRL, drawing in black chalk by F. H. Varley.

with her back to an open window listening to the waves below, a like setting being called "The Open Window". An impressive work is "Summer in the Arctic", with Eskimo women and children beneath a massive, rocky mountain. The watercolor sketch for this work is also shown.

Many of the watercolors are swift notations set down in summary manner—"Above Arctic Bay" on grey paper; "Ungava Coast", forbidding rocks under patches of cloud; "Arctic Sketch", which shows two girls wearing parkas, and "Eskimos on the Nas-copie" with figures lining the shore.



LYNN VALLEY — MIST, oil sketch painted by F. H. Varley in 1941.



KYRA, drawing in red crayon by F. H. Varley.



GEORGIAN BAY, by Frederick Varley. Painted in 1920, it belongs to the Canadian Collection of the National Gallery.

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### Has Had Frustrations and Hardships

Varley has had his frustrations and his hardships, but all the things I spoke of in the first paragraph—except the honorary degree—have come to him. If he hasn't accumulated much of this world's goods it's mostly because he has never desired them. He has always valued freedom more than security. Painting has come first and making a living second. He is the complete artist, painting because he must, but loving life too much to immerse himself in an ivory tower.

In the Canadian Courier many years ago a critic said Varley would have made a strong sculptor. Charles S. Band, in the exhibition catalogue, says music might well have been his profession. He himself told Jock Carroll of Weekend Magazine that he had always wanted to be a writer. His feeling for form, for rhythm and harmony, his poetry, his philosophical ideas and his mysticism, his passionate joy in life and his reaching for something beyond, all these have been poured into his painting, made expressive of his personality by superb draftsmanship and a personal, emotional sense of color.

THE exhibition is the fourth tribute to major contemporary Canadian painters organized by the Art Gallery of Toronto with the co-operation of the National Gallery and the Montreal Museum of Fine Arts. It follows the Lismer, Harris, and Jackson retrospectives; all the living members of the original Group of Seven have now been presented; and from here goes on a tour of Western Canada.

Ninety works are shown—38 paintings, 23 sketches, 10 watercolors and 19 drawings. The catalogue, with its 19 illustrations, its critical essay "An Approach

held no real attraction for him." These are portraits, witness to his acute observation and penetrating individualist to be bound to do anything except to follow his own desires, to paint well those things that fired him to expression.

### Not Essentially a Landscape Painter

He was not essentially a landscape painter like the other members of the Group, yet one of the most famous of Group landscapes, the National Gallery's "Georgian Bay" is his, and there are a few others in the show that definitely belong to the tradition. The three large canvases from the Canadian War Memorials collection, "The Sunken Road", "German Prisoners" and Varley, but his painting is never incoherent, there is extreme del-



JOHN, by Frederick H. Varley, lent by the National Gallery for the retrospective show now at the Montreal Museum of Fine Arts. It was painted in 1921.

turn" show something of the Group style in their large and strong design, but there are overtones of pity, irony and criticism that give the pictures other dimensions.

Varley's happiest time — his "golden years" — was about 20 years ago, when he lived in the Lynn Valley of British Columbia. He was to leave this retreat, to go back east and move restlessly about Ontario and Quebec, he was to find painting material as far away as the Arctic, but he was most at home in Lynn Valley. Writing of B.C., to a friend, he once said: "I often feel that only the Chinese of the 11th and 12th centuries ever interpreted the spirit of such a country." In some of his drawings, when he evokes so much by the hints of a few lines, he may remind you of the Chinese but, though he may be happy, he is seldom "calm and spacious" in the Chinese way, seldom impersonal. There is dreaming, and just a touch of sentiment, in his pictures of mists swirling in the mountains and his windows opening on the sea. He conveys the subtleties of the atmosphere but color has spiritual significance

La Presse - 29 janvier 1955

## Un aperçu rationnel de notre peinture

par R. de Repentigny

Dans une époque bouleversée et inquiète, où il n'y a plus guère de symbolique qui permette une réelle communion des individus et des groupes, le travail des artistes créateurs prend facilement l'allure d'une recherche de l'absolu. Et cette recherche, forcément, ne peut pas avoir un caractère public. Car l'absence d'une symbolique par laquelle la communion puisse s'établir a pour corollaire ceci: le public ne demande rien des peintres, de façon cohérente. Les peintres ne peuvent pas, dans leur travail, répondre à une demande inexistante, ou, tout au plus, à une demande amorphe ils répondent par une peinture de caractère correspondante. Toutefois, il est une chose qui peut être exigée, et qui est nécessaire tant pour rendre justice aux peintres que par respect pour le public: les expositions doivent être présentées de sorte à amorcer un dialogue. Elles doivent avoir un sens qui rende intelligible, sinon les styles eux-mêmes, du moins le fait qu'ils existent.

Vraisemblablement, ce serait, de notre Musée que d'accomplir ce travail de portée éducative. Ainsi, le Salon du printemps devrait être organisé en ce sens: montrer à un public amateur mais pas nécessairement connaisseur d'art ce qui est fait à Montréal, lui permettre de comprendre l'acheminement des tendances, et surtout lui montrer que la peinture ne s'apprécie pas pour son contenu imagier. Mais pour cela il faut un Salon organisé de telle sorte que les artistes ne sentent pas déshonorés d'y soumettre et d'y exposer leurs œuvres. Un salon doit être représentatif de quelque chose d'autre que l'anarchie, l'arbitraire et l'esprit de concession.

La semaine de la peinture. Seulement, il ne suffit pas de rouspérer éternellement. Si le Salon du Printemps, selon nombre d'artistes, d'amateurs et de critiques, ne con-

vient pas à ce que l'on en attend, cela n'implique-t-il pas l'opportunité d'une initiative à prendre? Organiser une manifestation qui supplée à cette défection serait dans l'ordre. Or précisément, la manifestation en question a pris forme, spontanément, ces derniers jours. Trois expositions ayant des thèmes bien précis ont été placées sous le vocable de "La Semaine de la jeune peinture". C'est le moment pour ceux qui se plaignent de la confusion habituelle des expositions collectives de restituer les jugements également confus qu'ils en apportent.

Cette présentation a tous les avantages d'un énoncé clair et concis. A la galerie Agnès Lefort on pourra dès mercredi le 9 février voir les œuvres de deux jeunes peintres de Québec, Claude Piché et Edmond Allyn, qui veulent réhabiliter la peinture figurative. Deux jours plus tard, on pourra visiter, à la salle d'exposition de l'Échourie, la première exposition importante du groupe des Plasticiens, quatre peintres de Montréal, dont les tableaux non-figuratifs ne relèvent directement selon eux, que de soucis plastiques. Ce même jour on pourra se rendre aux galeries XII et XIII du Musée des Beaux-Arts pour y visiter l'exposition "Espace '55", qui présente douze peintres non-figuratifs, allant de l'automatisme à l'abstraction expressionniste et spatiale.

Il faudrait aussi ajouter à ce petit pèlerinage artistique, que nous recommandons, l'exposition du Art Workshop, à la Bibliothèque juive 515 rue Esplanade au coin de Mont-Royal. Là on pourra voir des œuvres d'une autre tendance encore, celle de l'expressionnisme figuratif; les peintres de ce groupe s'attachent surtout à la description d'une émotion devant un paysage ou un spectacle ou encore à transmettre par des moyens plastiques un jugement ému porté sur la société. Cette exposition-ci débutera samedi prochain, pour se poursuivre jusqu'au 10 février seulement. D'autre part l'on aura deux pleines semaines pour visiter les expos du Musée et de la galerie Lefort et trois semaines pour celle de l'Échourie.

L'on entend dire de part et d'autre que l'art contemporain n'apporte rien à personne. Mais l'on sait pertinemment que la presque totalité des gens qui parlent de cette façon ne font pas le moindre effort pour comprendre ce qu'est l'art contemporain. Voici, on en a l'occasion, le chemin est tout tracé. Visitez quatre expositions, où sont représentés plus de vingt peintres, et ne vous gênez pas de laisser connaître vos impressions.

Ces expositions ne couvrent que partiellement le travail significatif des peintres locaux. Mais si la réaction publique à cette manifestation est assez bonne, les responsables promettent d'en organiser une de beaucoup plus grande envergure la saison prochaine. Ils croient que nos concitoyens ont dans l'ensemble assez de maturité pour accepter de se confronter avec le travail de nos artistes, peintres et sculpteurs, et aussi pour s'interroger s'il n'y aurait pas lieu de donner un rôle dans la vie collective à l'art vivant.

The Gazette 4 January 29/55

## LaPalme Urges Grant to City Arts Museum

Quebec, Jan. 28. — (C) — The Legislative Assembly discussion of grants to cultural organizations yesterday brought a suggestion from Liberal Leader Georges LaPalme for a revision of the Government's policy.

Mr. LaPalme made a special plea for the Montreal Museum of Fine Arts which last year received a grant of \$3,000 from the province. The public accounts, he said, contained lists of grants to village bands or groups whose influence culturally was limited. Perhaps some of those grants could be pared down so institutions like the Museum of Fine Arts could receive greater assistance.

The Star 2 January 27/55

## Paintings Inspire Decor in Home

"Study the color arrangement in a good painting then use it as reference for the color scheme in your home," was the advice given by Edward Cleghorn in his address to the Women's Art Society at a regular meeting at the Montreal Museum of Arts.

The speaker briefly surveyed the importance of tasteful surroundings in the home as an aid to a more enjoyable home life.

"The degree of taste in the home depends very largely on the choices made by the housewife," he remarked, "but the husband should share some of the responsibility through encouragement or helpful criticism."

Mr. Cleghorn spoke of the effort being made by the National Industrial Design Council, a department of the National Gallery of Canada, to improve design for everyday use in Canadian homes. He showed examples of the trends of Canadian design of everyday articles, and illustrated the changes in design that have occurred from 1924 to 1954 in livingroom furniture.



# Quatrième rétrospective annuelle: Frederick Varley

Un autre survivant du fameux Groupe des Sept — Originaire du Sheffield comme Lismer — Portraitiste élégiaque comme Augustus John — Ce Delius de la peinture tente d'apprivoiser la nature canadienne, mais nos âpres solitudes lui échappent.

(par PIERRE SAUCIER)

Depuis quatre ans, chaque hiver, le Musée des Beaux-Arts de Montréal a pris l'habitude de donner une rétrospective d'envergure d'un grand peintre canadien. Avec l'exposition d'ensemble "Frederick H. Varley", qui est présentée cette année pendant les mois de janvier et février, c'est la quatrième exposition importante d'un artiste vivant appartenant au Groupe des Sept.

**UNE CARRIERE EN 90 OEUVRES**  
Les trois premières "rétrospectives" avaient montré les oeuvres de Lismer, ami et compagnon de Varley, de Harris, et l'an dernier, de A. Y. Jackson. Ces manifestations artistiques ont un intérêt exceptionnel d'abord à cause de leur ampleur (elles couvrent toute la carrière de l'artiste) et aussi parce qu'elles ne

se limitent pas à une seule ville, à une seule province. C'est ainsi que les quelque 90 oeuvres qui forment la présente exposition ont été montrés pour débiter à la Toronto Art Gallery, en octobre-novembre. Pendant les deux derniers mois de 1954, elles furent accrochées à la Galerie Nationale d'Ottawa. Et voici qu'après leur séjour montréalais, les toiles entreprendront une tournée de l'ouest. Notre satisfaction demeure cependant incomplète, car il reste une lacune à combler. Comment se fait-il que la partie est du pays, la région québécoise et les Maritimes aient été oubliées dans cette tournée qui intéresse le pays tout entier? Il est permis de se demander en vertu de quels principes, les citoyens de Québec, Frédéricton et Halifax seront privés de cette exposition très bien agencée et par principe d'une portée nationale.

### DECOUVERTE DU CANADA

Vers les années 1920, les artistes canadiens ont commencé à prendre une conscience très vive de leur pays. Jusque là, la plupart s'étaient attachés trop exclusivement à des exemples étrangers. A la remorque des écoles du vieux continent, ils oublièrent qu'ils habitaient le Canada, refusant outrageusement et dédaigneusement de regarder les beautés farouches des grands paysages canadiens. La nature était le privilège exclusif des bûcherons, des trap-



**TETE DE BOHEMIENNE PAR FREDERICK VARLEY** — L'artiste a oublié ses muses ordinaires, poétiques et translucides pour retourner aux forces vives de la nature. Une certaine nonchalance confère un charme particulier à cette toile. La femme aux traits durs, aux lèvres gourmandes et ourlées, au nez de lutteur, à la carnation exubérante à la tignasse esquimaude est douée d'un relief saisissant. Le rouge feu et le noir s'opposent avec énergie dans ce portrait.

peurs, des guides et des touristes. L'émerveillement du spectacle canadien n'avait pas encore retenu l'oeil des peintres.

### PHALANGE ARDENTE

Dans toutes les sphères de l'art, mais surtout en peinture, il s'est alors produit une sorte de réveil explosif et communicatif. La phalange des peintres catalogués depuis dans l'histoire sous la dénomination de "Groupe des Sept" manifesta avec fracas le sentiment de culpabilité de tous les Canadiens assez lucides pour voir combien on avait négligé l'ambiance de notre cadre naturel. L'exemple fut revigorant. Les jeunes se firent chasseurs d'images dans les lieux les moins propices au confort et les plus aptes à fournir des arêtes contrastées à leurs tableaux. La Baie Georgienne fut envahie par des artistes qui transformèrent ses bords sauvages en vaste atelier en plein air.

### DECOR TROP GRAND POUR SA RETINE

Tranchons tout de suite la question de Varley paysagiste. Il a le mérite d'être au nombre des précurseurs. Les vertus du peintre d'extérieurs ne nous ont pas cependant complètement convaincu. Si on le compare à ses compagnons du Groupe on peut se demander où réside au juste son originalité. Serait-ce le sentimentalisme délicat qui baigne les contours sauvages dans une vapeur mauve et bleutée? Ce n'est certainement pas dans la stylisation qui rappelle trop Jackson et Harris. Les tons exacerbés, les mouvements trop concertés du vent dans le feuillage, les brumes à la Turner prennent ici un aspect frigidité, artificiel et navrant. Le

peintre est subjugué par un spectacle trop grand pour sa rétine. D'autre part, l'arabesque joue un rôle excessif et l'on peut prononcer le mot "décorativisme" à son endroit.

### LYRIQUE, MAIS PAS EPIQUE

L'artiste qui excelle dans les croquis de jeunes filles gracieuses douées d'un charme indéfinissable, ou dans les portraits sévères des grands capitaines de la guerre ou de l'industrie, des hommes de science ou de politique est trop

doux quand il se restreint au paysage pur et simple. Son lyrisme et son expressionnisme ne captent pas les grands épiques de notre nature canadienne.

Dans ses paysages, la clarté se résorbe dans l'iridescence. La tension de l'effet, forcée amenée chez lui, l'appréhension directe et authentique. La recherche de la grâce enlève de la vigueur à ses contours qui se verraient vénéments. L'artiste, subjectif et élégiaque de tempérament se perd dans la somptuosité d'apparat et la sinuosité sans objet. Le souci décoratif ne supplée par la vision profonde et vitale. La sensibilité très fine de cet individualiste a posé chez Varley une sorte d'écran entre l'oeil et le paysage.

### PROTRAITS DANS UN PAYSAGE

Pour être juste, remarquons que lorsque Varley associe les personnages à la nature — M. Bieler affirme qu'il est le premier Canadien à le faire — ses tableaux prennent une intensité régulière. C'est le lyrisme de "Dharana" par exemple. Son personnage de femme y unit la grâce avec un certain mysticisme nordique et diffus. L'héroïne, une sorte de Jeanne d'Arc préraphaélisme, éthérée au regard élevé, au corps tendu se laisse balancer par une atmosphère translucide. Les plans sont bien observés. En première ligne, la muse s'appuie au balcon de bois rude, tandis que des montagnes chauves énergiquement découpées bloquent l'arrière-scène. La silhouette féminine, pareille à une statue de bois sculpté exprime un élan intérieur. Tout est dans l'expression du visage tourné vers la lumière. On retrouve le même demi-rêve à la Delius qui cerne le portrait émouvant de Vera.

### PROTRAITS DE FEMME: VERA

Mais venons-en au portraitiste pur. Le portrait de Vera nous fournit un exemple typique de la manière générale de Varley. Belle femme anglaise, un peu triste et pensive, aux traits allongés, à la chevelure soigneusement divisée, aux vêtements amples qui laissent tout entier le mystère féminin. Le regard est pénétrant. Il y a une extrême douceur dans l'expression. Les yeux de Vera plongent dans un univers intérieur très riche. La créature de "Sea Music" est plus science ou de politique est trop

(Suite à la page 80)

## Current Events - Jan. 28/1955 This Week's Activities

### ART

**MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.**  
Paintings by Ghitta Caiserman and H. W. Jones in Gallery XII until Feb. 6. The F. H. Varley Retrospective Exhibition on view until Feb. 6th. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon. Tues., Thurs., Fri.

## ART NOTES <sup>3</sup> Star - Jan. 22/55

by Robert Ayre

### Two Painters of Vitality But Of Different Points of View

TWO painters of entirely different points of view but both with a vitality that comes over to you and gives you a lift are to be seen in Gallery XII of the Museum, for the next two weeks, through Sunday, February 6 (closing day, by the way, for the Varley retrospective). They are Ghitta Caiserman and H. W. Jones.

Miss Caiserman's work gushes straight out of life, an overflow of enjoyment and there seems to have been no slackening in her painting since her bounteous exhibition a year ago. I want say that her art is unpremeditated, not when I look at pictures like "Women and Children," but she certainly pours out a full heart in profuse strains.

Her still lifes are a glorious clutter, too crowded, perhaps; but she has, to keep her spontaneity within bounds, a sense of order. This is most apparent in "Women and Children." The humanity is there all right, but the figures, upright or bending in different attitudes, are organized, with the boats in the background, into a formal, flat design, a little angular, a little acrid in color. You are less aware of the composition and more aware of the humanity in the "Mother and Child" next to the large picture and in "The Family," but the formal values are inherent; grace and harmony come almost by second nature. More closely studied, more intensively painted, are the several pictures of the pregnant woman, but you wouldn't know she was pregnant if you hadn't been told. And there are the del'ious notes of children and towels, people on the beach or on the grass in the summer, men playing checkers and chess.

#### Human Figure Just Another Shape

WHEN Mr. Jones uses the human figure it is only as another shape, not necessarily more important than a boat or a mandolin, in an abstract design. He comes not directly from life but from art; you don't refer his work to people but to other painting and you note his affiliations — Venard, Beaulieu, de Tonnancours. He collects shapes — musical instruments, furniture, vases, flowers and fruit, boats and their reflections, abstracted and distorted to fit into his scheme — and sets them out side by side on a surface that is a room or a tilted table-top or the ocean. It is a matter of premeditation, of deliberate calculation, of autonomous shapes and their relationships with one another and with the divisions of the ground. The satisfaction is in the interplay and the balance of flat areas of color. Atmosphere — except perhaps in two small pictures, "White House" and "Still Life with Cups" — has no more place than sentiment, and texture very little.

The Herald - January 1955

### ★ Gallery Notes

From representationalism to autonomism and back would do as title for the group show hung at the Librairie Tranquille, 67 St. Catherine st. w. The fifteen artists represented cover the course handily, with several outstanding performances en route.

Two present a typical contrast — Mousseau's Vallee Toremique, and Gilles Gauvreau's La Grange. Both attract by their color harmonies, although the former is advanced in its surrealism; the latter, in the Canadian landscape tradition. Le Grange does not startle, but the delicacy with which its summer day greens and greys are blended promises durable satisfaction.

Another contrast (of subject and treatment) is between Robert Nadon's Anxiete, and Gilles Robert's Reflets. Mr. Nadon's study of a startled child is convincing. M. Robert's use of building lights and their reflections, rendered in color against dark, drew my eyes many times. Symphonie, by Falardeau, represents impressionism. The dark complexities of Dies Irae, by Janou, left me intrigued, if a bit baffled.

Other painters represented are: Leo Ayotte, Rene Durocher, Paul Lajoie, Bernard Lauze, Vera Lescau, Edith Martin, Marie Merola, Harry Noordhoek, Georges Sined.

The painting of H. W. Jones has impressed me on each (infrequent) viewing over the past decade. The selection exhibited at Gallery XII, Museum of Fine Arts, indicates further progress along predetermined lines. Its interest, for me, derives from a rare combination of expressionism with the decorative. Emotion is expressed in distorted formalizations, flat planes of color. The stylized mandolin, the conventional still-life fruit, are given new significance.

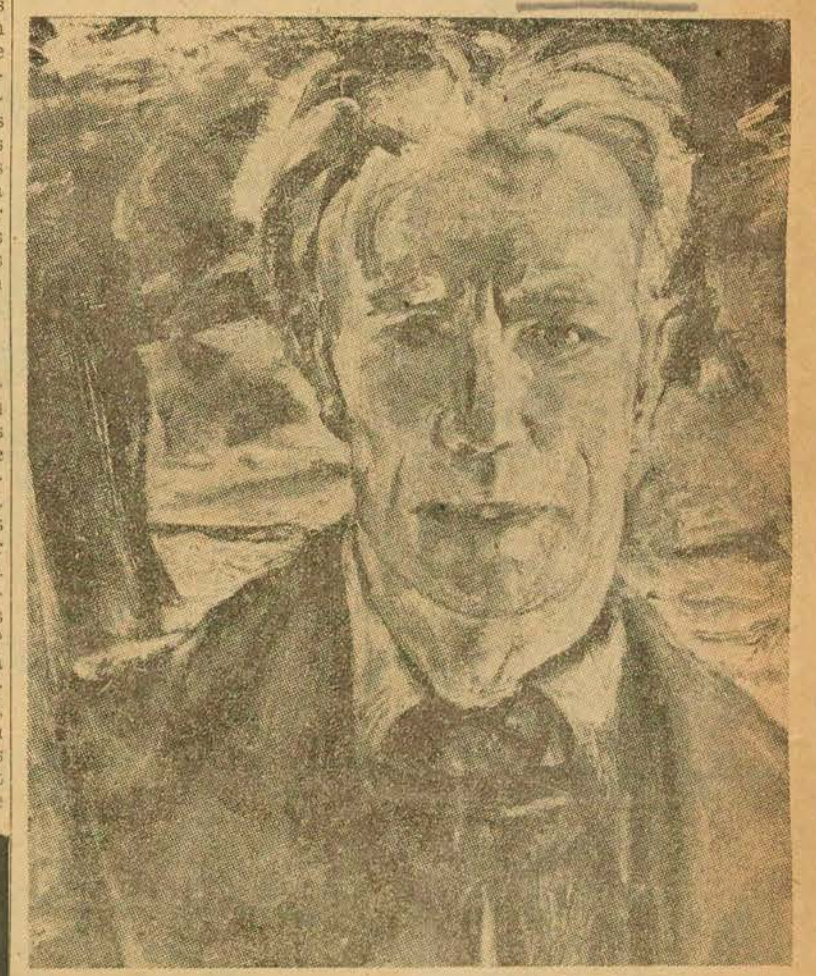
The artist attains a striking interior affects by flattening a room and its furnishings, as in two outstanding compositions, Interior With Flute Player, and Three Chairs. Figure Carrying Box (and mandolin) exemplifies his clarity and directness of construction. And each of three boat compositions is a serious pictorial notation.

Ghitta Caiserman shares Gallery XII. New developments of her always vigorous art are indicated, primarily, a greater complexity of composition and color. This is well exemplified in several of the family group compositions (with towels in evidence). I do not find it as satisfactory in an overcrowded still-life.

The Caiserman child renditions have their usual charm, and the potted plant which she seems to use as a decorative symbol is skillfully employed. The artist's interest in the figure yields half a dozen strongly drawn "pregnant woman" studies.

Participation in a co-operative art buying project has brought two new acquisitions to the Montreal Museum — a still-life in oils by Duncan Grant, and a drawing by Michael Ayrton. The Museum recently joined the British Contemporary Art Society, at nominal fee. The society uses its funds to purchase contemporary British paintings, which are annually distributed among member galleries, and the two works now on display constitute our gallery's first benefits.

C. G. MACDONALD



**DERNIER PORTRAIT DE L'ARTISTE PAR LUI-MEME** — Cet auto-portrait que l'on peut voir à la grande rétrospective Varley, au Musée des Beaux-Arts, rue Sherbrooke ouest, est le plus récent. Il date de 1945. Une tristesse immense s'est emparée de l'artiste que le spectacle de la dernière guerre a ulcéré. Quand on l'examine longuement, on constate que les yeux ont une profondeur et une intensité qui traduisent bien toute sa détresse. Le front est barré par un chagrin très lourd. Les lèvres n'ont même pas d'ironie. Elles se serrent avec l'énergie d'un désespoir muet.

### ★★4e rétrospective...

(Suite de la page 76)

vaporeuse. Ce n'est cependant pas un portrait pur, puisque la femme à la fenêtre se détache sur un fond brouillé de scène arctique.

### ESQUISSES

Les croquis sont savoureux. La tête de jeune fille, dessin de 1930 qui a été repris dans un portrait à l'huile est plein de fraîcheur et de grâce naïve. Seul un anglo-saxon peut transposer ainsi un sourire qui a quelque chose de botticellien. L'esquisse est infiniment supérieure au portrait, où le rouge des lèvres est trop accusé. La tête de Kyra, un fusain, par l'empresion même des contours et un charme enveloppé exerce beaucoup de séduction. Une aquarelle a aussi retenu beaucoup notre attention. Il s'agit d'une oeuvre mineure peut-être, mais très suggestive, une "scène de l'été arctique" croquée en 1938. On y voit une famille esquimaude qui tire un traîneau sur une piste polaire et

s'achemine vers des montagnes jeunes et agressives.

### SAUVAGERIE TZIGANE

La tête de bohémienne de 1919 est à notre sens le portrait le plus réussi, le plus intense de Varley. Le rouge feu et le noir s'y opposent avec énergie. Le sujet même tranche sur le reste des figures féminines habituelles à ce peintre. Cette tête ne plaira pas aux amateurs de poésie délicate, mais à ceux qui recherchent plutôt la vigueur et l'expression avant toute chose. La femme aux traits durs, aux lèvres gourmandes et ourlées, au nez de lutteur, à la carnation exubérante, aux sourcils broussailloux, à la tignasse esquimaude est douée d'un relief saisissant. Elle a un certain laisser-aller qui cadre avec son caractère. L'artiste a publié ses muses diaphanes et réservées. Il a enfin retrouvé les forces vives de la nature.

### FIGURE EN CHEF

Pour rencontrer un portrait aux contours aussi nettement incisifs, il faut se reporter à ses portraits d'hommes, tel que celui d'Irving Cameron, exécuté en 1922. Le personnage est campé avec autorité. La tête est celle d'un meneur, d'un chef obstiné. Tout converge vers cette impression dominante: regard déterminé, profil distingué, très anglo-saxon, lèvres plissées par un rictus sarcastique. Le corps est drapé dans une toge académique aux replis moirés.

### PESSIMISME DE L'HOMME

Pour conclure cet aperçu général,

où nous décernons finalement un trophée en faveur du portraitiste, insistons sur le plus récent auto-portrait du peintre exécuté en 1945. Une tristesse immense s'est emparée de l'artiste que le spectacle de la misère humaine et d'une guerre récente a ulcéré. Les yeux ont une profondeur et une intensité qui traduisent admirablement sa détresse. Le front est barré par un chagrin qui dépasse les ennuis quotidiens et personnels; les lèvres n'ont même pas d'ironie. Elles se serrent avec l'énergie d'un désespoir muet.

Vague et rêveur, Varley comprend mal le spectacle tonifiant de la nature canadienne. En revanche, il saisit à merveille le sourire fugitif et la grâce mystérieuse d'une jeune femme. Il campe avec énergie les grands hommes. C'est d'ailleurs comme artiste des collections de guerre, comme portraitiste des héros qui ont remporté la Croix Victoria, que pendant la première grande guerre, Varley a commencé à exercer son métier d'artiste. L'exposition en cours justifie un déplacement. Celui qui s'intéresse au spectacle des formes et couleurs ne sera pas déçu en rentrant d'une visite au Musée.



45  
La Presse  
27 janvier 1955

Comment le peintre Pat Ewen passa du paysage lyrique à l'abstraction

Dans les divers mouvements de peinture non-figurative qui ont leur origine à Montréal, on remarque assez étrangement que tous les peintres y participant sont des Canadiens-français. Cependant, il ne s'agit pas ici de tenter d'expliquer ce phénomène, mais plutôt de présenter le seul peintre qui fasse exception, soit Pat Ewen, qui doit exposer bientôt au Musée des Beaux-Arts, avec "Espace 55". Puis en avril il exposera, en tandem, à la galerie XII.

Pat Ewen, qui s'exprime fort bien en français, est venu nous voir ces jours-ci, pour parler peinture et donner quelques explications sur l'orientation de sa carrière. Pendant sa jeunesse, dit-il, souvent il s'est senti attiré par la peinture, mais se méfiant toujours à l'excès de ses capacités, ce n'est véritablement qu'après la guerre qu'il passa dans l'armée, qu'il se permit d'aborder réellement la peinture.

Aussitôt sorti de l'armée, il commença à étudier les lettres à McGill, mais des rencontres fortuites lui ouvrirent les yeux sur sa véritable propension, les arts plastiques. C'est ainsi qu'en 1946 il entra à l'École du Musée des Beaux-Arts, et un peu plus tard il retourna à



DR. ARTHUR LISMER GIVES MRS. CLAUDIA DE HUECH A HELPING HAND



MCGILL STUDENT MATEEL AZAR STUDIES HER PORTRAIT DONE BY DR. LISMER



Le peintre Pat Ewen

McGill pour y étudier avec John Lyman, professeur de peinture, auprès de la Faculté des arts de cet institut.

Entre temps, il s'était lié d'amitié avec Goodridge Roberts, qui lui communiqua quelque chose de son amour lyrique pour le paysage canadien. D'ailleurs, Ewen répète une phrase fort révélatrice du plus connu de nos paysagistes: "J'ai commencé à peindre afin de pouvoir travailler sur le "paysage canadien (Canadian scene) que j'aime beaucoup".

Mais pour Ewen, la véritable année du destin, ce fut 1950. Deux de ses tableaux, des paysages, avaient été acceptés au Salon du Printemps. Cependant, désapprouvant l'orientation qu'avait prise ce Salon, Ewen décida d'exposer également avec les Rebeles, exposition que Borduas avait réussi à organiser avec ceux que le Salon avait mécontenté.

Plus tard cette même année, Ewen fit une exposition dans un local qu'il avait loué sur la rue Crescent. Enfin, événement marquant dans sa carrière, il épousa cette année la Francoise Sullivan, bien connue par les amateurs de danse et de ballet modernes. C'est grâce à elle qu'il devint familier avec les travaux des peintres non-figuratifs de Montréal, notamment du groupe automatiste d'alors.

Vers le même temps il avait commencé à se sentir peu satisfait par l'inévitable banalité des paysages et des natures-mortes. Il se voyait pris dans un dilemme devant chaque tableau: "Mon penchant était de rechercher dans la composition toujours plus serrée une justification, mais alors la figure réaliste se perdait." On comprend alors que Ewen attachait de moins en moins d'importance à ce qui dans sa peinture n'était que prétexte.

Cependant, avec l'honnêteté du véritable artiste, Ewen ne s'adonna véritablement à la peinture non-figurative que lorsqu'il cessa de se méfier de ce qu'il pouvait faire dans ce domaine. "Je suis convaincu qu'un artiste a besoin de discipline, et cependant par tempérament je suis facilement romantique. Mes premiers efforts abstraits étaient très romantiques, et j'étais inquiet par le surréalisme, mais depuis lors je me suis ressaisi, et j'accorde une importance à l'ordre des formes et des couleurs." Il se sent fort éloigné de la conception que Borduas a de la peinture, et à Montréal, c'est Fernand Leduc qu'il admire le plus.

D'autre part, la peinture de Jackson Pollock lui est plus accessible, étant donné l'ordre qui semble y avoir la matière. En général toutefois il se sent fort éloigné de l'automatisme.

Le peintre idéal ce serait celui qui comprendrait son art, en pat Ewen. Comme on le voit, pour lui le peintre doit vivre son art par toutes ses "facultés". "Un effort intellectuel doit être fait pour comprendre la peinture et l'étude des qualités formelles est indispensable". Mais alors pour être peintre il ne s'agirait que d'avoir un bagage de connaissances? Non. "Le peintre doit à un moment prendre tout cela pour de l'acquis, de purs réflexes, et poursuivre inquiet, son chemin". "Tousjours selon Ewen, "cette démarche est le seul moyen d'éviter l'académisme". Car l'académisme, on le sait, n'est souvent que de l'imitation inconsciente.

R. de R.

Amateurs Let Loose At Art Museum Show

By ROBERT MCGREGOR

Frustrated artists had a chance to rid themselves of inhibitions last night when Montreal's Museum of Fine Arts threw open its doors to the public for an amateur night.

Montrealers of all ages and sizes took advantage of the annual show to slap together clay models and scratch away with charcoal under the direction of Dr. Arthur Lismer, principal of the museum's School of Art and Design. The museum provided all necessary materials, but the live models were volunteers from among the participants.

Dr. Lismer was here, there and everywhere, encouraging the budding artists. Many of them confessed they had never put charcoal to paper before, and some showed surprising possibilities on their first attempts.

"Perhaps native Canadians have no interest in art," an on-looker remarked as he looked around the room. Certainly the majority of the group last night were brand new Canadians, others had been in this country a few years.

Dr. Lismer overheard the remark "This is the international language." He indicated a row of charcoal drawings on the wall and said, "These people are not only interested in art, they are interested in each other."

The evening was one of a series of "Artists in Action" demonstrations at the museum. Usually it is the artist who dis-

plays his technique, but this time the professionals looked on while John Q. Public showed them how to go about it. Both appeared to be having a wonderful time.

The Gazette - January 27/55



Montrealers sweat over masterpieces at museum's "amateur night"

Lismer Has All Hands On Deck With Ammunition for Amateurs

The walls of Montreal's usually staid Museum of Fine Arts shook visibly last night as some 60 artists bravely thumbtacked their "masterpieces" into them.

The exhibition climaxed the annual "amateur night" when Montrealers are given a crack at art with the museum supplying the ammunition.

In a nearby gallery the newly acquired "Portrait of a Young Man" by Reubens turned its face to the wall. A Roman torso, sans arms and legs, picked up its head and ran. The only persons delighted with the show were the amateurs, of course, and Dr. Arthur Lismer, principal of the museum.

All Hands on Deck

He dashed about the room, a piece of charcoal in one hand and a sheet of paper in the other, a model in the other, a lump of clay in the other, and in the other a reluctant newcomer.

"Come on, come on," he said. "You can't be any worse — I mean, you can do a lot better than these people."

He paused by an easel and casually asked, "By the way, which model are you drawing?" He picked up a hideous head one gentleman had done in clay and said, "Self portrait?"

But in spite of blunt criticism and treasuring the occasional word of praise, the amateurs kept at it. Models were chosen from a group of onlookers and many were rewarded with a portrait scribbled out by south-paw Dr. Lismer, who can catch a likeness with fewer pencil strokes than it takes to write his name.

Tables Turned

Last night was part of an "Artists in Action" demonstration series at the museum. This monthly feature usually presents an artist who describes his technique and demonstrates his work method. The tables were turned last night, and the audience became the artist. The program was entitled "Try Your Hand."

Many Montrealers who did, however, presented more interesting studies than their models.

As its entry in the exhibition The Gazette submits the following gallery of verbal sketches of the participants:

Over-eager Amateur: These types rush up to the easel. "You can't be any worse — I mean, you can do a lot better than these people." They leave the room and tour the rest of the museum with a new sense of appreciation.

Disguised Artist: These are genuine bohemians who have been unable to afford paper and charcoal for several months and are taking full advantage of the museum's facilities. They wear thin sweaters and thick beards and suitably feverish eyes.

Turncoats: These unstable characters start by sketching one model, switch to another who resembles their half-finished drawing and wind up by calling the whole thing a surrealist lamp-post.

Mail-order Genius: These types, usually middle-aged women, once read a book on "How To Make a Million With Cartoons." All their portraits, unhappily, look like Major Hoople.

Agent X-4: These persons keep the easel, like a poker deck, close to the chest. They always look over their shoulder to see if anyone is looking over their shoulder. Since no one ever sees their sketches a true criticism of their work is impossible.

The Gazette

FOUNDED JUNE 3, 1778  
MONTREAL, THURSDAY, JANUARY 27, 1955

THE DOORS THAT MUST NOT BE CLOSED

One of Sherbrooke street's most magnificent buildings is the Montreal Museum of Fine Arts. Its great columns, whether seen in the sunlight or by night, stand with an immense dignity and strength. They provide a fitting entrance to the building itself — a building which is one of the chief centres for the preservation and encouragement of the arts in Canada.

The thousands of visitors who pass between these great columns might think that the museum, like the columns themselves, has a quality of immemorial endurance — that it is an institution above the chances and hazards of time.

And yet there is perhaps no more fragile building in all Montreal. It is true that it is now over 40 years old and will be in need of increasing repair and renovation. But it is not in this that its fragility consists. It consists, rather, in the fact that so narrow a line separates it from the tide of overwhelming deficits that might carry it away.

The Montreal Museum of Fine Arts is not a self-sustaining institution. It cannot open its doors each day of the year, confidently knowing that there are funds and endowments on hand to guarantee that its doors will never be closed. On the contrary, year by year a gulf opens up between the costs of operating the museum and what is available to meet those costs.

The annual deficits are being paid out of the dwindling general funds. Those who conduct the museum's affairs are watching these general funds with concentrated anxiety. For these funds are like sand running through an hour-glass. They indicate that the hour of crisis is drawing near.

So it is that for all its architectural appearance of monumental permanence, this is a precarious institution. Its future is in grave doubt.

It might seem that an institution in so uncertain a financial condition would be "sicklied o'er" by its anxieties. But nothing could be further from the truth. This is a vital institution, carrying on vigorously from day to day, despite all the limitations of its means. And it is being carried on by the resourceful devotion of its president, Mr. F. Cleveland Morgan, and by those who are associated with him.

The Star  
January 31/55

Coming Events  
Are Announced  
ANNUAL EXHIBITION  
The annual exhibition of paintings by members of the Women's Art Society will be held in the lecture hall of the Montreal Museum of Fine Arts from Feb. 12 to 13 inclusive.

La Presse  
31 janvier 1955

Musée des Beaux-Arts  
— Sous les auspices du comité féminin du Musée des Beaux-Arts, le 5 sera servi mercredi de trois à cinq, dans le foyer du Musée, Mme Ernest LeMessurier présidera à la table de thé assistée de Mmes Harold Stevenson, Henri Lafleur, L. M. Hart et de la comtesse Bernard Roussy de Sales. Mme Edgar-A. Collard parlera de l'agrément que l'on éprouve à collectionner la porcelaine Spode. Elle illustrera sa causerie de pièces rares tirées de sa propre collection et de celle du Musée.



# Women of interest to



Ghitta Caiserman... art and humanity go together

'I'm One-sided':

## Chores of Family Life Don't Discourage Artist

Ghitta Caiserman, whose paintings are currently being exhibited at the Montreal Museum of Fine Arts, said yesterday: "I'm a one-sided type. I just paint, and I paint even if the house is falling down about me."

Short, dark-eyed Miss Caiserman has had plenty of opportunity to put her interest in painting to severe tests, especially now that she is married and has a two-and-a-half-month-old baby, Kathy. "I named her after Kathy Kollwitz, whom I think is one of the great artists of our century," Miss Caiserman smiled.

The young mother manages to continue her painting while running her household and family. Yes, she said, she's a good cook, "but only moderately good, don't exaggerate. In fact, I'm going home now to get supper." Her husband, Alfred Pinsky, is also an artist. Both husband and wife teach art as well.

"We're lucky that we both have irregular hours, as that means that one of us can usually be home," Miss Caiserman said.

### Deep Dive

She can't remember the time when she didn't have a deep drive towards painting. "I'm told that when I was just a tot, I would tell people I would paint portraits," Miss Caiserman remarked. Her present exhibit at the museum includes 28

paintings, all done within the past seven months.

"I'm trying to be a humanist—I think that ordinary things and ordinary people make fine subjects for painters." She indicated one of her works, of an expectant mother about to wipe her face with a towel, standing behind a rubber plant. "I chose a rubber plant because it is an ordinary sort of plant, and is a symbol of growing things. The white of the woman's skirt indicates the purity of the new life she is carrying."

Why was her hair green? Miss Caiserman looked somewhat surprised and smiled: "I suppose you could call it green, though I hadn't thought of it as such. It just carries through the composition of the picture."

### Realistic Painting

The painter said that she is all in favor of realistic painting. "I don't mean photographic mind you, but getting down to the essentials of things. The best art cannot be a retreat from real life." Twentieth century painting by and large is not much interested in humanity, Miss Caiserman observed.

Among her contemporary Montreal artists, Miss Caiserman said she was "mad" about the work of Goodrich Roberts. A native Montrealer, she said that she would want to live nowhere else... "it's a wonderful city, especially for anyone who paints."

### Few Shows

Montreal, however, does not provide much opportunity for artists to get their works hung, she continued. "There's a lot happening in the art world that no one ever hears about, just because there's little chance of getting to the public." The museum holds one major show a year for contemporary artists, and other opportunities are scarce.

Miss Caiserman said that she sees no reason why women can't become great painters. "As women free themselves, they will achieve more," she added. As for her little daughter, Kathy: "I don't know what she will be, but I hope it is something that doesn't take too much room. Every time I move about, it means moving four rooms full of just my equipment."

The Star January 29/55

## Bigger Grant For Museum - Lapalme

By FERNAND RENAULT  
The Star's Resident Correspondent

QUEBEC, Jan. 29—Opposition leader Georges Lapalme called on the Provincial government yesterday to increase its yearly grant to the Montreal Museum of Fine Arts administered by the Art Association of Montreal.

Mr. Lapalme made the suggestion in the Legislative Assembly during a study of 1955-56 estimates of the Provincial Secretary's Department.

He contended that a large number of grants were being made by the Government to small organizations like parish bands and that the sums given each year to the Montreal Museum of Fine Arts were not in keeping with the importance of that cultural organization.

### No More Funds Available

Premier Duplessis, however, replied that his government could hardly do any better with the funds available for such grants. He added that small grants made to parochial bands were furthering a good cause and that they could not be overlooked.

"There is no doubt that the Montreal Museum of Fine Arts renders immense service," he said, "but we must take other needs into account, such as the construction of 2,000 schools in addition to the 2,000 we have built."

Over the years, the Art Association of Montreal has been receiving a \$3,000 grant from the provincial secretary. The opposition felt that this was not enough in view of the fact that small parochial organizations were getting between \$500 and \$1,500 a year.

Last year, the museum, which offers free art classes to the public, had to spend \$100,000 for repair work on the building which is 40 years old and of great architectural beauty.

Assemblée législative

## Plaidoyer en faveur du Musée des Beaux-Arts

Lors de l'étude des crédits du secrétariat de la province, M. Lapalme a réclamé un encouragement plus généreux de la part du gouvernement.

### Regret de M. Duplessis

"Malheureusement, nous ne pouvons consacrer aux institutions de ce genre autant d'argent que nous le voudrions", dit le premier ministre.

par Vincent Prince

Québec, 29. — L'opposition a réclamé, hier, de la part du gouvernement un encouragement plus généreux pour le Musée des Beaux-Arts de Montréal et les bibliothèques publiques à travers la province.

C'est M. Georges Lapalme, chef du parti libéral, qui a soulevé la question du Musée des Beaux-Arts, tandis que le cas des bibliothèques publiques a fait l'objet des remarques de M. Antonin Marquis, député de Québec-est.

A propos du Musée, le premier ministre a dit que le gouvernement ne peut accorder aux institutions de ce genre tout l'argent qu'il désirerait, eu égard aux besoins nombreux dans tous les domaines de l'éducation. Il prouve très justes les demandes du député de Québec-est, tout en soulignant que le gouvernement accorde des octrois aux sociétés canadiennes de bibliothèques.

Nous encourageons les peintres de talents ajoute-t-il.

Octroi de \$3,000 jugé insuffisant

Ces problèmes ont retenu l'attention de l'Assemblée législative alors que l'on discutait les crédits du secrétariat provincial. Ces crédits, en l'absence de l'hon. Omer Côté, retenu en dehors de la Chambre par son état de santé, ont été délégués par l'hon. M. Duplessis lui-même.

\$59,000 pour l'impression de la "Gazette Officielle"

Le premier item avait trait à une dépense de \$59,000 pour l'impression de la "Gazette Officielle". En réponse à M. Marquis, M. Duplessis a révélé qu'on en imprimait entre 2,000 et 4,000 copies par semaine. Des copies sont envoyées aux juges, aux bibliothèques du barreau, N'im porte qui peut s'y abonner. Le premier ministre a repoussé, toutefois, une suggestion de l'opposition voulant qu'une copie en soit envoyée à chacun des avocats, ou de l'item des musées, M. Duplessis recevait \$10,000 de plus cette année, soit \$110,000. Les autres institutions auxquelles servent les fonds sont les musées Lamer et Provancher, les Archives de la province, la bibliothèque de Saint-Sulpice, l'inventaire des oeuvres d'art, le service de bio-géographie, la Commission des monuments historiques et la Société d'astronomie.

### Les octrois aux Beaux-Arts

M. Lapalme fait ensuite écho à certains appels de journaux anglais et français en faveur du Musée des Beaux-Arts de Montréal qui serait obligé de fermer ses portes s'il ne reçoit pas d'aide, et de l'Art Association, ce qui est la même chose, qui se charge de donner des cours sur les beaux-arts et n'a eu qu'un octroi de \$3,000. M. Lapalme attire aussi l'attention du gouvernement sur le Théâtre Lyrique de Québec.

M. Duplessis: "Il est certain que le Musée des Beaux-Arts, l'École des Beaux-Arts, le Conservatoire de musique mettent en valeur des talents naturels nombreux. Malheureusement, nous ne pouvons consacrer à ces institutions autant d'argent que nous le voudrions. Il faut penser aux autres domaines de l'enseignement."

L'École des Beaux-Arts de Montréal, continue le premier ministre, aura \$10,000 de plus au cours du prochain exercice, soit \$338,000; et celle de Québec, \$2,000 de plus, soit \$105,000.

L'organisation actuelle pour l'enseignement des beaux-arts est satisfaisante. M. Duplessis fait l'éloge des directeurs des écoles, et insiste sur l'importance de l'enseignement élémentaire.

On a parlé de la construction d'une nouvelle École des Beaux-Arts à Québec. Cette école et le Conservatoire de musique sont à l'étroit. Mais le gouvernement a acheté la propriété du général Tremblay pour améliorer le site.

Pour construire, il faudra attendre des jours meilleurs. Le premier ministre note que la nomination du nouveau conservateur du Musée provincial n'a pas été une nomination politique. Il fait l'éloge de M. G. Morissette et de M. Comeau.

M. Lapalme remarque qu'il faudrait avoir plus le sens des proportions. Donner \$3,000 d'octroi pour le Musée des Beaux-Arts, c'est bien, mais ce n'est pas suffisant, surtout si l'on considère qu'on accorde des subventions à certaines autres institutions qui ont aucun rayonnement. On va donner \$500 à une fanfare de paroisse, ou \$1,500 à telle société de village qui ne rapporte rien au point de vue culturel. Ne pourrait-on pas diminuer certains octrois et procéder à une redistribution? Les appels lancés en faveur du Musée des Beaux-Arts n'ont pas un caractère politique.

M. Duplessis: "Je ne suis pas de l'avis du chef de l'opposition en ce qui concerne les fanfares. Elles font un bien immense; elles incitent au dévouement; elles développent le goût de l'art; elles fournissent des distractions saines."

"Quant au Musée des Beaux-Arts, il a été aidé par des philanthropes; il y en a dans la province de Québec."

M. Duplessis déplore pourtant que "malheureusement nos Canadiens français qui aident les oeuvres artistiques sont plutôt rares bien qu'ils en auraient les moyens."

Après la discussion de quelques autres items, on passe à celui de bibliothèques publiques et scolaires. M. Marquis note que leur nombre est pas trop restreint. Il n'y en a presque pas dans les centres de 15,000 à 20,000 âmes et c'est un fait que les jeunes et les moins jeunes aiment la lecture. On lit des livres qui laissent à désirer et cette lecture est dangereuse pour les gens qui n'ont pas atteint l'âge mûr. Je crois que le gouvernement devrait faire quelque chose. En Ontario, il y a 291 bibliothèques publiques; il n'y en a que 43 dans la province de Québec. En Ontario, on trouve 14 associations régionales de bibliothèques; dans le Québec, il n'y en a aucune.

Le secrétariat de la province devrait avoir un organisme pour encourager la formation de bibliothèques publiques et permettre une lecture saine et contrôlée. Les jeunes acquerront ainsi le sens des choses sérieuses. Il existe dans la province trop de volumes qui ne méritent pas d'être lus. Environ 80 pour 100 des volumes ne peuvent être mis entre les mains de tout le monde. Par exemple, les présentations à prix réduit de Zola, de Beaudelaire et de beaucoup de littérature française semblable sont dangereuses. C'est une question très importante qu'on ne devrait pas considérer à la légère. On devrait voir à la formation de bibliothèques publiques et scolaires.

M. Duplessis: "Le député de Québec-est a parfaitement raison. Il faut faire un bon choix des livres. En principe, les demandes du député sont conformes aux besoins. Mais je ferai remarquer que nous accordons des octrois aux sociétés canadiennes de bibliothèques."

M. Noël (Jeanne-Mance): "Il est concevable que, dans le district de Montréal, les bibliothèques soient méconnues de l'ensemble de la population. Je me suis aperçu que malheureusement on ignore l'existence des bibliothèques publiques. Elles devraient avoir de la publicité."

À la suite des remarques de M. Noël, la Chambre adopte les crédits du Secrétariat provincial.

## The Art Museum's Friends

THE Montreal Museum of Fine Arts, born almost exactly a century ago of the generosity and public spirit of Montrealers and so maintained until today, is in pressing need of support. It is making no general campaign, in view of the heavy demands upon the generous people of Montreal. It is trying, rather to get the funds it must have to survive from members and friends.

The Museum found itself in the serious position of having in its general funds at the end of the fiscal year 1952-3 only \$38,000 in investments and cash. The seemingly inevitable operating deficit (inevitable, that is, under present conditions) requires the withdrawal of \$31,000 of this reserve to meet an operating loss for the year ended in August 1954. That leaves on hand only a fraction of what will be required to carry on this year. It is a system of operation which would be rejected by business, but which is forced upon the Museum by the absence of any adequate fixed income. Its dependence has from the beginning been almost exclusively upon its generous and public-spirited friends. It is costly to run as are all such institutions. Its operating cost in 1953 was \$119,646; its income \$99,864.

The Montreal Museum of Fine Arts is not merely a number of galleries under one roof to hang pictures in. It is a creative force from which youth can derive training, the mature artist inspiration, and the public at large pleasure and intellectual profit. The children's classes (only art classes for children in the province) give basic training in the creative arts. There are lectures, gallery talks, films, demonstrations. Adult students have full-time day and evening courses in painting, drawing, modelling, etching, textile design and teacher training. Much of the time the Museum's galleries are free to the public.

The Museum cannot carry on with an annual deficit and a virtually exhausted reserve fund. It is appealing to private generosity, to its friends both members and non-members. It must add during the coming year \$1,000,000 to endowment and general funds, not only to provide continuance but to make possible new additions to its collection and wider service to the public.

The Star February 1st/55

## Tea Servers At Museum

The Ladies Committee of the Museum of Fine Arts will serve tea in the Museum tomorrow afternoon from 3 to 5. Mrs. Ernest Lemesurier, chairman of the tea committee, will be assisted by Mrs. Harold Stevenson, Comtesse B. Roussy de Sales, Mrs. Henri Lefleur and Mrs. L. M. Hart.

Mrs. Edgar A. Collard will speak on "The Joys of Collecting Spode China", illustrating her talk with rare pieces from her own and the Museum collection.

The Gazette February 1st/55

Hostess tomorrow for the annual exhibition of paintings of the Women's Art Society being held at the Montreal Museum of Fine Arts will be Mrs. George D. Drummond. Mrs. L. B. Fuller will be hostess on Thursday and Mrs. J. H. Brace on Friday.

The Star February 1st/55

## ANNUAL EXHIBITION

The annual exhibition of paintings by members of the Women's Art Society will be held in the lecture hall of the Montreal Museum of Fine Arts from Feb. 2 to 13 inclusive.

La Presse 1er février 1955

## Exposition annuelle

L'exposition annuelle des oeuvres exécutées par les membres de la Women's Art Society s'ouvrira le 2 février pour se continuer jusqu'au 13 du même mois. Cette exposition sera tenue dans la salle des conférences du Musée des Beaux-Arts, rue Sherbrooke ouest.

La Presse 1er février 1955

## Le comité féminin du Musée des Beaux-Arts

Le comité féminin du Musée des Beaux-Arts de Montréal présentera, à son programme du mercredi 9 février, un film français sur Matisse, en préparation à l'exposition de dessins et de sculptures et de peintures de ce peintre, qui débutera dix jours plus tard au Musée.

Mme Jules Labarre présentera un commentaire aux 45 clichés de tableaux qui seront montrés grâce à la courtoisie des Services culturels français de New York et de l'ambassade de France. Cette série de projections de films, le mercredi soir, est due à la générosité du Montreal Council of Women.

Les théâtres du mercredi après-midi se poursuivront régulièrement. Un déjeuner sera offert aux membres du Musée, le 15 février. Pour renseignements, s'adresser à Mlle Kingan.

Le groupe d'étude des membres du Musée se réunit tous les vendredis à 11 heures a.m. au Centre d'Art, sous la direction du Dr Lismer. Ce dernier fera aussi une causerie sur Matisse, vendredi après-midi le 25 février à l'occasion de l'exposition en cours.

Dans la salle de conférences, mercredi soir le 23 février à 8 h., un peintre canadien présentera une démonstration dans la série "Les artistes à l'oeuvre". (Communiqué)

The Gazette February 2, 1955

## Committee Tea

A tea for the Ladies' Committee of the Montreal Festivals Campaign is being held this afternoon, at half-past three o'clock, in the Montreal Museum of Fine Arts. Mrs. Brian Daville will be hostess.

## Wednesday Tea

Mrs. Ernest LeMessurier is tea chairman for the Wednesday Tea being held this afternoon, from three to five o'clock, by the Ladies' Committee of the Montreal Museum of Fine Arts in the museum. She will be assisted by Mrs. Harold Stevenson, Countess Bernard deRoussy de Sales, Mrs. H. G. Lefleur and Mrs. L. M. Hart. Mrs. Edgar A. Collard will speak on "The Joys of Collecting Spode China, illustrating her talk with rare pieces from her own and the Museum's collection."

The Star February 2, 1955

A tea for the Ladies' Committee of the Montreal Festivals Campaign will be held this afternoon at 3:30 in the Montreal Museum of Fine Arts. Mrs. Brian Daville will be tea hostess. Among the guests will be press women.

The Gazette - January 31/55

## Letters From Our Readers

### Montreal's Architectural Worth

Sir,—I read in The Gazette January 26, S. Seeman's lively condemnation of Jacob Livinson for his heart warming choice of the magnificent Sun Life Building, the Bank of Commerce Building, the Museum and Church on Sherbrooke street, as noble examples of true architectural worth in Montreal. And I feel I must defend Mr. Livinson's choice.

Is the degradation of the Italians after the downfall of Ancient Rome a better state than that of a more virile but more Ancient Roman Nation? Are the architectural developments of the modern Greeks to be preferred to the great works of Greece before the age of Pericles?

I would ask people to consider any of the buildings which have gone up (or are going up) about Montreal in recent years; and to compare these with the buildings mentioned in Mr. Livinson's list — to which I should like to add a few more public buildings of a similar class of merit (not to discuss numerous private dwellings of outstandingly good and beau-

tiful architecture in Montreal, almost all of which date from a period at least which is older than the last world war). The public buildings I would add include such as the C.P.R.'s Windsor street Station, the Dominion Square Building, the Chalet on top of Mount Royal, and the Ritz-Carlton and the Linton and Chateau apartment buildings on Sherbrooke street, and, in some points, the Royal Bank and the Bell Telephone Buildings.

There has been change; but can anyone declare, honestly, that there has been improvement? There is a lesson in all this; and a warning to the modern world; that the same type of degeneration which overtook Greece and Rome, and many other societies which preceded us in history, is threatening today to overtake the modern world. And, unless we do something rather drastic to alter the course upon which the modern world has been for too long embarked, we shall surely be overtaken, no less than were these former societies, by the same disastrous judgement which

overtook Rome and Greece, and India and Egypt, and Babylon and Ancient Israel.

It is no more possible for us in the modern age to continue to embrace false gods without incurring the inevitable consequences, than it was in Biblical times. And, the gods of the modern "enlightenment" are not the true gods.

It is not "change," or being "up-to-date" that counts; it is right and truth. It is not whatever is most new, or "progressive," or "in tune with the times" which we should seek; but what is most good or true, or worthy or just.

And real truth NEVER changes. "As it was in the beginning, (it) is now and ever shall be." What was fundamentally true or beautiful, or right or just in Greece or Rome or in Feudal Europe, or in the times of Ancient Israel and the codes of Moses, is in real truth no less right today—though it may be thoroughly "out of date" or out of fashion in an age of modern "enlightenment."

D. B. McLEAN.

Montreal, Jan. 27.

## This Week's Activities

ART Current Events - Febr. 4, 1955

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Paintings by Ghitta Caiserman and H. W. Jones in Gallery XII until Feb. 6. The F. H. Varley Retrospective Exhibition on view until Feb. 6th. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon. Tues., Thurs., Fri.





Le comité officiel recevait les invités en haut du grand escalier de marbre, devant l'écusson et les armoiries de l'Académie Royale du Canada, fondée en 1880 par Son Altesse la princesse Louise et le duc d'Argyle, alors gouverneur-général du Canada. De g. à d.: M. JOHN STEEGMAN, directeur du Musée; Mlle AIMEE CUSSON et Mrs ROBIN WATT, présidentes conjointes du Comité féminin du Musée; Mrs CLEVELAND MORGAN; M. ROBERT PILOT, ancien président de l'Académie Royale du Canada et M. HUGH ALLWARD, président actuel du R.C.A., M. CLEVELAND MORGAN, président du Musée et l'un de ses plus généreux donateurs.

Assises, de g. à d.: Mmes ANTONIO CANTERO, ROGER VIAU et GUY LANCOT. Debout, de g. à d.: Dr ANTONIO CANTERO, Dr ROGER DUFRESNE et Mme DUFRESNE, M. GUY LANCOT, M. ROGER VIAU, Mme M. HUDON et le docteur MAURICE HUDON.

# LE BAL DU MUSÉE DES BEAUX-ARTS DE MONTRÉAL

Deux raisons importantes motivaient le bal du Musée des Beaux-Arts: le 75<sup>e</sup> anniversaire et l'exposition de l'Académie Royale du Canada ainsi que la campagne de souscription pour venir en aide à cette magnifique galerie d'art. Mais le bal fut un tel chef-d'oeuvre dans ses moindres détails qu'il n'avait plus besoin de but et de raison d'être et sera, nous l'espérons, répété chaque année. Les Grenadier Guards formaient une haie d'honneur sur le grand escalier de marbre au haut duquel attendait le comité officiel de réception. Les écussons et armoiries du R.C.A., comme la décoration de quelques salles et l'album-souvenir, avaient été dessinés par des membres du R.C.A. dont la fondatrice fut peintre elle-même, puisque la princesse Louise transforma la sévérité de Rideau-Hall par des peintures en trompe-l'oeil sur les portes et boiseries et laissa sur ses murs quelques beaux tableaux. Le souper avait été offert par l'hôtel Ritz et deux orchestres jouèrent toute la soirée. On ne but que du champagne aux tables éclairées aux bougies, et l'on ne sut qui des deux fit luire les yeux de toutes les femmes. Des roses dorées renaissent à chaque colonne des guirlandes de cèdre, des candélabres du XVIII<sup>e</sup> siècle en porcelaine blanche décoraient le buffet et les robes et bijoux des invitées rivalisaient d'élégance avec le décor.



Ci-dessous, à gauche, de g. à d.: M. DANIEL de YTURRALDE, Mme et M. RENE GAUTHIER, Mmes LOUIS GELINAS et D. de YTURRALDE, M. LOUIS GELINAS, Mme CHARLES TASCHEREAU, Mme et M. LAURENT GELLY.

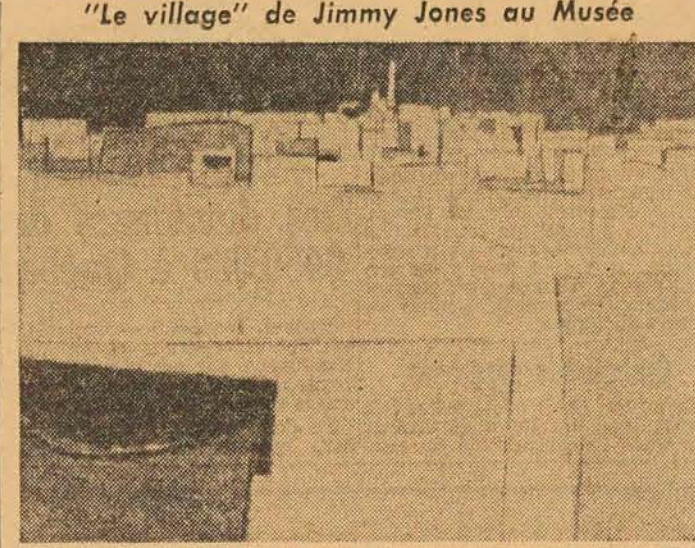
Ci-dessous, à droite, assises de g. à d.: Mmes ARSENE MORIN, JEAN TARTE, JACQUES DECARY, PAUL FONTAINE et ANTOINE GEOFFRION. Debout de g. à d.: MM. ARSENE MORIN, PAUL FONTAINE, JEAN TARTE, JACQUES DECARY et ANTOINE GEOFFRION.



## Latest Rare Acquisitions Shown by Art Museum

Paintings by Rubens, Reynolds and Gainsborough, all recently acquired by the Montreal Museum of Fine Arts with funds bequeathed the institution to enrich the permanent collection, have been put on special exhibition along with a variety of smaller acquisitions. The two main exhibits, the Rubens portrait, "Head of a Young Man" and the Reynolds portrait, "Lady in Green" were described by the museum director as "major" additions to the collection. The Rubens is believed to be a portrait of the artist's son and is done in rich brown, gold and yellow tones, while the Reynolds canvas is one of the few of his works which bears his name and the date it was done. Museum director, John Steegman, said he knows of not more than a dozen paintings with such a signature, out of the hundreds Reynolds painted. The third major acquisition is a watercolor landscape by Gainsborough in light blues and greys.

## La Presse - 1er février 1955



"Le village", un tableau de Jimmy Jones que l'on peut voir actuellement à la galerie XII du Musée des Beaux-Arts, où sont exposés une quinzaine de ses tableaux et plusieurs esquisses, en même temps que des oeuvres de Mme Ghitta Calserman. Les formes du "premier plan" ont de beaux tons terreux, tandis que les édifices lointains comportent des taches d'un blanc lunaire; le fond est d'un bleu velouté comme celui de la nuit. Un étrange tableau, organisé tel une abstraction, comportant des éléments dont la valeur est purement formelle et qui d'ailleurs par tout en ne se jouant pas de la perspective linéaire parvient à donner une extrême impression de volume.

## Plusieurs expositions au Musée en février; de Matisse à Ajanta

L'exposition Matisse se tiendra du 18 février au 20 mars, au Musée. Vernissage le 18 février, à 9 h 00 p.m. La cérémonie d'ouverture sera probablement sous la présidence de M. Jean Mouton, conseiller culturel à l'ambassade de France. L'importance toute spéciale de cette exposition réside dans le fait qu'elle nous fait connaître Matisse sculpteur. De plus, elle comprend un groupe de dessins ayant trait aux sculptures. A la Galerie XII: Peintures de Ghitta Calserman et de H. W. Jones, jusqu'au 6 février. "Espace 55". Exposition de tableaux, par un groupe de peintres montréalais, organisée par Gilles Corbeil, du 11 au 27 février. L'exposition rétrospective F. H. Yarley se termine le 6 février. Dans la salle de conférence: Une exposition de la Women's Art Society, jusqu'au 13 février, et "Fresques des Indes et du Ceylan", du 28 février au 27 mars. Ces fresques, reproduites en fac-similés des célèbres peintures murales d'Ajanta et d'autres temples souterrains, par M. Sarkis Katchadourian. Le 24 février, à 8:30 p.m. — "The Painter's Workshop", conférence en anglais, par M. W. G. Constable, conservateur du département des peintures au musée des beaux-arts de Boston. M. Constable était autrefois professeur de beaux-arts à l'université Cambridge et directeur du Courtauld Institute of Art de l'université de Londres; il est aujourd'hui une des figures les plus connues dans le monde des musées en Amérique.

Programme du mercredi soir  
2 février: Films anglais: "The Taj Mahal", "The Faber of the Peacock", "The Kumon Hills".  
9 février: Film français: "Matisse" 25 minutes. La vie et l'oeuvre de l'artiste. Dispositifs en couleurs: 45 clichés de tableaux de Matisse, avec commentaires en français.  
Mme Jules Labarre a gracieusement accepté d'être la commentatrice. Ces clichés sont montrés grâce à la courtoisie des Services culturels français de New-York et de l'ambassade de France.  
16 février: Film anglais: "Man of Arran"  
23 février: La série "Les artistes à l'oeuvre".  
La projection des films du mercredi soir est due à la générosité du Montreal Council of Women. Vendredi, après-midi, le 23 février, à 4:00 p.m., causerie du Dr Lismer, sur Matisse.

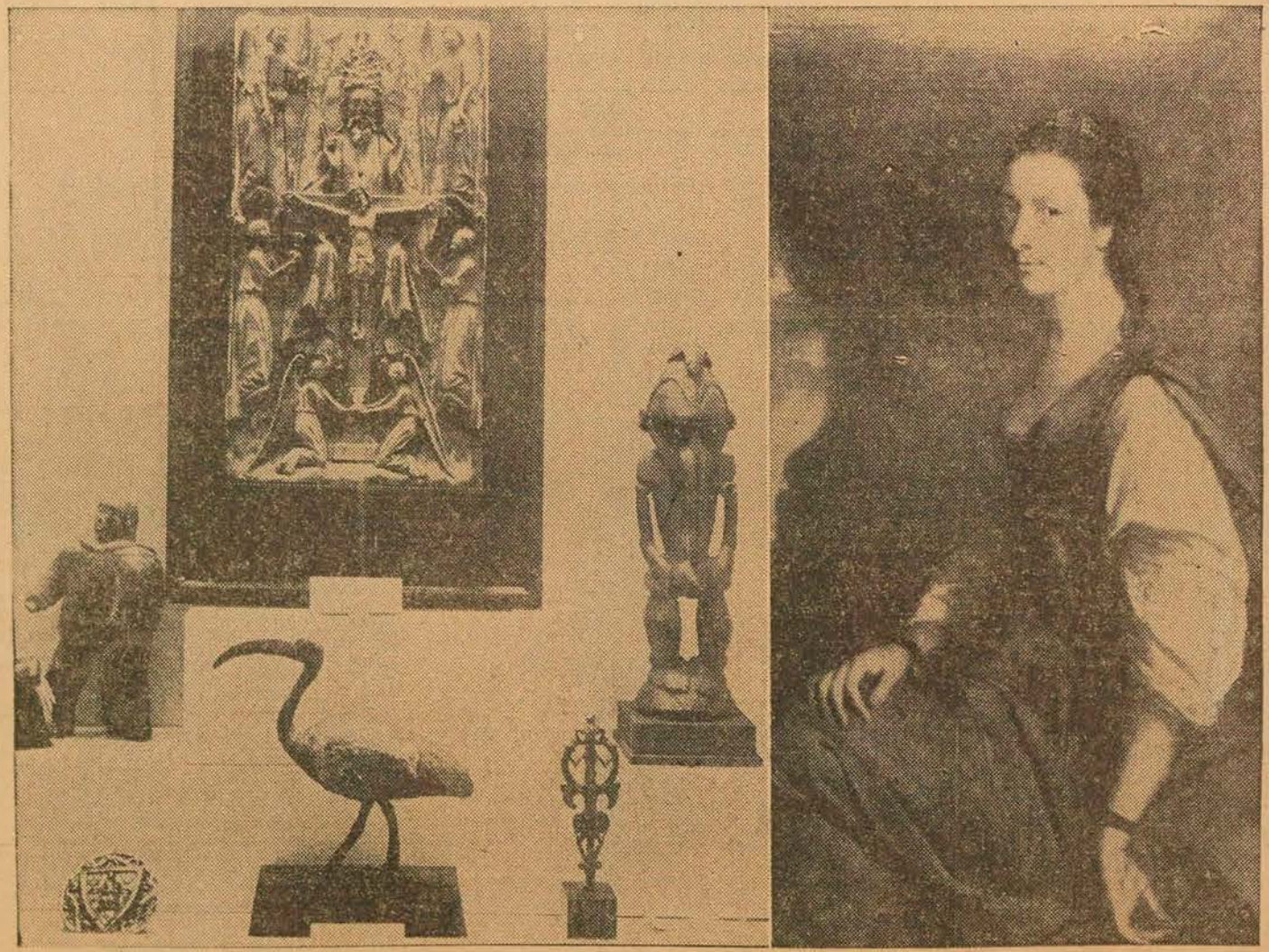
## Le Musée acquiert un Rubens; plusieurs dons

Des tableaux de Rubens, Reynolds et Gainsborough, tous récemment acquis par le Musée des Beaux-Arts de Montréal, font depuis hier l'objet d'une exposition spéciale, qui groupe aussi d'autres acquisitions de moindre importance. De caractère simple, l'exposition occupe la salle située à l'arrière de la bibliothèque, au rez-de-chaussée du Musée. Le Rubens, une tête de jeune homme, et le portrait de Reynolds, une "Dame en vert", sont des oeuvres importantes, acquises par le Musée à même des fonds légués dans le but spécifique d'enrichir la collection permanente, a expliqué le directeur, M. John Steegman. Le Rubens, croit-on, est un portrait du fils de l'artiste. Toile aux dimensions plus grandes que la première, le Reynolds est surtout remarquable pour le vert vif qui y prédomine et aussi parce qu'il s'agit d'une des rares oeuvres de Reynolds qu'il ait signées et datées. Le directeur du Musée a dit qu'il ne connaît guère plus d'une douzaine d'autres tableaux de Reynolds qui portent ainsi sa signature; pourtant l'artiste a laissé des centaines d'oeuvres. L'exposition de récentes acquisitions comprend encore un paysage à l'aquarelle par Gainsborough. Une peinture à l'huile de Duncan Grant et un dessin par Michael Ayrton ont gracieusement été offertes au Musée par la British Contemporary Art Society. Pour sa part, Arthur Lismer a contribué une collection de ses études d'oiseaux. Une aquarelle de l'artiste britannique John Piper a été offerte par un autre donateur. Cette exposition spéciale comprend également un nombre d'objets que le directeur classe sous le vocable des arts décoratifs. Des bijoux du XVIII<sup>e</sup> siècle, trouvés en Nouvelle-Ecosse; une cuillère ayant jadis servi aux rites indiens, en Colombie-Britannique. Les oeuvres d'exécution la plus récente sont deux sculptures esquimaudes de l'Arctique canadien; les plus anciennes, un ornement funéraire de Perse, remontant à 2,000 ans avant J.-C., et un oiseau sculpté d'art égyptien, en bois et en bronze, du Xe siècle avant notre ère, et, à droite, une statuette en bois d'un ancêtre, provenant de la Nouvelle-Guinée. L'on peut voir ces pièces dans la salle des acquisitions nouvelles du Musée, qui se trouve près du secrétariat.

## The Gazette - Febr. 4, 1955

ART GALLERY ACQUIRES TWO MASTERS: A Rubens, the gallery's first, and a Reynolds have been acquired by the Montreal Museum of Fine Arts and are now on display in its galleries. They are Portrait of a Lady in Green by Sir Joshua Reynolds, signed and dated 1758; and Portrait of a Young Man by Peter Paul Rubens, probably executed in 1615. Also on display is a newly acquired Gainsborough work in chalk. Gallery officials point out these acquisitions were made from dwindling funds given to it for the specific and only purpose of acquiring works of art; and that its need for funds for maintenance is still acute.

## Le Musée des Beaux-Arts enrichit ses collections



Le Musée des Beaux-Arts vient de faire l'acquisition, par achat et par don, de plusieurs tableaux européens anciens et d'un nombre d'intéressantes pièces de diverses cultures. Ci-haut, un des tableaux, "La dame en vert", de Reynolds, et un ensemble comprenant, au centre, un rétable en albâtre, de l'Angleterre du XVII<sup>e</sup> siècle, à gauche, des sculptures esquimaudes récentes, à l'avant un ibis égyptien, en bois et en bronze, du Xe siècle avant notre ère, et, à droite, une statuette en bois d'un ancêtre, provenant de la Nouvelle-Guinée. L'on peut voir ces pièces dans la salle des acquisitions nouvelles du Musée, qui se trouve près du secrétariat.

(clichés LA PRESSE)



La Presse  
4 février 1955

### G. Caiserman en quête d'un nouveau style

par R. de Repentigny  
En même temps que Jimmy Jones, à la galerie XII, Ghitta Caiserman expose un ensemble de tableaux qui montrent avec quels problèmes doit lutter le peintre voulant exprimer une émotion, une attitude devant la vie, un rapport avec autrui, dans une oeuvre se justifiant plastiquement. Les moyens prennent de cette façon un accent souvent embarrassant. On sent trop qu'ils servent à mettre en évidence tel aspect non-plastique du tableau. Ainsi, la force exacerbée du coloris impose une vision qui tient du bas-relief sinon de la sculpture. En effet, devant telle "Femme encante" l'on pense à certaines statues de porphyre, plus grandes que nature, de la Rome impériale.

Deux ou trois grandes natures mortes deviennent par la disparité des objets qui y sont décrits des sortes de scènes de genre. Si l'on peut en juger par les moyens basés et académiques qu'emploie l'artiste, elle ne se sent guère à son aise dans un tel travail. La part de lyrisme qui pourrait hausser ces tableaux au niveau de réussites est à peu près entièrement détruite par la technique, guère supérieure à celle des affichistes-les plus conventionnels. En somme l'anecdote devient ici caricature.

Deux tableaux de cette exposition laissent une impression plus favorable. Ce sont deux oeuvres rappelant les fameux "baigneurs" de Cézanne. La lumière laiteuse qui baigne les objets donne une unité remarquable aux tableaux. Et sans que le peintre ait fait emploi excessif de moyens "touchants", les tableaux donnent une impression de douceur et de sensibilité, sans sentimentalité.

L'on peut regretter, devant cette exposition, que le peintre ait abandonné la ligne de recherche qui était sienne lorsqu'elle produisait ses "Fillettes au géranium" (qui est là si on veut faire la comparaison) et ses beaux dessins d'enfants, où elle ne cherchait pas à remplir l'espace du tableau, se contentant de surfaces étriquées et de réseaux pleins d'une belle dureté. Elle était alors plus près de Ben Shan. Peut-être aura-t-elle voulu oser traverser des déserts pour se chercher dans une voie plus personnelle? Espérons la voir déboucher bientôt sur cette promesse.

La Presse  
5 février 1955

### Les Expositions

Au Musée des Beaux-Arts: Exposition de tableaux, esquisses, aquarelles et dessins de Frederic Varley, jusqu'à demain. Quatre-vingt-dix oeuvres sont exposées. Galerie XII, exposition de peintures de Ghitta Caiserman et H. W. Jones, jusqu'à demain. Jusqu'au 13 février, exposition de la Woman's Art Society, dans la salle de conférence.

Le lendemain soir, sous le titre "Espace '55", débutera l'exposition d'un groupe de 11 jeunes peintres au Musée des Beaux-Arts, galeries XII et XIII. Le public est invité au vernissage, qui aura lieu de 8 à 10. Un catalogue sera disponible.

The Star  
Febr. 7, 1955

### Children Are Taught To Like Art

Children should be taken to museums and art galleries, but if this introduction to art is to lead to a lifelong friendship, it must be done carefully. Miss Audrey Taylor of the Art Centre of the Montreal Museum of Fine Arts has trooped through the Museum over and over with groups of youngsters and she has ideas about how to make these expeditions successful.

Telling a story about a specific object is a good way to start, according to Miss Taylor. Children enjoy anything they can fit into real life experience, and no matter how small a part the object in view played in the experience, the children have imagination enough to fill in the details.

A good example is a helmet in the Museum that belonged to one of Cromwell's Roundheads. The children can look at the helmet and visualize it on a mounted rider. Miss Taylor is partial to this particular exhibit because children can touch it. "The 'don't touch' rule is one of the hardest to explain to children, because they see with their hands as well as with their eyes," Miss Taylor says.

The helmet in question is now in a glass case in the gallery at the left of the main entrance of the Montreal Museum, displayed with a Roundhead's sturdy sword, and the elegant rapier of a Cavalier. An intricate model of a Dutch man-o-war and an antique pistol complete the exhibit in the case, a favorite with all male visitors over the age of eight.

Model rooms on the lower floor, furnished with old French-Canadian household equipment, are also popular with young visitors, Miss Taylor finds. Indian relics and Eskimo carvings are other exhibits for children. The interest is already there, and the parent or teacher only needs to turn it in a new direction. The children's natural enthusiasm will do the rest.

The Gazette - Febr. 4 1955



EXHIBITION OPEN: The annual exhibition of paintings by members of the Women's Art Society opened in the Montreal Museum of Fine Arts this week and will be on view until Feb. 13. A total of 108 entries are on show. Above two of the exhibitors, Mrs. Clayton Richardson, pointing to the picture and Mrs. Genevieve D. McLean examine one of Mrs. McLean's paintings. (Gazette Photo Service)

The Gazette  
February 5/55

### ART

#### Women's Art Society Holds Annual Show

Over one hundred works form the 61st Anniversary Exhibition of the Women's Art Society being held in the Lecture Hall of the Montreal Museum of Fine Arts. Landscapes are usual predominants, while flowers have fair representation and a few portraits are shown.

Lillian Hingston, besides a row of white lilacs against a brick wall, sends a winter scene of buildings, pedestrian and auto, called "Houses in Westmount." Jane Luke in "Gladioli and Space" displays the blooms in a vase before a window, and in "Brooks in March" has a capital painting of evergreens, snowbanks and water. Mrs. G. G. Armitage is represented by a pastel of peonies, this flower also being favored by Laura Bridgman, while the offering by G. Bowers is poppies. The form and color of Bird of Paradise attracted Evelyn Cunningham, who also has a good painting of church, buildings and figures in a road at Hull, Que. Gertrude M. Howard, besides tulips and daffodils, sends "Old Trading Post, Verdun." Audrey MacCann is successful with her painting of asters, and Winnifred Parker, Ruth McLachlan and Elizabeth Williams are also partial to peonies. Marie Adele Tuthill is represented by "Azalea, Still Life," also a good painting of "Charles Dickens' street, Montreal," and Marian W. Scott, besides "Roses and Iris," paints the beach and the palms at Palm Beach, Florida. "Royal Palms" is the subject by Mabel Brittain. "Mother's Day Flowers" is by Mrs. G. H. Penrose, and flowers, too, are the offerings of Marion Bailey and Doris Richardson.

Mrs. G. S. Anderson paints an avenue of graceful trees in "The Long Walk," and waves and foam mark "Flood at Lachine" by Lorna M. Babbage. A good interpretation of Spring break-up is "At Hudson, in March," by Mildred G. Brisbane. Margaret Vipond Cousins is represented by "Fishing Boats," misty water, craft and shacks, and a low-toned painting of trees and water, entitled "November." Mildred S. Fairfield has a good impression of dark sky, shores, hut and falling snow in "Winter at the Cape," is sunnier in "Vermont Village," and also shows a young woman in red, called "Masquerade." Norah Ferguson deftly handles clean color in "Winter Sunshine," with a barn seen through a screen of trees in snow. Winifred D. Lewis sends a pastel of "Original Beaver Lake," and paints buildings and birches beneath a spacious sky in "Clearing Weather."

Frances B. Sweeny, besides "City from East End," has a freely handled work of autumn trees and distant hills, called "Piedmont." Doretta Wolfhard has a solidly painted bush interior, called "Cressman's Woods," and Genevieve D. McLean is effective in her paintings of figures, huts and palms, entitled "West Indies Market Place." Groups of figures on the sand interpret "Good Harbor Beach, Mass.," by Lillian Montgomery. She also paints a dancer seated on a stool in the work called "Between Numbers." Alma Narstedt broadly handles "Wheatfield," with grain in stock and barns. Grace Simpson paints ships at a wharf at St. John's, Newfoundland, also finding subjects at Gloucester, Mass., and Bonaventure Island. Mrs. T. L. Overing is effective in "Candle Inn, Ste. Adele," seen in winter. Esther Goldenberg, in "Quebec," makes good use of red awning on one of the buildings.

Ida Beck has a portrait of "Miss H." Meryl Forbes paints the head of "H.W.R.," a man, Edith Glenn has a portrait of T. R. Baillie, and C. A. E. Macintyre paints "Red Shawl."

Others exhibiting are Helen G. Bennett, Mrs. M. J. Campbell, Hilda Carter, Ella A. Chesney, Lois Eastman Coates, Graham Watt Coghlin, D. Cohoon, Ethel Derrick, Mrs. A. Ewen, Jean Ford, Anne Fraser, Mrs. E. A. Gerth, Mrs. Robert Gray, Isobel Keiller, Rose King, Beatrice Knowles, Anna M. Lilly, Ethel Lindsay, Aline M. MacKinnon, M. McWhinnie, Nan W. Morrison, Eva M. Pitblado, Eva Prager, Edith M. Scott, Ellen Seward, Mrs. E. M. Smith, and Bertha Stanway.

Mme René Gauthier, présidente du comité des théâtres qui sont offerts le mercredi de chaque semaine, de trois à cinq, au Musée des Beaux-Arts, sous les auspices du comité féminin.

La Presse  
7 février 1955

### Promenades enfantines aux musées

L'imagination des enfants y trouve un royaume où s'exercer.

Il est sage de mener les enfants aux musées et galeries d'art. Mais encore faut-il que ce premier contact avec l'art soit entouré de soins spéciaux pour qu'il se développe en un attachement durable. C'est ce que déclare Mlle Audrey Taylor, du Centre d'Art du Musée des Beaux-Arts de Montréal, qui a, à maintes reprises parcouru les salles du Musée, accompagnée de groupes d'enfants.

"Une bonne entrée en matière, suggère Mlle Taylor, consiste à raconter une petite histoire sur un objet choisi. Les enfants s'intéressent à tout ce qui se rattache à un fait vécu. Même si l'objet n'y a tenu qu'un bien petit rôle, leur imagination est assez fertile pour en compléter les détails.

#### Le soldat Cromwell

Un casque de fer ayant appartenu à un soldat de Cromwell en offre un bon exemple. Les enfants l'imagination aussitôt coiffant un intrépide cavalier. "La règle du 'ne touchez pas' cependant est extrêmement difficile à inculquer aux enfants, qui voient aussi bien avec les mains, qu'avec les yeux", de poursuivre Mlle Taylor. Le casque en question est maintenant exposé dans une vitrine, à gauche de l'entrée principale. Il est flanqué d'un gros sabre et d'une fine rapière, armes respectives d'un soldat et d'un cavalier de l'armée de Cromwell. Une intéressante miniature d'un guerrier hollandais et un pistolet ancien complètent la vitrine, qui retient l'attention de tous les visiteurs masculins, quel que soit leur âge.

#### La parole est au tableau

A l'étage inférieur, les pièces meublées "à la canadienne" sont très populaires auprès des enfants, fait remarquer Mlle Taylor. Les reliques indiennes et les sculptures esquimaudes les impressionnent aussi beaucoup. Les peintures sont moins faciles à montrer aux enfants, admet-elle.

Il s'agissait un peu d'une exposition de tableaux de style américain contemporain, tous fort difficiles à voir. Mlle Taylor s'arrêta à l'entrée de la galerie avec ses élèves, âgés de 12 ans pour la plupart. Puis elle leur dit:

"Un tableau, vous savez, c'est un peu comme un prince. Vous devez attendre qu'il vous parle. Donnez donc aux peintures le temps de vous dire quelque chose, regardez-les bien, puis allez vers celle que vous aimez le mieux". Et qu'est-il arrivé? "Eh bien, dit-elle, ils furent suffisamment intéressés pour contempler attentivement et choisir la toile qu'ils préféreraient. Aucun n'est sorti en disant qu'il ne connaissait rien à l'art; il savait, au moins, ce qu'il aimait davantage".

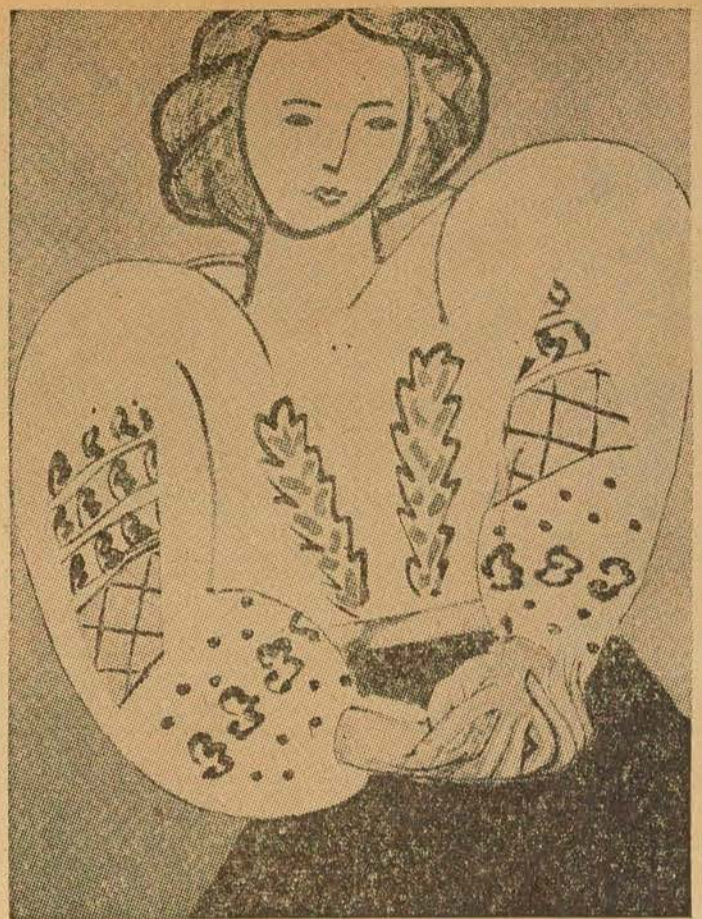
La Presse  
7 février 1955



Mme René Gauthier, présidente du comité des théâtres qui sont offerts le mercredi de chaque semaine, de trois à cinq, au Musée des Beaux-Arts, sous les auspices du comité féminin.

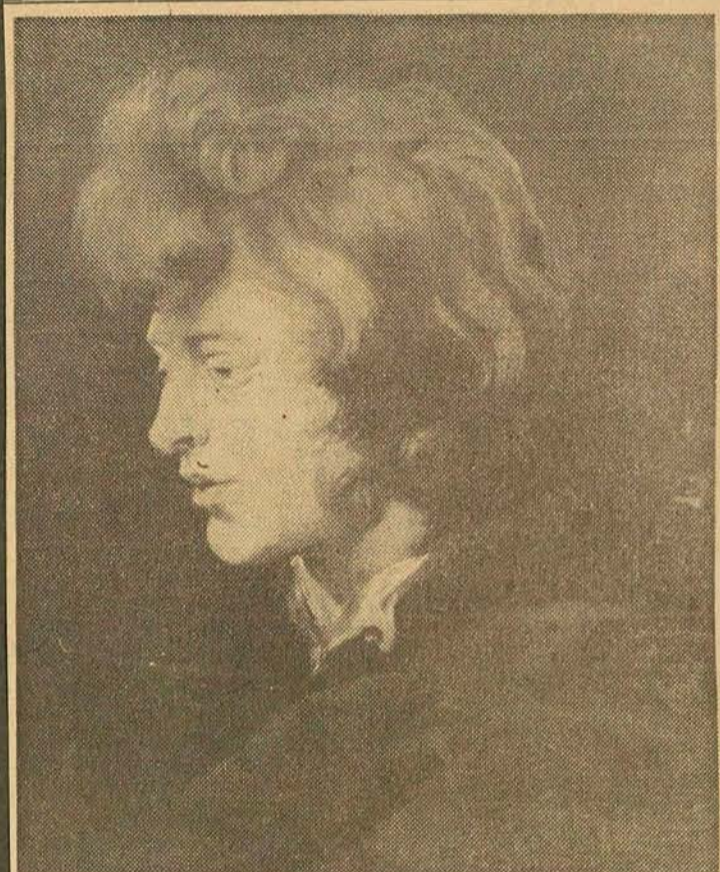
La Presse - 5 février 1955

Henri Matisse, peintre du bonheur



Un tableau du peintre Henri Matisse, "La blouse roumaine", que reproduit la nouvelle revue d'art, "Le Jardin des arts", publiée par les Editions Tallandier. Cette reproduction est dans un article de René Barotte, "Henri Matisse, peintre du bonheur". En outre, un article de Frank Lloyd Wright, "Comment l'oeuvre de l'architecte résista au tremblement de terre", de Jean-Louis Voudoyer, "Joles et déesses de Botticelli", de Marcel Zahar, "La beauté, produit d'échange" et plusieurs autres. Notons qu'une exposition Matisse, comprenant peintures, sculptures et dessins aura lieu au Musée des Beaux-Arts, dès le 19 février.

The Gazette - Febr. 7, 1955



FAMOUS PAINTING HERE: The Montreal Museum of Fine Arts has added two important paintings to its collection. One of these acquisitions is the Head of a Young Man (above) by the famous Flemish painter Sir Peter Paul Rubens. The other painting was by Sir Joshua Reynolds. Announcing the purchases, Museum Director John Steegman said this did not mean the institution's finances were no longer a matter of concern. The money used for the purchases came from a special fund which can be used for no other purposes. The museum is now appealing for \$1,000,000 to cover general needs, including maintenance and extended service to the public. The two new paintings are on view at the rear on the first floor of the museum.

MONTREAL, TUESDAY, FEBRUARY 8, 1955

### Of Community Concern

Every Montrealer who takes pride in his city, regardless of the extent of his interest in art, should be concerned over the present plight of the Montreal Museum of Fine Arts.

Briefly, the museum needs a million dollars if it's to keep off the deficit rocks. It does not seek this sum from the general public or from governments, but from members of the art association and regular supporters.

Oldest institution of its kind in Canada, it renders important public service, and we feel there should be no hesitation in pressing appeals for aid in all quarters.

La Presse  
8 février 1955

Au Musée des Beaux-Arts

—Demain après-midi, le thé sera servi au foyer du Musée des Beaux-Arts, sous les auspices du comité féminin. Mme René Gauthier présidera à la table et sera assistée de Mmes Antoine Geoffrion, Jacques Paradis, Jacques Décar, Léo Thibault et Jacques Vanier. Mlle Aimee Cusson parlera d'Honoré Daumier. Sa brève causerie sera illustrée par quelques oeuvres du grand peintre.

La Presse  
9 février 1955

Au Musée des Beaux-Arts

—MM. Roland-H. Charlebois et André Blouin seront les hôtes du comité féminin du Musée des Beaux-Arts, à l'heure du déjeuner, soit à midi et demi, le 15 février. Ils prononceront alors une causerie dialoguée sur Henri Matisse. Quelques dessins et sculptures du maître français seront exposés et commentés à cette occasion. Le déjeuner aura lieu dans le foyer du Musée et tous les membres qui désirent y assister sont priés de s'adresser, avant samedi, à Mlle Kingan, au Musée.

The Gazette  
February 8/55

### Hostesses

Mrs. Alex S. Keiller is hostess today at the Annual exhibition of paintings of the Women's Art Society being held in the Lecture Room of the Montreal Museum of Fine Arts. Mrs. Karl Forbes will be hostess tomorrow, Mrs. George Penrose on Thursday and Mrs. L. R. Howard on Friday.

The Star  
February 8/55

### Ladies Serve Tea At Museum

Mrs. Antoine Geoffrion, Mrs. Jacques Paradis, Mrs. Jacques Décar, Mrs. Leo Thibault, Mrs. Antoine Varier, and Miss Aimee Cusson are members of the Ladies Committee of the Montreal Museum of Fine Arts who will serve tea tomorrow, from 3 to 5 p.m.

Miss Aimee Cusson will speak on Honoré Daumier, illustrating her talk with drawings from the Museum's collection. The public is invited.

The Gazette  
February 8/55

### Wednesday Tea

The Ladies Committee of the Montreal Museum of Fine Arts is holding its Wednesday Tea tomorrow afternoon from three to five o'clock in the Museum. Mrs. René Gauthier is chairman of the tea committee and will be assisted by Mrs. Antoine Geoffrion, Mrs. Jacques Paradis, Mrs. Jacques Décar, Mrs. Leo Thibault, Mrs. Antoine Vanier, and Miss Aimee Cusson. Miss Aimee Cusson will speak of Honoré Daumier, illustrating her talk with drawings from the Museum's collection.

La Presse  
9 février 1955

### Vernissage

—Le président et le conseil du Musée des Beaux-Arts de Montréal recevront le vendredi soir 18 février, à neuf heures, à l'occasion de l'ouverture de l'exposition des oeuvres d'Henri Matisse. M. Jean Mouton, conseiller culturel près l'ambassade de France, présidera.

The Gazette  
Febr. 9, 1955

### Museum Opening

The president and council of the Montreal Museum of Fine Arts have issued invitations to the preview of the Henri Matisse Exhibition to be held on Friday evening, February 18, at nine o'clock. Mr. Jean Mouton, Cultural Counsellor, French Embassy, Ottawa, will open the exhibition.

### Film on Matisse

A special program of films on the life and work of Henri Matisse will be shown at the Montreal Museum of Fine Arts tonight at 8 p.m. The film showing has been arranged to precede the memorial exhibition of Matisse's work which opens next week at the museum.

The program, screened through the co-operation of the Montreal Council of Women, will include a 25-minute film biography of the French artist who died in November, and a large number of color slides of his works, with commentary by Mme. Jules LaBarre. The films, part of the regular Wednesday program sponsored by the museum's Ladies Committee, is open to the public without charge.

The forthcoming Matisse exhibition, opening Feb. 18, has become a memorial exhibition through the fact of the artist's death, museum officials said. Actually, the show was scheduled months before, and is the last exhibition which Matisse himself had in arranging. He was famous for his meticulous attention to such details.

La Presse  
9 février 1955

### Le public invité au vernissage d'Espace '55 ce soir au Musée

L'exposition Espace '55, présentée au Musée des Beaux-Arts, restera un événement marquant de notre peinture. C'est ce soir qu'il sera donné au public d'assister au vernissage d'une soixantaine d'oeuvres groupant 11 peintres, qui présentent les plus récentes étapes de leurs recherches picturales.

Les peintres représentés sont Jean McEwen, Paterson Ewen, Jean-Paul Mousseau, Fernand Leduc, Rita Letendre, Ulysse Comtois, Robert Dupras, Philippe Emond, Noël Lajoie, Pierre Gauthier et Molinari. Ce groupement effectué par Gilles Corbeil permettra au public de confronter des espaces picturaux particuliers et nouveaux où s'aventurent les tendances les plus actuelles de notre peinture.

L'exposition Espace '55 sera ouverte ce soir au public, dès 7 h. 30, aux galeries XII et XIII du Musée. Officiellement, l'exposition se poursuivra jusqu'au 28 février, (communiqué).



Star - February 9/55

# To Meet Present Obligations

## DesMarais 'Regrets' Decision In Letter of Explanation

The City of Montreal will no longer subscribe to campaigns of the various charity federations and similar bodies, Executive Committee Chairman Pierre DesMarais announced today.

The city will only meet obligations reached by contract or agreement, some of them lasting until 1972, in the future, he said. The agreement subscriptions for the next fiscal year will amount to \$685,221.25.

Mr. DesMarais said that the donations agreed upon for the present fiscal year ending April 1, 1955, will be met.

It is understood the appeals to which the city will no longer contribute include the Red Feather Campaign, the Federation of French Charities, the Federation of Catholic Charities and the Federation of Jewish Community Services.

The city's social welfare department said that altogether 90 agencies included in this year's budget will receive no municipal donations in the next fiscal year. The amount granted to them in the current budget was \$634,635.

Full Statement

The full statement on the question follows:

"It is not with a glad heart that the Executive Committee has decided not to grant special subscriptions to certain charitable and cultural organizations in its 1955-56 budget. It is to be feared that this will cause certain persons some sorrow but in our administration it is the general interest that must take first place. As far as I am concerned I am conscious of having been elected to the Executive Committee to give the city a business-like administration and I want to render account to the taxpayers on each dollar received on revenue.

"I have always felt that the citizens pay taxes so that the city could give them essential services. It is this money which we administer. If the citizens wish to make donations to charitable institutions, to social and cultural agencies they should do it themselves.

Defines Role

"In my opinion, the municipal administration is not a social agency. And the elected representatives to manage the common wealth do not expect, I feel, that the tax money be used to make gifts and subscriptions as our fancy dictates.

"I admire the people who are charitable, but I am of the opinion that it is not up to the administrators to choose which of the agencies to support. To each must be left the free choice of supporting the agencies which he desires to aid.

"Let it be well understood that I am not discussing the value of the agencies to be assisted, but I insist upon the fact that it is not up to the administration to choose, and we do not have the right to dispose of tax money in that fashion.

Tax Purposes Outlined

"The tax money is collected for definite purposes notably the upkeep of streets, for the police, for protection against fire, etc. It is not the role of the administrators to substitute for private charitable organizations or cultural societies.

"I know this is not the best means of making myself personally popular, but I was not elected chairman of the Administration to make political capital but to administer the city on a strictly business-like basis by protecting the primary interests of the ratepayers in cutting expenses to the strict minimum while giving the maximum efficient service.

"However, it should not be felt that the city is no longer helping charitable institutions. It still does it in virtue of agreements reached in the past.

To Donate Gifts

Moreover, during the course of the next fiscal year it will donate in gifts subsidies or subscriptions \$685,221.25 to the following agencies: the Provincial Household School, \$4,000; Ste. Justine Hospital, \$23,500; Palestre Nationale, \$11,250; University of Montreal, \$131,067.50; Ste. Justine Hospital (new building), \$123,565; Maisonneuve Hospital, \$64,995; Ste. Jeanne d'Arc Hospital, \$36,192.50; Montreal Convalescent Hospital, \$3,207.50; Notre Dame Hospital, \$37,500; Royal Institution for the Advancement of Learning, \$67,500; McGill University, \$82,532.50; Hospital collective funds, \$99,911.25.

"In addition, if necessary the city will continue to meet the annual deficits of the Pasteur and Alexandra hospitals. Moreover, it is generally known, the city guarantees by contract hospitalization costs of needy persons in certain hospitals.

"The problems of subsidies and subscriptions cannot be taken lightly if we mean to administer the city on a business basis. During election campaigns generally the candidates promise the people to exercise an extreme vigilance on public moneys, to decrease expenses and not to increase taxes. I maintain that this is not in order only during election campaigns but throughout the duration of the mandate. I'm here to administer the city at the lowest possible cost and with highest possible service. And this could not hold true if we trespass in domains which are not essentially our own.

## Emergency Meeting Planned

Immediately following the statement of Chairman DesMarais of the City Executive Committee, that the grants would be cut off to the campaigns of the charity federations, plans were laid for an emergency meeting of the Inter-Federation Council. Officials of the four Federations said they would make no comment until after the meeting.

The meeting, under the chairmanship of Maurice Trudeau, will be held "as soon as possible." Officials of the individual charities said they would prefer to make no comment individually, but would wait until after the meeting of the council, when a joint statement would be made on behalf of the four federations.

## Organizations Affected by New Ruling

The list of organizations to which the City has cancelled its subscriptions for 1955-56 follows, along with the amount contributed in 1954-55:

The city of Montreal, No. 438 Squadron, RCAF, \$1,000; The Federation of Quebec Catholic Guides, \$3,000; Federation of French Canadian Charities \$267,173; Welfare Federation \$80,011; Federation of Catholic Charities \$32,086; Federation of Jewish Services \$20,730; Horticultural Society \$300; Little Symphony of Montreal \$1,000; Montreal Museum of Fine Arts \$13,000; Montreal Women's Symphony \$1,000; Firemen's Band \$1,000; Pro Musica Society \$1,500; University of Montreal (School of Tourism) \$1,000; Les Amies de l'Art \$2,500.

Concerts Symphonique, \$14,000; Disciples de Massenet, \$2,500; Montreal Festivals, \$15,000; McGill University (Town Planning award) \$500; Antiquarian and Numismatic Society, \$3,500; Societe d'Etudes et de Conférences, \$1,000; Societe Historique de Montreal, \$500; Societe St. Jean-Baptiste, (concerts) \$500; Committee de Bibliotheque d'enfant, Hochelaga \$5,000; Conservatoire LaSalle, \$1,000; Institute Polonais des Arts and Sciences Library, \$500; Montreal Children Library, Fraser, McKay, Montreal West, Park Extension branches, \$5,000; Notre Dame de Grace Children Library, \$3,500; Children's Library, Harvard, Benny Farm, Snowden branches, \$3,000; The Boys and Girls Library of the National Council of Jewish Women, \$1,500; St. George Society, \$500; St. John Ambulance, Quebec Command, \$3,000.

United Irish Society, \$750; Women's Amateur Athletic Association Quebec branch, \$300; Young Hebrew Malbish Arumim Society, \$300; Sister Servants of Mary Immaculate, \$1,000; Immigrant Aid Society, \$1,000; Canadian Red Cross, \$3,000; SPCA, \$5,000; Societe de la Rehabilitation des Infirmes, \$5,000; Crippled Children's Association, Province of Quebec, \$5,000; St. Jean Baptiste Society, \$4,500; Petite Soeurs de l'Assomption, \$2,000; School Children's Milk Fund, \$500; School for Handicapped Children, 250; Scouts Catholiques du Diocese de Montreal, \$5,000; Service Sociale des Sourdes Muettes, \$1,000; Service Social de Bon Conseil, \$5,000; Montreal Sailors Institute, \$1,500.

Montreal Tourist and Convention Bureau, \$5,000; Providence Soup Kitchen, \$1,000; Notre Dame de la Protection, \$1,000; Patronale Jean le Prevost, \$1,000; Jeunesse Ville, \$1,000; J. O. C. Montreal, \$3,000; Canadian Health League, \$500; Quebec Safety League, \$1,500; Montreal Association for the Blind, \$2,000; Catholic Sailors Club, \$1,500; National Syndicates, central council, \$200; Trades and Labor Council, \$200; Diocesan Camp Corporation, \$500; Diocesan Council on Girl Guides, \$1,000; Youth Welfare Association, \$750; The Boy Scouts Association district of Montreal, \$3,000; Les Buissonnets, \$2,000; Notre Dame de Toute-Joie, \$500.

Canadian Girl Guides Association, \$1,000; Canadian National Institute for the Blind (Quebec), \$2,500; Association Athletique Nationale des Jeunes, \$2,000; Association des Paraplegiques, \$2,000; Association Canadienne Francaise des Aveugles, \$3,000; A.C.J.C. (Dollard), \$200; Association de la Croix de Lorraine, \$1,500; Municipal Employes Association, \$1,500; Garderie St. Enfant de Jesus, \$500; Creche St. Francois d'Assise, \$1,500; Last Post Fund, \$1,200; Foyer St. Henri, \$16,935; Etablissement Notre Dame, \$1,500; Foyer Dieppe, \$750; Refuge Bon Pasteur, \$500; Old Brewery Mission, \$750; Vestiare Des Pauvres, \$2,000; Salvation Army, \$1,750; BCG Clinic of Montreal, \$12,500; Anti-Tuberculosis League, \$15,000.

The total amounts to \$635,634.

The Star February 9, 1955

## Thinks Modern Art Is Ruining Museum

Sir—While the Montreal Museum of Fine Arts is bewailing the fact that an inevitable operating deficit requires the withdrawal of certain reserve monies in order to meet the losses accrued in the past year, there is nothing referred to as the reason why such a condition prevails.

Although the seriousness of such a situation in Canada's largest metropolis cannot be denied, yet it seems that those responsible for the guidance and maintenance of the Museum are not aware of the real reason lying behind the apparent indifference of Montreal's public in neglecting to support this art centre.

To begin with thousands of Montrealers have discontinued their interest in the Montreal Museum of Fine Arts because of the persistent promotion and exhibition of what is called modern art by those in charge of the Museum's functioning. The craze for dispensing with scientific rules of draughtsmanship and discarding all the precious knowledge of perspective and form gained by the world's greatest geniuses, (now advocated by men of infinitely lesser talents and artistic experience) is very much resented by sensible, educated people.

Why is it that men and women who have mastered the technique of drawing and are highly skilled in what is called fine art, have had their beautiful creations refused admission in the Museum's spring exhibitions? The writer has had the same treatment, but today the original water colour paintings displayed in her history book are now on display in the Grey Room of the National Archives in Ottawa. They are to remain with the National Government for the use of posterity, safely housed for the use of future historians.

One naturally evades the Museum's Spring Exhibitions when salon after salon depicts horrors in human forms and landscape misrepresentations which offend the eye and leave the spectator with an unhappy sense of having visited an insane asylum.

The Art Museum is supposed to maintain the only art classes for children in the Province. I feel that having attended the children's exhibition in the Museum and comparing it with that done by youngsters without any so-called training it seems the latter attain better results with a piece of chalk on the back fence.

Herein lies the reason why Montrealers fail to support the Museum. Give us back the master craftsmen who know how to teach and realize the importance of real work, and we who have refused to support the crazy trend of modern art, will rally around and applaud as well as support a worthwhile institution.

Sophy L. Elliott.

The Star February 9, 1955

## Art Society Holds Members Day Meet

Mrs. R. M. Mitchell, president of the Women's Art Society, will receive members and their guests at tea following the Members Day meeting next Tuesday afternoon at the Montreal Museum of Fine Arts.

Mrs. Gerald Campbell and Mrs. John Narsted will pour. In charge of the musical and dramatic program is Mrs. J. Hubert McCulloch. Mrs. Arnold Bellis, contralto, Mrs. Angus MacDonald and Miss Maud Whitmore will take part.

The annual exhibition of paintings will close following the meeting.

Association Athletique Nationale des Jeunes, \$2,000; Association des Paraplegiques, \$2,000; Association Canadienne Francaise des Aveugles, \$3,000; A.C.J.C. (Dollard), \$200; Association de la Croix de Lorraine, \$1,500; Municipal Employes Association, \$1,500; Garderie St. Enfant de Jesus, \$500; Creche St. Francois d'Assise, \$1,500; Last Post Fund, \$1,200; Foyer St. Henri, \$16,935; Etablissement Notre Dame, \$1,500; Foyer Dieppe, \$750; Refuge Bon Pasteur, \$500; Old Brewery Mission, \$750; Vestiare Des Pauvres, \$2,000; Salvation Army, \$1,750; BCG Clinic of Montreal, \$12,500; Anti-Tuberculosis League, \$15,000.

The total amounts to \$635,634.

The Star February 9, 1955

## Matisse Films at Museum Tonight

A SPECIAL program of films on the life and work of Henri Matisse will be shown this evening at the Montreal Museum of Fine Arts at 8 p.m. The film showing has been arranged to precede the memorial exhibition of Matisse's work which opens next week at the Museum.

The program, screened through the cooperation of the Montreal Council of Women, will include a 25 minute film biography of the French artist who died in November, and a large number of color slides of his works, with commentary by Miss Jules LaBarre. The films, part of the regular Wednesday program sponsored by the Museum's Ladies' Committee, is open to the public without charge.

The Gazette February 10/55

## WOMEN'S ART SOCIETY

Mrs. R. M. Mitchell, president of the Women's Art Society, will receive members and their guests at the tea following the members' day meeting Tuesday afternoon at the Montreal Museum of Fine Arts. Mrs. J. Hubert McCulloch is in charge of the musical and dramatic program. Members taking part will include Mrs. Arnold Bellis, contralto, Mrs. Angus MacDonald and Maud Whitmore. Mrs. Gerald Campbell and Mrs. John Narsted will preside at the tea table. The annual exhibition of paintings will close following the meeting.

The Star February 10, 1955

## Museum Luncheon

The Ladies' Committee of the Montreal Museum of Fine Arts will hold a luncheon for members Tuesday at 12:30 at the Museum. Roland Charlebois and Andre Blouin will talk on Matisse.

Members wishing to attend are asked to notify the Museum by Friday.

La Presse 10 février 1955

Les responsables de l'administration du Musée des Beaux-Arts (133,000) ont dit "pauvrements". M. John Steegman, directeur du musée, a dit que la décision du comité exécutif "rendra périlleuse la situation financière du Musée". L'octroi municipal représentait 10% du budget annuel, "déjà réduit au strict minimum" et "nous ne savons pas comment nous pourrions compenser cette perte".

M. Steegman s'est dit d'autant plus étonné de l'attitude du comité exécutif que les demandes de la population de Montréal se font sans cesse plus grandes envers le Musée, qui est de ce fait appelé à jouer un rôle d'importance croissante dans la vie artistique de la métropole. "A condition de survivre, cependant". M. Steegman a enfin noté que la ville de Toronto accorde annuellement \$50,000 à la "Toronto Art Gallery".

The Star February 10/55

## Museum's Friends Get No Thanks Here

Sir,—It is with astonishment that one reads of Montreal's little Art Gallery in need of funds.

Montreal is the metropolis of Canada with just pride of its position in the history of Canada, yet Montreal can hardly feel other than ashamed of its past efforts to provide a museum and art gallery worthy of its position.

When one considers the wealthy families who reside within its borders and of the many large fortunes made on Montreal trade and commerce by them, one cannot help being disgusted at the puny endowments and contributions they provide. At best our little museum is only worthy of a small town of a few thousand population; it could easily be put in the lobby of the British Museum and you would hardly notice it.

My suggestion would be a series of lotteries as per the Canadian Legion and go to the man on the street. He will be more than glad to buy a ticket and be happy to know that his dollar is to be "invested" on his behalf to provide a decent Museum and Library for his future enjoyment.

Disgusted

Jean Mouton, cultural counsellor, French Embassy, Ottawa, will be in our city on February 18 to open the important Henri Matisse Exhibition at The Montreal Museum of Fine Arts

The Herald - Febr. 9, 1955

## Gallery Notes

A small room (one might refer to it as "passage" or "lobby") at the rear of the Montreal Museum's ground floor, today typifies what a museum of fine arts should be. Here is presented in miniature the creative art of many ages. A vase, the color and texture of which were the pride of a Chinese ceramist centuries ago, neighbors the solid craftsmanship of a contemporary Eskimo, and the sophisticated impressionism of a modern British painter, with a Rubens head and Reynolds portrait symbolizing the "old master" tradition of painting.

The works assembled here are recent acquisitions of the museum, effectively grouped before distribution among the galleries above stairs. Each is, in its own way, a "thing of beauty," and a thing of interest.

The Peter Paul Rubens Head of a Young Man is a light lyric romantically conceived—expression, hair, eyes, tunefully alive—and illustrates one of the artist's distinctive techniques, the thin application of paint upon plaster-surfaced wood panels. Sir Joshua Reynolds' lady is less stimulating—an example of period portraiture to which the conventional landscape-drape background sets the key, but with details repaying study—folds of the dress, design on a sleeve, curve of left hand.

Duncan Grant's Acrobats introduce a contrast. Perhaps its sophisticated artificiality, touched with impressionism, is representative of British modernism. Significantly, the acrobats are figurines enclosed in glass, and much of its art lies in the translucency of the glass, and other crystal objects. The impressionism is in the soft, harmonious color.

The Gainsborough chalk drawing (a rural woods bit), and John Piper's watercolour, Clytha Folly, contribute their contrast, too. It is as draughtsman that I admire Gainsborough, and this dreamlike, diagonal-drifting, creation deepens the admiration. The Piper watercolor is modern in composition and design, suggesting the evolution of English pictorial traditions. Recurrence of the cross in design of the bizarre old building is intriguing.

Jump back five centuries, and here is a native English art-craft represented with a "Nottingham alabaster"—probably an after-piece produced for a small chapel

The Star February 11/55

## Matisse Exhibit

The president and council of the Montreal Museum of Fine Arts will present a preview of the Henri Matisse Exhibition Friday evening, Feb. 18. Jean Mouton, the Cultural Counsellor of the French Embassy, Ottawa, will open the exhibition at 9 o'clock.

The Gazette February 11/55

## Hostesses

Mrs. S. B. Earle will act as hostess tomorrow at the annual exhibition of paintings of the Women's Art Society being held in the Lecture Room of the Montreal Museum of Fine Arts. Miss Lillian Montzomery will act as hostess on Sunday. Mrs. J. W. Fairfield on Monday and Mrs. John Narsted on Tuesday.

Members Luncheon

The Ladies Committee of the Montreal Museum of Fine Arts is holding a luncheon for members on Tuesday, February 15, at half-past twelve o'clock, at the Museum. Mr. Roland Charlebois and Mr. Andre Blouin will give a talk on Matisse, illustrated by Matisse drawings and sculpture. Those wishing to attend are asked to notify the Museum today.

## This Week's Activities

Current Events - Febr. 11, 1955

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

The Matisse exhibition will be held from Feb. 19 to March 20; preview Feb. 18 at 9 p.m. "Espace 1955"—A group of Canadian painters organized by Gilles Corbeil, Feb. 11 to 27. Exhibition of the Women's Art Society, Feb. 1 to 13. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

The Herald February 11/55

John Steegman, director of the Montreal Museum of Fine Arts, which last year was awarded \$13,000, said "the city grant has always gone to the general fund, but as we regard ourselves as an educational institution rather than a charity, we are surprised and dismayed at this serious blow. It has come at the very moment when our finances are a matter of public knowledge and concern."

One of the museum's most generous supporters here, F. Cleveland Morgan, said he was "distressed" by the news.

"The museum is part of the educational structure of the city and is a tourist attraction. I think that the decision to cut the grant may well cause trouble, and perhaps something can still be done. Montreal is the only city that I know of that doesn't recognize its responsibility to an institution such as the museum," he concluded.

La Presse 12 février 1955

## Les expositions

Au Musée des Beaux-Arts, galeries XII et XIII, l'exposition Espace '55, avec Comtois, Ewen, Mousseau, Leduc, Letendre, McEwen, P. Gauvreau, Dupras, Lajoie, Molinari, Emond, jusqu'au 28 février.

Dés samedi prochain, exposition Henri Matisse, comportant principalement de sculptures et des dessins.

Jusqu'au 13 février, exposition de la Woman's Art Society, dans la salle de conférence.

Le Petit Journal 13 février 1955

## Les expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke): Galerie XII: "Espace 1955", exposition de tableaux d'un groupe de peintres canadiens jusqu'au 27 février. Salle de conférence: exposition de la Women's Art Society jusqu'à ce soir, dimanche.

La Presse 14 février 1955

## Musée des Beaux-Arts

—Mme A. Cantero, présidente du comité des déjeuners du Musée des Beaux-Arts, sera assistée, demain, de Mmes Daniel de Yturralde, Paul Fontaine, Lionel Dagenais et Fernand Montreuil. MM. Henri Charpentier et André Blouin, les hôtes d'honneur, prononceront une causerie dialoguée sur Henri Matisse. Quelques sculptures et dessins du maître seront exposés et commentés à cette occasion. Le déjeuner aura lieu, à midi et demi, dans le foyer du Musée.

Preview 14-2



# Federations Call Meeting On 'Serious' Grant Decision

## Welfare Work Future Feared

### City Executive Move to Cut Charity Aid Stirs Storm

The decision of the City Executive Committee to cut off grants from charitable organizations is extremely serious, Maurice Trudeau, chairman of the Inter-Federation Council, told The Star today.

He said that a meeting would be called "within the next few days" to consider the decision with all its implications.

The council represents the four big federations in the City of Montreal: Federation of French Charities which received \$267,000 this year; Welfare Federation, \$80,011; Federation of Catholic Charities, \$32,086; and Federation of Jewish Services, \$20,730.

Mr. Trudeau said that he and the officials from individual federations wanted to have time to study the possible effects of the Executive Committee's decision, and that he might have more to say on behalf of the federations after the meeting.

Officials of most federations said they had no comment to make before the outcome of the council meeting.

A survey today indicated that the matter will also come up for discussion at various other committee meetings in the near future.

#### Fear for Work

Some philanthropic leaders said the city decision may seriously impair the work of welfare organizations.

David Kirsch, honorary chairman of the Federation of Jewish Community Services, said he felt the city move was "deplorable."

"It is a deplorable situation that after so many years of effort to establish these grants that they should be cut off so suddenly," he declared.

"I believe it will be especially difficult for the French charities because the city contribution means so much to them. But it will be hard on everyone else, too."

#### Montrealers Generous

Mr. Kirsch said that per capita giving in Montreal was the highest in Canada.

"We just can't expect private citizens to do more than they are now," he said. "This means our organizations will have to face deficits, and that will probably mean they will have to curtail their services."

"I certainly hope the Executive Committee will reconsider their decision."

#### Hartland Molson's View

Hartland Molson, chairman of the Joint Hospital Appeal, said his committee had already scheduled a meeting for today and the matter would no doubt be discussed. He said he would rather comment on the effect of the city decision after the committee had had a chance to survey the situation more carefully.

A similar stand was taken by Mme. L. G. Beaubien, chairman of the St. Justine Hospital appeal.

Another leader in the field of Montreal philanthropy was more outspoken.

#### John T. Hackett

John T. Hackett, QC, who has been active in philanthropic work for many years, said that the city should await the outcome of a full investigation of a fairer method of levying taxes and distributing charitable donations, before cutting off the grants.

Mr. Hackett was the first president of the Federation of Catholic Charities, has been connected with Family Welfare, the Canadian National Institute of the Blind, and was president of Les Concerts Symphoniques de Montreal.

Mr. Hackett said that the money that was given by the city was collected in taxes from the citizens, and money given directly by citizens to welfare enterprises was deductible, within limits from taxes exacted by the state.

"Some must pay, or others will suffer," he told The Star.

Mme. Constance Gendreau, president of Pro Musica and a leader in the city's cultural life,

The Star February 14/55

### Theatre Costumes To Be Discussed

The Ladies Committee of the Montreal Museum of Fine Arts will serve tea Wednesday afternoon from 3 to 5 p.m. Mrs. Robert Pilot will be assisted in serving by Mrs. Erskine Buchanan, Mrs. de Wolfe Mackay, Mrs. Peter Dawes and Mrs. Murray Mather.

Mrs. Roxanna Seaborne Todd will give an informal talk on "The Use and Influence of Historical Costumes in the Theatre." Her lecture will be illustrated by pictures taken from old, rare books of costumes from the Museum library.

# The Gazette

MONTREAL, FRIDAY, FEBRUARY 11, 1955

## Labor Council Votes Grants Censure

### City Council to Have Last Word in Issue

The Montreal Labor Council (CIO-CCL) last night sharply protested the city administration's decision to clip grants to welfare and cultural institutions from its 1955-56 budget.

"This group has set aside all human values," said Romeo Mathieu, a leading delegate.

Coun. Pierre DesMarais, city executive chairman, who announced the administration's decision Tuesday, was described by some speakers as a "dictator."

The motion to protest, first raised by William Dodge, was carried by 100 votes.

Viateur Prud'homme, CBRE delegate, explained he preferred an amendment to ascertain what the city really intended to do in the matter.

Meanwhile, the dust storm raised by the city executive committee's decision to chop \$750,000 in requested grants to four score welfare and cultural organizations from its forthcoming budget, swirled unabated.

Amid controversy, emerging opinion seemed to cluster around three poles:

1. The executive was, unhappily, right. No one likes to see the welfare federations, the musical, artistic and historical societies, the libraries and the Boy Scouts suffer, but it is not the city's function to pick and choose which organizations should benefit from tax-payers' money.

2. The budget is to be balanced without a boost in taxes, cuts have to be made somewhere.

3. The executive was wrong and the grants should be reinstated. The pattern of municipal support for such groups is widely established. Without it, essential community services will be cut.

"They think to balance the budget at the expense of the poor and the blind," said City Councillor Louis Bass.

"The city should balance its budget that way. There isn't a person in the city who objects to the city giving money to charities."

Too Far Too Fast

The executive went "too far too fast." The city's list of beneficiaries needed trimming and weeding out, but not to be eliminated wholesale.

A University of Montreal city councillor, Dr. Leon Lortie, commented: "The city was perhaps a little too generous. Montreal should continue giving a certain amount, but it should be reassessed."

Another councillor, Leopold Pigeon, reported: "It's always a big affair when we come to this item of the budget. We find ourselves discussing organizations whose functions we don't understand fully. I believe a survey should be made."

The formal reaction to cuts by the city's big four welfare federations, whose functions everyone knows, was delayed pending a meeting "within the next few days" of their common arm, the Inter-Federation Council.

The four federations—the Federation of French Charities, the Welfare Federation (Red Feather), the Federation of Catholic Charities and the Federation of Jewish Services—stood to collect about two-thirds of the \$750,000.

In the current financial year they are sharing about \$400,000 of \$634,635 the city is giving to about 90 organizations.

Serious Concern

The Inter-Federation Council's chairman, Maurice Trudeau, reiterated a previous statement that the loss of the grants was causing "serious" concern.

A wave of executive meetings of smaller groups was touched off by the decision, to assess how hard their activities will be hit.

The three cultural groups hardest hit were the Museum of Fine Arts, Les Concerts Symphoniques and the Montreal Festivals, which are receiving \$13,000, \$14,000 and \$15,000, respectively, this year. All three have leaned heavily on municipal backing in the past.

A stern warning on the effect of the cuts came from John T. Hackett, QC, long identified with philanthropic enterprises in the city.

An attempt to achieve a fairer distribution of grants among groups done "hurriedly and without full examination of the facts

must result in unnecessary and unreasonable hardships," he declared.

Mr. Hackett declared that the city should await the outcome of a full investigation before trimming its grants.

Council Must Act

The city council still must pass on the executive's decision. It can agree or disagree, but if it reinstates the grants, it will have to find the revenue to meet them.

One man-in-the-street reaction was that the executive announced the wholesale cuts to stress its lack of funds, with the intention of reinstating some after a full review.

The sharpest blast came from the City Council Leader Marcel Lafaille, who charged the executive with strengthening its dictatorship and autocracy, instead of giving council greater voice as they promised.

"The public is shocked—truly shocked, I believe,—about what has been going on at City Hall."

Councillor Edward J. Lyall expressed the view that "some of these charities definitely should be cut from the list, but other necessary ones will probably be put back once things are settled down."

Earlier the executive committee, working to fulfil a campaign pledge to balance the budget, announced it was cutting out its \$60,000 civil defence contribution, and asked City Playgrounds Director Claude Robillard to trim the estimates for his department from \$5.5 to \$4 million.

The Gazette February 15/55

### Wednesday Tea

The Ladies Committee of the Montreal Museum of Fine Arts will hold their Wednesday Tea tomorrow afternoon from three to five o'clock in the Museum.

Mrs. Robert Pilot will be in charge of the tea, assisted by Mrs. Erskine Buchanan, Mrs. R. de Wolfe Mackay, Mrs. Peter Dawes, and Mrs. Murray Mather.

Miss Rosanna Seaborne Todd, Montreal actress and producer, will give an informal talk on "The Use and Influence of Historical Costumes in the Theatre, and her lecture will be illustrated by picture plates taken from old and rare books of costume in the Museum library.

La Presse 15 février 1955

### "Man of Aran" au Musée

Mercredi soir à 8 heures, dans la salle des conférences du Musée des Beaux-Arts, le comité féminin présentera le film anglais "Man of Aran".

Classique du cinéma, ce film réalisé par Robert Flaherty dépeint la vie rude des habitants d'une petite île située sur la côte nord de l'Irlande.

La projection de ce film est due à la générosité du Montreal Council of Women. (Communiqué)

The Gazette February 16/55

### Flaherty Film

Man of Aran, an early film of the late Robert Flaherty, will be shown at the Montreal Museum of Fine Arts, this evening at 8 o'clock.

A classic in the motion picture world, Man of Aran is a beautiful and realistic portrayal of life in the primitive community of the Island of Aran, off the coast of Ireland.

These Wednesday night programs are sponsored by the Ladies Committee of the Museum, and are open to the public, free of charge. Projection of the films is through the courtesy of the Montreal Council of Women.

Gazette MONTREAL, THURSDAY, FEBRUARY 10, 1955

## City's Plan to Drop Grants Disturbs 'Big 4' Charities

Montreal's "big four" welfare federations, obviously disturbed that the city intends to end annual contributions for their work, probably will meet today or tomorrow to consider their next step.

Officially they declined to comment, but indicated that a joint statement would be issued following a meeting of the Inter-Federation Council that is being arranged.

Together the four shared \$399,982, nearly two-thirds of the \$634,635 the city granted to cultural, charitable and service organizations in its 1954-55 budget.

A wince of dismay ran through the ranks of about 85 other organizations to which the city has given amounts ranging from the Horticultural Society's \$300 to the Montreal Festivals' \$15,000.

Among the big four federations, the Federation of French Charities was given the biggest chunk in 54-55, \$267,173. The other amounts are Welfare Federation, \$80,011; Federation of Catholic Charities, \$32,086; and Federation of Jewish Community Services, \$20,730.

Six organizations—three cultural and three welfare—form a second rank, all having received more than \$10,000 each this year. They are:

The Montreal Festivals, \$15,000; Les Concerts Symphoniques, \$14,000; the Montreal Museum of Fine Arts, \$13,000; Foyer St. Henri, \$16,935; the BCG Clinic of Montreal, \$12,500; and the Montreal Anti-Tuberculosis League, \$15,000.

Museum Dismayed

At the Museum of Fine Arts the news was greeted with "surprise and dismay."

The director, John Steegman, declared: "The city's contribution has been important, and the loss of it is serious. It is a matter of public knowledge and concern that the museum badly needs more financial support."

The vast majority of the city's grants in the past have been between \$500 and \$5,000, and have served as an important injection in the budgets of societies such as the Montreal Children's Library (\$5,000 this year), the St. John Ambulance (\$3,000), the Red Cross (\$3,000), the SPCA (\$5,000), the Montreal Association for the Blind (\$2,000), the Montreal Sailors' Institute, (\$1,500), to cite a few.

The president of Pro Musica, Mme. Constance Gendreau, felt that the city's grants to cultural societies had served in a large measure to replace the lack of a concert hall. With a concert hall, she added, the grants would perhaps not be necessary, since the societies concerned might then receive sufficient public support to stand on their own feet.

Mme. Gendreau spoke as a person long associated with the musical and cultural life of the city, and not for Pro Musica, to which the city gave \$1,500 this year.

The city, she said, had helped cultural development "so much until now" that cutting off this support came as a surprise.

"I do hope the executive committee will reconsider."

The head of the Montreal Anti-TB League, C. E. Monat, was not opposed to the executive committee's decision "if instead the city will treat us as the majority of industrial concerns do."

If the city paid a specific amount for each person the league examined at its request, as many businesses do, "that would give us as much or more than we have received in the past."

Mr. Monat was confident that the city, once the facts are before it, "will treat us fairly."

## Grants Could Go Back If Revenue Available

Requisitions for grants totalling \$750,000 to 81 organizations were struck by the civic executive committee from the budgetary estimates for fiscal 1955-56.

City Council can reinstate these grants when the budget comes up for approval but, to do so, will have to find the necessary revenue.

Chairman Pierre DesMarais, announcing the committee's decision not to make the special grants, declared he had always felt that citizens pay taxes so that the city can provide essential services.

"If the citizens wish to make gifts to charitable institutions or to social or artistic organizations, they look after it themselves," he added.

"To my mind, the municipal administration is not a social agency."

He said he was not in any way discussing the merits of organizations to be aided, but he insisted it was not up to the civic administrators to choose them, "and we have not the right to dispose of tax money in this fashion."

The committee chairman noted that the city would pay out \$685,221.25 in gifts, grants and subscriptions during the coming fiscal year under part agreements. The list of recipients and their amounts follows:

Provincial domestic science schools, \$4,000; St. Justine's Hospital, \$23,500; Palestre Nationale, \$11,250; University of Montreal, \$131,067.50; St. Justine Hospital, \$123,565; Maisonneuve Hospital, \$64,995; Ste. Jeanne d'Arc Hospital, \$36,192.50; Montreal Convalescent Hospital, \$3,207.50; Notre Dame Hospital, \$37,500; McGill University, \$67,500; McGill University, \$82,532.50; Joint Hospital Fund, \$99,911.25.

The Star - Febr. 15/55

### Please No Quarreling

HEATED arguments heard at a city council caucus meeting yesterday immediately evoked a heated reply from Mr. DesMarais on the subject of the new policy toward charitable grants.

Everyone will hope that, as the argument continues, both anger and recrimination can be avoided. It would be fatal if the question of the part to be played by the city in the support of its welfare and cultural issues should be turned into a violent political issue.

Let's have more light and less heat.

Mr. DesMarais makes one excellent point which has been to some extent overlooked. Last week's decision to discontinue the grants will not affect grants voted by the last administration.

The crisis, if crisis it be, will arise this time next year, not now.

On the other hand we doubt whether Mayor Drapeau and Mr. DesMarais are on sound ground when they talk of the more than \$50 million which the city has spent on social welfare expenditures over the last 12 years. They may believe that the federal and provincial authorities should assume a larger share of this burden.

Unfortunately neither of these governments proposes to do so, the present pattern of welfare work has been established over many years, and the important role played by private charity should not be forgotten.

The care of the sick, the poor and the unfortunate is not going to be put on one side pending any re-distribution of welfare responsibilities between Ottawa, Quebec and Montreal. For that reason the case is strong not to disrupt an established scheme of things for the sake of temporary considerations having to do with a balanced budget.

The Star February 16/55

### Flaherty Classic at Museum This Evening

Man of Aran, an early film of the late Robert Flaherty, will be shown at the Montreal Museum of Fine Arts this evening at 8 o'clock.

A classic in the motion picture world, Man of Aran is a beautiful and realistic portrayal of life in the primitive community of the Island of Aran off the coast of Ireland.

These Wednesday night programs are sponsored by the Ladies Committee of the Museum, and are open to the public, free of charge. Projection of the films is through the courtesy of the Montreal Council of Women.

La Presse 15 février 1955

### Musée des Beaux-Arts

Sous les auspices du comité féminin du Musée des Beaux-Arts, le sera servi demain, de trois à cinq, dans le foyer du Musée. Mme Robert Pilot qui présidera à la table de thé sera assistée de Mmes Erskine Buchanan, Robert de Wolfe Mackay, Peter Dawes, Murray Mather, Mlle Rosanna Seaborne prononcera une courte causerie sur l'usage et l'influence du costume historique au théâtre. Le public est admis.

The Gazette February 16/55

### Flaherty Film

Man of Aran, an early film of the late Robert Flaherty, will be shown at the Montreal Museum of Fine Arts, this evening at 8 o'clock.

A classic in the motion picture world, Man of Aran is a beautiful and realistic portrayal of life in the primitive community of the Island of Aran, off the coast of Ireland.

These Wednesday night programs are sponsored by the Ladies Committee of the Museum, and are open to the public, free of charge. Projection of the films is through the courtesy of the Montreal Council of Women.



## THE PROTESTS GATHER

Public reaction has been prompt and strong to the proposal by Mr. Pierre DesMarais, chairman of the Executive Committee, that civic grants be cut off in future from charitable and cultural organizations. It is not just that this proposal is unpopular. It is that the proposal is widely regarded as injurious to the city's welfare.

Those who have expressed their pained astonishment have not done so because their personal interests are involved. Those who protest are the public-spirited people who have been laboring, often under great difficulties and with much self-sacrifice, to carry out charitable or cultural work in Montreal. They feel, and quite rightly, that the stand taken by the City will present a new setback to work that means much to the City's good name and well-being and development.

The organizations that have been receiving grants from the City are nearly all those which are, in a very real way, carrying out civic services. The care of the poor and the sick, the prevention of juvenile delinquency, these are services that must be carried on.

Nor can it be said that the cultural organizations are merely for personal taste and amusement. Every great city on earth considers that some important contributions to museums and art galleries, to concerts, and other cultural activities are part of its normal and necessary obligations.

In point of fact the civic administration in Montreal, so far from having done too much in this direction, has been conspicuous in doing so little. This must be one of the very few cities in the world, of notable size and importance, which has left work in the cultural field so completely to what private organizations have been able to do.

The small annual grants that the City has been making, so far from constituting an expenditure that is unjustified or extravagant, have been, in most cases, the irreducible minimum that the City could give to those who are carrying out real civic services. With

very little obligation in the way of assistance, the City of Montreal has been enjoying the benefit, in a thousand ways, of those who have been easing the burdens and enriching the life of the City.

There is another unfortunate aspect to the Executive Committee's decision. It may discourage the whole idea of economy by starting to make economies in the wrong places. When there is a public outcry against what is done, then it might be assumed, and quite unreasonably, that the citizens of Montreal are not in favor of cutting down the City's expenses, but must be, in effect, reconciled to higher taxes.

The opposition to this illogical cutting out of these charitable and cultural grants is not in any way opposition to the policy of saving money at City Hall. But it is a protest against cutting expenses in the wrong places, and in places that are bound to cause anxiety to the most responsible and public-minded citizens. Such protests in no way suggest that economy itself is not an admirable thing.

Surely there are many fields in which money could be saved without depriving the sick and the underprivileged, or raising new financial embarrassments for such old and worthy civic services as those carried out by the Chateau de Ramezay and the Montreal Museum of Fine Arts. It is not reasonable that economy should begin in this way when there are rumors about the purchase of a baseball stadium, and when the trip to Quebec a few days ago concerning the Montreal Bill was accompanied by the traditional waste of taxpayer's money.

There must be many fields ripe for the scythe of economy. Let the scythe be wielded with vigor and enterprise. But it is doing the welfare of the city, and the cause of economy itself a very poor service indeed to strike first at those organizations to which the City owes a debt of practical gratitude, of which the annual grants were at least a token recognition.

LE PETIT JOURNAL, 13 FEVRIE

## La "jeune peinture" fuit la réalité

(Par Paul Gladu)

S'il faut en juger par les tableaux que de jeunes peintres exposent ces jours-ci, notre jeunesse s'enferme de plus en plus dans des demeures abstraites, à l'écart du monde, des problèmes d'intérêt général et même, de la réalité.

C'est ce qu'on découvre au Musée des Beaux-Arts de Montréal — à l'Exposition intitulée Espace 55; au restaurant L'Echourie, où l'on peut voir les oeuvres des Plasticiens; et à la Galerie Agnès-Lefort, où sont venus deux peintres de Québec: Claude Picher et Edmund Alley.

### Les Automatistes

Au Musée, les travaux des Automatistes précèdent tous d'une même intention: celle d'écartier toute trace évidente de construction régulière. Ce parti-pris, et les formes d'expression hautement arbitraires qui en résultent, contribuent à fortifier le sentiment d'étrangeté qu'ils cultivent déjà par principe.

En effet, quel rapport peut subsister entre cette peinture affranchie de toute discipline traditionnelle et... disons l'architecture — entièrement issue du calcul? Ou encore, quelle réaction espérer d'un public qui n'a même pas digéré les essais de Picasso ou de Klee?

Quant à moi, j'ai pour règle d'estimer ceux qui s'écartent de l'ordinaire et qui tentent d'exprimer par des moyens nouveaux ce qu'il y a de neuf à notre époque. En ce sens, le mérite des Automatistes est grand, car ils renoncent par leur action, à des succès faciles.

Je n'ai pas l'espace qu'il faudrait, pour analyser chaque artiste. Ceux-ci, d'ailleurs, par définition, ne veulent pas et ne peuvent pas être compris...

Qu'il me suffise de souligner le plaisir personnel que j'ai ressenti, devant les toiles de Mousseau. Ses thèmes graphiques ont de la puissance et de l'ampleur. Son expression est directe. Les états d'âme représentés sont nettement définis, et transmettent au spectateur une impression de beauté et de certitude.

Bien des gens traverseront les salles d'Espace 55, fascinés par cette féerie de couleurs inédites, par ces graphiques analogues aux structures de cristaux, et par ces dessins bizarres qui évoquent les feux d'artifices, les contorsions des laves et les remous capricieux des rapides. Ces images somp-

tuieuses et déroutantes feront peut-être songer à quelque univers en voie de formation, ou de décomposition...

Il reste que le mérite d'avoir donné aux jeunes une chance de se manifester sur les murs d'une institution officielle revient à l'intelligence de M. John Steegman, directeur du Musée, et aux efforts de Claude Gauvreau, que la maladie empêche de participer aux présentes manifestations.

### Les Plasticiens

On ne saurait tenir le même langage à propos des Plasticiens. Ceux-ci s'écartent également des sujets familiers ou naturels; mais

préoccupent en rien, du moins consciemment, des significations possibles de leurs peintures.

Un autre paragraphe tiré du Manifeste montrera la parenté avec l'attitude des Automatistes, et dira combien ces jeunes hommes écartent systématiquement la discussion et l'analyse:

"Les peintures des plasticiens ne sont pas les visages de choix, mais ceux d'ultimes nécessités, d'inevitable obsessions, de réductions transcendantes. Le niveau de connaissance auquel ces peintures font appel, dans leur genèse et dans leur unité est en définitive celui de l'intuition, et non pas de la science. Si leur nécessité apparaît plus logique qu'intuitive, c'est que la simplification des moyens conduit à un résultat épuré conventionnellement admis comme exaltant la personnalité."

Sur ce, il ne reste plus qu'à se taire.

### Alley et Picher

Tel n'est pas le cas à la Galerie Agnès-Lefort! Alley et Picher ont quelque chose de provocant et de sympathique, à la fois. Il est remarquable que leur style s'apparente beaucoup à celui des jeunes peintres français de l'heure.

Picher a choisi d'interpréter le réel à sa manière, qui est désinvolte et poétique. Sa conception du monde se reflète dans ses toiles. Le lyrisme qu'il ressent, il nous le fait sentir.

On voit qu'il n'est pas esclave du sujet, que l'inspiration chez lui dépasse vite le "motif", et qu'il est capable de travaux d'une grande élaboration.

Son oeuvre suppose irrésistiblement des murs larges et une nature amie. Le monde végétal, et le monde ordonné qu'est celui de l'architecte, sont ses allés naturels.

Pourvu qu'aucune théorie alambiquée ne vienne le confondre, pourvu qu'il garde sa liberté, il est permis d'espérer beaucoup de sa main sincère.

De son côté, Alley a des velléités d'anarchiste. Il se veut parfois violent; ses tableaux pleins de sensibilité viennent le démentir.

La rage apparente avec laquelle il peint des objets sans vouloir — bouilloire, malaxeur, etc. — le montre un peu sous un aspect de Don Quichotte.

Sa palette se fait aisément séduisante lorsqu'il est plus naturel et plus humain; lorsqu'il peint un Nu rouge ou des Toits blancs.

Alley possède un beau métier. Il lui reste à canaliser l'énergie qu'il habite, et à rechercher la mesure en toutes choses.

En conclusion, il est permis de voir dans ces travaux de notre jeunesse une allusion aux sentiments parfois violents, parfois secrets, que notre époque confuse leur inspire! Jamais les merveilles de l'esprit n'ont côtoyé de si près le drame...



M. JOHN STEEGMAN encourage nos jeunes peintres.

le monde qu'ils font naître à quelque chose de volontaire et de rigide. Leur préférence va aux formes géométriques.

Je n'ai pas l'ambition de remplacer par des mots ce qui est fait pour être vu. J'invoque donc ceux que les expériences intéressent à se rendre à l'Echourie. J'avoue aussi que mon interprétation de ces tableaux n'a que peu de chance d'être la bonne. Leur Manifeste dit bien: "Les Plasticiens ne se

# ART NOTES

Star February 12, 1955

by Robert Ayre

## Young Painters and Old Masters — An Art Museum Has Room For Both

THE thousands of people who, according to a correspondent of The Star, have withdrawn their support of the Montreal Museum of Fine Arts because of its promotion of so-called modern art, will not likely be wooed back by the exhibition which occupies Galleries XII and XIII until the end of the month. Sacred perspective is the last thing that would interest the eleven young painters represented in "Espace 55". They have other worlds to conquer.

Kept indoors by the flu, I am unable to review the show today, but you will be familiar with the work of most of the eleven, through several one-man exhibitions and the memorable La Matière Chante in Antoine's last April. The group has been enterprising enough to publish a catalogue, with illustrations and biographical notes, and an introduction by the organizer, Gilles Corbeil. This, plus past experience, makes me feel that the show is well worth your attention.

### Artists Represent Various Isms

Ewen, McEwen, Mousseau, Leduc, Letendre, Comtois, Dupras, Emond, Lajoie, Gauvreau and Molinari — these are the eleven: some automatist; some impressionist in their abstraction, some expressionist; all non-figurative; only four of them apply titles to their works. There is a distinction to be made between these various isms for those who care to make them.

As I see it, the Museum is fulfilling one of its most important functions as a living institution, not merely a repository of the past, by giving the public an opportunity to know what's going on in the contemporary world. For those who are not curious about the present, or who find it offensive, there is still plenty of satisfaction to be had, and out of the funds allotted for acquisitions the Museum keeps adding to its stores. It seems a pity that people should deny themselves Rembrandt, El Greco, Goya Gainsborough, Constable, Corot and Daumier, and the other established masters we have because they don't like some of the 20th Century explorers.

### Two Exhibitions By Young Painters

There are two other exhibitions in town just now that are linked, in spirit at least, with Espace 55. Agnès Lefort is introducing two young Quebec painters — Claude Picher, with 13 oils, accent on the expressionist, and Edmund Alley, with 16 oils, more of a constructionist. "Les Plasticiens", a new group whose manifesto I haven't yet had time to digest, have just opened an exhibition at L'Echourie on Pine avenue. They are Belzile, Toupin, Jerome and Jauran.

NOT far away, in the Jewish Public Library, on Esplanade avenue, at the corner of Mount Royal, is still another group of young people, the Art Workshop. These nine painters — Grace Aronoff, Rita Briansky, Bill Charad, Estelle Hecht, Anne Levine, Abe Peters, Abe Pinchuk, Joe Prezament and Roslyn Sheinfeld — are up an entirely different street from the others I have been talking about. They are all representational and are preoccupied with human rather than purely plastic values. One shows flowers in pastel; two show studied still life; the others set out to portray people at work — stonecutters, gardeners, market people, screen printers in a textile factory, and lithographers.

There is honesty here, some feeling for form as well as humanity, and we need this sort of thing to help redress the balance; But the Workshop hasn't quite got the weight yet. To put it another way; I feel the need for more penetration.

NEXT Friday evening, M. Jean Mouton, Cultural Counsellor to the French Embassy at Ottawa, will officially open the Matisse exhibition at the Museum. It includes sculpture and drawings as well as painting and will be on view to March 20. Facsimiles of the Indian frescoes in the Ajanta and other cave temples, made by Sarkis Katchadourian, will be shown from February 28 to March 27.



Although the Montreal Museum of Fine Arts has made public its desperate need for maintenance funds, it is able to add to its acquisitions by means of endowments that cannot be used for any other purpose. Two important new additions to its permanent collections are the portrait of a Lady of the Meade Family by Sir Joshua Reynolds, painted in 1758, and the Head of a Young Man by Peter Paul Rubens, painted between 1610 and 1615. The Reynolds remained with the Meade family in Norfolk until 1952. It is a canvas 50 by 40 inches. The Rubens, which is a panel 19½ by 15½ inches, is from the collection of Isaac Marcus Beith and Dr. Arnold Beith of London.



La Presse 16 février 1955

Matisse a lui-même préparé l'exposition qui débute samedi au Musée des B.-A.

Une exposition commémorative de l'œuvre d'Henri Matisse s'ouvrira au Musée des Beaux-Arts de Montréal, samedi. Cette exposition est la dernière aux préparatifs de laquelle Matisse lui-même ait prêté son concours. Les arrangements en avaient été conclus plusieurs mois avant la mort de Matisse, survenue en novembre, a souligné le directeur du Musée, M. John Steegman. Non content de rappeler le souvenir du peintre, l'exposition est devenue de caractère commémoratif à la suite de sa disparition. La collection comprend surtout des sculptures, au nombre de 40, de même que trois tableaux d'importance. Les nombreuses études préliminaires qui accompagnent chacune des toiles, de même que quelques photographies des œuvres en marche, offrent un intérêt particulier. — (Communiqué.)

The Star 6 February 18/55

Part of the treasure of the Museum of Modern Art in Paris now is in Montreal for a memorial exhibition of the work of the late Henri Matisse, opening tonight at the Montreal Museum of Fine Arts. The exhibition will be opened at 9 p.m. by Jean Mouton, of the French Embassy in Ottawa.

The Gazette 5 February 17/55

Matisse Showing Jean Mouton, cultural counsellor for France at the French Embassy, Ottawa, will officiate at the opening of the memorial exhibition of the work of Henri Matisse, tomorrow at 9 p.m. at the Montreal Museum of Fine Arts. The exhibition will be open to the public Saturday.

La Presse 7 19 février 1955

Les expositions Au Musée des Beaux-Arts, galeries XII et XIII, l'exposition Espace 55, avec Comtois, Ewen, Mousseau, Leduc, Letendre, McEwen, P. Gauvreau, Dupras, Lajoie, Molinari, Emond, jusqu'au 28 février. Des aujourd'hui exposition Henri Matisse, comportant des sculptures, peintures et dessins.



Avec espace '55 au Musée

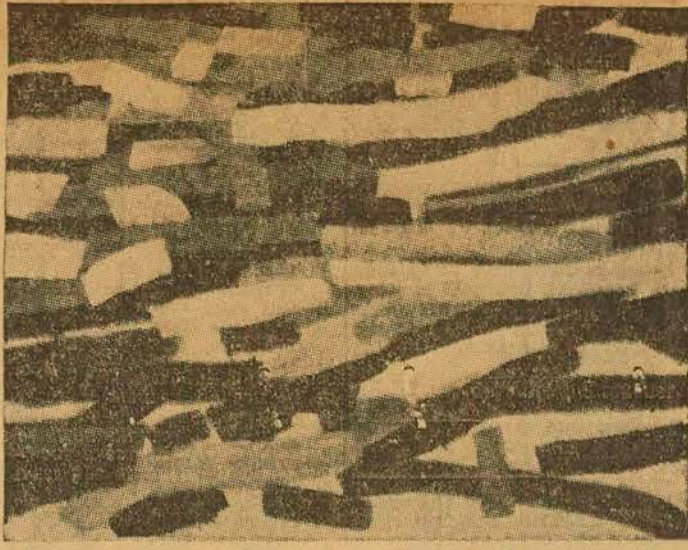
# LETTRES

Images et plastiques

## De grandes et belles aventures

par R. de Repentigny

Il est de mise parmi les sceptiques, devant des oeuvres de peintres s'exprimant d'une façon très personnelle, et surtout non-figurative, de dire: qu'est-ce que vous allez faire après? Les peintres d'origine automatiste peuvent dire combien de fois cette question, signe souvent d'une grande sécheresse d'âme et d'une attitude matérialiste invétérée, leur a été posée. Il arrive cependant qu'une réponse, la meilleure, la seule qui soit, par des oeuvres, est donnée au Musée des Beaux-Arts. Cette exposition, Espace '55, nous révèle en effet d'excellente façon, d'excitante façon, la belle vie, la riche vie qui fait de l'oeuvre entière de plusieurs des peintres une sorte de grande aventure.



"Epopée moderne", tableau d'Ulysse Comtois, un des onze peintres de Montréal participant à l'exposition Espace '55, au Musée des Beaux-Arts. Comtois expose quatre tableaux, parmi les plus colorés de l'exposition.

### This Week's Activities

ART Current Events - Febr. 18, 1955

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

The Matisse exhibition will be held from Feb. 19 to March 20; preview Feb. 18 at 9 p.m. "Espace 1955"—A group of Canadian painters organized by Gilles Corbeil, Feb. 11 to 27. Exhibition of the Women's Art Society, Feb. 1 to 13. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

Dans la présentation de son catalogue, à la fois guide précieux et document historique, Gilles Corbeil écrit: "Au surréalisme, à l'automatisme, auxquels se ralliaient jusqu'à ces derniers temps la plupart de nos peintres non-figuratifs, semble avoir succédé un ordre nouveau". Si l'on considère les oeuvres de ceux dont les expositions ont eu le plus de portée depuis une couple d'années, on constate en effet qu'il s'est passé quelques choses. Mousseau et Leduc ne comptent plus guère sur les vibrations des couleurs et les jeux de la matière. Leur peinture à une sorte de paix puissante, qui se dégage de formes et de masses aussi absolument nécessaires dans leurs tableaux que le sont les très riches couleurs qu'ils emploient.

Les grandes cascades de Mousseau, surtout celle que domine le rouge le plus vif que l'on puisse imaginer, semblent des oeuvres prophétiques. Au point que l'on peut ressentir une sorte de chagrin à savoir que de telles oeuvres sont destinées de par l'époque où elles sont nées à demeurer secrètes. Ce sont en fait de cinglants reproches au matérialisme ambiant.

On remarque devant ces oeuvres comment même le flot de rouge ou de noir, selon le tableau, ne s'arrête pas, ne produit en rien une impression d'excès, de saturation. Ce caractère de parfaite nécessité de tous les éléments nous fait dire que Mousseau nous donne là une belle leçon de plastique. Par contre dans le premier tableau, dominé par le blanc, on n'a pas la même homogénéité. Les taches de couleurs produisent un effet un peu facile, et pas très convaincant.

Chez Leduc, le mystère est autre. Son oeuvre est plus intime, plus immédiatement expressive de l'état d'esprit du peintre. On y sent une sorte de regard sur la vie, allant du presque tragique des "Les Vertes", sorte de signe du Destin, à la gaieté mécanique et un peu stridente de "Jardin d'enfance", et enfin à la sérénité voluptueuse des "Arcades". "Moment d'ordre", un petit tableau aux délicates harmonies et un autre petit tableau, sans nom, ont un caractère statique qui leur confère l'importance d'une prise de conscience. En effet, la peinture de Leduc, depuis quelque temps, semble en retrait par rapport à l'importance accordée au romantisme. On le voit maintenant retourner à la rigueur plastique et à l'équilibre de bon nombre de tableaux qu'il montra lors de son retour d'Europe. Cependant, s'il est possible, son travail est rapport plus "plastique" étant donné que généralement le tableau ne fait pas dans un espace imaginaire.

Ulysse Comtois est un peintre dont l'évolution renverse. Le peintre des subtiles harmonies, des surfaces pleines, est devenu, en quelques mois, celui des éclats de couleurs qui demandent une adaptation de l'oeil pour être apprécié. Toutefois on remarque immédiatement que ces tableaux jettent une lumière violente mais très froide. Son espace essentiel demeure

une sorte de translation. Et l'on croirait à en voir la direction, horizontale et flectissante vers la droite, qu'il a voulu compenser par la lenteur du mouvement l'éclat la couleur. Un art qui semble avoir de mystérieux rapports avec la science moderne, beaucoup plus qu'avec une vision "naturelle". Rita Letendre paraît également parvenue à une sorte de grand carrefour. Ses deux dernières toiles inquiètent un peu. Le jeu réduit des couleurs et des formes n'est pas assez précise pour compenser la perte des incidences de la matière et le papillotement de la forme que l'on retrouve encore dans les deux autres tableaux que le peintre expose. Mais dans ceux-ci on a plaisir à voir qu'à l'espace factice des oeuvres qu'elle exposait à "La Matière chantée", Rita Letendre a substitué un espace localisé et variable.

L'oeuvre de Paterson Ewen est de caractère tout à fait différent. Le plus romantique de ceux qui exposent des peintures à l'huile, Ewen paraît réinventer pour lui seul la démarche vers la non-figuration. Devant un certain tableau on a l'impression, difficile à enlever, de regarder un paysage. Un autre à des mêmes qualités spatiales qu'une carte simulante le relief. Alors que les peintres précédents définissent leurs surfaces par des contrastes, en général, Ewen fait usage de lignes nombreuses et ramifiées, qui ont d'ailleurs leur propre intérêt, quand elles se nouent pour donner son visage au tableau. La richesse d'invention est une des belles dimensions, dont on puisse dire que le peintre se dessert en faisant appel à des effets de coloris rudoyants et sentimentaux d'allure.

Les autres peintres, qui exposent principalement des aquarelles, feront l'objet d'un second article.

The Star  
February 17/55

How To Go About  
Being An Artist

Sir, — I congratulate Miss Sophie L. Elliott on her article in your paper about "fine and modern art," concerning the Museum of fine art in Montreal. It is about time that someone had the courage to stand up for beauty in art and to draw a line between so-called modern art and fine art, as we know it for centuries.

The greatest painter in the world is God's nature itself. To distort is not art. Just recently I have seen a modern landscape exhibited in a local art gallery. If anyone would like — without effort — to paint a "masterpiece" of that sort, I herewith give him the following directions: Take a piece of Masonite, about 30 by 40 inches in size; one sashtool brush 1-inch wide, one tube of flake white, one tube of prussian blue and white, one tube of chrome green. Mix your white and white, to produce a dirty gray for the sky, and just blotch it on the surface any old way. Then mix white and prussian blue for your mountain range in the far distance. Take a deeper blue for the river flowing diagonally across the landscape. Blotches of green should be used for the river banks and the terrain, and a dirty gray for the shadows. Then paint a clump of trees, up and down, or leaning over in a haphazard way, the trunks of which should also be a dirty gray. For the foliage or leaves just dab your brush into chrome green, and scatter blotches on the tops of your tree trunks. And, presto, there you are.

You have now completed a masterpiece of modern art. Never mind if it does not resemble a Corot or a Millet. They were only amateurs. Do not try to put atmosphere into your picture. Forget about perspective, light and shadows, or form. That is ancient trash. Finally, put your masterpiece in a \$40 antique gold frame, and take it to an art gallery (modern). They will gladly put it into their show window for public inspection, with a price tag of \$500 attached to it. Now you are an acknowledged artist. Don't let anyone call you a painter. That would be degrading.

This is the modern art trend today. Miss Elliott hits the nail square on the head, when she writes that "such horror distortions fill the spring exhibitions of the art museums." Meanwhile, such fine painters as Adam Sheriff and Clarence Coburn (sorry for calling you painters), are pushed in the background.

Louis White.

Le Messager  
(Verdun)  
17 février 1955

Musée des Beaux-Arts de Montréal, 1379 Sherbrooke O. Dans les salons XII et XIII vous vous sentirez en plein "Espace '55" avec McEwen, Patterson Ewen, le génie "Mousseau", Leduc, la toute transformée Rita Letendre, Comtois, Dupras, Emond, Lajoie, Gauvreau moins exstastique, Guido Molinari l'unique, l'ineffable et philosophe atomiste à plein tonneau diogénique, Prenons-en soin de notre Guido, Christophe-Colomb ne découvre pas l'Amérique tous les jours. Cette exposition est "La Matière qui chante" sans cesse renouvelée. Le thème "Espace '55" exprime bien que la seule réalité qui demeure dans cette formule en est une illimitée en dehors des réalités communes de l'académisme. Le sensualisme intinsèque que caressait les automatistes de jadis se transforme de façon systématique. Paul-Emile Borduas n'est plus suivi à la lettre, mais l'esprit demeure, c'est honorable pour le grand maître Américain, d'origine Canadienne. Sans vouloir déprécier des artistes de plus de valeur, nous nous permettons de souligner que "Mousseau" est triomphateur et d'un bon mètre, Patterson Ewen est tragique et humain et terriblement accentuant. Si c'est accidentel, c'est tout de même aussi puissant que l'Esprit du Cosmos. Leduc se transforme très humblement, tel le moine qui passe pour un grand saint. Il refuse la gloire obstinément, s'en croit indigne et grandit à perte de vue. La critique de son art est difficile, c'est si peu commun. Rita Letendre n'est plus féminine comme au début... c'est fortissimo. "Espace '55" semble se rapprocher involontairement des "plasticiens". Le jugement ne doit pas être considéré trop sérieusement. Le plasticisme est en gestation non spontanée...

The Gazette  
Febr. 18, 1955

Matisse Show  
Great Artist's  
Final Comment

The memorial exhibition of the work of Henri Matisse, opening tonight at the Montreal Museum of Fine Arts, represents the artist's own final comment on his work. John Steegman, director of the museum, said during a preview tour of the show yesterday.

Matisse, who died in his native France last November, arranged the exhibition himself just before his death, and arrangements for it to be seen in Montreal were made many months ago.

The show, which will be open from tomorrow without charge, consists mainly of sculpture. There are also three large paintings, and a large number of studies for the paintings. Some of the sculptures are small enough to fit the palm of a hand, and because of this, they have been arranged in glass cases. Special measures have been taken by the museum to safeguard the works, all of which have increased enormously in value since the artist's death.

the executive committee. But as the Montreal Bill had not yet been sanctioned, he could not issue it.

The bill, which is due for third reading in the Legislative Council today, will subsequently have to return to the Legislative Assembly for approval of changes already made by the Upper House.

Only when both chambers have agreed on the same version can the bill be sanctioned.

The procedure may be completed today.

Meanwhile, Executive Committee Chairman Pierre DesMarais left by air last night for Quebec City to confer with Premier Duplessis.

It was to discuss with the premier procedure for the Legislature to legalize the technical default of the committee in not meeting the deadline and to provide for a delay to deposit the estimates.

According to the city charter, deadline for such deposit is midnight of Feb. 15, while the city council has until March 15 to adopt or amend the estimates.

For 1955-56 fiscal period, which begins May 1, the revenue estimates were prepared on the basis of the 1950 property valuation roll, rather than the 1953 roll, abolition of which is asked in the Montreal Bill.

Could Have Been Illegal

However, until the bill is finally approved, the 1953 roll is the valid one for purposes of real estate and school taxation, and a certificate from Mr. Roberge for estimates compiled on the basis of the 1950 roll would have been illegal.

# The Gazette

FOUNDED JUNE 3, 1778

MONTREAL, MONDAY, FEB. 14, 1955

## A DAY OF DECISION

This is the day when the City Council, meeting in caucus, will make its decision on the issue of civic grants to charitable and cultural organizations. It is a day of decision.

It is hard to believe that the City Councilors can do otherwise than to note how clearly the public has spoken on this issue. The public has realized the great difficulties that will face these organizations in carrying out their necessary work, if the civic grants are not made.

These various organizations — certainly, nearly every one of them — have been working for everybody's advantage and for the good of the city. Most of them, even now, are having serious problems. To cut off the civic grants would only add to the difficulties of the very organizations that most need to be encouraged.

As the City Councilors are present at City Hall to carry out the wishes of the people, they are very unlikely to find themselves in any position in which their duty is clearer. And yet this should not be represented as a time when the City Council should act to "defeat" the Executive Committee. This is not an occasion for a "battle." It is an occasion for the Executive Committee, like the Council, to recognize how seriously this move is regarded by the citizens.

The Executive Committee has had in mind the need for cutting down expenses. This, to be sure, is an admirable aim. No one should discourage it.

But the whole point is that the proposed means of cutting down expenses has been unwise. It could even prove self-defeating. For these (or most of these) organizations, which have been receiving the civic grants, have been carrying out work that is very near to being a civic responsibility. In a very

real sense, the civic administration has been getting valuable services performed by private effort and has recognized its indebtedness by these moderate annual grants.

If the work of these organizations were to be curtailed or abandoned, the City itself will find itself burdened with new responsibilities that it could not hope to avoid. So far from these grants representing an extravagant outlay, they have been little more than a token recognition of how much the City had been getting for how little.

The desire of the Executive Committee to curtail expenses should not be discouraged or depressed. But if Mayor Drapeau and Executive Chairman DesMarais acknowledge the clear voice of public opinion in this case, and withdraw this proposal, they will only be demonstrating their willingness to govern the City in accordance with responsible public opinion.

For the opposition raised by this proposal has not been of a narrow, carping kind. It has come from those very citizens who deserve the highest praise. These are the citizens who have carried on essential public service in the charitable and cultural fields, year in and year out, against many obstacles and with admirable determination.

If the Executive Committee heeds the opinion of these most responsible and public-spirited citizens, and all those who have supported their efforts, it will not be "giving in," nor should it feel in any way "defeated."

After all, it is simply a matter of the Mayor and the Chairman of the Executive Committee working as closely as possible, with good fellowship and respect and harmony, with those who, like them, want to see a better Montreal, and not a Montreal in which the best things are the first to be cut off the list.

MONTREAL, WEDNESDAY, FEBRUARY 16, 1955

# The Gazette

## Record \$112 Million City Estimates Include \$500,000 for Charity Grants

The civic executive committee did not deposit the 1955-56 budgetary estimates before midnight yesterday as required by the city charter.

Mayor Jean Drapeau and Vice-Chairman C. Hugh Hanson said it was because the Montreal Bill of charter amendments now before the Quebec Legislature has not yet been sanctioned.

The estimates are ready and balanced as to revenues and expenditures between \$112,000,000 and \$113,000,000 — highest ever. Of the total, about \$21,000,000 is for the school commissions.

They include a \$500,000 lump sum provision for grants to charitable and cultural organizations, with allocation to be determined when the time comes.

The committee unanimously put this provision in the estimates yesterday after having decided last week to delete proposed grants totalling \$687,385 to 81 organizations from the social welfare department budgetary requisitions.

At a caucus of city council held Monday, a resolution asking the committee to reconsider the deletion had been endorsed overwhelmingly. Widespread opposition to cutting off the grants also had made itself evident throughout the city.

Delayed by Bill

To deposit the estimates with the city clerk, a certificate from the finance director, Lactance Roberge, C.A., was required by

The Gazette - February 16, 1955

### A WISE AND RESPONSIBLE CHANGE

The right course has been taken in the decision not to cut off the civic grants to charitable and cultural organizations. And many of the most public-spirited Montrealers, who have worked in these fields for years, often with much self-sacrifice, will have learned with relief that the earlier decision of the Executive Committee has undergone this wise and responsible change. It may now be hoped that the reduction of some \$187,000, which is apparently to take place, will be made with all just and fair consideration.

The support of such organizations long ago became a triple responsibility — to be borne partly by governments, partly by businesses and partly by individuals.

No one would wish to see the scope of government control extended over such organizations. But at the same time, the heavy taxation on personal incomes in recent years has limited the ability of individuals to carry the full load. Help must come to private organizations in these fields from corporate assistance — both from companies and from government.

The grants made by the City of Montreal have the value not only of giving assistance to many very important charitable and cultural causes; it has had the advantage of sharing the load more widely. For if the grants had been withdrawn, it would very

likely have been the same canvassers who would have had to seek additional gifts from the same list of individual contributors. The civic contributions make available to these organizations money derived through taxation from those who might not otherwise contribute.

The City of Montreal has been fortunate that these organizations exist, and that they carry out, year after year, many types of work that might otherwise become a civic responsibility. The assistance that they receive is little more than a token of the City's gratitude that it is receiving so much for so little.

Civic economy remains as important as ever. Certainly the opposition to cutting these grants can in no way be interpreted as an inspiration for general extravagance. In the range of civic administration there is undoubtedly wide scope for re-examination of expenditures and the curtailment of expenditures that are less than essential, or that might be postponed without difficulty.

But these important and faithful organizations, helping to meet charitable and cultural needs, will be a good ally of the civic administration in whatever sound-aims it may have for the betterment of the city. The Executive Committee has been wise not to cut off entirely its assistance to those who are really its partners in the most essential civic responsibilities.

The Star  
Febr. 18 /55

Calls It A Morbid  
Display of Ugliness

Sir,—I too in visiting our Museum of Fine Arts was shocked and somewhat disgusted at the display of what we are supposed to call art. It is to be hoped that the exhibit will not be considered representative of Canadian art or artists. I've always looked upon art, in all its branches, as either something beautiful, something to arouse admiration, or something appealing to our better senses. What then is this morbid display of ugliness, which refinement would suggest gracefully keeping under cover, going to do to our children? While I am a lover of fine arts, I am no critic but deplore the fact that the youth of today must view all this unloveliness and call it art.

Both in Europe and New York I have visited art galleries and have been fascinated by the beauty of human form or landscape which artists have portrayed. Here in our gallery I confess to have a feeling of repulsion and regret that this is the best we have to show.

L. V. C.

The Gazette  
Febr. 19 /55

Work, Silence  
Matisse's Life

"Henri Matisse's life was made up of work and silence," said Jean Mouton, of the French Embassy in Ottawa, as he opened the Matisse exhibition at the Montreal Museum of Fine Arts last night.

The exhibition, from the museum of Modern Art in Paris, will give Montrealers a chance to see one of this age's greatest artists at work. The paintings are accompanied by more than 100 preliminary studies showing graphically the birth and maturity of an artistic idea.

"Matisse is a man who calculates and premeditates," Mr. Mouton said. "And it is the man who calculated and measured who moves us. During the last years of his life Manri Matisse already belonged to a kind of legend."



# Council Caucus Votes Charity Decision Be Reconsidered

The Herald - Febr. 17, 1955

## ★ Gallery Notes

By C. G. MacDONALD

Three current exhibitions may be grouped as an assertion of the continuing vitality of avant garde art in Quebec, particularly those native phases deriving from automatism. That occupying two galleries at the Museum of Fine Arts, under the title "Espace," takes precedence because of its inclusiveness.

Surrealist in origins, its dominant notes are lyricism and color. One finds a current of expressionism mingling with the intellectual elements of the abstract. Perhaps it is this mingling of influences, viewed as a direction sign of French-Canadian, if not Canadian, painting which gives these three shows unified significance.

Individual artists, rather than

individual works, are stressed. Mousseau, who in poetic use of color at times goes beyond his master, Borduas, shows four temperas that impress as fully developed compositions, in which rhythm and color yield harmonies are suggestive of music.

With Paterson Ewen, whose interest in abstraction is recent, form is the key factor. He develops complex designs that flow in warm colors, and are always controlled by a sound sense of rhythm. Rita Letendre's is a plastic art, poetic in its impulses — as is suggested by her titles. A dieu Sesame identifies a directly constructed arrangement of rectangles which I find memorable. McEwen has been deeply influenced by Paris study. His compositions in colored inks are skillfully executed exercises, again suggesting music.

The group is presented by Gilles Corbeil, who provides a helpful introduction to the catalog.

Under the group label, "Les Plasticiens," Jean Paul Jerome, Louis Belzile, Jauran, and Fernand Toupin exhibit at l'Echourie, 54 Pine w. The four are united by common interest in what seems to be a deepened and concentrated automatism. Expression takes effective form in geometric figures, always carrying with it the danger of formalism.

There is not hint of staticism, however, in the Jauran creations, or in the Belzile's more freely composed works. An organization of planes by Jauran, entitled Integration (detrampe) indicates the group's direction.

I find expressionistic and impressionistic influences in the productions of two young Quebec painters at the Agnes Lefort Gallery, Sherbrooke w. — with sufficient abstraction to make the locale appropriate. Claude Picher's rendition of a train passing between rows of houses catches the feeling of the theme. A pattern of roofs, seen through a window by Edmund Allyn, is similarly suggestive.

The atmosphere of dream is imparted to several themes — Allyn's Two Women, for example. In contrast, Picher's La Parade is a gay bit of pageantry, impressionistic in design, direct in color. You can almost hear the band.

A Dutch expert is quoted as saying of painting in his country: "There are two main trends: abstracts and a kind of expressionism." — Probably this applies to Canada, and particularly to Quebec. And in these three exhibitions I find indications that the two can merge successfully.

WEDNESDAY, FEBRUARY 16, 1955.

## Happy Ending

PUBLIC gratitude will undoubtedly greet the Executive Committee's action in restoring the greater part of the annual donation to city charities and cultural organizations. In making its original decision to rescind the grants the Executive was doubtless moved by the excellent reason that economy must be practised at a time when civic expenses promise to outrun revenues and with no additional revenues in prospect. The public will appreciate this need and at the same time be grateful that saving is not being carried out the expense of humanitarianism.

The whole amount has not been restored to the budget. The amount originally dropped from the budget was \$634,000 and only \$500,000 has been restored. This raises the prospect of reductions next year—not this—for some of the organizations heretofore assisted. The most careful consideration will need to be given to the requirements of the agencies and organizations concerned so that those services which are most essential will not suffer. Many of them are running on very tight budgets. In these circumstances any reduction of their revenues spells hardship for some part of the population.

Public discussion of this matter has been a wholesome exercise in civic interest and responsibility. We do not know whether public discussion or a reconsideration of the city's position led the Executive Committee to reverse its decision. We should hope that public discussion had its effect, for it centred largely on the city's responsibility for the care of its sick and indigent.

Mayor Drapeau, in announcing the re-voting of funds, said that no engagement is being made for the future; the reversal of decision is not a recognition of the obligation to make the donations. The new administration would naturally not want to tie its hands for the future, but it will clearly not do to look to other governments to shoulder the burden the city has thus far assumed. It would be gratifying if we could look for assistance to the provincial or federal government. But there is no immediate prospect of such assistance and the city would be wise not to depend upon its forthcoming. The wise course in the circumstances is to do what the Executive Committee has done, that is, face up to the city's responsibilities.

## DesMarais Motion Requests Grants Continue

### Adamant On Stand

Executive Committee Chairman Pierre DesMarais, in direct opposition to the majority of city councillors, last night reiterated his stand that the City of Montreal could not continue to give grants to charitable organizations.

He emphasized, however, that this decision would not affect the budgets of welfare organizations this year. In May these regulations, as usual, would receive \$400,000 or more. The cuts will start next year.

### Issues Statement

In a statement released on the controversial matter of the charity cuts, Mr. DesMarais said:

"I could not attend the meeting called by Council Leader Lafaille, who attempted to make his fellow councillors cognizant of matters of which he certainly had no knowledge.

(This meeting was held yesterday, when the majority of the councillors expressed themselves as against the move to cut charities off from city grants.)

"But, if I hold to statements made there and elsewhere recently, I have the impression that in many circles the subject of various grants suppressed by the Executive Committee has not been fully understood.

"If one wishes to be honest and serious in this matter, and the adjoining table is checked, it will be seen that the City of Montreal has given \$51,320,435 towards welfare in Montreal in the past 12 years. In the study of the budget for the new year there is no question of a reduction. That will take place for the next financial year. And that only because of the special situation in which the city is caught, and because the whole situation of subsidies and subscriptions should be studied.

### \$600,000 Cut

"If one studies the figures supplied, it can be seen that the city is considering a reduction of only \$600,000 from what has been given in the present fiscal year.

"This amount will be lessened by grants to SPCA, Chateau de Ramezay, etc., which are returned to the budget where they should be instead of to the Social Welfare Department. It will be understood that these agencies are not charitable institutions.

"It is sad to see what means are being taken at the present time to set fire to public opinion by tricking it, or instructing it incorrectly, at this moment when the present administration is attempting the impossible by setting the municipal house in order.

### Charges Politicking

"Instead of co-operation, there is a barrage of opposition, based upon 'politicking' motives. This, as usual, is at the expense of the tax-payers.

"The amounts granted by the city have risen with the general index of social welfare costs. And let it not be forgotten that the city, through its health department, contributes greatly to the welfare of citizens of all ages.

"Let it be well understood that there was never a question of not granting the amounts already voted up to May, 1955. At yesterday's caucus, there were tears for the suffering of the people. There will be no suffering this year, at any rate, since the budget guarantees the subsidies. There is misunderstanding or bad faith on this point.

"The four great welfare federations, for example are in the 1954-55 budget for \$400,000 or more, and they will certainly receive it this year.

"In the 'politicking' war set off recently against the administration, some are too particular about their choice of argument. For instance, an agency which received but \$500 for the past two years pretends that 'thousands of poor will be deprived of food.'

"I leave to the serious people, to the tax-payers who want to know their money is well spent, the duty of weighing the worth of the lying and outrageous remarks made in public because we have announced we would act to bring about a healthy economy and busy ourselves first with municipal affairs.

## Aid in Finding Solution Offered to Executive

A caucus of city councillors, disregarding the suggestions of Mayor Jean Drapeau, voted almost unanimously last night to have the Executive Committee reconsider its suppression of grants to charitable and cultural organizations.

After the problem had been threshed out from many angles and after attendance had increased from the original 40 to 70 or more, the vote came shortly before 7 p.m., with less than 30 councillors left.

The motion to request the continuation of the grants was carried, along with a clause offering the Executive Committee the full co-operation of council members to study a solution to the problem.

Only two of those present, Civic Action League members Lionel Vezeau and Gerard Niding, had their names inscribed as opposing adoption of the draft.

Pierre DesMarais, chairman of the Executive Committee, announced the Committee's intention of cutting off about \$634,000 in charitable gifts from the 1955-56 budget, mostly from the four major welfare organizations.

### Mayor's Stand

Mayor Drapeau took the stand that donations, gifts, subscriptions and subsidies were the "right" of city administrations and not the "obligation." Such obligations, he said, belonged to the Provincial and Federal governments.

He said if the city admitted responsibility, it might again be saddled with \$50,000,000 expenditure for direct relief as during the depression and from which it had not yet recovered.

Mainly because of the alleged

## Drapeau Supports City's Grant Stand

Mayor Jean Drapeau before two critical audiences last night defended the policy of the Executive Committee in lopping off from the budget grants to welfare organizations totalling nearly \$600,000.

At the caucus at City Hall attended by 75 of the 99 councillors, the Mayor said that the complexion of social welfare had completely changed since the 1899 city charter empowered the administration to handle relief. The provisions of the by-law, however, did not compel the city to provide relief, he stressed.

To a large meeting of the Railway Club of Montreal in the Mount Royal Hotel, the Mayor explained that the city budgetted \$9,000,000 for direct relief in addition to the grants to various organizations which had been cut from the budget.

Responsibility of caring for the "permanently" sick, unemployed and disabled rested with "higher levels of government," he asserted. The city whose need was of a temporary nature, and it was unfair to give citizens the impression that the Executive Committee was indifferent to the needs of anyone, he added.

### Tight Budget

He stressed that the problems of Montreal were due to a "tight budgetary position." The position of the city was financially sound, he declared.

But at Nov. 2nd last, a few weeks before the present administration took over the reins of office, "the city's credit was affected by a total sum of \$327,359,138" and not solely by the city's funded indebtedness of \$178,700,973. The previous administration, he explained, had authorized loans for public works totalling \$148,658,165.

"That is the succession which was handed to us on Oct. 25th last," the Mayor continued. "It is one that we cannot refuse and which we do not intend to repudiate. Ten years of repeated budget surpluses, obtained by postponing successively important and urgent works have led to the present tight position of our budget. We are not placing unnecessary blame on anyone; this situation is partly due to social and economic factors.

### Valid Reasons

"But we cannot get away from the fact that, in the next five years, the city of Montreal will have to borrow \$150,000,000—an average of \$30,000,000 a year—and it will be obliged to burden its budget for this purpose with interest on those loans.

"These are valid reasons for economy if we wish, as we say, to

housing and mass transportation."

## Motion

(Concluded from Page Three)

tends to chase dogs and cats itself—but it will cost three times as much."

### Lafaille Heard

After the Mayor had spoken, Council Leader Lafaille said he agreed social welfare was a problem for higher governments but "you are not your own boss in municipal affairs."

The council was not obstructionist, even though the majority was not of the Civic Action League which had elected the Mayor. It was willing to act in the best interests of all.

### Councillors Air Views

Councillor Louis Bass said the council should not play politics with the question of charity grants. He said the amount given in grants was only a small portion of the amount the city paid for social welfare purposes.

Councillor Jean Meunier said some of the grants were "necessary. Others weren't..." He suggested old folks' homes and orphanages should continue to receive their grants.

Councillor Louis Laberge blamed the administration for taking such an important step without previously discussing the matter with the council.

Councillor W. H. Mack said the problem was one that should be studied by a committee of governments of all levels. The organizations should be given a one-year warning to allow them to adjust their budgets if it were found necessary to cut off grants.

Councillor Gerard Poitras claimed the city had no right to decide such an issue from one day to the next.

Councillor Leon Lortie said grants to cultural groups were not gifts but investments as they attract tourists and business. He agreed the groups should be more carefully screened and amounts readjusted.

Councillor Frank Hanley said according to the revised statutes of Quebec, 1941, any city must spend at least one half the amount if collected in amusement taxes on local charity.

### Hanley 'Cites' Law

It's the law and the city is lucky it hasn't been compelled to comply before," he said. "The amount we must pay comes to \$400,000 more than the amount we were to pay in grants."

Committeeman Croteau told the meeting the Executive Committee decision was not yet final but that it was good for the higher body to know the feelings of the majority in the council.

Committeeman Edmond Hamelin said a budget to be presented in a day or so would be acceptable to all and suggested amending a budget was easier than some councillors thought. He was sure certain agencies would not be disregarded.

Councillor Dr. E. G. D. Murray deplored the "legalistic" arguments which had been advanced to suppress the grants. The city had a moral responsibility to provide for the impoverished and the unemployable. Councillor McDougall held it was the duty of the city to spend at least one per cent of its budget in "good works."

Councillor Dr. Albert Guilbault said the city was already giving more than \$9,000,000, plus amounts from the Provincial Government, and it was still not enough. He understood the position of the Executive Committee but some of the cuts were not justified.

Councillor Mrs. Letellier de St. Just thought the subsidies could

be continued but that some arrangements for a closer supervision of city monies might be instituted.

Councillor Hector Marchand found it unbelievable the grants should be cut off and Councillor Kenneth Baker, although admiring the Executive Committee for its attempts to balance the budget, felt alarm at the cuts.

### Study Committee

Councillor Jean Meunier suggested that the draft change a clause so that it offered to form a study committee to work on the needs of the organizations in question but the matter was quashed when Council Leader Lafaille noted it made suggestions to the executive without giving them the means.

Councillor Nat Aronoff said he would rather resign from the council than vote in favor of abolishing the grants.

It was shortly after that the matter was put to the vote.

Le Petit Journal  
20 février 1955

## Les expos

MUSEE DES BEAUX-ARTS: (1379 ouest, Sherbrooke): exposition Matisse, Jusqu'au 20 mars. Galerie XII: "Espace 1955", exposition d'oeuvres de Comtois, Mousseau, Leduc, Letendre, McEwen, P. Gauvreau, Dupras, Lajoie, Molinari et Emond. Jusqu'au 27 février.

## City Budget Deadline Midnight

The new city administration is scheduled to deposit its balanced budget of about \$111,000,000 with the City Clerk by midnight tonight, and must also reach a final decision on the grants to charitable organizations.

The City Executive Committee announced last week that it would cut off \$634,000 from the organizations after current pledges have been kept. The city will meet its near \$9,000,000 social welfare budget plus about \$670,000 in special contracted grants.

With these acts of administration out of the way, the city will move on its traffic, mass transportation, housing and other problems which include a concert hall.

Expenditures by Montreal's Social Welfare Department since 1944-45 are shown in the following table:

	TOTAL	GRANTS	NET
1944-45	\$ 2,752,060	\$ 535,643	\$ 2,216,417
1945-46	2,814,117	734,278	2,079,839
1946-47	3,461,428	1,165,984	2,295,444
1947-48	3,646,518	906,748	2,739,770
1948-49	4,324,229	908,272	3,415,957
1949-50	4,775,443	1,275,492	3,499,951
1950-51	4,886,864	1,091,222	3,795,642
1951-52	5,945,732	1,241,745	4,703,987
1952-53	7,018,090	1,290,798	5,727,292
1953-54	6,900,698	1,585,032	5,315,666
1954-55	9,595,555	1,578,664	8,016,891
1955-56	8,452,286	938,707	7,513,579
	\$64,573,020	\$13,252,585	\$51,320,435

The figures for 1954-55 show what was provided for in the budget, and the figures for 1955-56 are the revised estimates for the coming year. Column one indicates the total amounts administered by the city's Social Welfare Department; column two indicates the amounts donated to charitable and cultural organizations, while column three gives the net amounts expended by the department, of which approximately 87 per cent is for public charities cases.

La Presse  
21 février 1955

## Au Musée des Beaux-Arts

— Sous l'égide du comité féminin du Musée des Beaux-Arts de Montréal le thé sera servi le mercredi 23 février, de trois à cinq, au Musée. Mme René Gauthier présidera à la table et sera assistée de Mmes E. B. Fairbanks, Gustave Le Droit, Artoine Geoffrion, Jacques Décar, A. Archambault, Ernest LeMesurier. A quatre heures, Mlle Agnès Lefort prononcera une causerie intitulée: Exposé sur quelques peintres canadiens, d'expression française.



The Star February 18/55

Back To Victoria And Then Some!

Sir.—We are utterly enchanted by Miss Sophy L. Elliot's letter to you concerning the Montreal Art Gallery. We thank you for publishing it and for giving us the opportunity of inventing a lovely parlour game called "The Room."

Why Not Segregation At Fine Arts Museum?

Sir.—Your recent correspondent may have a point about Montreal's Museum of Fine Arts and what is termed modern art. I wonder if a solution might not be found in permanently segregating the abnormal from the normal representations of life and nature through a classification of the one as modern design and the other as modern painting.

All one-eyed monsters, decaying or distorted monstrosities, explosions in stovepipe factories, ripples and riddles of ripping colours, squares and cubes thereof, could be relegated to say, one room. This could be shunned by those who might wonder at the wanderings of the designer's mind or ponder possibly with real neurologists and psychologists about the brain connected with the creative talent so displayed.

All other exhibits accepted for showing, whether permanent or otherwise, could then be faced without fear of finding a queer one, say a very primitive prehistoric and very dead and limp fish relaxing on an old flat duster displayed alongside a potential Corot or Monet. None of these exhibits may be art, only time can tell. In any case paintings and potential designs, including phoney primitives for wallpaper, etc., would be clearly separated.

But to close on a really serious note my friends and I would like publicly to express our very deep pride in the people of Montreal who have helped to establish and sustain (and will, I know, continue to sustain) a museum which, though small, for unerringly good taste, clever arrangement, and good management I have never seen surpassed in London, Paris, or Madrid. Our thanks, too, and our children's thanks, for the wonderfully happy and absorbing hours we have been privileged to spend in the Art Centre. Long, long may it prosper!

One Member.

Katharine Kinsman

ART NOTES Star. Febr. 19, 1955 by Robert Ayre

Matisse Exhibit Here for Month Strong in Drawings, Sculpture



La Parade, by Claude Picher of Quebec City, at Agnes Lefort's gallery.

THE Matisse exhibition, brought to Canada by the National Gallery and formally opened last night for a month's stay in the Montreal Museum of Fine Arts, will not, I suspect, be the most popular show of the season. If you have hoped to see the walls burst into a luxuriant blooming of flowers and odalisques, you will be disappointed. You will see only three paintings—"The Dream," which is of a woman with head bent, features in outline, the sleeves of her Romanian peasant blouse flowing and curving into a melodious decoration; and two still lifes, one on black with a green edge repeating the color of several apples, the other on red, with a magnolia in a green vase in the centre. Had it been intended as a memorial exhibition, it would have been quite a different thing, but the old painter was still alive when it was brought together; it was the last show he had a hand in arranging; and if it is not the Matisse exhibition we hope some day to see, it is an artist's exhibition, of special value to the painter—the sculptor, too—and the student; but for the layman who has, or wants to cultivate, a taste in drawing and in modelling, who wants to dig deeper into art and to come closer to one great artist in his work, it is a revelation.

of Matisse's simplicity and the eloquence of his line.

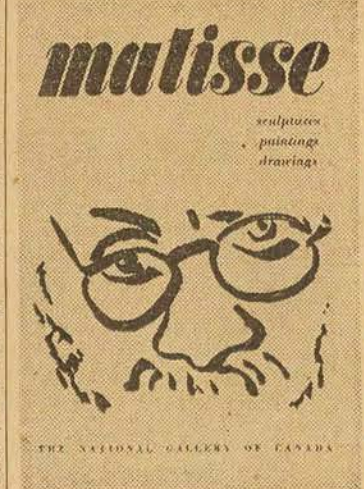
Sculpture Great Revelation

To many, the greatest revelation of the show will be the sculpture. In his drawing and painting, Matisse worked decoratively in two dimensions. He kept the third apart, for his bronzes. There are 46 of them in this exhibition, some of them quite small. But no matter how small, they are bursting with life. How can bronze be so much alive? you ask as you look at the twisting girl's figure, "La Serpentine": at the armless slave with the noble head, at the horse that has only one leg yet stands solid and perfectly poised; at the woman who is not just "leaning on her hands"—the title won't do—but who has fallen or has been thrown down and is about to spring to her feet again; at the earliest—after Barye—the viol-

fering personalities and their affiliations with one another, their common interest in manipulating form with no reference to landscape or the street, the human figure or the studio jugs, and their common seriousness of purpose, make it a show well worth while, an enlivening experience.

To me, the most satisfactory works were McEwen's inks, in strong vibrating color, like drifts of leaves, packed plane upon plane, yet with air between; Emond's thick, overrun palimpsests; Mousseau's ample pictures of great movements, rather than forms; Leduc's solemn dramas, and Gauvreau's showers of flower colors.

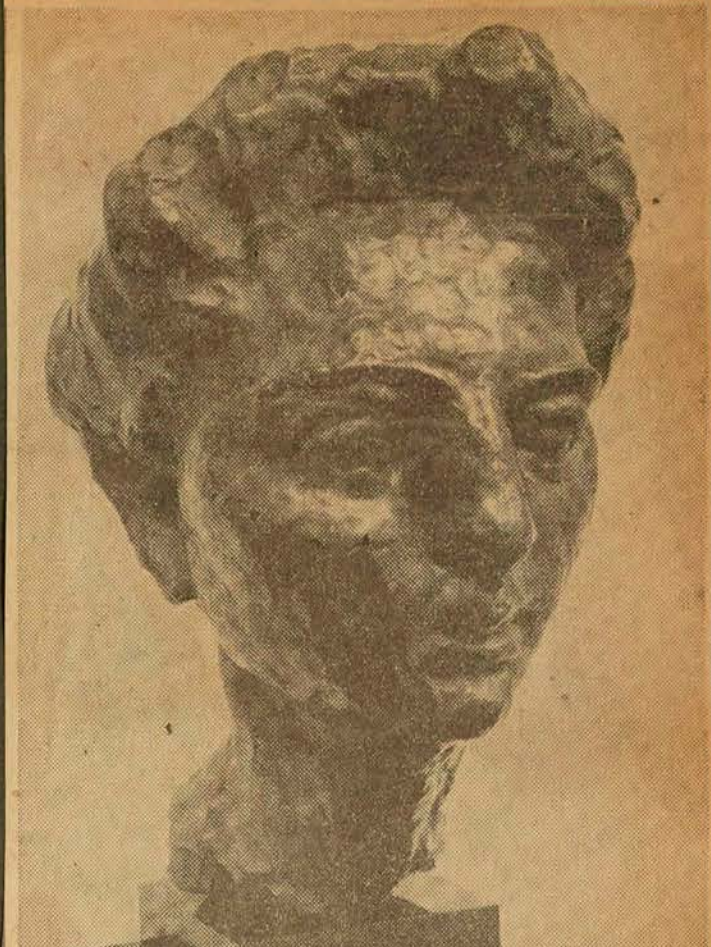
Most of these painters are organic; something of impressionism, something of expressionism goes into their work; personal feeling, strong or feeble, directed or allowed to wander wayward, informs it. The Plasticiens, over at L'Echourie, are more austere. More abstract. They care, above all, for what they call the plastic facts—tone, texture, forms, lines, rapport between these elements, unity. They are at their purest, I should say, in Jauran's cold architectural integrations with their just proportions, their anonymity. Fernand Toupin is integrated, too, working more massively in iron and slate, suggesting the foundations of the earth. It is Jean-Paul Jerome who has the color, sometimes sharp and shrill, but his forms are not so well interlocked. Louis Belzile goes after the texture, breaking up his surfaces into woven strips.



Cover of the catalogue of the Matisse exhibition now at the Montreal Museum of Fine Arts, with a self-portrait.

ence of the jaguar; at all the heads and the torsos, roughly hacked out, as it seems, distorted, exaggerated by the thrust of life through them; and at the great, smooth, timeless Buddha heads.

It is a show to be seen many times. And when you're in the Museum don't forget Gallery XII and Espace 55. Everything the eleven young painters have to say is not important, some of it is trivial enough; no matter, they are exploring new worlds of space and sensation, they differ from one another, and the show, well chosen to display their dif-



HEAD OF JEANNETTE I, by Matisse

Matisse Collection Reveals Versatility

Ample evidence of the versatility of Henri Matisse, the French artist who died last November, is supplied by the exhibition of his sculptures, paintings and drawings, which opened last night with a pre-view in the galleries of the Montreal Museum of Fine Arts. In the view of H. O. McCarry, retiring Director of the National Gallery of Canada, who writes the catalogue Foreword, the occasion

Nude I' of 1907 appears in the same year, now in the Baltimore Museum. At this point Matisse was obsessed with the desire to contour his models—one thigh doubled over the other, an elbow raised far above the head. Thus he developed toward simplification and exaggeration: he was drastic in what one would call his "expressionism." In his paintings, this tendency was expressed not only in his drawing but also in that passion for pure color which makes his best works so resplendent. In sculpture, he could achieve the same effect only by distorted gestures and the forceful arrangement of the masses. . . .

Jeannette is favored, there being four versions of her head, while there are two of Madeleine. The cases have many attractive items—"Head of a Child, Pierre Matisse," "Small Head with Straight Hair," "Small Crouching Nude with Arms," "Head of a Little Girl, Marguerite," "Woman Leaning on Hands," "Standing Nude," a bas-relief; while of more generous scale are "The Slave," bearded and rugged; "Decorative Figure," a seated nude; an effective "Standing Nude"; and "Two Negresses," with arms about each other, the sculpture items totalling 46.

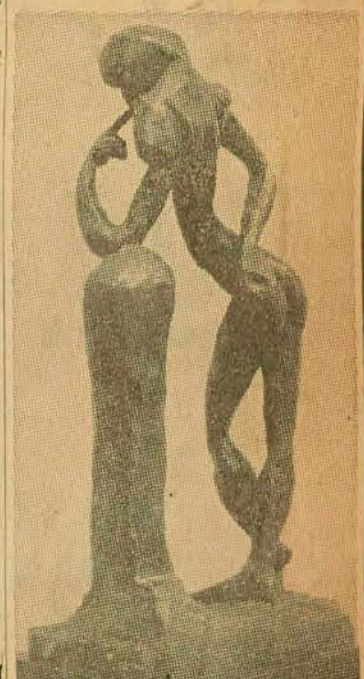
There is much of interest in the items under the head of Paintings and Related Studies. The painting is "Still Life with Shell," a characteristic work, but pertaining to this are 11 pencil studies, clean and free in treatment, and two photographs showing successive stages in the painting. Like treatment is followed in the case of "The Dream," a colorful work



HEAD OF JEANNETTE III

"may in some sense be considered a memorial exhibition to this great artist. It is certainly the last exhibition in which Matisse will have had his say as to which of his works should be shown, for he was always keenly interested in how he was presented to the public. Here almost his entire oeuvre as a sculptor may be seen. . . ."

Jean Cassou, who writes the critical introduction, sets the first distinctive piece of sculpture by Matisse as the "Jaguar Devouring a Hare," from his student days in 1899, inspired by Barye, recording that—"The previous year had resounded with the sensation of Rodin's Balzac, and it was in this atmosphere of romanticism that his genius emerged in sculpture—though in painting it was to develop along classic lines. But it must not be forgotten that all sorts of strong impulses came to bear on his development. Is not the influence of Rodin evident in the 'Slaves' of 1900-07. . . . And we must not forget that at this time Matisse was about to become leader of the Fauves. The sculpture nudes of the Fauve period are close in style to the painted ones. In particular, the 'Reclining



LA SERPENTINE

with a woman seated at a table. Of this there are seven studies, elaborate to simple, and 13 photographs showing successive stages in the painting. The varying changes and alteration of content can supply plenty of material for discussion.

"Red Still Life with Magnolia," with red background, shell, vase, etc., is flanked by 63 studies, and five photographs showing successive stages in painting. Drawings include "Variations on a Vase and Bunch of Ivy in Flower," done in pen and ink. "Head of a Girl" is a study for an illustration to Les Fleurs du Mal by Baudelaire, while there are also 20 drawings of women's heads in pencil, free and spontaneous in treatment in charcoal and gouache is "Standing Nude with Arms Raised," "Standing Nude with Arms Crossed," and ten conte drawings of nude women in strong outline.

The exhibition has already been shown in a number of European museums and at the Tate Gallery, London. The writer of the Introduction, Jean Cassou, is director of the Musée d'Art Moderne in Paris.

La Presse - 21 février '55

Exposition Matisse au Musée



L'exposition d'oeuvres de Henri Matisse attire un public nombreux depuis samedi au Musée des Beaux-Arts. L'exposition, en tournée au Canada sous les auspices de la Galerie Nationale, comprend 46 pièces de sculpture, soit presque toute l'oeuvre sculptée de Matisse, trois tableaux et plusieurs séries d'études pour ceux-ci ainsi que des photos de divers stades d'exécution, et une quarantaine de dessins. Le catalogue, en anglais, comprend une introduction par Jean Cassou, qui écrit notamment "que l'on peut retracer le développement du génie de Matisse dans sa sculpture". Ci-haut, "Tête de Jeannette. Premier état". Les trois états subséquents sont également exposés.

La Presse 22 février '55

Au Musée des Beaux-Arts

—Le président et le conseil du Musée des Beaux-Arts de Montréal recevront à l'occasion de l'ouverture de l'exposition des fresques des Indes et du Ceylan, le lundi soir 22 février, à neuf heures. Son Exc. le haut commissaire des Indes à Ottawa présidera.

The Gazette February 21/55



HAROLD BEAMENT, who will be guest speaker at the Women's Art Society at 11 a.m. Tuesday, in the lecture hall of the Museum of Fine Arts. Mr. Beament, a well known artist, will speak on "Painting As It Seems To Me."

The Gazette Febr. 22/55

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its Wednesday tea tomorrow afternoon from three to five o'clock in the Museum when Miss Agnes Lefort will give an informal talk on several of the Canadian painters who are in the French tradition. Mrs. René Gauthier is chairman of the tea committee and will be assisted by Mrs. E. B. Fairbanks, Mrs. Gustave LeDroit, Mrs. Antoine Geoffrion, Mrs. Jacques Décaray, Mrs. K. Archambault, and Mrs. Ernest Lemesurier.

The Star February 22/55

Social and Personal

His Excellency, the High Commissioner for India, Mohammed Abdul Rauf, will officiate at the opening of the exhibition at the Montreal Museum of Fine Arts Monday evening at 9 p.m. when murals of India and Ceylon will be shown.

Le Devoir 22 février '55

VERNISSAGE

Son Excellence, le haut commissaire des Indes à Ottawa, présidera à l'inauguration officielle de l'exposition: "Fresques des Indes et du Ceylan", lundi soir le 28 février, à neuf heures, au Musée des Beaux-Arts de Montréal.

MUSEE DES BEAUX-ARTS

Le comité féminin du Musée des Beaux-Arts de Montréal servira le thé de 3 à 5h. mercredi le 23 février, au Musée.

Mme René Gauthier présidera à la table et sera assistée de Mmes E. B. Fairbanks, Gustave LeDroit, Antoine Geoffrion, Jacques Décaray, K. Archambault, Ernest Lemesurier. A 4h, Mlle Agnes Lefort prononcera une causerie intitulée: "Exposé sur quelques peintres canadiens, d'expression française".

The Star Febr. 21, 1955

Canadian Painters To Be Discussed

The Ladies Committee of the Montreal Museum of Fine Arts will serve tea Wednesday from 3 to 5 p.m. when Mrs. René Gauthier, chairman of the tea committee, will be assisted in serving by Mrs. E. B. Fairbanks, Mrs. Gustave LeDroit, Mrs. Antoine Geoffrion, Mrs. Jacques Décaray, Mrs. K. Archambault, and Mrs. Ernest Lemesurier. Miss Agnes Lefort will discuss several Canadian painters.

The Gazette Febr. 23/55

The president and council of the Montreal Museum of Fine Arts have issued invitations to the preview of the exhibition. Murals of India and Ceylon to be opened on Monday evening, February 28, at nine o'clock, by His Excellency the High Commissioner for India, Ottawa.

The Gazette Febr. 23/55

Portrait Painting Demonstration

The art of portrait painting will be demonstrated tonight for the public at the Montreal Museum of Fine Arts at eight o'clock, in the lecture hall of the museum. Oscar de Lall, A.R.C.A., will be the demonstrating artist in the latest of the Artists in Action series which has been presented monthly by the museum.

Mr. de Lall will paint a portrait of a model, demonstrating the technique of portraiture, which is considered his specialty. The series of demonstrations are directed by Dr. Arthur Lismer, and are part of the Wednesday night program presented by the Ladies' Committee of the museum.



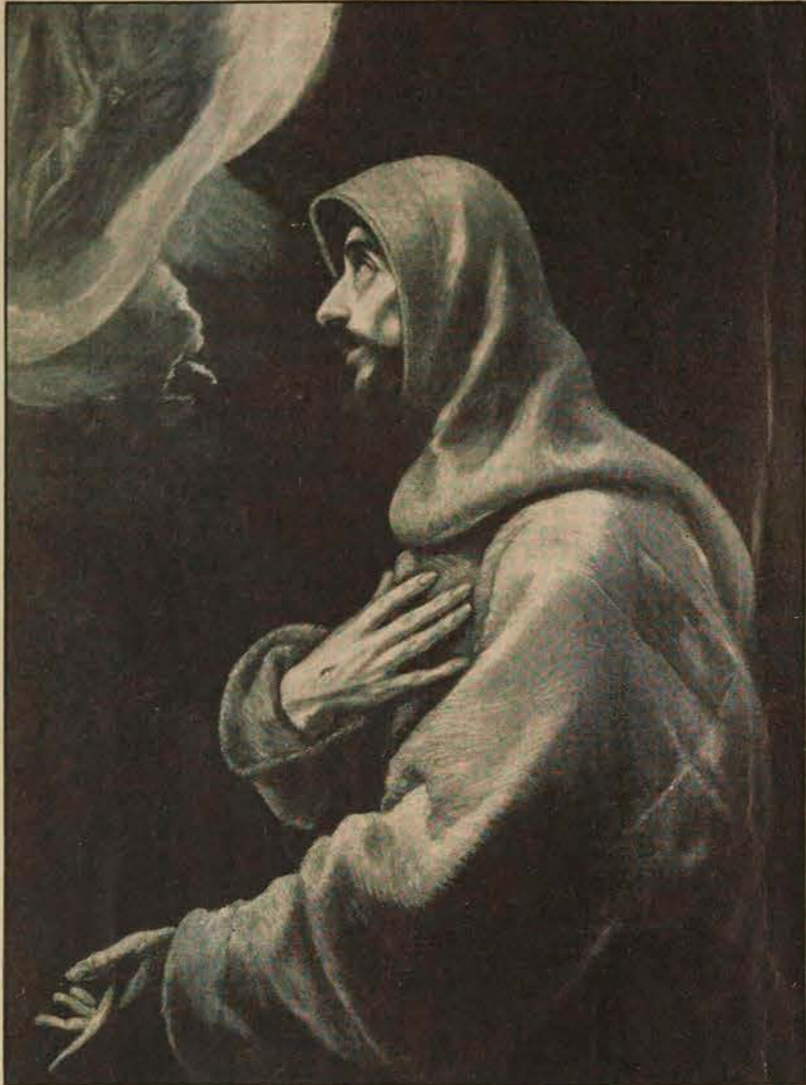
# Saturday Night - Febr. 19 1955 Spanish Art In London

University of Western Ontario's  
Annual Exhibition



TWO FRANCISCAN MONKS

An annual affair at the University of Western Ontario is the exhibition devoted to "old masters". This year's loan collection is confined to 20 Spanish paintings. "Monks" by Bartolomé Murillo, is from the National Gallery, Ottawa.



ST. FRANCIS IN ECSTASY BY EL GRECO (1541-1614)

The best works in the current show came from public museums. The Montreal Museum of Fine Arts loaned this El Greco masterpiece. The greatest El Greco canvases remain in Spain. This is one of the finest in any collection on the North American continent.



MARIANA OF AUSTRIA

This portrait of the Austrian Queen of Spain is from the Metropolitan Museum. It was painted in the workshop of Velazquez (1599-1660) but lacks the authority of the master.



THREE VIRGIN MARYS; PANEL BY JACOMART (1410-1460) FROM THE DETROIT INSTITUTE OF ARTS

Mediaeval phase of Spanish art is represented by the narrow panel from the studio of Jacomart. In drawing and design, it shows the dominant influence of early Italian primitives. The gilt background illumines the portraits' coloring.

February 19, 1955

The Star - February 23, 1955

## Art Museum Attendance 'Shocking, Appalling'

Attendance at the Montreal Museum of Fine Arts is "shocking, appalling," according to its director, John E. H. Steegman.

Mr. Steegman last night told a panel discussion on the subject "Shall we burn the libraries and scrap the museums?" that attendance at the Museum last year was only 92,000 out of a population of nearly a million and a half.

"Of these 92,000, he added, fully one-third were U.S. tourists. He added that of the money dropped into the Museum's 'wishing well,' at least one-half was in U.S. currency.

Mr. Steegman declared that the museum is more famous outside Montreal than in the city itself.

"If the museum were burned," he noted, "very few people in Montreal would miss it, but others would miss it profoundly."

### Calls For Destruction

Speaking as the "Devil's Advocate representing the Philistines and Destroyers," Prof. Claude W. Thompson, assistant dean and senior professor of the humanities division of Sir George Williams College urged libraries be burned, since many books are banned anyway.

Museum relics, he said, take space and cost money. They are dead exhibits and use up the time of the viewer which could otherwise be spent creatively.

Small minds, he added, don't understand books and museums, the half educated may be badly influenced by them, and great minds don't need them for inspiration.

### In Defence

However, Mrs. Alice Turnham, director of McGill University museums, claimed museums are the best resting place for relics of all sorts, and can thus help make up tableaux and displays of life as it used to be.

She and Mr. Steegman agreed that old conception of museums as dusty mausoleums with cold and dead exhibits must be scrapped. They urged more interesting and life-like displays, with travelling exhibits to lure spectators in.

Discussing the book-burning, Prof. Vernon Ross, director of the Library School of McGill, said that if all books were destroyed, libraries would soon form again to fill an essential need.

The Star  
Febr. 24, 1955

### WOMEN'S ART SOCIETY

Dr. Guy H. Fisk, Director of the School of Physical and Occupational Therapy, McGill University, will address the Women's Art Society Tuesday at 2.30 p.m. in the Montreal Museum of Fine Arts. His subject will be 'Color in a Montreal Garden' and will be illustrated.

Le Devoir - 23 février 1955

## \$496,000 prévus au budget pour les subventions municipales

Une liste d'octrois de subventions à des associations de charité ou artistiques sera à l'ordre du jour de la séance municipale de mardi prochain. Mais il s'agira d'octrois prévus au budget du service du bien-être social pour l'exercice 1954-55, mais qui n'ont pas encore été votés par le conseil.

Sur cette liste, on relève un montant de \$400,000 pour les quatre fédérations d'œuvres de charité locales. En ce qui concerne l'exercice prochain, celui de 1955-56, on sait déjà que le Comité exécutif a réservé une somme globale de \$500,000 pour les institutions de charité et culturelles, mais sans attribution de montants spécifiques pour chacune.

Les subventions municipales aux institutions relèvent du service du bien-être social qui fait enquête sur chaque cas et présente des rapports en conséquence au Comité exécutif, lequel, à son tour recommande les octrois à l'approbation du conseil municipal, à certaines périodes de l'année.

La liste de la semaine prochaine renferme les institutions suivantes:

- Fédération des œuvres de charité canadiennes-françaises, \$267,173;
- Welfare Federation, \$80,011;
- Federation of Catholic Charities, \$32,088;
- Federation of Jewish Community Services, \$20,730.
- Ligue canadienne de santé, \$5,000;
- Canadian National Institute for the Blind, \$2,500;
- Service social du Bon-Conseil, \$5,000;
- Musée des Beaux-Arts, \$13,000;
- Concerts symphoniques, \$8,000 (un montant de \$3,768 a déjà été versé durant l'année 1954-1955 pour combler le déficit des concerts d'été de 1953);
- Foyer St-Henri, \$1,500;
- Association canadienne-française des aveugles, \$3,000;

Association des fonctionnaires municipaux, \$1,500; Boy Scouts, \$3,000; Fédération des Guides catholiques de la province de Québec, \$3,000; Ouvroir de Notre-Dame de la Protection (Maison d'accueil), \$1,000; Petites Soeurs de l'Assomption, \$2,000; Société protectrice des animaux, \$5,000; Bibliothèque des enfants d'Hoche-laga, \$5,000; Bibliothèque de N.-D. de Grâce (Community Council), \$8,500; Ligue antituberculeuse, \$13,500; Hôpital St-Joseph des Convalescentes (Bois-de-Boulogne), \$3,500; Jewish Hospital of Hope, \$1,500; Société de secours aux enfants infirmes, \$5,000; Hôpital de la Miséricorde (Crèche), \$2,000; Old Brewery Mission, \$500; Salvation Army, \$1,750; St. John Ambulance, \$3,000; soit un total de \$496,050.

L'Association de la Croix de Lorraine a été écartée; elle demandait une subvention de \$1,000. Il s'agit d'une "œuvre non déficitaire", note le Service du bien-être social.



## A Picture of Artistic Merit

Suzanne Brainerd, nine, holds a drawing similar to one that won her first place in her age group in a world-wide contest, sponsored by a New Delhi magazine.

## Young Montrealer Wins India Prize

By GENE LEES

"Suzanne," said Dr. Lismer, "you must forgive me. I have known about this for some time, but I was not permitted to tell you. You see, last summer I submitted one of your drawings in a contest and now you've won a prize—from the President of India. And there were 22,000 drawings from 57 countries!"

Dr. Lismer is, of course, Dr. Arthur Lismer. The Suzanne he addressed was Suzanne Brainerd, daughter of Mr. and Mrs. Thomas C. Brainerd, 18 Richelieu place, Montreal. And his announcement ended, for her, a little mid-afternoon detective story. Suzanne is a quiet, thoughtful little girl, rather tall for her nine years, with a startling degree of talent with pencil and paintbrush. Her blonde hair is cut straight, and in bangs.

When The Star went to her home to enquire further into a brief story from the Indian Information Service in Ottawa, to the effect that she had won a prize, she was quite astonished; she knew of no contest. Nor did her father, Montreal sales manager for a paint firm.

The trail led inevitably to the Art Centre, the school operated by the Montreal Museum of Fine Arts, and to Suzie's teacher and finally to Dr. Lismer.

Dr. Lismer gasped. Suzie was not yet supposed to know about it! But he was reassured that the information had come through the authorized channels.

The tall, lean, white-haired man who was rated one of Canada's great painters before Suzie was born bent to explain to a little girl how the magazine, Shankar's Weekly, published in New Delhi, conducts an annual contest, recruiting entries from all parts of the world including the Soviet Union.

Working in co-operation with Canada's Department of External Affairs, Dr. Lismer selected 50 Canadian entries, mostly from Art Centres across the country. There were a number of other Canadian entries as well.

Suzie's picture won first prize in her age group—eight at that time.

The 2,500 best entries were exhibited in New Delhi in November. Winning pictures will be published later in the magazine.

Even after the explanation, Suzie's brow furrowed.

"Which painting was it, Dr. Lismer?" she asked. "I don't know, Suzie. I honestly don't know. There were so many..."

"What will the prize be?" she asked.

Dr. Lismer laughed. "Oh, maybe a diamond tiara or an elephant or an Indian princess."

Suzie seemed doubtful that she would have much use for an elephant.

"I'm very proud of you, anyway," Dr. Lismer beamed. "I'm so pleased."

And so Suzie went home, to share her excitement with her father and to anticipate the certificate she will receive from Dr. Rajendra Prasad, president of India. Her mystery was solved.

There's an epilogue to it, a little note to Suzie: Don't tell Dr. Lismer, but the painting was the one entitled, Getting Up.

REAL, MARDI 22 FEVRIER 1955 - Le Devoir

## FORMES ET COULEURS

### Matisse parmi nous

(par Jean-René OSTIGUY)

A l'occasion de la mort de Matisse, nous avons parlé de son art; maintenant son oeuvre nous parlera elle-même. Une exposition préparée par des amis de l'artiste et venant de Stockholm, commence son itinéraire au Canada. C'est le Musée des Beaux-Arts qui l'accueille d'abord, d'ici le 20 mars.

La force de cette exposition et son élément de surprise résident dans la présentation de l'oeuvre sculptée de Matisse. Quarante-six bronzes, soit la quasi totalité de son travail en ce domaine. Plusieurs auraient préféré voir un nombre égal de peintures, mais les organisateurs de cette exposition ont cru rendre hommage au maître par d'autres moyens. Il ne s'agit pas de sacrifier aux manies du public, qui aime maintenant voir de la peinture, mais de rendre compte d'une façon ou d'une autre des conquêtes de cet homme calme et patient.

Le travail de Matisse sur la terre glaise intéresse par son langage inspiré, tout comme dans le cas de son oeuvre peinte. "La serpentine", "Le grand nu assis", "Les deux négresses", "La tête de Jeannette", "La grosse tête", tous ces morceaux sont vivants, d'une vie différente de celle de la nature. Ce bras a besoin de paraître plus ramassé qu'à son naturel, cette main ou cette figure doit s'effacer pour le bien de l'oeuvre, ici il faut un modèle lâche et ramolli, là, le galbe prendra la netteté et la précision les plus fines. Ces objets affectent une vie différente de celle de la nature, mais combien plus proche tout de même de celle-ci, que les objets pseudo-réalistes! Aucun vain effort, aucun entêtement inutile à rendre les détails du modèle; au contraire, obéissance totale à la dissymétrie, à la variété, à la spontanéité, à la grâce du monde.

Matisse se prouve moderne, aussi, par le seul fait d'accorder de l'importance à la sculpture. C'est bien contemporain, et c'est bien Matisse, de vouloir agir dans plusieurs domaines des arts plastiques. Passer de la peinture à la sculpture, de la tapisserie au vitrail ou à l'architecture, en sachant bien que ce sera toujours le même homme qui laissera pleinement sa trace où il passera, voilà une vérité à laquelle nous tenons tous. C'est aussi une chance rare de se rapprocher quelque peu au milieu par la magie d'un métier. Dans le catalogue de l'exposition, Jean Cassou, directeur du Musée d'Art Moderne de Paris, dit justement des artistes modernes: "Leurs talents sont multiples. Ils n'évaluent pas une forme d'art au-dessus d'une autre, mais désirent les pratiquer toutes".

Autour des têtes sculptées, et des nus, on a groupé trente dessins au crayon reproduisant des thèmes semblables. Ce parallélisme souligne l'essentiel de la recherche. Dans les deux cas, c'est la même obéissance à la nature, les mêmes risques surmontés ou, avouons-le, les mêmes faiblesses consenties. Pour suivre parfaitement le souffle précieux de l'inspiration, même après s'être recueilli, il faut un équilibre ex-

traordinaire. Mais une sorte de nonchalance, de mollesse, paraît souvent nécessaire à l'artiste pour laisser briller la flamme qui l'habite. N'en déplaise à certains, cette obéissance même parfois au facile et à l'informe... et je préfère voir la rançon d'un langage très subtil, plutôt que l'ultime manifestation du génie de la simplification.

Un autre ensemble de dessins entoure trois peintures magnifiques et raconte le travail qui les a précédées. Onze études pour cette "Nature morte au coquillage", sept pour "Le rêve", soixante-huit pour la "Nature morte au Magnolia". Voir ce coquillage marin, cette aiguière, ce pot à fleurs sous tous ses angles, l'apprendre par coeur pour en découvrir tout à coup sa meilleure figure dans un ensemble définitif, constitue la raison d'être de ces études. En somme, c'est ici la recherche d'un état de grâce, lequel dispose le peintre à bien faire. Il faudra encore, pourtant, choisir avec sévérité la meilleure fabrication. Des photographies montrent deux étapes de la "Nature morte au coquillage", treize du "rêve", cinq de la "Nature morte au magnolia".

A bien observer ces photos, l'on découvre ce qu'une meilleure fabrication implique pour Matisse. La toile sera nettoyée et reprise en vue d'une plus parfaite animation de la surface du tableau, d'une plus grande autonomie de formes, d'une qualité supérieure dans l'espace suggéré — avec ce principe nouveau du plus ou moins grand rapprochement des formes vers le spectateur. L'espace n'étant plus signifié par une fuite vers le fond du tableau, mais par une espèce de projection des éléments dans la salle qui le contient. Matisse a "visualisé" pour nous, et avec quelle splendeur, la structure de l'espace sans recourir aux fameuses lois de la perspective.

Grâce au musée des Beaux-Arts, Matisse est encore vivant parmi nous. Son art, qui a déjà influencé le nôtre, ne cessera pas de nous fournir des conseils. Il a cette propriété rare de ne pouvoir se laisser vider par une seule considération. Après Cézanne, il y eut Matisse.



# Proposed Grants Total \$496,050

City council was asked yesterday by its executive committee to vote grants totalling \$496,050 at its March 1 statutory meeting to various charitable and cultural organizations and hospitals.

The proposed grants are provided by the 1954-55 budget, in which several others were voted during last calendar year.

In the budgetary estimates to be deposited by the executive committee for 1955-56, a \$500,000 lump sum provision is made for civic grants.

This provision followed earlier decision by the executive committee to delete from the social welfare department's requisitions for the coming fiscal year \$687,000 in proposed grants to 81 organizations.

Public reaction to that decision was so emphatic that the executive committee voted to put back a \$500,000 provision without at the moment detailing its allocation. Each case will be judged on its merits after the budget is voted.

The four local welfare federations will share \$400,000 of the latest grants asked of council.

Recipients and amounts stipulated follow:

Federation des Oeuvres de Charité Canadienne - Française, \$267,173; Welfare Federation of Montreal, \$80,011; Federation of Catholic Charities, \$32,086; Federation of Jewish Community Services, \$20,730; Old Brewery Mission, \$500; Salvation Army (Family Welfare Division), \$1,750; Foyer St. Henri, \$1,500; Association Canadienne - Française des Aveugles, \$3,000; Municipal Employees' Association, \$1,500; Boy Scouts' Association, \$3,000; Federation of Guidées Catholiques de la Province de Québec, \$3,000; Oeuvres Notre Dame de la Protection, \$1,000; Petites Soeurs de l'Assomption, \$2,000; Society for the Prevention of Cruelty to Animals, \$5,000; Societe de Secours des Enfants Infirmes de la Province de Québec, \$5,000; St. George Society of Montreal, \$500; Young Hebrew Malbish Arumim Society, \$300; N.D.G. Community Council (Library Committee), \$6,500; Bibliothèque des Enfants d'Hocheville, \$3,000; Anti-Tuberculosis League, \$13,500; Hopital St. Joseph des Convalescents (Bois de Boulogne), \$3,500; Jewish Hospital of Hope, \$1,000; Hopital de la Misericorde (Foundling Home), \$2,000;

Canadian National Institute for the Blind, \$2,500; Service Social du Bon Conseil, \$5,000; St. John Ambulance (Québec Command), \$3,000; Montreal Museum of Fine Arts, \$13,000; Les Concerts Symphoniques, \$3,000; Health League of Canada, \$5,000.

## This Week's Activities

### ART Current Events - Febr. 25/55

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

The Matisse exhibition now on view until March 20. "Espace 1955" — A group of Canadian painters organized by Gilles Corbeil, until Feb. 27. Exhibition of the Women's Art Society, will last until Feb. 13. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

### A NUMBER OF THINGS...

The annual report of the Art Gallery of Toronto shows that it receives from the City of Toronto an annual grant of \$50,000. The City of Buffalo gives its gallery \$70,000, and Baltimore \$150,000. None of these cities is as large as Montreal. Yet Montreal's annual contribution to the Montreal Museum of Fine Arts is only \$13,000.

"Madame Butterfly," the great opera by Puccini, has long ago taken its place as a classic. It is more than half a century since it was first performed. And it stirs the pages of history to learn that someone connected with that opera has just died. She was Mrs. Hisako Oyama, an old lady, 85 years of age, who had long been living in retirement in a Roman Catholic home for the aged in Yokohama. She died in a fire which destroyed the home this month. When Puccini needed

Japanese musical themes and melodies, Mrs. Oyama, whose husband was then the Japanese Minister to Italy, sang them for him. She was later rather amazed to find that Puccini (who was unfamiliar with Japanese music) had used an old drinking song as the air which his heroine sings in the pathetic final scene.

It might seem that "accidental death" is something that might happen to some people, but not to many. Yet the proportion of accidents as a cause of death is very high. In his annual report this month the president of the Sun Life Assurance Co. of Canada, Mr. George W. Bourke, said that among the company's policy holders "accidents are now the third most frequent single cause of death, following heart disease and cancer." It is a startling fact.

### Swan Lake Ballet To Be Described

Miss Kay Ambrose of the National Ballet will speak on Swan Lake at the Montreal Museum of Fine Arts Wednesday afternoon at 2.30 o'clock

during the weekly tea sponsored by the Ladies Committee of the Museum. Miss Ambrose will illustrate her talk with sketches. Tea will be served from 3.30 to 5 in the foyer. The meeting is open to the public.

## Modern Art Explained By Guest Speaker

Modern art is feeding traditional art by broadening and enlivening it, so don't be annoyed by it, Harold Beament, RCA, advised a meeting of the Women's Art Society in the Montreal Museum of Fine Arts.

Tracing the progressive changes in the life stream of painting during the past century, Mr. Beament named the earlier influences that gave rise to the birth of impressionism and outlined the successive changes through to the present day.

Mr. Beament suggested that there were a number of obvious conclusions to be drawn from this cursory glance at recent art history, one being that painting, in all its experimental phases, has been moving further away from the objective approach to nature.

Traditional painting has, meanwhile, gone quietly on, thoughtfully drawing the best from these experiments and applying it wherever it seemed most valuable. The result of this has been to broaden the scope of traditional painting and to give it a freedom of expression it might not otherwise have enjoyed. Another conclusion that might be reached is that the revolutionary art of one day becomes the accepted academic art of the next, the speaker stated.

The fulfilment of a work of art entails the bringing to a point of realization an experience that the artist has had, as well as the sympathetic reaction of the viewer of the work. We all have prejudices—pre-conceived notions as to what we should find within a picture frame. These prejudices are often in conflict with the intentions of the

artist, Mr. Beament said. In summing up, Mr. Beament suggested that people should be not only tolerant of all forms of artistic expression, but should put forth a real effort to enjoy them. Out of this would arise a broader appreciation of the field as a whole.

### Kay Ambrose parlera du "Lac des cygnes"

Kay Ambrose du National Ballet a été invitée par le comité féminin du Musée des Beaux-Arts à prononcer une conférence, mercredi après-midi à 2 h. 30, dans le foyer du Musée. Ecrivain, dessinatrice, conférencière, Kay Ambrose a écrit et illustré plusieurs livres sur le ballet, dont deux en collaboration avec Celia Franca.

Durant la tournée du National Ballet au Canada et aux Etats-Unis, Mlle Ambrose a participé à des programmes de télévision durant lesquels on a pu admirer son extraordinaire talent pour les dessins éclairés.

Mlle Ambrose a accompagné plusieurs troupes de ballet durant leurs tournées. Elle a visité les Indes avec la troupe du danseur Ram Gopal et son ballet hindou, et écrit un volume sur la danse aux Indes, en collaboration.

Née en Angleterre et élevée en France, Kay Ambrose exposa ses tableaux et ses gravures en Angleterre et en Australie. Elle donna des conférences sur le théâtre en anglais et en français dans plusieurs universités européennes et américaines. C'est en anglais que Mlle Ambrose prononcera sa conférence illustrée sur le Lac des Cygnes. Le public est admis. (Communiqué).

### Les expositions

Au Musée des Beaux-Arts, galeries XII et XIII, l'exposition Espace '55, avec Comtois, Ewen, Mousseau, Ladu, Letendre, Lajoie, Molinari, Emond, jusqu'à lundi.

Exposition Henri Matisse, comportant des sculptures, peintures et dessins, jusqu'au 20 mars.

Au Musée, exposition de Fresques des Indes et du Ceylan. Vernissage lundi soir, sous le patronage de Son Exc. le haut Commissaire des Indes à Ottawa.

Mercredi soir, Mlle Yvette Thiabaud réunit quelques invités parmi lesquels: Mlle Mary Beetles, M. Steegman, directeur du Musée des Beaux Arts, M. Jean Gascon, et M. Gaétan Joyal.

Mlle Kay Ambrose sera l'invitée d'honneur, mercredi, à l'heure du thé, au Musée des Beaux-Arts.

Au Musée des Beaux-Arts

### Microcosmes de Lajoie et Molinari, paraphes de Dupras, et autres

par R. de Repentigny

Pour quelques jours encore l'on peut voir au Musée des Beaux-Arts, galeries XII et XIII, l'exposition Espace '55. Il a déjà été question de ceux qui exposent là des tableaux. Voyons donc maintenant les aquarelles. La distinction n'est pas tout à fait arbitraire étant donné que le romantisme, l'automatisme et le surréalisme sont dans Espace '55 surtout représentés par des peintres travaillant les médiums plus légers et plus graphiques.

A la limite de cette tendance à se retrouver dans le pur geste qui exprime l'homme comme une parodie énergique, on trouve les aquarelles de Robert Dupras. Un groupe de quatre aquarelles, les 5, 6, 7 et 8 en particulier, sont frénetiques dans leur éclatement, au point que l'on a l'impression que ce n'est que tangentiellement que le peintre a touché le rectangle du papier, comme si l'œuvre était un segment tranché dans la matière animée.

Dans une peinture de ce genre, qui remplace le coup de pinceau ou la tache lavée par l'éclaboussure, le principal élément de choix est dans la sobriété. Il faut savoir quand arrêter. L'artiste peut alors atteindre à une note de délicatesse et de raffinement qui le fait rivaliser avec ces fantaisies de la nature que chacun admire tant sans y chercher de signification: eg, les nuages, les mouvements de l'eau, les décorations des pierres, etc.

Dupras expose également une petite toile qui déçoit rudement à côté de ses aquarelles. Elle ne nous apprend rien, même pas s'il sait manier le pinceau.

#### Symbolisme secret

Les aquarelles de Noël Lajoie ont un caractère moins "libre" que celles de Dupras. A travers une fascination par certaines formes de Borduas, l'on distingue une sorte de recherche de l'œuvre totale, complète en elle-même, portant la marque de son symbolisme secret. Au contraire de Dupras, Lajoie travaille à un microcosme. En un autre sens l'on pourrait dire que son travail se rapproche de celui de Jaulinier.

Les gouaches d'Emond, dont Gilles Corbeil écrit avec raison dans son catalogue qu'il est le plus automatiste des exposants, montrent une recherche de l'organisation par l'effusion de la couleur "pure". En quoi ces gouaches font beaucoup penser aux petites encrees que Marcel Barbeau exposait il y a deux ans à la galerie Lefort. De dimensions assez importantes, étant donné le traitement peu varié de la surface, les gouaches d'Emond ont le pouvoir d'opprimer étrangement le regard, comme des déflagrations atomiques.

Les encrees de Jean McEwen ont, du point de vue de la disposition des taches, un caractère assez proche des gouaches d'Emond, mais l'on a l'impression que le peintre se tient beaucoup plus en réserve. L'emplacement de celles-ci, tel qu'il semble, beaucoup trop déterminé, et cela enlève à son travail sa véritable justification. Le peintre en arrive à développer une sorte de mosaïque spatiale fort décorative, analogue à autant de flammes en mouvement.

#### Évocations surréalistes

Les dessins de Molinari prennent une place à part dans cette exposition. Le sujet, si l'on y tient, est plutôt surréaliste, et cela paraît d'autant plus impressionnant que les éléments du graphisme pris isolément ont des allures organiques, de cils vibratoires ou de bactéries filiformes. Mais il ne faut pas s'en tenir à cette provenance. Si l'on voulait faire des rapprochements dans l'exposition même, ce serait avec les aquarelles de Noël Lajoie que l'on pourrait trouver le plus de similitude.

Molinari aussi travaille un microcosme. Ses dessins sont mouvants, mais d'un mouvement qui tient à l'intérieur d'un espace bien limité. Pas question de voir en eux un segment d'univers, pas plus que dans la calligraphie. Si l'on voulait faire un rapprochement avec une calligraphie particulière, ce serait plutôt par rapport à la mauresque qu'à la japonaise qu'il faudrait situer Molinari. Sa prédilection pour la concavité de ligne, permettant de mordre à l'espace du papier, est de même nature que les sinuosités des arabesques mauresques. L'on voit volontiers ses dessins illustrer des ouvrages comme ceux de Samuel Beckett, où l'on a l'impression de regarder par l'intérieur, tactilement, ce qui se passe dans un cerveau.

Pierre Gauvreau montre une autre variété de gouaches où la vision est à la fois romantique et naturaliste, tout en évoquant le surréalisme. Ces compositions sont des paysages floraux, purement imaginaires, mais où la perspective aérienne joue un rôle de première importance. Une ou deux gouaches, de même que l'unique peinture à l'huile qu'il expose, poussent la délicatesse des couleurs jusqu'à un raffinement des tons; là, on fleurs, la sobriété des formes fait place à une plus grande austérité, sans toutefois tomber dans la monotonie un peu sèche qui caractérise la plus grande des gouaches.

Musée des Beaux-Arts

Mlle Kay Ambrose, du Ballet National, donnera une conférence sur le Lac des Cygnes illustrée de dessins éclairés, demain, à deux heures trente, dans le foyer du Musée des Beaux-Arts. Le thé sera servi jusqu'à cinq heures. Ces thèmes de mercredi sont offerts sous les auspices du comité féminin du Musée des Beaux-Arts. Le public y est admis.

## Le Matisse des grands jours

par R. de Repentigny

"Il est remarquable de constater que, tandis que la littérature insiste sur le côté tourmenté de l'époque, la peinture exprime d'avantage le côté conquérant du siècle". Gaston Diehl met en exergue de son "Matisse" cette phrase de l'écrivain d'art Pierre Francastel, généralisation à laquelle on peut apporter maint démenti, sans doute, mais qui n'en demeure pas moins très vraie dans le cas de Matisse, comme on peut le constater actuellement au Musée des Beaux-Arts. Son oeuvre sculptée, qui figure là en entier, reste fermée à qui y chercherait une expression de désarroi moral, de même que ses dessins, surtout ses beaux nus, et les trois rutilants tableaux. On peut suivre pas à pas, par exemple dans la série de dessins d'une tête de jeune fille, la démarche du peintre pour parvenir à la plus grande force d'expression par la disposition des éléments.

On s'étonnera de voir ces multiples dessins qui précèdent un tableau et les nombreux états d'un même tableau. On pourra croire que c'est là tout ce que le peintre a calculé, et que par conséquent l'oeuvre que le peintre a dressée comme finale n'aura plus rien de spontané. On se trompera lourdement. Si Matisse fait tellement d'essais, c'est précisément pour éliminer de lui toute cette partie vaine de la mémoire qui aurait fait de simples notations naturalistes de ses tableaux. En se répétant ainsi il prenait en quelque sorte un grand saut, il coupait toute communication avec ses goûts pour arriver dans le domaine absolu de la pure plastique. Regardons par exemple les dessins de coquillages précédant les deux natures mortes; il n'y a point là de stylisation, mais une réduction totale de l'écouillage—jusqu'au moment où le coquillage n'existera plus qu'en fonction du dessin.

La coloration intense, la composition également épurée au point de blesser l'oeil habitué à plus d'un peu près, ce ne sont pas là d'exécution de Matisse de tous les jours, prenant son café. C'est quelque chose de beaucoup plus spécial, l'expression d'un homme qui a trouvé le moyen de se lancer dans un rythme divinatoire, au moment même où ce rythme lui a permis d'atteindre à la connaissance d'un absolu dont le tableau est lui-même l'unique vision.

Dans "Le Réve", ce tableau qui ressemble beaucoup à "La blouse roumaine", une oeuvre mieux connue, la composition est fascinante comme un signe incantatoire. A partir de cette constatation, on pourrait dire que Matisse ne se sert du sujet que pour intensifier le caractère expressif de la plastique. C'est en cela, qu'il rassemble dans quelques tableaux des réponses à toutes les grandes préoccupations de l'art contemporain, que Matisse est un grand maître.

Si les sculptures, étant données les limitations que lui impose cet art, font moins appel uniquement à la plastique que les meilleurs tableaux et les dessins des plus épurés, elles nous donnent par contre peut-être un aperçu plus direct dans le mode de travail de l'artiste. Ses expériences avec les arabesques des postures du corps humain semblent lui permettre de nouvelles audaces dans le travail des formes.

De même le patient travail qu'il met à sculpter toutes sortes de têtes lui fait affronter le problème de la chevelure, problème à la fois formel et expressif. Regardons par exemple le développement de la coiffure de ses "Jeannettes", pour en arriver enfin à ce bijou qu'est "Le liard". La perfection de la forme et l'harmonie des lignes est telle ici, de même que dans la plus aronde des deux "Grosses têtes", que l'on est facilement inquiet. Cela semble d'une inspiration aussi extra-terrestre que les têtes de Gandhara. C'est, de même que ces oeuvres orientales, le produit de la rencontre de deux mondes, l'un conquérant, dynamique, celui de la civilisation moderne, l'autre celui de l'artiste, serene mais très puissant, capable d'absorber ses maîtres du moment, comme le font depuis toujours les peuples de l'Orient.

Le génie de Matisse, c'est aussi de savoir faire parler les petites choses. Un vase de fleur ou une brocasse du genre, quoi de plus ennuyeux comme dessin, n'est-ce pas? Mais Matisse fait des expériences, place une courbe ici, une asymétrie là, et voilà que le vase devient le signe d'un état d'esprit: Matisse s'est exprimé.

La présentation de l'exposition est fort bonne, surtout en ce qui concerne les dessins, identiquement encadrés de jutes et disposés en groupes qui permettent de suivre une évolution sans toutefois surcharger le mur. On aurait, d'autre part, aimé voir une salle toute entière dédiée à la sculpture. Un seul reproche majeur, à l'adresse des propriétaires français des tableaux: pourquoi a-t-on donné des cadres dorés identiques aux trois tableaux? Il faut vraiment être l'esclave irréféchi d'une stupide tradition.

### Un célèbre tableau de Matisse au Musée



"Cet célèbre nature morte fait partie de la série peinte en 1941, elle est sans doute la plus dépeuplée d'entre elles... 'Nature morte rouge au magnolia' est vraiment la dénomination qui lui convient, car elle constitue, avant tout, un flambement rouge. Son fond rubis, tirant sur le carmin à gauche, gagne la droite par de si subtiles gradations que l'oeil perçoit difficilement comment ce carmin devient proche du vermillon en arrivant à l'extrême droite de la composition. Les éléments froids sont disposés tels des points sur une pièce de jeu de domino; ces points sont un vase persan vert et bleu, un pichet violet, un coquillage blanc, et un vase de feuillage bleu. Au centre une potiche verte et feuillage vert dans lequel éclate, dans toute sa gloire, la blancheur du magnolia. Celui-ci semble être entouré, souligné, d'un halo qui n'est autre qu'un chaudron de cuivre, dont le Maître s'est souvent servi dans ses natures mortes, comme il s'est aussi maintes fois servi du pichet d'étain représenté à gauche" (Gaston Diehl). Ce tableau appartient au Musée National d'Art Moderne, à Paris. Les dimensions en sont de quarante pouces par vingt-neuf.

## of interest to WOMEN



A-LINE NOT SO NEW: Christian Dior's new line turns out to be not so new after all. The raised bosom that burst upon the world of women in the form of the H-line and how the A-line can be seen somewhat larger than life in the Reynolds portrait acquired recently by the Montreal Museum of Fine Arts. The Lady In Green, born Miss Meade of Norfolk, England, was painted by Sir Joshua Reynolds in 1758, wearing what presumably was her best dress, an A-line model of vibrant green. The crossbar of the A is fashioned by a sash that wraps high under the bosom, accentuating the high-waisted look. The striking similarity between high fashion of two centuries ago and that of today was no surprise to the museum, which has been asked to present an exhibition of fashions. Crowded schedules have ruled this out for the present, and only a few of the costumes in the museum's collection can be seen because of lack of gallery space. They are available for special study, however, and fashion designers have often made use of them.

ON Monday at 9 p.m., His Excellency the High Commissioner for India will open the exhibition Murals of India and Ceylon at the Montreal Museum of Fine Arts.



Barbouilleurs, rendez-vous au Musée des Beaux-Arts!

# La belle leçon d'Henri Matisse

(Par Paul Gladu)

Les journaux nous annonçaient récemment — sans l'éclat que la circonstance méritait — la mort du peintre français Henri Matisse. En effet, l'art de notre temps perdait l'un de ses plus admirables défenseurs!

C'est donc avec beaucoup d'intérêt que les Montréalais ont appris la tenue d'une exposition de plusieurs de ses travaux, au Musée des Beaux-Arts de la rue Sherbrooke.

Pour nos parents, Matisse était un extrémiste, un peintre révolutionnaire, un anarchiste.

Or, la génération d'aujourd'hui le trouve trop réservé, trop respectueux de la tradition, — en un mot, pas assez abstrait...

Que l'opinion publique ait si vite changé, cela montre que les valeurs artistiques sont soumises aux mêmes fluctuations que celles de la Bourse.

Que Matisse ait inspiré des idées si contrastées, cela prouve sa vitalité et sa diversité.

Matisse avait succédé aux Impressionnistes. Picasso et lui, se partageant vite l'attention de la France. Les deux peintres commencent par choquer; Matisse finit par charmer, alors que son illustre compagnon ne cessa de surprendre et de dérouter.

Devenu chef d'école et l'inspirateur d'innombrables artistes, Matisse ne céda point au caprice d'autrui: Il continua d'épurer son genre, toujours asservi à de très strictes exigences personnelles.

### Qu'est-ce qu'un tableau?

C'est lui qui disait: "Un tableau est une proposition." Il écrivait encore: "Ce que je poursuis par-dessus tout, c'est l'expression." Et il s'expliquait de la manière suivante: "L'expression, pour moi, ne réside pas dans la passion qui éclatera sur un visage ou qui s'affirmera par un mouvement violent. Elle est dans toute la disposition de mon tableau; la place qu'occupent les corps, les vides qui sont autour d'eux, les proportions, tout cela y a sa part. La composition est l'art d'arranger de manière décorative les divers éléments dont le peintre dispose pour exprimer ses sentiments. Dans un tableau, chaque partie sera visible et verra jouer le rôle qui lui revient, principal ou secondaire. Tout ce qui n'a pas d'utilité dans le tableau est, par là-même nuisible. Une oeuvre comporte une harmonie d'ensemble: tout détail superflu prendrait dans l'esprit du spectateur,

la place d'un autre détail essentiel.

"La composition, qui doit viser à l'expression, se modifie avec la surface à couvrir. Si je prends une feuille de papier d'une dimension donnée, j'y tracerai un dessin qui aura un rapport nécessaire avec son format. Etc."

On croirait entendre un Descartes. L'homme qui s'exprime ainsi est bien le contemporain des Ravel et des Valéry, et le digne continuateur de ceux qui définissent certaine tradition française: Fouquet, Poussin, le Lorrain, Watteau, Chardin, Corot, Cézanne et leurs émules.

Depuis que sa peinture de la Danse, exécutée pour le grand hall de la fondation Barnes, à Philadelphie, a traversé l'Atlantique, sa réputation n'a fait que grandir en Amérique.

Durant les derniers jours de sa vie, affaibli, perclus, Matisse entreprit de décorer en entier la chapelle de Vence, dans le Midi de la France et ce, à l'âge où la plupart des gens ne songent plus qu'au repos... Il eut le temps de compléter son ouvrage, avant de rendre le dernier souffle.

### La pureté n'est pas facile

Ce que le Musée des Beaux-Arts de Montréal a réuni, ce sont surtout des dessins et des sculptures, à part trois ou quatre tableaux.

Vous y trouverez un art sans mystère, un art gai et franc comme un éclat de rire!

Vous y trouverez principalement un exemple édifiant de ce que peut être la méthode de travail d'un grand artiste.



(Photo Roger Lamoureux) "Grand nu assis", sculpture d'Henri Matisse, qui date de 1925.

Par exemple, un pan de mur entier est couvert d'une quarantaine de dessins ayant servi à la conception d'une seule toile.

On y voit l'évolution d'un thème inspiré de la nature au début, et aboutissant à un arrangement épuré à l'extrême. La modification souligne une prédilection pour certaines formes, un goût exquis, et un désir constant de simplicité!

Ceci démontre qu'il faut savoir refuser, résister aux effets faciles...

Contrairement à l'opinion si répandue parmi nos esthètes locaux, ce déploiement d'activité convainc que l'oeuvre finale a toutes les apparences de la spontanéité et de la fraîcheur... même s'il s'agit d'une prodigieuse élaboration!

Je crois que les artistes d'ici, que vous et moi, que nous tous pouvons en tirer une leçon précieuse.

Quels que soient nos talents, nous ne dépasserons jamais une

honnête moyenne si nous ne savons — d'abord, nous imposer une discipline — ensuite, travailler de toutes nos forces.

C'est beaucoup demander, à une race que passionnent tellement les jeux passifs et les sports truqués...

N'y eût-il qu'un visiteur sur mille, à tirer parti de l'exemple de Matisse, on pourrait dire que le Musée des Beaux-Arts est une institution indispensable à notre vie nationale.

The Gazette - March 2 1955  
Kay Ambrose of the National Ballet Company speaks to the tea sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts this afternoon on "Swan Lake." One of the big personalities of the ballet, she is noted for her lightning sketches. Actually she'll speak at 2.30.

The Gazette 7  
March 2, 1955

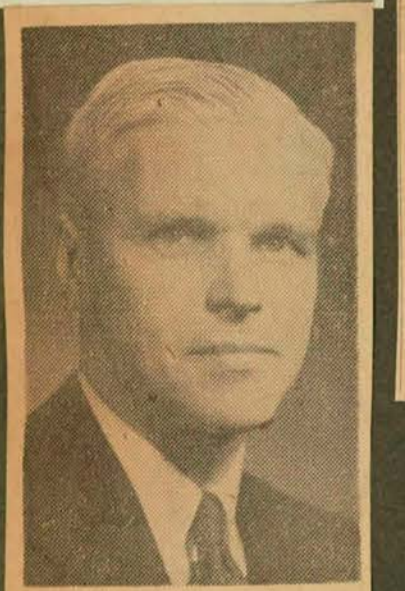
### Everest Film

The full-length color film, Conquest of Everest, will be this evening's program at the Montreal Museum of Fine Arts.

To be shown at 8.00 p.m., this is the authentic record of the exploit which thrilled the world on the eve of the Queen's Coronation. The slow, difficult climb to the summit of the world's highest mountain was photographed by one of the British Expedition itself, and the audience goes along to within 200 feet of the top, scaled by Sir Edmund Hillary and the Nepalese sherpa porter Tenzing Norkay.

Admission to the film, which is being shown as one of the Wednesday evening programs arranged by the Ladies Committee of the Museum, is free and open to the public. Projection is through the courtesy of the Montreal Council of Women.

The Gazette 11  
March 1st, 1955



DR. GUY FISK, director of the School of Physical and Occupational Therapy, McGill University, who will give an illustrated address to the Women's Art Society at 2.30 p.m. today. His subject will be "Color in A Montreal Garden." The event will take place in the lecture hall of the Montreal Museum of Fine Arts.

The Star 13  
March 1st, 1955

### Today's "Outrages" Tomorrow's Classics

Sir—An American now living in Montreal, I am amused, even mildly shocked by the unabashed provincial tone of recent letters to your paper criticizing work being shown at the Montreal Museum of Fine Arts.

The art of any given period is always an expression of that time. Unfortunately, insensitive people never understand the age in which they live, and in their perplexity attack those who give it expression in new art forms.

In just such a way an outraged public once attacked those painters of the 19th and early 20th centuries whose use of forms and color seemed so revolutionary at the time, but who, today take their place in the great tradition and spiritual evolution of visual art, from Giotto to Matisse.

The following are quoted from London and New York newspapers of a generation or two ago:

"What is presented to us here — has nothing to do with painting; formless confusion of colors, the barbaric and naive sport of a child—" (Autumn Salon 1905).

"Ugliness that is most appalling and haunting—artistic degeneration — subterranean hideousness—" (New York Matisse exhibition, 1908).

"A glorifying in prostitution — indecent distortions — obscenity pervades the simplest subjects—" (Exhibition of French Painters, London 1919).

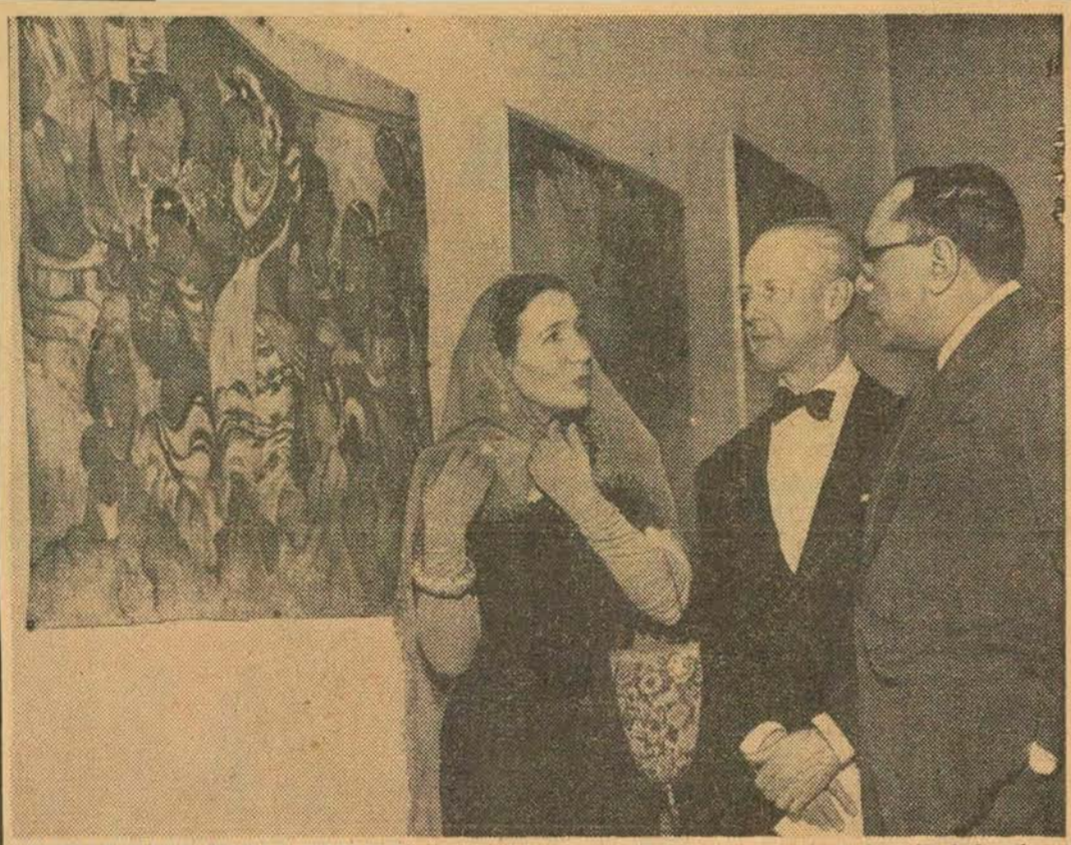
These criticisms of such masters as Matisse, Derain and Braque are very funny to us today—but is it not a rather uncomfortable thought that even today people supposedly otherwise educated and cultured, are attacking valid works of art in so similar a manner?

Canada is (let us be candid) backward in its understanding and encouragement of the arts, but one cannot but be amazed, in the light of those letters to The Star, that there are so many creative young painters in the country.

The Museum of Fine Arts may be a rather grim institution—it is inferior to most of the galleries that I have seen in Europe or the United States; but it is all that we have in Montreal. Let us do all in our power to keep it alive and growing part of the community.

John Stewart.

The Star - March 1st, 1955



INDIAN CAVE MURAL REPLICAS, painted by Sarkis Katchadourian, are described by the artist's widow to Dr. M. A. Rauf, High Commissioner of India to Canada, and John Steegman, director of the Montreal Museum of Fine Arts. The exhibition of 43 reproductions from the cave temples of India and Ceylon was opened last night at the Museum by Dr. Rauf.

## Indian Murals Exhibited

Replicas of Indian cave murals, some dating back to 300 B.C., were shown to Montreal art lovers last night when Dr. Mohammed Abdul Rauf, Indian High Commissioner to Canada, opened the exhibition of Sarkis Katchadourian's paintings at the Museum of Fine Arts.

Dr. Rauf described the paintings as magnificent reproductions which have preserved the beauty and captured the essential spirit of the originals.

Tracing the history of the cave murals, Dr. Rauf said that about 300 B.C. Indian monks left the cities to go to remote parts of the country where they dug caves out of rocks in which they could meditate. They made the caves into temples of worship and to embellish the dark halls, they painted murals which represented the story of Buddha's former incarnations.

The origin of the style of the murals is a complete mystery, Dr. Rauf said. The style became highly conventionalized, reaching its maximum splendor by the fifth century and then declining.

Dr. Rauf told how the Armenian artist, Mr. Katchadourian, worked under indescribable conditions in the caves in order to reproduce the murals, which, in some cases, were covered with layers of patina. The problem of lighting and scaffolding, coupled with dislodging tigers from their lairs,

and bats from their hiding places in the caves, did not deter Mr. Katchadourian, who saw something in the ancient murals which he knew was worth recapturing.

John Steegman, director of the Museum, introduced the High Commissioner to the large number of art enthusiasts who attended the preview.

Mrs. Katchadourian, widow of the artist, expressed her appreciation to Dr. Rauf, Mr. Steegman, and members of the Museum committee for their interest in showing her husband's paintings.

There are 43 paintings in the collection which will be shown at the Museum until the end of March.

Le Devoir - 1er mars 1955

### GUERRE A LA CULTURE ET AUX DESHERITES!

Cher monsieur Laurendeau,

Cette fois, c'en est trop de ne point voler quelques minutes pour se révolter. Le silence et la modération me sembleraient coupables. En tant qu'étudiant qui a profité et profite des organismes attaqués et voudrait voir Montréal devenir pour nous un centre où il soit possible de vivre, je me sens obligé d'écrire.

Fière de son titre de 2e ville française du monde (quelle farce hypocrite) et de métropole intellectuelle française des Amériques, Montréal était déjà culturellement progressive; n'avons-nous pas l'honneur d'être la seule ville de notre importance dans le monde civilisé sans musée d'engure, ni salle de concerts, ni salle de théâtre. Quant à nos pauvres et nos malades, chacun sait que la charité privée les fait crever de richesse et de santé.

Cela semble avoir déplu à notre nouvelle administration municipale; aussi, dans un accès de "réalisme" génial, le chef de l'Exécutif a déclaré la guerre aux organismes charitables et culturels. Cet homme d'affaires, désireux d'administrer la ville sur une base stricte d'affaires, a décidé d'entier toutes subventions aux sociétés culturelles et charitables de notre progressive Cité.

Les organisations charitables et les hôpitaux sont de plus en plus dans le besoin; coupons donc leurs subventions, y compris celle de la Fédération (d'an prochain) ou celle de la clinique BCG (cette fois, c'est de l'irresponsabilité).

de dons (insuffisants) de mécènes canadiens-anglais; depuis peu, il craint d'avoir à fermer ses portes, à qui serait à donner la hausse; décisions pour lui en lui enlevant ses \$13,000, somme d'ailleurs ridicule si on la compare à ce qui se donne ailleurs, à commencer par Toronto. Les Concerts Symphoniques réussissent à donner des concerts acceptables; encore doivent-ils les donner dans une salle d'école, en plus d'éviter généralement l'audace afin de ne pas déplaire à leurs riches et traditionnalistes souscripteurs (c'est une rançon de la "générosité privée"; ceux qui donnent auraient tort de ne pas composer leurs goûts personnels); retirons-leur toute aide. Donnons aussi le coup de grâce aux "Amis de l'art" qui essaient maintenant d'encourager par des bourses les talents des jeunes; et aux "Festivals de Montréal", qui tentaient d'atteindre le niveau qui devrait être le leur; et à tous les autres.

Et la liste s'allonge désastreusement, fauchant et massacrant les bibliothèques, les foyers et les crèches (ou les organismes patriotiques (A.J.C., St-Jean-Baptiste, etc.)). Montréal traîne déjà ridiculement de l'arrière, faisant de nous la risée de tous les gens d'esprit; achevons de la renforcer dans le crétinisme et l'imbécillité. Bravo, M. le Président de l'exécutif, défendez les services "essentiels"; vous aurez menti de donner votre nom à une rue, un parc ou un égout, à moins que ce ne soit au stadium...

À moins que ne s'en mêlent les deux ou trois journaux intelligents de notre province (dois-je y inclure notre "Quartier Latin")? "Le Devoir" fera-t-il preuve d'objectivité face à l'administration? M.

Laurendeau, M. Marcotte, permettez-vous que celle-ci, "sur une base d'affaires", ternisse Montréal et nous ridiculise? Quant à l'opinion, elle demeurera bêtement indifférente ou "prudemment" silencieuse, à l'exception de quelques idiots qui crient (trop longuement!) dans le désert...

Peut-être, après tout, faut-il espérer que l'Exécutif revienne sur sa décision? ou, qu'après un bon nettoyage, il remette aux organismes qui le méritent des sommes plus substantielles? En ce cas, il faudra féliciter M. Desmarais de son courage en prenant la présente mesure... Jacques BROSSARD, étudiant en droit, Université de Montréal.

INDIAN ART EXHIBITION: The High Commissioner for India to Canada, Dr. Mohammed Abdul Rauf, looks at one of the 43 replicas from India and Ceylon cave-temples by the artist's widow, Mrs. Sarkis Katchadourian and John Steegman.

(left), director of the museum, Dr. Rauf opened the art exhibition last night. Some of the water-color and tempera paintings are of cave art that date back to 200 B.C. (Gazette Photo Service)

## Arts Museum Exhibits Indian Cave Murals

An exhibition of mural paintings, laboriously copied by Sarkis Katchadourian from the remote cave temples of India and Ceylon, was officially opened last night by Dr. Mohammed Abdul Rauf, High Commissioner for India to Canada, at the Montreal Museum of Fine Arts.

Dr. Rauf, opening the display of water-color and tempera paintings, paid tribute to the late Armenian-Iranian artist, whose widow was present.

"Some of these temples are in the heart of jungles where conditions are primitive," Dr. Rauf said. "We can only imagine the hardships the artist underwent to do this work, which captures so precisely the spirit of this Indian art."

The exhibition consists of replicas of art work, that in some cases date back to 200 B.C., from such cave-temples as Ajanta, and Bagh, (done by Buddhists); Bad-

ami, (Brahmanical); Sittannavas-al, (Jain); and Sigiriya and Polonnaruva in Ceylon (Buddhists).

Dr. Rauf said the origin of this epoch of Indian art was still largely a mystery, but it was known that monks established cave-temples in remote areas where they could study and work. The paintings were imprinted by then into the damp walls.

"Although they date to very early periods, some as early as 200 B.C., we can see the work is not primitive but stylized and conventionalized," he said.

There are 43 paintings in the collection, which stays at the museum until the end of March. Largest is a 10 x 8 1/2-foot reproduction of "The Temptation of Buddha" from the Ajanta cave-temples dating back to the 5th and 6th centuries.

John Steegman, director of the museum, introduced Dr. Rauf and Mrs. Katchadourian to the invited guests.

La Presse  
1er mars 1955

### Importantes fresques indiennes au Musée

Une exposition de reproductions des fresques célèbres des temples de cavernes indiens a été inaugurée hier soir au Musée des Beaux-Arts par le Dr. Mohammed Abdul Rauf, Haut commissaire des Indes au Canada. La veuve de l'artiste, Mme Sarkis Katchadourian, était présente. Les tableaux lui appartiennent d'ailleurs en propre.

L'artiste, nous a expliqué Mme Katchadourian, a passé plusieurs années dans les cavernes célèbres d'Ajanta et plusieurs autres, où il reproduisit à la gouache chacune des fresques en grandeur naturelle, (certaines mesurent 20 pieds par 7) sans rien changer à leur état. Cependant, grâce à la compréhension qu'il avait acquise des cultures indiennes, il put dans certains cas restituer fidèlement les couleurs défraîchies par le temps et par les tentatives malhabiles de restauration.

Après avoir d'ailleurs fait maintes découvertes—certaines des fresques qu'il copia, il fut le premier à voir—il fut invité à exposer ses travaux au Musée Guimet de Paris, par le gouvernement français. Cet homme qui avait bravé les miasmes des cavernes fut emporté en peu de temps par un coup de froid.

Mme Katchadourian a attiré notre attention sur la couleur de cette exposition avec celle de Matisse, d'autant plus remarquable que son mari connaissait bien Matisse. Ce dernier venait souvent à l'atelier de l'artiste indouanais et lui disait: "Vous avez trouvé là précisément ce que nous cherchons depuis longtemps".

La veuve de l'artiste, qui demeure maintenant à New-York, expose ces travaux dans les musées, afin de faire vivre, dit-elle, le souvenir de son mari. Elle-même peintre, Mme Katchadourian a un atelier dans la métropole américaine, où elle expose fréquemment, en plus de montrer ses oeuvres à Paris, à Istanbul et dans d'autres capitales. Rattachant sa peinture à l'impressionnisme, elle espère avoir l'occasion d'exposer ici.

La Presse 132  
2 mars 1955

Musée des Beaux-Arts  
—Le prochain déjeuner du comité féminin du Musée des Beaux-Arts aura lieu le mardi 8 mars.

The Gazette 9  
March 4, 1955

WOMEN'S ART SOCIETY  
Dr. Joyce Hemlow, associate professor in the Department of English, McGill University and chairman of the department for the remainder of the year, will give an address at 11 a.m. Tuesday to the Women's Art Society in the lecture hall of the Montreal Museum of Fine Arts. Her subject will be "The Burneys and the Arts."

The Star 10  
March 2, 1955

### Local Garden Is Subject Of Lecture

Dr. Guy Fisk, director of the School of Physical and Occupational Therapy, McGill University, proved to the Women's Art Society that the dreams started by seed catalogues can come true.

Speaking in the Montreal Museum of Fine Arts yesterday afternoon on "Color in a Montreal Garden" he illustrated his talk with colored slides portraying his garden from spring through the fall.

The flowers shown ranged from the common favorites like tulips and bleeding hearts to exotic water lilies and roses. All of the flowers shown had proved hardy and able to withstand Montreal winters.

In the vistas shown of his garden it was noticeable that the white painted chairs were always empty. Dr. Fisk explained this by quoting Kipling—"A garden is not made by exclaiming 'Oh, how beautiful' and sitting in the shade."



The Gazette March 2, 1955

Social, Cultural Groups Voted \$759,652

City council last night wound up its one-day statutory quarterly meeting by voting grants totalling \$759,652 to 73 charitable, welfare and educational organizations out of funds provided for in the current budget.

Among the recipients were the four major welfare federations, which shared \$400,000.

The 1955-56 budgetary estimates deposited yesterday by the administration include \$500,000 lump sum appropriation for the social welfare department to cover such grants, with apportionment to be decided later.

Among last night's allocations were \$267,173 for the Federation of French Canadian Charities, \$30,011 for Welfare Federation of Montreal, \$32,036 for Federation of Catholic Charities, \$20,730 for the Federation of Jewish Community Services, \$13,000 for the Montreal Museum of Fine Arts, \$14,000 for Les Concerts Symphoniques, \$6,500 N.D.G. Community Council library committee, \$13,500 Montreal Anti-Tuberculosis League, \$1,500 The Last Post Fund, \$3,000 St. Jean Baptiste Society, \$5,000 Montreal Children's Library, \$15,000 Les Festivals de Montreal, \$50,000 Salvation Army toward enlargement of its Eventide Home for old people, and \$100,000 to Alexandra Hospital to meet part of accumulated deficits.

Le Devoir - 2 mars 1955

Diverses initiations à l'art à notre musée de Montréal

Expositions en cours — Vernissage du Salon du printemps — Films et thés-causeries — Publication du rapport annuel et campagne de souscription — Nouveau sous-comité — Activités du Comité féminin

EXPOSITIONS

L'exposition Matisse, inaugurée le 18 février par M. Jean Mouton, se terminera le 20 mars. Cette exposition, d'un intérêt exceptionnel, révèle avec quelle préparation extrême et quelle attention Matisse atteignit un résultat final d'une simplicité apparente.

Une autre exposition, moins considérable mais très intéressante, montrera des "Maquettes de quelques édifices historiques", exécutées par Orson Wheeler, R.C.A. Cette exposition sera montrée dans la galerie Morrice, du 4 au 27 mars. Elle démontrera les relations de dimensions entre des édifices tels que le Taj Mahal, le Parthenon et St-Pierre-de-Rome.

Galerie XII. — Peintures de Lawren P. Harris et de Jack W. Humphrey, du 4 au 20 mars. Choix de tableaux par quelques membres du "Canadian Group of Painters", du 25 mars au 10 avril.

Salle de conférence. — L'exposition "Fresques des Indes et du Ceylan", ouverte le 28 février dernier par Son Exc. le haut commissaire de l'Inde, se terminera le 27 mars.

Salon du Printemps. — Le vernissage aura lieu le 1er avril, sous la présidence de Mgr Olivier Maurault, P.A., recteur de l'Université de Montréal, à 9h. L'exposition prendra fin le 1er mai.

COMITE FEMININ

Programme du mercredi soir. — 2 mars, film anglais, "Conquest of Everest"; "Film authentique, sans coupure, de la célèbre expédition. En couleurs.

9 mars, film français, "L'Afrique Equatoriale", film en couleurs, tourné par M. François Hone de Montréal, au cours d'un voyage en Uganda, au Tanganyika et au Congo Belge. Commentaires par Mme François Hone, du 25 mars au 10 avril.

Dans la salle de conférence, l'exposition "Fresques des Indes et du Ceylan", ouverte lundi dernier se terminera le 27 mars.

SECTION EDUCATIVE

L'assistance au groupe d'étude du vendredi matin croit sans cesse, mais on invite plus de membres à y prendre part: 11h., au Centre d'Art. Le sujet à l'étude est "La peinture moderne" (Dr Lismer). L'entrée est libre.

Les cours à l'École d'art prendront fin le 24 mars. L'exposition annuelle des travaux des élèves ouvrira le 2 avril.

Causerie dans les galeries. — Dr Lismer donnera une causerie sur les expositions en cours, vendredi après-midi, le 25 mars, à 4 heures.

"Les artistes à l'oeuvre". — Mercredi soir, le 23 mars, le public est invité à découvrir ses talents en dessin et en peinture. Le matériel et les modèles vous sont procurés. Ce programme du Comité féminin. Dans la salle de mercredi soir est organisé par la conférence du Musée, à 8h.

RAPPORT ANNUEL

La direction du musée regrette le fait que la publication du rapport annuel pour 1954 ait été retardée. Ce délai est dû à une pression excessive exercée sur le personnel du secrétariat, relativement à la campagne de souscription. Cette campagne exige un énorme surcroît de travail.

CAMPAGNE DE FONDS

La réponse à l'appel du musée n'est pas décourageante, mais à date n'a atteint que le quart de son objectif.

RELATIONS EXTERIEURES

Un sous-comité, nouvellement formé, a pour but de conseiller les organisateurs sur les différents aspects des relations extérieures, y compris la publicité dans les deux langues, par la presse, la radio et la télévision.

The Star - March 2, 1955

Council Votes \$760,000 To Help Welfare Groups

City Council unanimously voted about \$760,000 to local welfare and educational organizations last night. The list follows:

Welfare federations: Fédération des Oeuvres de Charité Canadiennes-Françaises, \$267,173; Welfare Federation, \$80,011; Federation of Catholic Charities, \$32,036; Federation of Jewish Community Charities, \$20,730; Oeuvres Notre-Dame de la Protection, \$1,000; Sisters of the Assumption, \$2,000; SPCA, \$5,000; Quebec Crippled Children's Society, \$5,000; St. George Society of Montreal, \$500; Young Hebrew Malbish Arumim Society, \$300.

Hospitals and diseases: St. Joseph Convalescent Hospital, \$1,500; Jewish Hospital of Hope, \$1,000; Hopital de la Misericorde, \$2,000; Creche St. Francois d'Assises, \$1,500; Alexandra Hospital, \$100,000.

Hospices and shelters: Old Brewery Mission, \$500; Salvation Army, \$1,750; Foyer St. Henri, \$1,500; Association Canadienne Française des Aveugles, \$3,000; Municipal Employees Association, \$1,500; Boy Scouts' Association, \$3,000; Province of Quebec Catholic Guides Federation, \$3,000; Canadian National Institute for the Blind, \$2,500; Service Social du Bon Conseil, \$5,000; St. John's Ambulance, \$3,000; and Health League of Canada, \$5,000.

Artistic associations: Montreal Museum of Fine Arts, \$13,000; Les Concerts Symphoniques, \$17,767; La Societe Casavant, \$1,000; Jeunesses Musicales du Canada, \$500; Les Festivals de Montreal, \$15,000; Montreal Junior Symphony Orchestra, \$1,000; Les Amis de l'Art, \$2,500, and Les Disciples de Massenet, \$2,500.

Educational Groups

Educational organizations: Polish Institute of Arts and Sciences, \$1,000; Society of Study and Lectures, \$1,000; Historical and Numismatic Society of Montreal, \$3,500; National Council of Jewish Women, \$1,500; Montreal Children's Library, \$5,000; University of Montreal Tourist School, \$1,500.

Miscellaneous: Salvation Army to extend the Eventide Home for Old People, \$50,000; Foyer Dieppe, \$750; Foyer St. Henry, \$15,435; Last Post Fund, \$1,500; Canadian Association of Paraplegics, \$2,000; Association de la Jeunesse Canadienne-Française, \$200; Canadian Girl Guides, \$1,000; Catholic Sailors' Club, \$1,000; Diocesan Committee on Girl Guides, \$1,000; Squadron No. 438 City of Montreal CARC, \$1,000; Montreal Association for the Blind, \$2,000; Montreal Sailors' Institute, \$2,000.

School Children's Milk Fund, \$500; Montreal Diocesan Catholic Scouts, \$5,000; Society for the Assistance to Immigrants, \$1,000; Society for the Re-Habilitation of Crippled Persons, \$5,000; Women's Amateur Athletic Association, \$300; National Youth Athletic Association, \$2,000; N. Dame de Toute-joie Camp, \$500; Jeunesse Ouvrière Catholique, \$3,000; Province of Quebec Safety League, \$1,500; Montreal Tourist and Convention Bureau, \$5,000; Canadian Red Cross Society, \$3,000; Patronage Jean-le-Prevost, \$1,500; United Irish Societies of Montreal, \$750; National Syndicates of Montreal, \$200, and Montreal Trades and Labor Council, \$200.

The Star March 4, 1955

Such an Exhibition Would Be Wonderful

Sir,—I live in a small mining community not far from Montreal, and although we get our Star a day late, I have been reading with avid interest, all the pros and cons of what should not be exhibited in the lovely Montreal Museum of Fine Arts.

It is the privilege of any Canadian who wishes to make a contribution to his country, whether it be stringing up telephone lines, designing a bridge, or painting a picture. The idea of the room apart sounds like a good one, if the museum is interested in pleasing everyone.

What I would like to see most of all is an exhibition of all famous and some near famous Canadian artists, with the catalogue of their paintings in colour, for which I would gladly pay five dollars. Perhaps this has already been done. If so, I am indeed unlucky, because I missed it.

Star 43 Kilmara.

Might Be Faults With the Museum

Sir,—John E. H. Steegman says that attendance at the Montreal Museum of Fine Arts (of which he is a director) is "shocking, appalling."

Faced with such a condition the director of a theatre or similar enterprise would decide that the attraction he was offering was not worth going to see, or the shareholders might decide that the director was not doing a good job.

Star Frank Emmens 4

Mlle Kay Ambrose au Musée des Beaux-Arts

Mlle Kay Ambrose, du National Ballet, a été invitée par le comité féminin du Musée des Beaux-Arts à prononcer une conférence mercredi après-midi, à 2 h. 30, au foyer du Musée. Ecrivain, dessinatrice, conférencière, Mlle Kay Ambrose a écrit et illustré plusieurs livres sur le ballet, dont deux en collaboration avec Mlle Gelia Franca remportèrent le plus éclatant succès: "The Ballet Lover's Pocket Book" et "The Ballet Lover's Companion".

Née en Angleterre et élevée en France, Mlle Kay Ambrose a déjà exposé ses tableaux et ses gravures en Angleterre et en Australie.

Mlle Ambrose a accompagné plusieurs troupes au cours de ses tournées. Elle a visité les Indes avec le danseur Ram Gopal et son ballet hindou et, en collaboration avec lui, elle a écrit un volume sur la danse aux Indes.

Elle a donné ses conférences sur le théâtre en anglais et en français dans plusieurs universités européennes et américaines. C'est en anglais que Mlle Ambrose prononcera sa conférence sur le Lac des Cygnes cet après-midi, conférence qu'elle illustrera de dessins-éclairés. Le public est admis.

The Herald - March 3, 1955

Gallery Notes

Visitors to the hall at the Museum of Fine Arts where replicas of Indian and Ceylonese cave murals are on exhibition should be constantly reminded that these are replicas, and that no art can be properly judged on the evidence of reproductions. I found it necessary to remind myself of this — as a curb on unrestricted admiration.

The only way to properly evaluate, and enjoy, an art which makes pre-Renaissance European painting appear crude in contrast is to visit the temple caves and jungle-isolated ruins where their remnants are preserved. With this warning in mind, one can admire and enjoy the water color (supplemented with non-Indian replicas executed by non-Indian (I believe he was Syrian-Iranian)

Also to be remembered (and easily forgotten under the sweep of sensuous forms) is that these are the surviving souvenirs of an art that was basically religious. The majority of the paintings reproduced were the work of Buddhist monks; others recordings of Brahmanism, or from Jainist temples.

And one must remember that they were community projects, executed not by individual masters but by groups of painters. With these points in mind — and the catalogue in hand for technical information — any pictorially-minded person seems certain to be deeply moved by these replicas.

La Presse 2 mars 1955

Le mois de mars au Musée des Beaux-Arts

L'exposition Matisse, inaugurée le 18 février par M. Jean Mouton, se terminera le 20 mars. Cette exposition, d'un intérêt exceptionnel, révèle avec quelle préparation extrême et quelle attention Matisse atteignit un résultat final d'une simplicité apparente.

Une autre exposition montrera des "Maquettes de quelques édifices historiques", exécutées par Orson Wheeler, R.C.A. Cette exposition sera montrée dans la galerie Morrice, du 4 au 27 mars. Elle démontrera les rapports de dimensions entre des édifices tels que le Taj Mahal, le Parthenon et St. Pierre de Rome.

A la Galerie XII, peintures de Lawren P. Harris et de Jack W. Humphrey, du 4 au 20 mars. Choix de tableaux par quelques membres du Canadian Group of Painters, du 25 mars au 10 avril.

Dans la salle de conférence, l'exposition "Fresques des Indes et du Ceylan", ouverte lundi dernier se terminera le 27 mars.

Le vernissage du Salon du Printemps aura lieu le 1er avril, sous la présidence de Mgr Olivier Maurault, P.A., recteur de l'Université de Montréal, à 9 h. L'exposition prendra fin le 1er mai.

Le Devoir JEUDI 3 MARS 1955

Outre la circulation...

Montréal, comme toutes les municipalités importantes, n'a plus les revenus qui correspondraient à ses besoins. En outre les erreurs de l'administration passée la privent de revenus additionnels. On ne saurait donc attendre du nouveau régime qu'il accomplisse tout de suite les miracles désirés.

Le plus clair des revenus municipaux ira toujours à des oeuvres d'ordre matériel. La circulation et le logement, sans compter l'administration générale, absorberont nécessairement les sommes les plus importantes. Est-ce à dire que la ville devrait se retirer des autres domaines? Nous n'en croyons rien.

D'abord parce que les hommes ne se nourrissent pas seulement de pain. Une ville doit s'exprimer par des rues claires, des maisons saines, des oeuvres sociales, de la beauté. Il n'est pas inscrit dans le ciel que Montréal doive demeurer, dans la plupart de ses quartiers et de ses monuments, une ville laide et pauvre. L'urbaniste et l'artiste ont ici leur rôle à jouer.

Je songe aux oeuvres qui lui sont particulières. Il est clair que l'Etat provincial, dans une province qui ne possède pas une seule salle de spectacles convenable, doit largement participer à son édification. Mais cette salle servira d'abord à Montréal. Il est donc également clair que la ville doit s'en occuper d'abord et y contribuer avec toute la générosité que ses moyens lui permettent.

Les villes de ce continent "matérialiste" le comprennent fort bien. Il leur arrive, même quand elles n'ont pas la taille de Montréal, d'assurer l'existence d'un orchestre symphonique vraiment professionnel et de donner à leurs festivals un éclat que les nôtres, faute de subsides, ne sauraient manifester. Il en est ainsi pour les musées.

Je m'excuse d'avoir utilisé le pluriel quand chez nous un tout petit singulier suffirait. Le Musée des Beaux-Arts présente un cas assez spécial. On peut dire, en simplifiant les choses, qu'il est un cadeau de la ploutocratie montréalaise à la métropole. Le Musée a jusqu'ici obtenu fort peu de subsides, et je ne crois pas qu'il les ait tellement cherchés.

De là vient sans doute le caractère anglais de la galerie. Il est, pour l'instant, indéniable, bien qu'il soit moins marqué et qu'une volonté d'élargissement paraisse s'affirmer de plus en plus. L'institution, qui ressemble à ses débuts à une sorte de club plus ou moins fermé, tend à devenir l'affaire de tous. Dans le domaine artistique, une même volonté d'accueil se dessine; la peinture vivante y est reçue; c'est ainsi que les automatistes tiennent une exposition évidemment discutée.

On ne saurait comparer le Musée de Montréal aux grands musées européens ou américains. Il n'a pas cette prétention. Il se présente comme un "petit" musée, fort équilibré cependant, et qui contient d'indiscutables richesses. Mon incompetence m'empêche de pousser l'analyse plus loin. Mais il n'est pas nécessaire d'être un spécialiste ou un amateur éclairé pour reconnaître la valeur de ses collections, ni pour constater qu'au lieu de se spécialiser il s'efforce d'offrir de beaux documents de toutes les époques. Et puis, il est notre seul musée.

Les mécènes suffiront-ils à le garder vivant? Il ne semble pas. Les fortunes privées ne sont plus ce qu'elles étaient hier. Les musées sont condamnés à maigrir, à subir le sort des universités: c'est-à-dire à devoir compter toujours davantage sur l'aide des pouvoirs publics. Nous rencontrons de nouveau le problème des octrois.

Notre ami Jacques Hébert s'est amusé à trouver dans le Devoir, là-dessus, des contradictions qui n'existent pas. Sans doute, l'octroi fait toujours courir un danger à la liberté de l'oeuvre qui le reçoit. Il faut donc entourer cette indépendance d'un véritable système de précautions. Il est également vrai que la manie de recourir à l'octroi sévit dans des entreprises qui pourraient fort bien vivre de leurs propres revenus; cette paresse doit être combattue.

Mais il y aurait quelque enfantillage à tirer de là que les universités, les collèges et les musées doivent refuser les octrois et crever sur leur liberté. Quand l'octroi est nécessaire, pour une oeuvre nécessaire, eh bien, il est... nécessaire. Tout développement de cette pensée simple et claire paraîtrait superflu.

Donc, le musée des Beaux-Arts doit recevoir un octroi municipal, comme les bibliothèques, comme l'orchestre symphonique, le théâtre et les festivals. Et une bonne partie de cet octroi doit être municipal parce qu'il s'agit d'oeuvres dont les Montréalais sont les premiers à profiter. Il faut exiger du même coup que le musée soit bilingue. Il faut enfin apprendre à en profiter davantage: il nous paraît anormal que les aînés des institutions de l'enseignement privé et public y soient si peu souvent menés. Les musées sont comme les livres: on doit apprendre jeune à les fréquenter.

Au reste, la municipalité y gagnera. Montréal demeure une ville éparse: les oeuvres culturelles pourraient devenir un lien où l'on apprend à collaborer ensemble, une sorte de lieu de rassemblement. C'est ainsi que Montréal, sans rien perdre de ses particularismes, apprendra à devenir une ville.

André LAURENDEAU.

La Presse 2 mars 1955

Conquête de l'Everest au Musée

"The Conquest of the Everest" sera le film présenté ce soir à huit heures dans la salle des conférences du Musée des Beaux-Arts. Documentaire en couleurs, ce film qui sera présenté en entier nous montre les préparatifs innombrables qui ont précédé l'expédition, les villages pittoresques traversés pour atteindre la chaîne de l'Himalaya, les difficultés de transport insoupçonnées, la lutte de l'homme avec la montagne et sa conquête finale de l'Everest. Ces soirées du mercredi au Musée sont dues à l'initiative du comité féminin et la projection des films à la générosité du Montreal Council of Women. (Communiqué).

The Star March 5, 1955

WOMEN'S ART SOCIETY

Dr. Joyce Hemlow, associate professor of the department of English, McGill University, will lecture to the Women's Art Society on "The Burneys and the Arts" in the Montreal Museum of Fine Arts, Tuesday at 11 a.m.



The Gazette - March 10/55

Art Museum Still Needs Support

Sir, — "The response to our appeal has not been discouraging, BUT..." is the mild statement of disappointment expressed by the Montreal Museum of Fine Arts re its first campaign for financial support.

True, we older members do not always see eye to eye with the policy of the Museum, — some would like to see double rows of paintings rather than the bare walls, as we do not own large masterpieces as do the Pitti and Uffizi Galleries — yet they have their paintings hung three rows deep!

But Now is the time for all good members to come to the aid of the party — and it is no "party" for the Committee to see hope deferred and their best

efforts defeated by supposed supporters! Committee members have grown gray in their unstinted services to the Museum — notably Arthur Browning, late Dr. C. F. Martin, Cleveland Morgan (than whom none has given more freely of time and money, gifts and services); also the late Harry S. Norton, Miss Mabel Molson, and others, uniting with generous gifts and subscriptions over a long period of years.

CHRISTINE L. HENDERSON, (Past President Women's Art Society), Montreal, March 4.

The Gazette @ March 5, 1955

ART

Work in Gallery XII By Harris, Humphrey

Lawren P. Harris, A.R.C.A., O.S.A. of Sackville, N.B., and Jack W. Humphrey, of Saint John, N.B., have representative examples of their work in Gallery XII of the Montreal Museum of Fine Arts.

Harris has character in his "Septuagenarian", a white-haired man, while precise detail marks two portraits — Dr. Harold E. Bigelow, in academic robe, and Rev. Herbert Tucker, High finish is also employed in "Nude".

Humphrey has two directly painted portraits in "Joanne", and "Little Girl in Yellow Headress", both comely and alert. He employs delicate color effectively in "Driftwood Still Life", with a spray of leaves, boughs and scattered sea shells, and in "The Clay Head", entangled in a mass of leaves, stones and litter.

Bright in color is the broadly-handled work in gouache called "Boats", a work in which nets and buildings have place, and marked by strong pattern in "Roofs, Windows, Auteuil".

With the aid of a little Indian boy, he had to work in primitive surroundings — in jungles, with the menace of tigers, bees and bats, the danger of falling stones while at work and the problem of getting light enough into the caves to see what he was doing.

Replicas of Murals From Cave Temples

Sarkis Katchadourian, who died in Paris in 1945, undertook a task that occupied four years when he made replicas of the mural paintings in Ajanta and other cave temples of India and Ceylon, now being exhibited in the Lecture Hall of the Montreal Museum of Fine Arts where they are exciting much interest.

The five elegant ladies in the unidentified jataka (a jataka is a story) are a sort of 12th Century Primavera from Ceylon, lightly limned, almost colorless, like a faded tapestry.

La Presse @ 5 mars 1955

Les expositions

Au Musée des Beaux-Arts, exposition Henri Matisse, comportant sculptures, peintures et dessins. Jusqu'au 20 mars.

Galerie XII, exposition de peintures de Lawren Harris et Jack Humphrey, jusqu'au 20 mars.

Dans la salle des conférences, exposition de reproductions de fresques des Indes et du Ceylan. Jusqu'au 27 mars.

La Presse @ 7 mars 1955

Musée des Beaux-Arts

— Mme Raymond Eudes prononcera une courte causerie sur "Le ber", mercredi, à quatre heures, dans le foyer du Musée des Beaux-Arts.

The Star @ March 7, 1955

The Ladies' Committee of the Montreal Museum of Fine Arts will serve tea Wednesday afternoon from 3 to 5.

ART NOTES

Star - March 5/55

by Robert Ayre

Ajanta Murals From India Dazzle Even in Reproduction at Museum

NOT many readers of these Notes, I venture to say, will ever see the murals in the Ajanta Caves. Certainly the writer doesn't expect to see them: though the Far East is much closer than it used to be, when the world was wider, there are places nearer home in the West that must be visited first.

It can only be a glimpse, when you consider that there are 29 monasteries and temples carved out of the rock of Ajanta, one of them having a hall 95 long by 54 feet wide and 36 high. But in the exhibition in the Museum we are shown 16 paintings from Ajanta, as well as others, from the cave temples of Bagh, Badami, Sittannavasal and Ceylon, 43 replicas in all, Buddhist, Brahmanical and Jain, most of them from murals more than a thousand years old.

The monks and their students were painting the originals for five centuries. Katchadourian made his copies in four years of concentrated labor, working under overwhelming difficulties, with no one to help except a small Indian boy.

Reproductions Don't Tell Whole Story

Nowadays we get wonderful photographic reproductions, but even when they are good enough to carry over the texture and the feeling, they can't begin to give an idea of the dimensions of murals like these.

So much for the background of the exhibition. I could say a lot more, and I advise you to read the catalogue, for if there was ever an exhibition that needed background it is this.

The five elegant ladies in the unidentified jataka (a jataka is a story) are a sort of 12th Century Primavera from Ceylon, lightly limned, almost colorless, like a faded tapestry.

A Single Display of Violence

This is really the only violence in the exhibition. The painting, says Dr. Coomaraswamy, is said to demand an understanding of dancing, but it is dancing as it is practiced in India, that communicates by means of an extremely sophisticated language of gesture, that interprets life sacramentally.

La Presse @ 8 mars 1955

Film de voyage au Musée

"L'Afrique Equatoriale" film en couleurs tourné par M. François Hone de Montréal, au cours d'un voyage en Ouganda, au Tanganyika et au Congo Belge, sera montré dans la salle des conférences du Musée des Beaux-Arts, demain soir à huit heures.



Two Figures in Clouds, replica of late 16th Century mural in the Badami cave temple, by Sarkis Katchadourian, in the exhibition of the Montreal Museum of Fine Arts.

by time and weather; there are pairs of lovers sitting together; groups of gods and goddesses worshipping, scattering flowers; processions. The dance is slow and complex, a matter of posture and gesture, of curling fingers, eyebrows, nostrils and lips.

THE big ones are not easy to see. The figures telling the story in the Temptation above the superb Buddha are small and high up, almost out of reach.

And this brings us back to the man who copied them with such consummate skill and devotion and who, when he died in Paris just 10 years ago, left them as his legacy to the West.

New exhibitions—Gallery XII — Lawren P. Harris and Jack Humphrey; Morrice Gallery — scale models of historic buildings by Orson Wheeler. Dominion Gallery opening Wednesday — Jori Smith.

The Gazette - March 8/55 Wednesday Tea

The Ladies Committee of the Montreal Museum of Fine Arts is holding its Wednesday Tea tomorrow afternoon from three to five o'clock.

Le Devoir - 8 mars 1955

FORMES ET COULEURS

Fresques hindoues

(par Jean-René OSTIGUY)

Les plus belles fresques de l'Inde sont présentement exposées au Musée des Beaux-Arts. Les plus belles, c'est-à-dire celles des environs du cinquième siècle de notre ère, provenant des grottes d'Ajanta, de Bagh et de Badami. Mais une fresque reste attachée à un édifice, et l'on ne peut la transporter aisément; il s'agit donc ici de copies, mais elles ne cèdent en rien aux originaux.

L'auteur de ces récréations, un artiste iranien, Sarkis Katchadourian, a donné quatre années de sa vie (1937 à 1941) à cette tâche immense; et le fait que déjà trente musées ont acquis une partie de son travail en prouve l'importance.

Le monde connaissait quelques copies de ces peintures murales, mais celles de Katchadourian ont une fidélité sans pareille à la forme et à l'esprit des originaux.

L'artiste se prouve excellent observateur et habile exécutant par les dégradés savants qu'il sait maîtriser, par le respect de la lumière particulière à chaque ensemble.

André Malraux, dans un de ses volumes sur l'art, nous parle d'une exposition imaginaire où chaque pays du monde se voudrait représenté par une seule peinture.

Mme Raymond Eudes prononcera une courte causerie sur "Le ber" mercredi, à quatre heures, dans le foyer du Musée des Beaux-Arts.

Henri Matisse aurait dit à Sarkis Katchadourian, qu'il connaissait bien: "Vous avez trouvé ce que nous cherchons tous!"

La Presse - 5 mars 1955

Témoignage d'un sommet de l'histoire de l'art



Une des reproductions à la gouache de fresques indiennes que l'on peut voir à la salle des conférences du Musée des Beaux-Arts actuellement. L'artiste Sarkis Katchadourian, décédé, a passé plusieurs années dans les temples souterrains indous à restituer l'image de ces fresques.

La Presse - 5 mars 1955

Un Matisse à rapprocher des fresques indiennes



Une sculpture de Matisse, "Grosse tête", de 1927, exposée au Musée des Beaux-Arts actuellement. On pourra facilement faire un rapprochement entre le style de Matisse et celui des fresques indiennes exposées en même temps au Musée.



The Gazette - March 7, 1955



Artist's widow looks at her husband's work... in this case, a replica of a fresco of Gandharva and Ansharas, from the Ajanta Buddhist cave-temples and dating back to the fifth or sixth century.

### Cave Fresco Replicas Brought Here By Widow

The widow of the man who brought life back to the dark and almost forgotten art of India is in Montreal, accompanying the exhibitions of replicas of Indian cave frescoes currently on display at the Montreal Museum of Fine Arts.

Mme. Sarkis Katchadourian, a painter herself, has temporarily abandoned her own work to carry on her husband's efforts to bring to light the ancient Buddhist art shown in facsimile at the Museum.

Katchadourian died 10 years ago, and since then his artist-wife has arranged exhibitions of the results of his 15 years of work in the caves of India and Ceylon. His efforts brought him many honors, including the equivalent of a knighthood from the Shah of Persia, father of the present ruler of Iran.

Mme. Katchadourian explained that the caves are man-made, enormous vaulted caverns used originally as places of worship. The most famous of them, the caves of Ajanta in Hyderabad, were begun about 300 B.C., but they had been neglected for centuries and finally entirely forgotten until 1819 when a party of British soldiers on a hunting trip re-discovered them. Paintings covered the walls, ceilings and pillars of the vast interior, and even the neglect of ages had not completely dimmed the splendor of the antique art.

Bats, wild bees and tigers had moved into the quarters of the long departed Buddhist monks, when the Iranian artist embarked on the arduous job of duplicating the paintings so that they might be seen. Mme. Katchadourian remained in their Paris studio when her husband set out on his painting expeditions. Each time he came back, he brought not only paintings but gifts for his wife from the Indian princes in whose territories he had been working. Her large collection of Indian jewelry and saris are the result.

The paintings aroused much excitement when they were first exhibited in Paris, Mme. Katchadourian recalls. She has vivid memories of the day Henri Matisse came to their studio for a private view. Matisse, who was always strongly drawn to Eastern influences, exclaimed fervently, "You have found what we are looking for!" One of the paintings was in Matisse's own collection when he died.

Religious Approach Although her husband undertook the project originally as a technical undertaking, he became absorbed in it to a degree that was religious, Mme. Katchadourian recalls. The paintings are religious in intent, and this spirit pervaded the artist in his task of duplicating them. Something of the same feeling has inspired her to carry on his efforts. Although efforts are being made now to rescue the cave paintings from complete obliteration, in some cases the deterioration is so advanced that experts put the life expectancy of certain frescoes at not more than another 25 years. If their unhappy predictions are accurate, the Katchadourian copies "will be all that remains of the glories of this ancient art."

Does "Monstrosity" Stay Monstrous? Sir.—Mr. Lawren Harris and Mr. Harold Beament in recent explanations (?) in defence of modern art make general statements to the effect that traditional painting has been broadened and enhanced by drawing from the experiments of the unconventional, and further that the revolutionary art of one day becomes the accepted academic art of the next.

May we have "chapter and verse" in support of these statements bearing in mind the wise old saying that generalities are the refuge of weak minds? Further are we to accept the implication that the modern monstrosities we see so often hung in our museum, admittedly incapable of explanation by the painter or the public, are likely to become the accepted art of tomorrow? God forbid! M.M.F.A. Member

The Gazette March 9, 1955

### Try to Paint Better Picture, Amateurs Told

Amateur artists should recognize their limitations but have the ambition to exceed them, John Steegman, director of the Montreal Museum of Fine Arts, said yesterday.

He told the Rotary Club of Montreal it is essential amateurs persist in attempting to paint a better picture. A writer once estimated there are more than 1,000,000 amateur painters in the United States. Although these "Sunday painters" present an encouraging factor, it was also "frightening" to think of the number.

Mr. Steegman said art should be a stimulus. As well as giving the artist pleasure, it should aid the mind and spirit. "The amateur artist will see the difference between color and colors, form and shape. To obtain the most from our hobby, we must grasp the problems we are setting ourselves, then exert our minds to solve them."

The club paid tribute to the late Irving P. Rexford, a former president.

La Presse 10 mars 1955

### Romance en quelques mots sur le "ber"

Les théas du mercredi au Musée des Beaux-Arts sont de plus en plus fréquentés. Ils ne manquent jamais d'intérêt. Ainsi hier après-midi, on pouvait entendre Mme Raymond Eudes parler du ber. Un exhibit provenant de la collection permanente de la section de l'artisanat canadien du Musée avait inspiré à Mme Eudes des propos très agréables, pittoresques et inédits sur des traditions canadiennes, qu'on n'écoute jamais sans émotion.

Trouvé à St-Barthélemy, près de Berthier, ce ber fut offert par Mlle Molson, bienfaitrice du Musée. Taillé dans un bel érable de chez nous, par quelque rude ancêtre qui voulut en faire le berceau de sa race, il n'a malheureusement pas d'histoire connue.

Le ber canadien semble exister depuis toujours. Il est souvent plus vieux que la vieille maison elle-même, puisqu'il est transmis d'une génération à l'autre.

L'origine du berceau remonte aux Grecs. Mais ce n'est qu'au 18e siècle qu'on adopta la forme définitive que nous retrouvons aujourd'hui. Les poètes de chez nous ne sont pas restés insensibles au chant du berceau, et nous ont donné des poèmes un peu mélancoliques sur le "ber", symbole de l'alternance, (tout passe, tout recommence) comme les générations que le vieux ber à bercées...

The Star March 9, 1955

### Hobby Artists Advised to Set Sights High

Amateur artists should try to "set themselves above their limitations", but then "have the courage to burn the painting and then try, try again," John E. H. Steegman, director of the Montreal Museum of Fine Arts, told the Rotary Club of Montreal, at lunch in the Mount Royal Hotel yesterday.

"It is important that they should know their own limitations," he added, "but it is far more important that they attempt to exceed them."

It was estimated there were a million amateur artists in the United States, he said. Though the number was "encouraging" it was rather "frightening." He said he spoke as "an amateur mouth of whose lot was cast among professionals."

Art "should be a stimulus. Much more than to give mere pleasure it should be a stimulus for the mind and the spirit."

The serious amateur, Mr. Steegman declared, should grasp the difference between shape and form, and color and colors.

Murray J. Scott, president, thanked the speaker who was introduced by Ernest Freedman.

Tribute was paid to the late Irving P. Rexford, a former club president, who joined in 1915. Rev. Dr. Malcolm Campbell asked members to support Education Week, declaring that "the whole future of our way of life depends on a correspondingly high level of education."

The Star March 9, 1955

### Fine Arts Museums' Methods Elsewhere

Sir.—Oddly, perhaps, I have learned much elsewhere as a result of my work being rejected by juries of the Montreal Spring Exhibitions. For three years portraits on a small scale, refused here, were accepted by the American Society of Miniature Painters in New York and by two Societies in London.

Their "lightful exhibitions in conjunction with their annual show of water colors amazed me with their excellent design. When I sought more instruction I was able to find what I wanted because the various teachers offered full representations of their methods on the walls of the art schools, and I could select immediately the one using the technique that I admired.

Also, their exhibitions of different aspects of fine art were occasions of enthusiasm shared by teachers and pupils alike, and there was a general mingling of groups and interests where we had all learned. A notable feature was that space was made for their local artists, even to the extent of putting three or four rows of paintings, drawings and sculptures. In some museums I was inspired by the work of predecessors that was a silent historical representation.

A third practical point I found in England was the method used by the Royal Academy in sending out their notices to enquiring artists who wished to sell their work. The Exhibition opens May 1 and continues to August 15, during which time sales are made, especially to tourists.

It seems to me that if these methods were followed here, instead of the monopoly that now exists, there would naturally be an increase in membership. Moreover, those who left because they were hurt due to unfair treatment would return with their teachers who have exemplified different values. Young, bewildered artists should bear in mind that the President of the Montreal Museum of Fine Arts is anxious for that institution's welfare and that confidence can be regained by expressing intentions and experiences to him.

May I quote from a recent issue of the American Artist: "There 'appears to be a general swing from the non-objective back to the classic in art. This year (1954), for example, at the Museum of Modern Art in Paris an exhibition was held for artists under 30 years of age. Not one abstract painting was shown and the great modernist, Leger, gave first prize to a strictly classical painting. Classical art, according to Bernard Berenson, is 'the standard to which we Europeans in the course of history have always turned back after no matter what occultations, declines, aberrations and rebellions.'" J. de L.

La Presse 12 mars 1955

### Les expositions

Au Musée des Beaux-Arts, exposition Henri Matisse, comportant sculptures, peintures et dessins. Jusqu'au 20 mars.

Galerie XII, exposition de peintures de Lawren Harris et Jack Humphrey, jusqu'au 20 mars.

Dans la salle des conférences, exposition de reproductions de fresques des Indes et du Ceylan. Jusqu'au 27 mars.

The Star March 11, 1955

### A Museum Should Be A Living Institution

Sir.—How "shocking and appalling" it is for a man to state publicly that if the museum of which he is director were burned very few people in Montreal would miss it. We can only consider it as the sad and undignified admission of failure on his own part.

A museum is what a director makes it. It is his raison d'être to infuse spirit and life into the institution which he heads by showing how the artistic growth and development of man through art is a living historical continuity. A museum, if it should be an institution for the living must not serve merely as a repository for art objects but should be at the same time the home of all the arts which are so closely bound: painting, sculpture, music, the dance, the theatre, literature. There is so much of all these in the least object of art that we would be ill advised to try to define it without this consideration in mind.

It should not be hard for all of us of various points of view and understanding to agree that a museum should be a living institution. We need only agree on how best to make it so and get together and work towards its realization for the greater good of all.

For those sad individuals who lately have been sending letters of unreasoned condemnation of the exhibition of the latest expressions in art at our museum I have only sympathy. They have failed to grow and realize that modern art, whether it is called abstract, non objective, futuristic, is as much an expression of life as those older forms which in their own time were also misunderstood and condemned, yet today hold their honored place (and rightly so) in the historical development of art as an expression of man's eternal genius.

At what point in time can one say here the past ends and the present begins, there the future? The dialectics of life teach us to see it in continuum... There is flow; flux, reflux; there is direction. Art is life. Therefore, it follows that whatever form of expression, whatever development or in whatever direction art goes it is an expression of our life and time and must be understood thus and accepted as such. To fail to do so is not to condemn art for being so far ahead but rather to condemn oneself for being so far behind. Every period in the historical growth and development of man had that form of art which best expressed his understanding of life and his relationship to it and to his fellow man. S. Muhlstock.

La Presse 14 mars 1955

### Musée des Beaux-Arts

Mme Henry Moquette prononcera une courte conférence sur l'art en extrême-orient, mercredi, à quatre heures, dans le foyer du Musée des Beaux-Arts. Une exposition de quelques objets d'art tirés de la collection permanente du Musée illustrera cette causerie. Le thé sera servi de trois à cinq heures sous les auspices du comité féminin. Le public est admis.

Of course, the pearls in the backwater have not been handled by the merchant. Their setting is not eloquent of the creeping rot that makes art a noisome irritant in this time of critical acquiescence and intellectual charlatanism. For my part, I'll take mashed potatoes. J. W. Rief.

Images et plastiques

### La peinture canadienne? Ou ça?

par R. de Repentigny

Il est toujours fort intéressant de poser les grands problèmes que suscite l'activité créatrice de nos artistes et son intégration, sur le plan moral, dans la vie sociale, mais il faut aussi se rappeler que la viabilité de telles considérations tient d'abord à des faits concrets. Par exemple, il faut au moins être capable de voir les oeuvres avant d'en discuter, avant même de reconnaître que nous avons des peintres qui peuvent être comparés à ceux des pays étrangers. Quoi de plus navrant, en ce sens, que de parler de la peinture locale avec un visiteur intéressé et soudain se rappeler qu'on ne peut absolument pas lui montrer ce qui se fait ici depuis quinze ans et plus à moins d'organiser une exposition improvisée. Cela est toujours réalisable si on connaît les peintres, mais un simple "amateur" est sans doute conduit à admettre que la peinture est ici la réserve d'un petit groupe, ou qu'elle est considérée par les gens en place comme subversive, ou indignée d'attention, ou que sais-je encore.

Vous voudriez, cette semaine, voir ce qu'est la peinture à Montréal? Le plus que vous pourriez faire ce sera d'aller à la Galerie Agnes Lefort et demander à Mlle Lefort de descendre de leurs casiers ses tableaux les plus représentatifs. Car cette galerie est fort petite et quand une exposition consacrée à un seul peintre est en cours, comme actuellement, Mlle Lefort doit décrocher toute la collection. Si vous avez l'oeil sélectif vous pourrez toujours compléter en allant aux galeries Dominion, Waldorf et Windsor. Mais comme on me l'a parfois dit à ces endroits: "C'est le rôle du Musée, et non pas le nôtre, que de donner un panorama de la peinture montréalaise."

C'est vrai, il y a le Musée des Beaux-Arts, sur la rue Sherbrooke. Oui, mais, en ce moment deux grandes salles en haut sont consacrées à Matisse, une autre contient les "vieux maîtres" de la collection permanente, la salle de conférences est pavée de peintures orientales et dans la galerie XII on montre deux peintures du Nouveau-Brunswick en plus de quoi, dans une galerie habituellement consacrée aux oeuvres de Morrice on a eu la fantaisie étrange d'exposer des maquettes de monuments célèbres. Quelle merveille, ma chère, le Parthénon, d'Athènes vous savez, reproduit jusqu'au moindre détail, et pas plus gros que ça...

Il est vrai que le Musée a une collection de peinture canadienne, pas aussi représentative qu'on la voudrait, mais qui peut donner une idée de diverses tendances ayant eu cours ici depuis le début du siècle. Seulement, cette collection n'est pas visible en ce moment. Le Musée ne dispose pas d'assez d'espace pour jouer son rôle.

On connaît la conclusion qui s'impose: il nous faut un petit musée qui ait pour but primordial de montrer la peinture canadienne tant pour le profil de nos concitoyens que pour séduire nos visiteurs et peut-être aussi pour conformer la conviction qu'ont quelques artistes de ne pas travailler que pour eux seuls. Il faut à tout prix que Montréal ait une collection permanente et publique, visible en tous temps, des travaux les plus caractéristiques de ses peintres et sculpteurs. Tant que cela ne sera pas il semblera que nous mettons en question la validité, pourtant ébrouvée à l'étranger comme ici, des recherches de nos artistes.

Ce problème sera un des plus présents de ceux qu'aura à considérer le Conseil des arts de Montréal qui vient de fonder le maire Jean Drapeau. Notre maire lui-même a pris l'initiative d'excellente façon, la semaine dernière, comme tous ceux qui ont assisté à la soirée artistique donnée à l'Hôtel de ville ont pu le constater. Quelle surprise en effet que de voir dans le hall d'entrée trois oeuvres puissantes signées Borduas, Mousseau et Roussel. Surprise, parce que l'on est bien peu habitué ici à voir les "autorités" assumer comme représentatif ce qui en art est encore vivant. A quoi il faut ajouter le beau crucifix de Suzanne Marchand que le maire a placé dans son bureau, un véritable signe d'assentiment donné à l'art vivant.

Après cette manifestation en si haut lieu d'une prise de conscience de l'importance de la création

La Presse 10 mars 1955

### Musée des Beaux-Arts

### Belles recherches de Humphrey; fastidieuses imitations par Harris

par R. de Repentigny

A la galerie XII cette semaine deux peintres canadiens-anglais exposent. Tous deux montrent des façons particulières de confronter le problème de l'expression personnelle, dans des idiomes typiques de notre siècle. La s'arrête toute comparaison possible entre Jack Humphrey et Lawren P. Harris. Alors que le premier, qui vient de passer un an en France grâce à une bourse de la Société Royale, paraît travailler ferme pour enrichir son métier, le second est étouffé par une trop grande virtuosité de technique du pinceau dont il ne sait ou n'ose se libérer.

Dans les oeuvres plus anciennes qu'expose Humphrey, dont deux portraits d'enfants, une nature morte au violon et un paysage urbain, le dessin montre beaucoup de rigidité et visiblement le peintre n'est pas à l'aise pour établir ses rapports de couleurs. Les harmonies sont forcées et les tons ne chantent pas.

Quelques tableaux montrent une parenté avec l'oeuvre David Milne, c'est-à-dire que l'on y retrouve un lyrisme sensible exprimé avec justesse par les belles ondulations des objets balotés par les vagues. Par ailleurs, dans un tableau comme "Seaweed forms — balanced", on voit le peintre encore asservi à des habitudes de représentation spatiale. Dans ce tableau, pas plus que dans d'autres où une ligne continue organise la composition, était-il nécessaire d'entasser une impression de profondeur dans la partie supérieure du rectangle. Cela produit une assez fâcheuse impression de déséquilibre que l'on ne parvient pas à justifier. Au contraire, dans un autre tableau, trois casiers dans chacun desquels s'inscrit un symbole, le jeu des plans apparaît parfaitement nécessaire.

De première importance est la série de tableaux où un serti noir, parfois discret, parfois continu, et finalement passant au premier plan, organise les taches de couleurs. Ce procédé est ce qui a permis à Humphrey de négliger les plans comme facteurs de mise en valeur des parties de son tableau. Soit qu'il s'en serve, comme dans "Linear movement", pour découper des taches de couleur aux formes libres, soit qu'il mette en évidence en l'inscrivant d'une façon continue à l'intérieur du rectangle, comme dans "Refers to Fish under sea", ou qu'à l'instar de Manessier il la mette en relation contrapunctuelle avec les zones lumineuses de couleur.

A travers ces variations d'apparence formelle, la qualité de la lumière demeure une constante dans l'oeuvre de Humphrey, tout en se purifiant cependant.

Lawren Harris

Chez Lawren Harris aussi il y a une constante. Mais cette constante ce n'est malheureusement que son métier, aussi parfait et insipide que celui d'un Dali. Harris est un de ces peintres qui peut, au moindre coup de pinceau, nous offrir aussi bien vous croquer une impeccable académie ou une face de vieux bonhomme, très ressemblante, que vous délimiter un schéma abstrait. C'est le genre de peintre qui aux yeux de personnes du monde peut justifier la peinture non-représentative, mais qui aux yeux de connaisseurs et de peintres la fait sembler une fumisterie. Disons d'ailleurs pour équilibrer les choses qu'il fait sembler toute espèce de peinture une fumisterie.

Le reproche le plus précis que l'on puisse faire à un tel peintre c'est de n'avoir jamais poussé au-delà d'une pâle imitation. Ses portraits sont très réalistes, mais bien inférieurs au travail des "réalistes magiques" américains. Ses tableaux de guerre sont des illusions dont le dessin est fort mauvais et l'exécution d'une application nauséabonde. Ses images de ruines sont vaguement surréalistes, mais ne recèlent aucun mystère. Son imitation de l'abstrait Rudolph Bauer n'est que cela et ses tableaux dans le style de Feininger sont décoratifs. Si le dessin semble décrocher des possibilités dans ces compositions anguleuses, le color est d'une fadeur qu'accentue encore le raffinement efféminé de l'exécution. Dans plusieurs tableaux semi-abstraites, tenant encore de l'espace cubiste le plus décoratif, le peintre module ses tons de sorte à produire une impression de décalage purement mécanique. Un seul tableau, "Legend", pousse vers les limites de l'abstrait et devient "plasticien" d'allure. Seulement, Harris n'a pas pu s'en tenir là et il lui a fallu figurer sa matière — tel à plat se hérisse soudain comme la glaucure d'un galet. Il y a là de beaux gris — mais à titre de parents pauvres.

The Gazette March 14, 1955

WOMEN'S ART SOCIETY Young musicians, Joan Reynolds, pianist and Douglas Beder, violinist, accompanied by Miss Gian Lyman, pianist, will give the last of the season's concerts for the Women's Art Society at a meeting at 2:30 p.m. Tomorrow in the lecture hall of the Montreal Museum of Fine Arts.

The Star March 14, 1955

WOMEN'S ART SOCIETY The Women's Art Society's last concert of the season will be given tomorrow at 2:15 p.m. by Joan Reynolds, pianist and Douglas Deser, violinist at the Montreal Museum of Fine Arts. Miss Gian Lyman will accompany Mr. Deser at the piano.

S. Muhlstock.



Where There's Plenty To Spark A Three Year Old's Curiosity and Interest



AS OLD AS THE SEAS is a small boy's love for the ships that sail them and David proves no exception to the rule as he stands entranced before a 1725 model of a Dutch East Indiaman warship resting in its berth at the Montreal Museum of Fine Arts. It is one of the collection of the late Sir William Van Horne.



WAVING FROM THE SEAT of a 235 year old sleigh David begins to think that perhaps his first visit to the Museum isn't so bad after all. The sleigh, built in France in 1720 for a Montreal gentleman, is housed in the basement of the Museum.



PEEKING OVER THE EDGE of an English late 18th century porcelain urn, David satisfies his curiosity that there is nothing hiding inside. At this age curiosity takes the place of appreciation of art objects, but it won't be too long before he will prefer looking at artistic works rather than in them.

Museum of Fine Arts Is Land of Adventure

By JANE HAMMOND

A three-year-old boy called David bravely mastered the steps of the Museum of Fine Arts yesterday afternoon and received his first introduction to culture.

It will be some time before he will be able to distinguish between a Rembrandt and a Goodrich Roberts but David found plenty to spark his three year old curiosity and interest.

Before David would budge from the entrance hall however, he insisted that Mother lift him up to the Wishing Well so he could drop a penny in.

A small contribution for a small boy. The large spacious rooms with their multitudinous objects obviously impressed the little lad but it was the model of a sailing ship built in 1720 which completely captivated him.

For a few seconds, at least, he remained motionless, forgetting about cars and airplanes in this modern, jet atomic age.

Charm of Basement

It is in the basement of the Museum, however, where the children love to go.

Here lies a land of adventure to fire the imagination of the very young.

A case of objects from the Indian tribes of the North

West Coast holds a fine blanket used by a Chief of the Haida tribe and above this is a large and awe-inspiring mask in the form of a bear's head.

Small boys gaze in rapture at the carved and painted dance shield from New Guinea and the ceremonial war club from the Marquesas Islands.

Miss Ethel Pinkerton, Custodian of Records at the Museum, loves children and feels that appreciation of art and beauty should be instilled in the very young and developed into a true and valuable criticism.

Culture, you might say, begins in the cradle.

"Why, we've even had Mothers come in here with babies in their carriages," Miss Pinkerton laughed.

Fortunately children such as these will not have to be dragged to the Museum but will go because they truly want to.

Warning Given

Miss Pinkerton feels that a warning should be issued to mothers, however.

A child can only take in so much culture and art at one time, so instead of carrying a screaming child from the Museum, keep the visits short.

Then the child will associate the Museum with happy times and won't have to be urged to return.

ART NOTES Star, March 12/55

by Robert Ayre

Maritime Painters in Gallery XII: Lauren Harris, Jack Humphrey

IT'S a good many years since I've seen a one-man show by Jack Humphrey of Saint John and I know Lauren P. Harris of Sackville only in ones and twos in group shows, so the current exhibition of these two Maritime painters in Gallery XII of the Museum is more than welcome. The more each section of the country knows about the

others, the better; Canada should be conscious of itself all over. Mr. Harris is a man of parts, swinging from naturalistic portraits to geometrical abstractions, but in none of his parts do I see much sign of the white heat of creativity; his work is that of the patient, methodical planner; and it would be my guess that his better part is that of teacher; he is Director of the Mount Allison School of Fine and Applied Arts. A writer commenting on his war painting—he was an official war artist after serving with a tank corps—has spoken of his "starkly realistic statement." That isn't the way it strikes me. The inventory of literal details doesn't make for realism. Harris's war pictures are filtered through a sort of romantic haze, which gives them an almost eerie unreality, but they hover between reality and the dream. I thought he was better in the sketches.

Jack Humphrey's contribution to Canadian painting in landscape, the figure and still life has been substantial. Now in his fifties, he has turned to the non-objective. This is not entirely due to his year in France on a Canadian Government Fellowship, though it gave him an experience he calls a miracle. He

Shows Basis of New Experiments

The exhibition is important because it not only shows his

new experiments but gives us their basis. Many of our young non-objective painters take to the air before they have learned to walk. Perhaps that is not a criticism. If the air is their element, why should they go through the toil and the pains of the earth-bound? Nevertheless, I think some of them would be better painters with a better grounding. The answer to people who dub the abstractionists "dab-dab" artists (Rev. E. G. Hansell, MP, for one) and say they can't draw, that a five-year-old could do better, is a painting like Humphrey's Joanne; or the Gittle Girl with the Yellow Headdress, or the famous Draped Head. Humphrey starts off on his new adventures from the ground of an achievement solid in the best tradition. Of course there will be those who will say he should never have departed from it. I can't agree, even if he's still experimenting and hasn't yet found himself in his new phase. Maybe he is the going, not the arriving. Why crystallize? As some of our best painters can show us, it is easy to get stuck in a formula. He is consistent where it matters, in integrity and spirit.

has felt isolated in the Maritimes but in spite of it he has managed to keep alive and adventurous. Frustration, which may be devitalizing to the weak, may add sinews to the sinewy. evoked by shorthand, the structures, and the emotions expressed in organic rhythm and color. In the latter belong the Seaweed Forms and the Movement Derived from Boats; they look like Kandinsky; but they start from different subjects and while the one suggests an amorphous drift the other indicates direction and conflict. Here, and in some others, there is freedom; the movement is to the centre and the frame is no longer important. In one, the painter simply writes on the air. But in others, he is most conscious of the rectangle and within it builds up his linear structures, the Roofs and Windows of Auteuil, or a landscape arbitrarily divided into lightly ruled squares or bound together by black lead. I found it an impressive show, full of vitality and penetration.

He is searching for an experience through form. The titles tell you that it is a conscious search—Movement Derived from Boats and River Seine, Architectural Subject, Developed Contrast of Simple Symbols, Seaweed Forms Balanced. Refers to... Structure Composed of... and so on. We can realist overtones, to the places

La Patrie - 13 mars 1955 A propos d'art

La PATRIE, Montréal.

La direction du musée des Beaux-Arts de Montréal se plaint d'être à court de fonds et de ne pas recevoir du public montréalais l'encouragement qu'elle se croit en droit d'en attendre. Elle fait un appel pressant aux amis de l'art. Je crois que les amateurs des beaux-arts à Montréal ne sont pas tout à fait injustifiables de manifester de l'indifférence à l'égard de ce musée où l'on semble, depuis quelques années, avoir pour politique d'accorder la préférence aux prétendues oeuvres d'art des peintres et sculpteurs surréalistes, abstractionnistes ou autrement hermétiques qui se plaisent à les mystifier. Ce ne sont pas des barbouillages ou des formes incompréhensibles que les amateurs d'art aiment à aller voir dans les musées. Le jour où la direction du musée des Beaux-Arts de Montréal aura le souci de faire respecter dans son enceinte les facteurs essentiels de toute oeuvre d'art et d'en bannir les ouvrages des farceurs qui veulent faire prendre leurs blagues au sérieux, elle pourra alors compter sur l'encouragement du public qui aime le beau et le vrai. B.-A. M.

The Star March 15, 1955

Canada Is Not So Backward as That

Sir, — I disagreed with John Stewart's statement, "Canada is (let us be candid) backward in the understanding and encouragement of the arts.

If not mistaken, Canada (at least the Province of Quebec) subsidizes art schools and encourages promising artists by means of scholarships and loans to needy students. The United States has not subsidized any form of art since the days of the WPA in the thirties. Then again, it was only through the organization of the American Artists that temporary relief and subsidies were won in the interest of art.

Though Canadian art is on the whole, academic, there are many good art schools, teachers, and artists. I do not understand why Mr. Stewart is amused and mildly shocked by the recent letters to The Star criticizing the work shown at the Montreal Museum of Fine Arts.

The letters were sincere and well written. It is a healthy sign that there has been criticism, pro or con, about the level of work shown on exhibit at the Museum. The Canadian public has not yet been reduced to conformity.

When the painters of the 19th and early 20th century were attacked as revolutionary, it was by the wealthy patrons of arts, the influential academies and museums. These groups were the forces that viciously attacked any change in forms of art and fervently supported the old schools of art. The younger non-conforming artists and the public in general, had little to say in the matter.

But as an artistically-minded person, I can say that abstraction has gone the limit. The majority of artists today are returning to a form of realism, and, as said before it is the influential dilettantes running the shows who are clinging to abstraction and Dalism.

In physics, even an equation is never a pure abstraction—how abstract can abstract art become? Anne Lim.

Le Devoir 15 mars 1955

Au Musée des Beaux Arts

Lawren Harris et Jack Humphrey, du Nouveau-Brunswick, exposent au Musée des Beaux Arts.

Le premier, bien connu par sa participation au Groupe des Sept et par sa bifurcation vers l'abstraction géométrique, donne l'exemple parfait du peintre habile à saisir la lettre de la règle. Pour ce qui est de l'esprit, il n'y touche que par hasard. Entre le portrait réaliste et froid du Dr Harold Bigelow et les compositions plus abstraites, "Bathers", "Figure composition", on ne trouve pas de progrès vers un art moins académique et calculé. À peine peut-on remarquer un arrangement d'une meilleure densité dans "City towers" et "Sails", quoique là encore, le travail méticuleux du pinceau finisse par supprimer la vie de la toile. A travailler pour des affiches de grande classe, Harris sauverait peut-être son art; la technique exigée pour la reproduction le rapprocherait d'une franchise qu'il ne peut se donner. La simplification qu'apporte la photo en noir et blanc améliore déjà ses tableaux. Enfin, ses petits dessins d'après modèles vivants donnent doublement raison à nos distinctions sur la lettre et l'esprit. Est-ce de la science, du calcul, de la reprise soigneusement cachée, ou de l'intuition qu'il faut pour abandonner une ligne, pour laisser du blanc toute une partie du modèle que la caméra ne manquerait pas d'enregistrer?

Jack Humphrey revient d'Europe tout chargé d'un bagage, ou plutôt d'un enthousiasme, car par bonheur les éléments qu'il a pigés ici et là ne se contredisent pas. Il a su choisir les verres convenant à sa vue, et marche dans la direction la plus sympathique. Son principe semble celui-ci: Usons de nos antennes les plus sensibles et risquons la grande aventure des formes nouvelles. Cherchant à élargir sa manière, il lui arrive cependant de forcer un peu trop l'inspiration, comme dans "Bathers among rocks".

"Harmonic Rearrangement", "Landscape Based on Black", "Movement Derived from Boats and the Seine", trois tableaux aux espaces particulièrement fascinants, sont réellement inspirés; ils promettent pour l'avenir.

This Week's Activities

Current Events - March 11, 1955

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

The Matisse exhibition now on view until March 20. "Scale models of historic buildings", by Orson Wheeler, R.C.A., until March 27. Paintings by Lauren P. Harris and Jack W. Humphrey until March 20 in Gallery XII. Murals of India and Ceylon until March 20. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.: 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

The Star March 15, 1955

MUSEUM OF FINE ARTS Mrs. Henri Moquette will speak tomorrow at the weekly tea given by the Ladies Committee of the Montreal Museum of Fine Arts, in the Museum. "Far Eastern Art" will be the subject of her informal talk and will be illustrated with objects from the Museum's collection. The public is invited.

La Presse 15 mars 1955

Films sur le Canada au Musée Trois films en anglais sur le Canada: "Historical Highway", "Red Runs the Fraser", "Life on the Western Marches" seront présentés dans la salle des conférences du Musée des Beaux-Arts, demain soir à huit heures. Ces films sont présentés par le comité féminin du Musée des Beaux-Arts, et la projection en est due à la générosité du "Montreal Council of Women". Le public est invité. (Communiqué).

Le Devoir 15 mars 1955

Cinéma au Musée des Beaux-Arts

Trois films en anglais, "Canada Historical Highway", "Red Runs the Fraser", "Life on the Western Marches", seront présentés dans la salle des conférences du Musée des Beaux Arts, mercredi soir à huit heures. Ces films présentés gracieusement par le comité féminin du Musée des Beaux Arts sont d'un intérêt tout particulièrement pour les néo-Canadiens. La projection des films du mercredi soir est due à la générosité du Montreal Council of Women. Le public est invité. (Communiqué)

Le Devoir 15 mars 1955

Causerie au Musée des Beaux-Arts

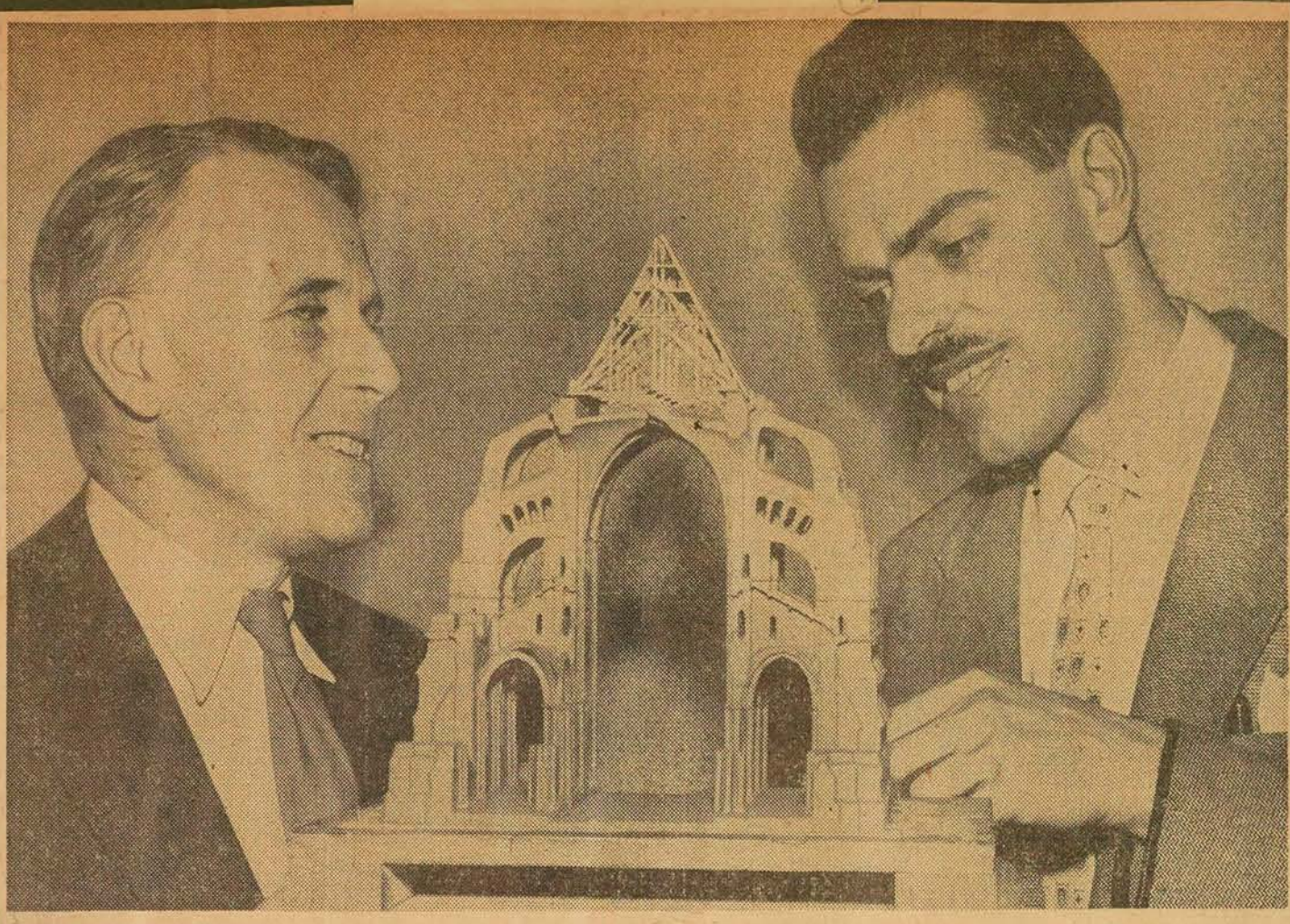
Mme Henry Moquette prononcera une courte conférence sur l'art en Extrême-Orient, mercredi, à quatre heures, dans le foyer du Musée des Beaux-Arts. Une exposition de quelques objets d'art tirés de la collection permanente du Musée, illustrera cette causerie. Le thé sera servi de trois à cinq heures sous les auspices du comité féminin. Le public est admis.

The Gazette March 16, 1955

Wednesday Tea

Mrs. Henri Moquette will give an informal talk on Far Eastern Art, with illustrations from the Museum's collection, at the Wednesday tea being held this afternoon by the Ladies Committee of the Montreal Museum of Fine Arts. Members of the public are invited to attend.





A Cathedral in Miniature at the Museum of Fine Arts

Orson Wheeler, left, shows McGill architecture student Jacques Reeves some of the detailed construction on a model of the Chartres Cathedral, one of 50 of his models now on display at the Montreal Museum of Fine Arts.

World-famed Centres Modeled in Plastecine

By D. B. MACFARLANE The ancient Egyptians, Greeks and Romans—as well as citizens of intervening great cultures—could all find something familiar in the Montreal Museum of Fine Arts, notably so since the opening of an exhibition of some 50 plastecine models of world-famous structures. They are the work of Orson Wheeler, sculptor member of the Royal Canadian Academy.

Mr. Wheeler, a Montrealeur, commenced building scale models of Egyptian pyramids, the Parthenon, Athens, the Basilica of Constantine in Rome, St. Peter's Basilica, Rome, Westminster Abbey, London, Chartres Cathedral, France, the Empire State Building, Sun Life Building and scores of others, 12 years ago as a hobby.

The models, of a clay-like substance, are built to scale from figures obtained from architects, architectural libraries, or personal measurement, which are turned into drawings, and eventually the buildings themselves. What began as a hobby is now a professional interest as Mr. Wheeler uses the models in teaching the history of art to Sir George Williams College students and in teaching aspects of building design to McGill architectural students.

La Presse 21 mars 1955

Vernissage —Le président et le conseil du Musée des Beaux-Arts de Montréal ont lancé des invitations pour le vernissage du 72e Salon annuel du printemps qui aura lieu le vendredi soir 1er avril, à neuf heures, sous la présidence de Mgr Olivier Maurault, P.S.S., P.A., recteur de l'Université de Montréal.

This Week's Activities Current Events - March 18/55 ART

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. The Matisse exhibition now on view until March 20. "Scale models of historic buildings", by Orson Wheeler, R.C.A., until March 27. Paintings by Lauren P. Harris and Jack W. Humphrey until March 20 in Gallery XII. Murals of India and Ceylon until March 20. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

The Star March 16, 1955

WOMEN'S ART SOCIETY Mrs. David J. Glen and her committee will serve tea following the annual meeting of the Women's Art Society next Tuesday at 2.30 p.m. in the lecture hall of the Montreal Museum of Fine Arts. Mrs. Dakers Cameron, Mrs. Karl Forbes, Mrs. L. B. Fuller and Mrs. George Lighthall, will pour tea.

The Gazette March 16, 1955

Films on Canada Three short films on Canada will be shown at Montreal Museum of Fine Arts this evening at 8.00 p.m. They are Historical Highway, Red Runs The Fraser, and Life On The Western Marshes. Showing various aspects of life in different parts of the nation; these films should be of interest to all, and particularly to new Canadians. The Wednesday night programs at the Museum are sponsored by the Ladies' Committee of the Museum and are open to the public, free of charge. Projection of the films is through the courtesy of the Montreal Council of Women.

The Star - March 18, 1955

Walter O'Hearn Comments No Mobs For Art

SOMETIMES I wish that people took the arts as seriously as they do hockey. This is not a back-handed endorsement of mob violence, forum-style, but a simple observation: when customers get worked up, they're interested. However can you imagine THIS news item appearing in any local paper:

"Mobs stormed down Sherbrooke Street last night and milled through the Montreal Museum of Fine Arts, protesting that Louis Quindunc, popular local painter of the Surreal-Existentialist school, had been denied a showing in the annual exhibit sponsored by the Zephyr Carbonated Water and Bottle Works. "Target of mob vengeance was C. Aldous Popplegate, chairman of the committee of judges. Banners proclaiming "down with Popplegate" and "Popplegate" go home! and an effigy of the official, hastily constructed from a department store dummy borrowed for the occasion, was carried shoulder high.

"When the genuine Popplegate appeared, the effigy was abandoned. One bearded youth, wearing a beret, under the pretense of making a low obeisance to Popplegate, snatched the critic's pince-nez instead and ground it to a hundred pieces. Others tore at the judge's wing collar and cravat. By the time police arrived the mob victim, clutching his trousers, was seen beating a hasty retreat down Mackay Street.

"Police batons proved unavailing to quell the mob but at length a resourceful, unnamed person got hold of the public address system and sent the rioters in retreat by reading T. S. Eliot's Quartets in firm, clear tones. Some of the receding mobsters were heard to cry "foul." Others succumb-

The Star March 22, 1955

Spring Exhibition The President and Council of the Montreal Museum of Fine Arts announce that the 72nd Annual Spring Exhibition will be open at 9 p.m., April 1, by Msgr. Olivier Maurault, Rector of the University of Montreal.

The Star March 19, 1955

A SELECTION of Canadian group paintings will be held in Gallery XII of the Museum from next Friday through April 10. The Spring Show opens on April 1.



Movement Derived from Boats and the Seine, by Jack Humphrey of Saint John, in the exhibition in Gallery XII of the Montreal Museum of Fine Arts.

The Art Museum's Place in Montreal

Sir,—Many letters have appeared recently in your columns about the Museum of Fine Arts, some attacking and others defending what we have been doing. I think the time has come for me to try to answer the adverse criticisms.

These have mainly centred round the usual conflict between modernism and traditionalism, a controversy which has been going on for at least the last 50 years in all art-museums. Before I come to that, I would refer to my widely-reported statement that the attendance-figures at the Museum are "shockingly low." That was said by me during a discussion-debate of a private society, held at McGill, on the fanciful subject "Shall we Burn the Libraries and Scrap the Museums?" What I also said was that even small cities in the United States and Europe show a greater awareness of their museums than we do here.

Before I had the honor of coming here, I was Curator in the National Museum of Wales, at Cardiff. We had there much the same problems of dichotomy and bilingualism as we have here; yet in a city of 300,000 the average annual museum-attendance was 200,000. I also said, which again was not reported, that our attendance figures here for 1954 were 26,000 above those for 1953; and 1953 was 10,000 above 1952. This progressive increase of 36,000 in two years can hardly be construed as an admission of failure, and does not justify the accusation of defeatism made by some of your correspondents.

I still, however, think that the importance of our collections in the Museum is more appreciated in the United States and in Europe than it is by our own citizens, though the increasing attendance augurs well. In passing, I may observe that the Museum is not only an art-gallery, but also a museum of antiquities and of the decorative arts are regarded with respect by such institutions as the Victoria and Albert Museum, the Louvre, the Rijksmuseum and the Metropolitan, none of whose standards are unexceptional.

However, to revert to the apparent conflict mentioned above; this may be seen as the public expression of personal preferences. But a museum serving a community as large and complex as ours must not reflect merely personal preferences, nor be influenced by prejudice in any direction. Its duty, surely is to provide opportunities for seeing as many different expressions of the artist's mind as its facilities and means permit; and to relate our own day not only to the past but also to the future generations who will judge us.

We must remember that what may seem obscure, even incomprehensible, to many of us will be the accepted language of tomorrow. A museum, which is a permanent thing, has a responsibility to the future as well as to our own day.

Many of your correspondents seem to have forgotten that the Museum's art-collection includes distinguished examples of the Old Masters: Early Italian; Titoretto; El Greco; Rembrandt and Rubens; Poussin; Canaletto; Reynolds; Gainsborough, Romney; the French, from Delacroix to Rouault; and also Canadian painting through all its phases. Moreover, our temporary exhibitions have held a pretty fair balance between the traditional and the advanced.

The Montreal Museum is a living institution, serving the whole community, of all shades of opinion. It has its feet in the past and its face, hopefully, to the future. It has not the least intention of remaining static, so long as it can continue to exist.

John Stegman, Director Montreal Museum of Fine Arts.

Who Is Starving The Spring Shows?

Sir,—As an art lover and keen admirer of Canadian art, I have been following very closely the recent letters about our Museum in your column. And finally I am moved, after years of silent protest and with the season of the Spring Exhibition upon us, to raise my voice in a question. My query is not the usual "what has happened to the Spring Exhibition?" that one hears so frequently, but "where is the spring exhibition?" For a matter of almost ten years now I have been going hopefully to the Museum and invariably I could hardly find the show! After coming quickly to the end of a few meagre galleries my let-down reaction was always "Is that all?" Surely this annual collection of sometimes less than 100 works is a pitiful representation from Canada's largest city.

Having heard on good authority that two years ago there were over a thousand entries, it would not seem that Montreal lacks enthusiasts who are painting. (Though some of the enthusiasm must be slightly dampened by now.) And this leads one on to unhappy thoughts of the many discouraged rejectees. I have spent considerable thought trying to fathom who could be responsible for this policy, and why. As for the "why", I can find no plausible answer, unless there exists some deep, dark plot to stifle Canadian art expression. But as to the "who", there are several interesting possibilities. First to be under suspicion would be the judges. But, as they change yearly, that at first seems improbable. So the finger points next to some authority at the Museum who decrees yearly "only so many works." However, with more contemplation one wonders if each succeeding panel of judges is afraid of being called "unmodern" or "reactionary" if they deviate in policy from their predecessors. Or perhaps they are chosen deliberately for their known conformity or following of the "party line." At any rate, the thought of them choosing such a small group from those hundreds of works, in only a few days, is harrowing.

I think most people are agreed that in former years the Spring Exhibition was much too big and contained many works unworthy of public viewing. But is this other extreme, this ruthless policy of elimination giving the public a real representation of our Canadian, and especially our local contemporary art? Is not the Museum, by denying interested art lovers a view of a large percentage of potential artists and a chance to accept or reject them, not only cheating the public but also failing to fulfill its duty to the community?

I will not touch here on what I have thought of some of the accepted works—suffice it to say that I find the shows sapped of strength and vigour and at times both undistinguished and mediocre. Certainly the "squeeze-play" is not giving us much of outstanding merit.

This year I will go hopefully again, but I am afraid that if it is "more of the same," next year I won't bother.

"Vive L'Art."

Au Musée des Beaux Arts

"Les artistes à l'oeuvre". Mercredi soir, à 8 heures, dans la salle de conférences du Musée des Beaux-Arts, le public est invité à découvrir ses talents en dessin et en peinture. Le matériel et les modèles sont fournis. Ce programme éducatif est organisé par le comité féminin. Le public est cordialement invité. (Communiqué)

The Star March 23, 1955

Costume Designer Gives Show

A well known set and costume designer in the Paris theatre held an exhibit of sketches of her work at the Montreal Museum of Fine Arts yesterday afternoon. Francine Galliard-Risler, who arrived two months ago with the famous Paris company, Theatre de Paris, is the only woman in Paris doing this work and has reached the top of her field at the age of 31.

She has designed sets and costumes for more than 50 plays among which have been Le Diable et le Bon Dieu (Sartre), Le Conte D'Hiver (A Winter's Tale) (Shakespeare); La Cuisine des Anzacs (Husson) and La Puissance and La Gloire (The Power and the Glory) (Graham Greene).

The pretty Parisienne became interested in the theatre when she worked with Paul Colin, a well known poster artist in Paris. Doing illustrations for Le Grand Monde in 1947 brought her to the attention of Charles Dullin and she was immediately hired to do the sets for L'An Mil des Jules Romains.

Returns in April Miss Galliard-Risler will return to Paris in April and will begin working on more settings for more plays.

She enjoys designing for ballet but prefers plays although it's harder work. Interested in clothes as any other woman, Francine finds little time to design things for herself.

"Actually, fashion designing and designing for the stage are poles apart," she said. Eventually Miss Galliard-Risler would like to go to work on Broadway or perhaps even in Hollywood, where she thinks it would be "great fun" to do sets for a movie.

The Gazette March 17, 1955

Art Society Mrs. Dakers Cameron, Mrs. George Lighthall, Mrs. Karl Forbes, and Mrs. L. B. Fuller will preside at the tea table following the annual meeting of the Women's Art Society being held on Tuesday afternoon at half-past two o'clock, in the lecture hall of the Montreal Museum of Fine Arts. Mrs. David Glen and her committee are in charge of the arrangements for the tea.

La Presse 19 mars 1955

Les expositions Au Musée des Beaux-Arts, exposition Henri Matisse, comportant sculptures, peintures et dessins. Jusqu'à demain. Galerie XII, exposition de peintures de Lauren Harris et Jack Humphrey. Jusqu'à demain. Dans la salle des conférences, exposition de reproductions de fresques des Indes et du Ceylan. Jusqu'au 27 mars.

The Star March 21, 1955

Museum Tea The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly tea from 3.5 p.m. Wednesday in the upstairs foyer of the Museum. Mrs. Fernand Rochon will speak at 4 p.m., on The Lizard and the Fawn.

La Presse 21 mars 1955

Musée des Beaux-Arts —Mme Fernand Rochon a intitulé "Le lézard et le Faune" la courte causerie qu'elle prononcera, mercredi, à quatre heures, dans le foyer du Musée des Beaux-Arts. Une exposition d'objets d'art illustrera cette causerie. Le thé sera servi de trois à cinq, sous les auspices du comité féminin. Le public est admis.

Le Devoir 22 mars 1955

Musée des Beaux-Arts Mme Fernand Rochon a intitulé la courte causerie qu'elle prononcera mercredi à quatre heures dans le foyer du Musée des Beaux-Arts "Le lézard et le faune". Une exposition d'objets d'art accompagnera cette causerie. Le thé sera servi de trois à cinq heures sous les auspices du comité féminin. Le public est admis.

The Gazette March 22, 1955

Wednesday Tea The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly Wednesday Tea tomorrow afternoon from three to five o'clock in the upstairs foyer of the museum. Mrs. Fernand Rochon will give an informal talk on The Lizard and the Fawn with illustrations from the Museum collection. Members of the public are invited to attend.

Exhibition The president and council of the Montreal Museum of Fine Arts have issued invitations to the preview of the 72nd Annual Spring Exhibition to be held on Friday evening, April 1, at nine o'clock. The Rt. Rev. Msgr. Olivier Maurault, Rector of the University of Montreal, will open the exhibition.

The Star March 25, 1955

Art Society Notes Growth

Eighty-four new members joined the Women's Art Society in 1954 bringing the total membership to 400. It was reported at the 61st annual meeting yesterday by Miss Ethel M. Sharp-ley, recording secretary.

The group also has a small waiting list. The names of Mrs. Karl Forbes, Mrs. A. S. Keiller and Mrs. Harris Oke were added to the list of life members. The group made donations of \$10 to the Montreal Children's Library and the Handicrafts Guild. The annual donation of \$300 was made to the Montreal Museum of Fine Arts, plus two special donations of \$50 in response to the campaign for funds.

Mrs. A. S. Keiller was elected president. She succeeds Mrs. R. M. Mitchell. The group held 17 meetings during the year which included four lectures on miscellaneous subjects, four on art, four on literature as well as three musical programs. There was a members' day as well as an annual luncheon.

An innovation was a trip to Ottawa which was taken by 75 members and friends.

Other Officers Mrs. D. Walter Dunn, first vice-president; Mrs. Amy B. Hilton, second vice-president; Miss Ethel M. Sharpley, honorary recording secretary; Miss Jessie M. McGregor, honorary corresponding secretary; Miss Myra Bouchard, honorary treasurer. Also appointed convener: Mrs. M. Palfreeman, Mrs. A. T.

Bell, Mrs. Gerald Campbell, Miss Mabel Brittain, Mrs. George D. Drummond, Mrs. P. Callaghan, Mrs. E. Keith Robinson, and Mrs. J. H. Brace.



# of interest to Women



(Gazette Photo Service) FRANCINE GALLIARD-RISLER, successful set and costume designer in the Paris theatre is seen showing sketches to Mrs. Marcoux-Gaille at the Montreal Museum of Fine Arts where she is holding an exhibition of her work.

## Parisienne Designer Tops In World of Theatre

Francine Galliard-Risler, a pretty Parisienne, has done more than break into a field where women seldom tread. She's gone to the top.

Only 31, the talented brunette is a well-known set and costume designer in the Paris theatre. She has designed sets and costumes for more than 50 plays.

Interviewed at the Montreal Museum of Fine Arts, where she is holding an exhibit of sketches of her work, the energetic artist explained she's been in Montreal for the past two months. She came here with the famous Paris Company, Theatre de Paris, performing at the Arcade theatre.

She has done the sets for such famous plays as *Le Diable et le Bon Dieu* (Sartre), *Le Conte d'Hiver* (Shakespeare), *La Cuisine des Anges* (Husson) and *La Puissance et la Gloire* (Graham Greene).

**Unique in Family**

Francine explained that she doesn't have a theatrical background. She laughingly pointed out "Oh, no, I'm unique in my family. I guess one is enough."

She didn't become interested in the theatre until she worked with Paul Colin, a well-known poster artist in the French capital. She was brought to the attention of the famous Charles Dullin when she did illustrations for *Le Grand Monde* in 1947. She was hired immediately to do the sets for *L'An Mil* des Jules Romains.

"That was the beginning and she hasn't stopped since. She loves her work but is quick to point out "It's very, very hard work." Designing a set can take from two days to two or three weeks, depending upon the production.

**Seeks 'Feeling'**

She first reads the play carefully and tries to gain the inspiration and spirit of the author. "I keep thinking about it night and day. And I put off sketching until the last few days before deadline. But when I start sketching, I don't stop and it seems to flow."

She has the blueprint of the theatre before her and when she has finished the sketches for the set, she shows them to the director. Then it becomes a question of teamwork and she works closely with others in the production staff. Her work entails a great deal of research, particularly for the costumes.

Although she is as interested in clothes as any other woman, Francine says she finds little

time to create things for herself. Fashion designing and designing for the stage are poles apart, she says. She enjoys designing for ballet but prefers plays although it's harder work. "I suppose I enjoy the greater challenge."

As to her plans for the future, she will soon return to Paris where she will be doing settings for more plays. Eventually, she would like to go to work on Broadway and perhaps, even Hollywood. "I think it would be great fun to do sets for at least one movie."

## The Star March 25, 1955 Art Society Reports Good Year

The Women's Art Society of Montreal increased its membership by 83 during the past year, bringing it up to the 400 mark, Miss Ethel M. Sharpley, honorary recording secretary, said in her report to the group at the 61st annual meeting held at the Museum of Fine Arts. This means a small waiting list has been set up, since the group's quota has been reached according to Section Two of the by-laws.

During the season, 17 meetings were held at which lectures on various topics and musical programs were given. Themes of the lectures included culture and personality, recent acquisitions of paintings by the museum, the prospects for Canadian drama, color in a Montreal garden, portrait painting, collecting antique English china, interior decorating and a series on literature.

The Women's Art Society donated \$400 to the Montreal Museum of Fine Arts and made contributions to the Montreal Children's Library and the Canadian Handicrafts Guild.

Officers and executive committee heads elected for 1955-56:

President, Mrs. A. S. Keiller; first vice-president, Mrs. D. Walter Munn; second vice-president, Mrs. Amy B. Hilton; honorary recording secretary, Miss Ethel M. Sharpley; honorary corresponding secretary, Miss Jessie M. McGregor; honorary treasurer, Miss Myra Bouchard and the following committee heads; door, Mrs. M. Palfreeman; House, Mrs. A. T. Bell; literary, Mrs. Gerald Campbell; membership, Miss Mabel Brittain; music, Mrs. George D. Drummond; press, Mrs. P. Callaghan; studio, Mrs. E. Keith Robinson; and tea, Mrs. J. H. Brace.

## The Gazette - March 28/55

The energetic group, the Ladies' Committee of the Montreal Museum of Fine Arts, is making a local reputation for itself by its interesting Wednesday afternoon teas which are open to all women who wish to attend. This Wednesday Doreen Day speaks on a fascinating topic, "New Fashions from Old Masters"

## Mlle Galliard-Risler, du Théâtre de Paris, expose au Musée



Jusqu'à son départ de Montréal, le 9 avril, Mlle Francine Galliard-Risler exposera dans la bibliothèque du Musée des Beaux-Arts une importante série de ses esquisses de costumes et de décors de théâtre. L'on voit ici Mlle Galliard-Risler, venue à Montréal avec le Théâtre de Paris, montrant ses esquisses pour les costumes et le décor du "Mariage forcé" de Molière. (cliché la PRESSE)

Au Musée des Beaux-Arts

## Beau choix d'esquisses de costumes et décors

Costumes et décors pour "Un nommé Judas", la pièce de Bost et Puget, qui sera présentée demain à l'Aréna, sont l'oeuvre de Francine Galliard-Risler, de même que l'étaient ceux du "Capitaine Smith", présentation qui ouvre la saison du Théâtre de Paris. Ses esquisses pour une douzaine de pièces sont actuellement exposées au Musée. "Un nommé Judas" sera la 46<sup>e</sup> pièce à laquelle elle aura travaillé. Nombre d'autant plus impressionnant qu'il n'y a que huit ans qu'elle a réalisé son premier décor. Comme plusieurs des acteurs français que l'on a rencontrés ici cette saison, Mlle Galliard-Risler a fait ses débuts avec Charles Dullin, qui lui avait demandé des costumes pour "L'An Mil", de Jules Romain.

C'est en travaillant avec Paul Colin, un des trois grands affichistes français, que Mlle Galliard-Risler prit intérêt aux arts du théâtre. En 1945, à l'âge de 21 ans, elle était entrée dans l'armée et on lui avait, déjà à ce moment-là, demandé des décorations. Mais comme ses oeuvres, plus plaisantes que militaires, ne correspondaient pas aux conceptions héroïques des officiers, aucune n'eût de durée. Parmi les pièces dont elle fit costumes et décors (occasionnellement il s'agit des costumes ou des décors seulement), on compte "Un Conte d'Hiver", "La Chanson du Mal Aimé", "Le Diable et le Bon Dieu" (dont Jouvet avait fait la mise en scène), "Le Roi de la Fête", "Les Lissons dangereuses", "Sans intérêt", "La Cuisine des Anges", "Sainte Jeanne", "Cyrano de Bergerac".

Travaillant pour la comédie et le drame aussi bien que pour le ballet, son style va de la fantaisie la plus élégante à l'harmonie la plus sobre. Le sens des couleurs et de la ligne dégagée demeure toujours évident, tant dans les esquisses de costumes que dans les projets de décors, où les éléments architecturaux sont donnés dans leur plus simple expression.

Mlle Galliard-Risler avoue préférer travailler pour le théâtre plutôt que pour le ballet. Le décorateur a trop de liberté quand il fait des costumes et des décors pour un ballet. Il est à même si la fantaisie lui en prend de faire oublier complètement la musique et la danse, tandis qu'au théâtre il doit user de discrétion et se soumettre à une discipline. Même dans le théâtre, il y a un choix à faire: Mlle Galliard-Risler préfère travailler pour des pièces bien caractérisées, soit de franches fantaisies comiques, comme "Un chapeau de paille d'Italie", ou des oeuvres très fortes comme "La Puissance et la gloire".

Parmi les décorateurs français, sa préférence va à Denis Malcles. En peinture c'est Bazaine qui l'attire le plus. Elle-même, prise par les nombreux engagements de son métier, n'a guère le temps de peindre, mais elle voudrait beaucoup pouvoir s'y consacrer franchement. Quelques dessins exposés montrent une plaisante conception de la composition: sorte de tourbillon aérien.

Soulignons que l'on doit cette exposition à une collaboration entre le Comité féminin du Musée et la direction, qui a su s'emparer avec célérité de l'occasion qui se présentait. Il serait intéressant de voir se renouveler l'expérience, tant avec des décorateurs locaux qu'avec des décorateurs de passage. D'une part cela leur ferait mieux connaître du public, et aussi cela rendrait le public plus clairvoyant.

Quant au caractère de ces esquisses, Mlle Galliard-Risler fait remarquer que ce sont en somme les premières notes d'un projet, des projections de la première vision de l'artiste. Par la suite sont conservés des dessins détaillés et des projections précises faites sur des épures de la scène où doit se jouer la pièce.

R. de R.

## The Gazette - March 29/55



FLEMISH HAIR-DO: Mrs. Doreen Day, fashion director of Eaton's, claims that the latest of fashions can usually be traced to the past. She proved the point by comparing the hair style of the young man in the Rubens portrait seen above with the recent Italian hair cut. The subject of this recently acquired portrait at the Montreal Museum of Fine Arts might very well be the inspiration of the new trend. The influence of famous painters of the past on modern fashion designers will be the subject of Mrs. Day's talk, "New Fashion From Old Masters" at tomorrow's tea at the museum. These informal teas and talks are sponsored by the Ladies Committee of the museum, and are held every Wednesday from 3 p.m. to 5 p.m., and are open to the public. Museum Superintendent E. B. Johnson is with Mrs. Day, above.

## La Presse 26 mars 1955 Les expositions

Au Musée des Beaux-Arts, Galerie XII, exposition du Canadian Group of Painters. Jusqu'au 10 avril.

Dans la salle des conférences, exposition de reproductions de fresques des Indes et du Ceylan. Jusqu'à demain.

Dans la bibliothèque du Musée, la décoratrice française Francine Galliard-Risler expose des esquisses de costumes et de décors de théâtre. Jusqu'au 8 avril.

L'inauguration du Salon du Printemps aura lieu vendredi prochain, 1er avril, sous la présidence de Mgr Olivier Maurault.

## This Week's Activities

Current Events - March 25/55

**ART**

**MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.**

"Scale models of historic buildings", by Orson Wheeler, R.C.A., until March 27. Selection of paintings by members of the Canadian Group, March 25 to April 10. Spring Exhibition will be held from April 1 until May 1. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

## Le Devoir 29 mars 1955

## CARNET MONDAIN

**MUSEE DES BEAUX-ARTS**

"La mode nouvelle s'inspire des vieux maîtres", tel est le titre que Mme Doreen Day a donné à la courte causerie qu'elle prononcera mercredi à 4 h., au foyer du Musée des Beaux-Arts. Le thé sera servi sous les auspices du comité féminin à partir de 3 h. Le public est admis. Le comité féminin suspendra ensuite ses activités du mercredi après-midi jusqu'au 20 avril.

## The Star March 25/55

### For More "Sanity" In Modern Art

Sir,—The many letters to your column regarding the Montreal Museum of Fine Arts, protesting against its apparent over-encouragement of "modern" art—by which is implied its more bizarre manifestations—are healthy and unmistakable signs that the public is getting sick of pseudo-art, and prefers pictures that speak for themselves without the services of a "modern" art critic to explain their occult virtues.

A true work of art needs no interpreter if it has worth: it speaks for itself, quietly and convincingly; not shouting unintelligible nonsense merely to attract attention in what the well-known author Max Eastman aptly calls "non-communicative art."

At any rate it is gratifying to find so many people growing bold enough to speak their minds regarding the deformities that today masquerade as "modern" art. In the past, many have felt shy of "showing their ignorance," as they modestly put it. Speak up, good people, and shame the devil.

As regards the excellent Museum of Fine Arts, much criticized today, it is possible the board of directors may come to realize their "broadminded" policy of favouring modernistic painting is not altogether a wise one. A natural reaction is undoubtedly setting in against it, and much of it will eventually reach the rubbish pile. People become rapidly tired of such stuff, which does not "grow on one" as a good picture should. Its message is lacking or meaningless usually.

The annual Spring Exhibition was certainly more popular and better attended in former years when it was regarded as a great Montreal feature; instead of today's meager shows, hardly representative and with too many abstractions and grotesqueries.

On the other hand, the museum's fine permanent collection of decorative art, of Canadian paintings and sculpture, of European masters are of great value and interest to all. It is a pity the directors do not realize they do no good by the unpopular encouragement of "uncommunicable" art.

Experiment in art is valuable, as such, when experiment is based on knowledge and sound thinking. The Impressionist movement—so often dragged in by the heels as an example of successful experimentation in art, in excuse for today's illogical eccentricities—had these basic qualities, and advanced the art of painting greatly.

But in this feverish age, the wilder and more irrational paintings become, the more likely are they to be hailed with enthusiasm by irresponsible modernist critics; to be accepted in public exhibition, and to be reproduced in the press; not on account of their beauty or appeal but because they are 'good' publicity. Young artists are tempted to do likewise and thereby achieve temporary fame.

Not long ago I found a young granddaughter of mine (aged 10) looking at a book of colour reproduction of the peculiar aberrations of Paul Klee (hailed as one of the greatest of modernists). I asked her quietly what she thought of it. Perhaps a child would see what I could not.

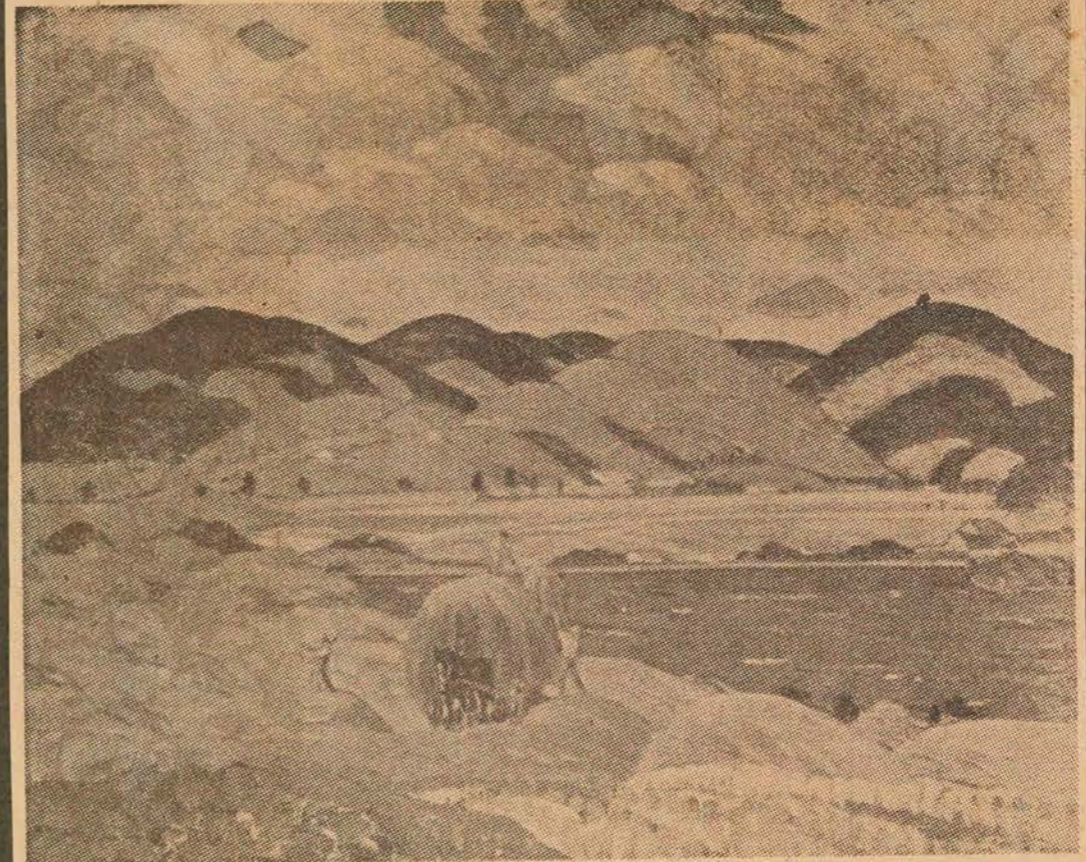
Her sensible answer was "Isn't it silly!" She had the right word, it was silly—but not so silly as the accompanying introduction to the book, which might have been written, for all I know, by one of the eccentric contributors to the Vienna exhibition.

So here's to more sanity in art and more honest opinions from these interested in it.

Mr. John Steegman's letter was straightforward and informative, and will be much appreciated by all who like myself realize his able filling of a difficult post.

Finally I would express my sincere desire for the future prosperity of the Montreal Museum of Fine Arts; trusting it may stand by its name and shun the Coarse, Medium and Bogus varieties.

Thurstan Topham



HAYTIME, NEAR KNOWLTON, by Albert H. Robinson, R.C.A., which with "Winter, Baie St. Paul" are being loaned by the Montreal Museum of Fine Arts from its permanent collection to the Retrospective Exhibition of this painter's work to be opened by Robert W. Pilot, R.C.A., in the Art Gallery of Hamilton on Friday next. Robinson, a native of Hamilton, studied in France and on his return to Canada settled in Montreal. Going to the show from Robinson's personal collection are five canvases, 17 oil sketches and five water-colors.

## The Star March 29/55

### Museum Tea

The Ladies' Committee of the Montreal Museum of Fine Arts will serve tea Wednesday from 3 to 5 p.m. in the upstairs foyer of the Museum. Mrs. Doreen Day will speak at 4 p.m. on "New Fashion from an Old Master". Members of the public are invited. During Easter Week, tea will not be served.

## The Gazette March 30, 1955

### Fine Arts Museum Closed Tonight

The regular Wednesday evening opening of the Montreal Museum of Fine Arts has been cancelled this week, it was announced yesterday. Openings will resume next week with a program of films.

The members' opening of the spring exhibition will be held Friday, with Mgr. Olivier Maurault, rector of the University of Montreal, officiating. The show, the 72nd in the history of the museum, will be open to the public from Saturday until May 1.

The Ladies Committee of the Montreal Museum of Fine Arts is holding its Wednesday tea this afternoon in the upstairs foyer of the Museum when Mrs. Doreen Day will speak on New Fashion from an Old Master. This will be the final tea before Easter, and members of the public are invited to attend.

## La Presse 26 mars 1955

## La Presse 9 28 mars 1955

Musée des Beaux-Arts

"La mode nouvelle s'inspire des vieux maîtres", tel est le titre que Mme Doreen Day a donné à la brève causerie qu'elle prononcera, mercredi, à quatre heures, au foyer du Musée des Beaux-Arts. De trois à cinq, le thé sera servi sous les auspices du comité féminin. Le public est admis. Le comité féminin suspendra ensuite ses réunions du mercredi jusqu'au 20 avril.

## The Gazette March 30, 1955

### Wednesday Tea

The Ladies Committee of the Montreal Museum of Fine Arts is holding its Wednesday tea this afternoon in the upstairs foyer of the Museum when Mrs. Doreen Day will speak on New Fashion from an Old Master. This will be the final tea before Easter, and members of the public are invited to attend.



The Star  
March 28/55

**"Isms" Have Always Been Born and Died**  
Sir—I have been following the several opinions expressed here regarding the state of art in Montreal and the position of the Montreal Museum of Fine Arts in relationship to it. One opinion states that "isms," with which the development of art is dotted, are all-important because these reveal the expression of the times; another suggests that we return to the classic standard for the sake of intelligibility and clarity; still another says that the large numbers of works shown by local artists will enable an interested public to discern quality.

As the truth is made up of contradiction, each of the above opinions has some truth in it. Let us face the fact that our heritage of art has been built up through the ages on "isms" that led to further development and expression. The "isms" that led up blind alleys died a natural death, usually with the innovator. An idiosyncrasy of an even highly gifted individual, which is not integral to his fellow-men, cannot survive beyond a passing fashion. And there are many fashions in art. It is important to keep in mind that time discards more than it preserves. But let us be grateful to those individuals who do try to bring something to the mountain of art, be it only a grain of sand.

With regard to the classic style in art—we can greatly admire its near perfection. But it is an expression of another age, and its strength lies in the fact that it truly expresses that age. It does not follow that the classic style will serve our age too. In fact it is most improbable, since it is not our age that gave birth to it. Our changing society creates different problems. Each era must find a functional solution, just as the Gothic churches, with the flying buttresses, were the most perfect solution to the architectural problem of that time. But with the technology of steel and concrete, which we have at our disposal now, there is no need to imitate the masterbuilders of the 13th and 14th centuries.

Let's face it, we must stand on our own feet. Surely we have enough faith in the creative ability of contemporary man to believe that he is capable of expression of his own age. The work of the masters of every period is felt, understood, and alive today. Let us not imagine that at the time of, say Goya, nobody else painted except a few others that still survive. Just as there are hundreds of thousands of painters today, only a small fraction will be of interest to our descendants 200 years from now. And I, for one, am grateful for this. How encumbered we would be if all mediocrities survived.

All people desire recognition for their accomplishments. The artist is no exception. The medium for public display is the commercial art dealer or the public gallery. Unless an art dealer runs his establishment as a profitable business, he cannot exist. To him the produce by the artist must be a saleable commodity. He will stock only merchandise which he thinks his clients will desire to buy.

In Montreal the Montreal Museum of Fine Arts plays the role of a public gallery. Here are shown the works of contemporary and local artists. But what is selection based upon? Let us discuss the annual Spring Show. Submissions are accepted or rejected by a jury consisting of artists. I have seen the work of some of the jurors in the past, and it seemed to me that their scope and knowledge were not broad enough for their own success as contemporary artists.

There are also transient shows in Gallery XII. I understand that the work in this gallery has to be approved by certain parties in the employ of the Museum. It is safe to assume that an employee will not approve what his employer condemns. A job is a job. What must the artist do? If he does not produce what is acceptable, his work must face the walls of his studio instead of the public. In part he is to blame for such a situation. Most artists do not realize that if they organized themselves into a social group, they would have a stronger voice in the social aspect of exhibition. All craftsmen learn from each other. The artist is no exception. A solution to the exhibition problem resolved by an united group of artists would be far healthier than concessions made to hand-picked individuals from shrewd art dealers or a rather snobbish gallery.

The Star  
March 30, 1955

**Museum to Hold Design Exhibition**  
The annual exhibition of the School of Art and Design will be held at the Montreal Museum of Fine Arts on Saturday at 3:30 p.m.

The Gazette  
March 31, 1955

**Spring Exhibition Opens Tomorrow**  
Nearly 160 works of art, culled from a total of 1,500, will be included in the 72nd Annual Spring Exhibition opening tomorrow night at the Montreal Museum of Fine Arts. The show will be opened officially by Msgr. Olivier Maurault, rector of the University of Montreal, and will be open to the public beginning Saturday.

The Star  
March 31, 1955

**Paintings Inspire Designers**  
By ETHEL TIFFIN  
Fashion is defined in the Oxford Dictionary as the prevailing custom, especially in dress, while the American College Dictionary refers to it as conventional usage in dress...

The Star  
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The Gazette  
April 1st, 1955

**Gazette Artist Wins Award At Exhibition**  
Winners of the Jessie Dow Memorial Awards for the best oil painting and the best water color in the Spring Exhibition will be announced tonight at the official opening of the 72nd Spring Exhibition at the Montreal Museum of Fine Arts.

The Star  
April 1st, 1955

**Why Not Exhibit The Rejects Also?**  
Sir, — I think Mr. Steegman's reply to the previous letters on the Art Museum misses the point which is, that past jurors turned down pictures that were superior to those accepted. The question of finances also seems to be a critical one and the museum is missing a golden opportunity in this matter.

**Art Museum Meeting Cancelled**  
The regular Wednesday evening opening of the Montreal Museum of Fine Arts has been cancelled for this week and will continue next Wednesday with a program of films it was announced today.

The Star  
April 1st, 1955

**Honore Parent, vice-president of the executive committee of the Montreal Museum of Fine Arts, and Mrs. Parent, will receive at dinner tonight, in honor of Msgr. Olivier Maurault, rector of the University of Montreal, who will open the annual spring exhibition later in the evening at the Museum.**

The Gazette  
March 31, 1955

**Fashion Called Living Art**  
One of Montreal's leading fashion authorities told the Ladies' Committee of the Montreal Museum of Fine Arts yesterday that fashion is a living art.

The Gazette  
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LA PRESSE, MONTREAL, VENDREDI 1er AVRIL 1955



**Pour la première fois, des artistes esquimaux au Salon du Printemps**  
Depuis quelques jours déjà, les 157 oeuvres qui composent le Salon du Printemps du Musée des Beaux-Arts sont déjà accrochées. Pour ce Salon qui a lieu régulièrement tous les ans depuis 72 ans, 600 artistes ont cette année soumis 1,300 oeuvres. On a l'habitude, à ces Salons, de voir des oeuvres venant de toutes les parties du pays, mais il est une partie du Canada cette année représentée pour la première fois: l'Arctique.

La Presse - 2 avril 1955

**Images et plastiques**  
Malgré les absences, le 72e Salon revient

par R. de Repentigny  
La 72e édition du Salon du Printemps du Musée des Beaux-Arts est livrée au public aujourd'hui. Il y a, presque, de tout à ce Salon, comme par les années passées. L'on serait même tenté de dire qu'il y a de tout sauf des artistes canadiens-français, qui ne sont même pas vingt sur près de 150 exposants. Mais en fait, ce qui manque à ce Salon, ce sont les deux extrêmes: pas un seul des non-figuratifs de Montréal n'est représenté, et il n'y a guère que deux ou trois des peintres "arrivés" et des académiques les plus notoires.

The Gazette - April 1st/55

**Study Modern Art Before Criticizing**  
—Msgr. Maurault  
"Whatever may be the ideas motivating modern artists, it is necessary to know their works before judging them," Msgr. Olivier Maurault, rector of the University of Montreal, told several hundred persons attending the opening last night of the 72nd Annual Spring Exhibition of the Montreal Museum of Fine Arts.

The Star  
April 1st, 1955

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The Star  
April 1st, 1955

**Honore Parent, vice-president of the executive committee of the Montreal Museum of Fine Arts, and Mrs. Parent, will receive at dinner tonight, in honor of Msgr. Olivier Maurault, rector of the University of Montreal, who will open the annual spring exhibition later in the evening at the Museum.**

LA PRESSE, MONTREAL, VENDREDI 1er AVRIL 1955



**Care in Art Purchases Is Advised**  
By JANE HAMMOND  
John Steegman, Director of the Montreal Museum of Fine Arts, feels that the best purchases for the would-be art collector are contemporary paintings which cost between \$200 and \$500.

The Gazette  
April 2, 1955

**Study Modern Art Before Criticizing**  
—Msgr. Maurault  
"Whatever may be the ideas motivating modern artists, it is necessary to know their works before judging them," Msgr. Olivier Maurault, rector of the University of Montreal, told several hundred persons attending the opening last night of the 72nd Annual Spring Exhibition of the Montreal Museum of Fine Arts.

The Gazette - April 1st/55

**Facts and Fancies**  
Harriet Hill Says: Makes Bow As Artist At Tonight's Exhibition  
EXHIBITING for the first time at the spring exhibition of the Montreal Museum of Fine Arts which officially opens this evening is a young Montrealer whose husband selected the pictures she submitted to the judges. Isabel Frados Chipman will be represented by a water color called "Path Through the Forest."

The Star  
April 1st, 1955

**Why Not Exhibit The Rejects Also?**  
Sir, — I think Mr. Steegman's reply to the previous letters on the Art Museum misses the point which is, that past jurors turned down pictures that were superior to those accepted. The question of finances also seems to be a critical one and the museum is missing a golden opportunity in this matter.

The Star  
April 1st, 1955

**Art Museum Meeting Cancelled**  
The regular Wednesday evening opening of the Montreal Museum of Fine Arts has been cancelled for this week and will continue next Wednesday with a program of films it was announced today.

The Star  
April 1st, 1955

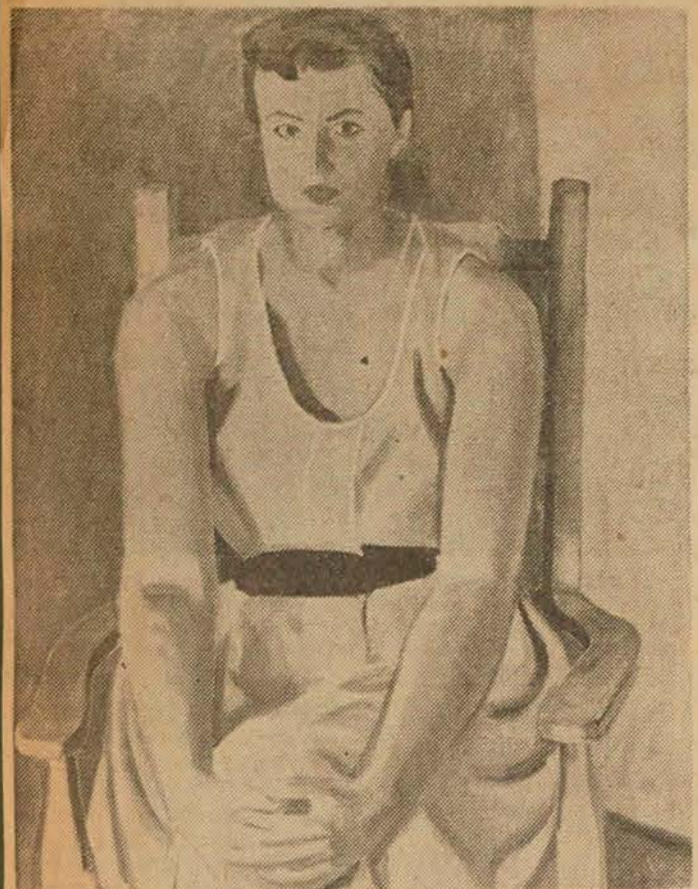
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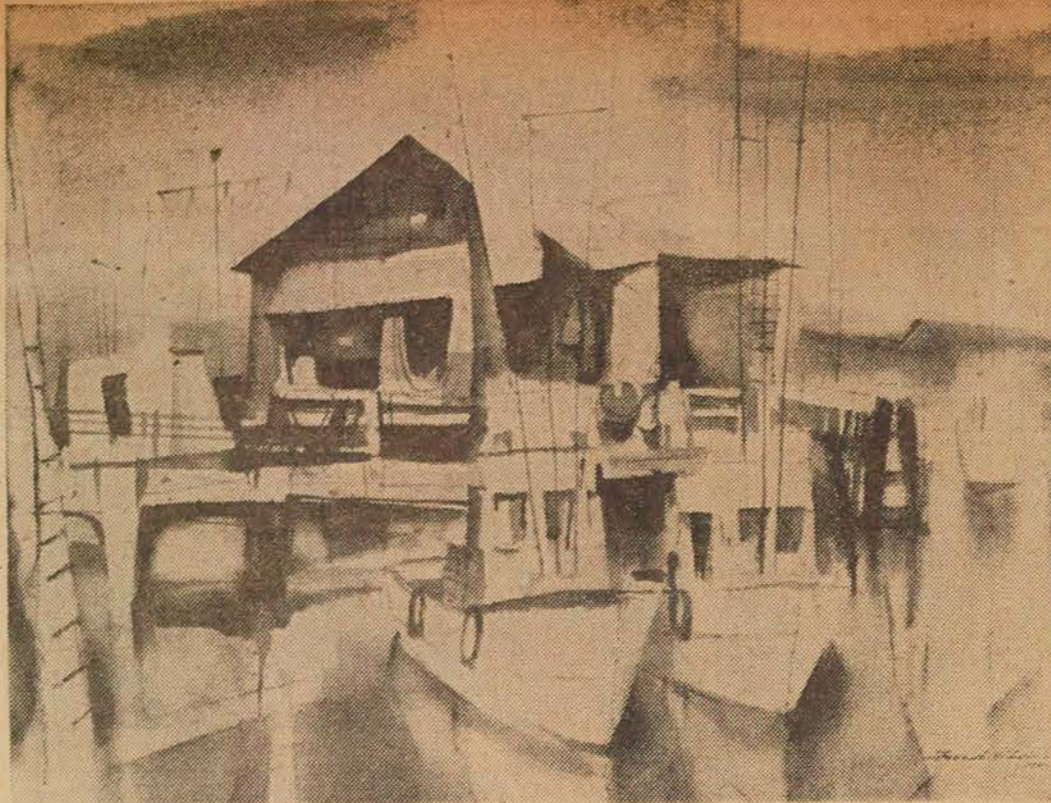
Le jury du Salon du Printemps, composé de Mlle Anne Savage et de MM. Albert Cloutier, A.R.C.A., et Fritz Brandtner, a accordé cette année le prix Jessie Dow pour la peinture à l'huile, dont le montant est de \$150, à Jori Smith, peintre de Montréal, pour son tableau "Nature morte aux pommes vertes". (cliché LA PRESSE).



# ART



BLUE EYES, by John Lyman, Montreal.



DOCKING PLACE, by Frank Palmer, Calgary, awarded the Jessie Dow Prize for watercolor (\$100)



STILL LIFE WITH GREEN APPLES, by Jori Smith, Montreal, awarded the Jessie Dow Prize for oil painting (\$150).



ROCK AND SUMAC, by Arthur Lismer, R.C.A., Montreal.

## 72nd Spring Art Show Opens at Museum Here

Just short of 160 works in various media form the 72nd Annual Spring Exhibition of the Montreal Museum of Fine Arts which was opened last night by Rt. Rev. Msgr. Olivier Maurault in the Sherbrooke street galleries. The offerings are effectively displayed and the general trend is towards more modernistic treatments, more vivid color, freer handling and some obscurities in subject matter. There is ample evidence of industry and the three galleries hold much that will interest the younger element which expresses itself without the

restrictions of the older academic discipline. The Jessie Dow Prizes given by Dr. J. W. A. Hickson have been bestowed on Jori Smith, oils for her decoratively arranged and broadly painted "Still Life with Green Apples", and on Frank Palmer for his effectively handled watercolor "Docking Place".

Arthur Lismer, R.C.A., reveals his direct, forceful painting in a favored subject "Rock and Sumac", with trees and bushes existing in rugged terrain against a background of lake and rocky mountain, a vigorous confident work. John Lyman, in "Blue Eyes",

shows a seated woman, with evidences of a good sunburn, garbed in a blue dress — strong and broad in its simple handling. Frances-Anne Johnston, A.R.C.A., sends a still life of "Bottles and Gourds", effective in arrangement, while Lorne Bouchard, A.R.C.A., has an effective "Quebec Street at Night", with thoroughfare, vehicles, figures and buildings being seen from above. Andre Bieler, A.R.C.A., has an arrangement of figures against a setting of rich color, entitled "Tout en cherchant". Molly Bobak is effective with her "Composition of a Park", and "After the Storm" is the contribution of F. Brandtner. Ghitta Caiserman in "Bathers" shows a man and a woman drying their bodies. Alan C. Collier has a confidently handled painting of raffed, icy shores, breakwater and cold grey sky in "Winter Mood, Lake Ontario". Nora F. E. Collier has a good flower piece in "Poppies", and Umberto Bruni has a good landscape, entitled "La Montagne aux Bleuets".

"The Chinese Duck" is the still-life offering of Eric Byrd, and "Sugar Bush in October" is from the brush of W. R. Allen. Edith Bouchard sends, in primitive vein, "Les Noces au printemps au 21eme rang a Baie St. Paul, P.Q." Maurice Domenjoz is decorative in "Boats and Fishes", and S. Elfinger suggests a coming storm in "Harvest", with two figures tying sheaves. "Kathryn", a girl in a dressing gown, is by Betty M. French, and Betty Goodwin sends a still-life of vegetables on a chair. Sound in decorative arrangement is "Star Fish and Shells", by Beatrice Hampson, and Herman Heimlich is effectively sketchy in his seated figures, called "Girl of Brittany". Ed. J. Hughes paints a characteristic port scene with wooded shores in "The Camery at Namu, B.C." James Kemp, O.S.A., has a seated man playing a mandolin, and George J. Lauda shows four figures making music in "Quartet Rehearsal". "Mushrooms" is the offering of Dorothy Duncan MacLennan. Phoebe A. Magee has a good wharfside subject in "The White Dory", and Forrest T. MacCarthy shows lumbermen assembling for food in "Woodcutters' Luncheon". "Spring in Rougemont" represents Margaret Rott, and Leslie L. Schalk introduces plant and cocktail shaker in "Still Life". A row of figures, entitled "Apostles No. 5" is by Marian Scott.

"Montreal Harbor", water and steamer in foreground, port buildings and city structures, is by Irene Shaver, and W. L. Stevenson has a good subject in "Landscape with Old House". F.S. Thatcher has a good, simply



BOTTLES AND GOURDS, by Frances-Anne Johnston, A.R.C.A., Montreal.



ARUNDEL VALLEY, by Henry J. Simpkins, A.R.C.A., Dorval, Que.

handled subject in "Perkins Mills, Gatineau", and rich color marks horseman and standing figure in "Saint Martin", by Ludwig von Gontard. R. York Wilson, R.C.A., has a vague impression, called "Montmartre", and Robin Watt, R.C.A., has a sound example of his art in "Roygen, son of J.G. McConnell", there being engaging animation to the lad in a sweater. Jack Beder has a fresh watercolor of buildings, called "Back-roofs", and Victor Berg is successful in the same medium with "Sleeping Cat". Rita Briarsky succeeds with "Sleeping Child", and there is character in the old structures, call "Three Gables", by Eleanor R. Carruthers. Bill Chard has a good pencil drawing of trees, and "Path in the Forest" is the offering of Isabel Prados Chipman. Paraskeva Clark has an interesting subject in "Old Muskoka Supply Boat", and John Collins has a good watercolor of an old building, called "Empty House". Sophie De Romer has an attractive painting of a boy in a sweater, called "Bill". Edwards Dzenis is confident in his outline drawing of two spirited horses.

"New Nets", by George Eitel, shows fishing boats at a wharf, sheds and reflections, and John

Ellison has succeeded in capturing misty atmosphere in "Rain, St. John's, Newfoundland", with its old buildings and a horse and cart ascending a hilly road. Peter Haworth sends "Northern Lake" and "Boats at Anchor, Perce", and Doris McCarthy, A.R.C.A., O.S.A., is decorative in "Edge of the Ravine", with waving grasses and distant blue-roofed buildings. Alfred Pinsky contributes a group of buildings called "Street Scene", Carl Schaefer, is represented by "Wheatfield and Panchia" is a watercolor of a white house, railing and tombstones by Wm. Roberts. Good, clean washes mark the winter scene "Arundel Valley" by Henry J. Simpkins, A.R.C.A. "Wales: How Green was my Valley", by John Steegman is a characteristic village scene with old buildings, curving roads, figures and a distant green hill.

The sculpture exhibits include interesting items — "Madone", the Virgin and Child, by Sylvia Daoust, R.C.A., in wood; an Eskimo girl in parka, by Harold Pfeiffer, his subject being of Cape Dorset, Baffinland; Cecil C. Richards, "Woman in the Sun", in marble; Hilde Boite, with a design for a fountain; and an ambitious terra-cotta "Madonna", John Locke Bradford has a wood carving called "Fern Fiddleheads", other items including examples of Eskimo work from South West, Baffin Island and the Eastern arctic.

Others exhibiting are: Paavo Airola, Marion Aronson, Sylvia Ary, Maxwell Bates, W. Gosselin, Beaulac, Helena Berg, Herman Blaser, Mary Bruce, V.E. Bryan, R.M. Buckham, Eleanor R. Carruthers, Owen Chicoline, Joseph D'Alonzo, Yargo de Lucca, Chas. E. Desautels, Evgelos Fainos, Ludwig Flanner, A. E. Garwood, Gilles Gauvreau, A. Geymonat, Sidney Goldsmith, Juan Greminger, Tom Hodgson, D. Mackay, Houston, V. Matthews Irving, Martha Jamieson, F. Landsley, Raymond Lasnier, Don LeQueune, Jean Letarte, Vera Lynn, Belinda

# of interest to Women



ARTIST JORI SMITH in her studio, with Ludwig her cat. The still-life by Miss Smith is one of her favorites. That's an Eskimo-carved bear that is rearing up on its hind legs. (Gazette Photo Service)

## Prize-winning Artist Has No Painting Theories

By OLIVE DICKASON

Montreal-born Artist Jori Smith was presented last night with the Jessie Dow Award for the best oil painting in the annual spring exhibition at the Montreal Museum of Fine Arts.

"This is the first time I've won anything in my life," Miss Smith smiled. "I must say I'm pleased."

The blue-eyed blonde artist was all the happier in that she had just held her first one-man show in Montreal, at the Dominion Galleries.

In her studio yesterday afternoon, Miss Smith said that she had no theories about painting. She indicated one of her still-lives hanging on the wall. "That is one of my favorites, but I can't tell you why," she observed. "I enjoy painting terrifically; I'm sure no other profession is as satisfying."

After a pause, she added: "Singing is probably the next thing to it. Writing I don't know, so much about; it must be very arduous, though."

Miss Smith, whose husband Jean Palardy makes free-lance documentary films, said that her present schedule includes music lessons in the morning, painting in the afternoon, and reading in the evening. "My husband is away on business a great deal, so that gives me lots of time to myself. I take music because I love it; I've been studying it for two and a half years now, from Rose Goldblatt. She's a wonderful teacher."

The studio which measures something like 30 feet by 40 feet is big enough to make a concert grand piano appear small. The room, incidentally, is one of the few in Montreal built to be a studio: the upper half of the north wall is all window space. The room is furnished with early French-Canadian pieces, dominated by a huge seventeenth century armoire. A church candelabra, a stylized representation of a tree, hangs in the centre of the room, and little golden church angels float about.

### Collects Canadiana

"My husband collects Canadian antiquities," Miss Smith smiled. She pointed to some statues standing in a corner, from an early French church; to carvings by west coast Indians hanging on the walls, including a little totem pole she picked up herself in the Flea Market in Paris. The library, also is largely made up of Canadiana.

"It's a pleasant studio to work in," Miss Smith said. "We have a place in the country that's also furnished in early Canadian. But I like this place; I find myself getting lonesome for it when I'm away."

She's taken half-a-dozen sketching trips to Europe. "I love painting in the south of France," she observed. "The variety in the vegetation is amazing." Although she has a model come twice a week, Miss Smith said she prefers doing still-lives.

"But I paint all sort of things," she added. "Landscapes, and portraits when I'm given a free hand. I'm lucky in that I don't depend upon my painting to support myself."

As for the domestic arts Miss Smith said she liked cooking. "I like good food, and so I'm a good cook. Nothing fancy, mind you, but tasty. Do you like coffee? Mine is wonderful." She laughed as she added: "No I'm not bragging. I know when I do something well, also when I don't." Impishly she added: "Do you like the color of my hair? It's called Moon-glow on the package."

MacDonald, Suzanne Marchand C. W. Martucci, Severe Georges Masse, Denys Matte, Pauline Moreau, Barbara Redfern, M. Reinblatt, Edwin B. Reynolds, Roslyn Sheinfeld, Michael H. Shreck, Vassia Slabiev, Pamela Stewart, George Swinton, Marion Crawford Treacy, Ernest H. Underhill, Iris Shklar Ballon, Alistair Bell, John Bennett, Bruno Bobak, Eli Bornstein, Sonia St. Barbe Crossen, Harold A. Duffin, Orville Norman Fisher, Donald R. Forbes, Louise Fox, Addi Gardham, Lujza Gerstenberger, Peter Goetz, Charles Goldhamer, Will Habich, Airola, Marion Aronson, Sylvia Ary, Maxwell Bates, W. Gosselin, Beaulac, Helena Berg, Herman Blaser, Mary Bruce, V.E. Bryan, R.M. Buckham, Eleanor R. Carruthers, Owen Chicoline, Joseph D'Alonzo, Yargo de Lucca, Chas. E. Desautels, Evgelos Fainos, Ludwig Flanner, A. E. Garwood, Gilles Gauvreau, A. Geymonat, Sidney Goldsmith, Juan Greminger, Tom Hodgson, D. Mackay, Houston, V. Matthews Irving, Martha Jamieson, F. Landsley, Raymond Lasnier, Don LeQueune, Jean Letarte, Vera Lynn, Belinda

The Gazette 7 April 2, 1955

### Fete Des Fleurs

The Ladies Committee of the Montreal Museum of Fine Arts is holding its annual Fete des Fleurs on Tuesday, May 31, at the Museum. Mrs. Albert Deschamps is chairman of the competition of Floral Arrangements for Amateurs. Mrs. Mariano de Yturralde, wife of His Excellency the Ambassador of Spain to Canada, as guest of honor, will present the prizes.

The Gazette 8 April 4, 1955

### Arthur Lipsett Best Student in Art School

Arthur Lipsett was awarded the Burland scholarship Saturday for the highest standing in the first year of the Montreal Museum of Fine Arts' School of Art and Design. The results of the school's 1954-55 session were announced by Principal Dr. Arthur Lismer and presentations were made by Mrs. Robin Watt, co-chairman of the ladies' committee.

Other first-year students awarded scholarships were Jeanne Crevier, Norma Haller, Heather Dearlove and Marina Greciano. Second-year scholarship winners were Blanche Jette, Lenora Shap, Chana Frank and Joan Thunæs. Top students in the third year were Leonard Fligel, Milton Dorman and Rupert Jones.

Constance Morgan, Mervin Yellin, Mrs. J. Koppel, Constance Price, Esther Wertheimer, Bert Smoor, Yvonne Eward and Robert Fiala won continuation scholarships for highest standing in the Evening Course. Similar scholarships for highest standing in the Junior Course were awarded to Irene Mangel, Katherine McNaughton and John Hykawy.

The exhibition of student work will be on view for two weeks in the lecture hall of the museum.

The Star 9 April 4, 1955

### Art School Gives Awards

Leonard Fligel won the honor diploma, a Frothingham scholarship and the Brynner prize for painting and was listed as top third year student in life drawing, painting and modelling in the School of Art and Design of the Montreal Museum of Fine Arts when awards were presented Saturday at the close of the current session.

The awards were announced by Dr. Arthur Lismer, principal of the school, and were made by Mrs. Robin Watt, co-chairman of the ladies' committee of the Museum.

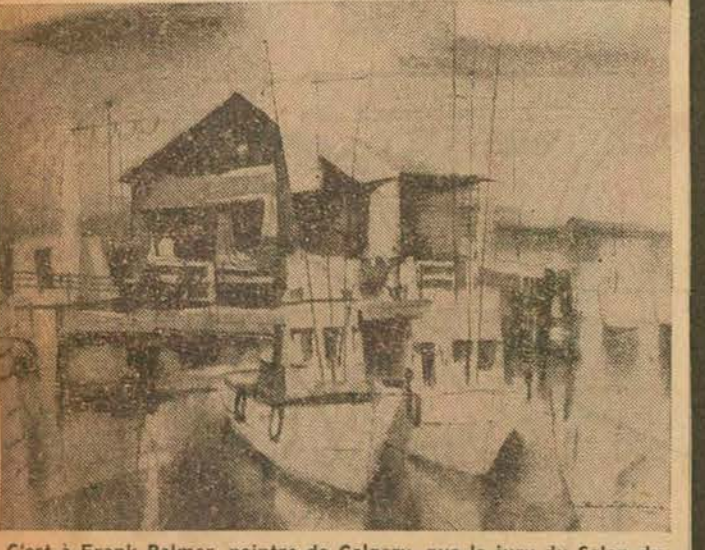
The exhibition of the students' work will remain on view for two weeks.

## This Week's Activities

Current Events - April 1st, 1955

**MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.**  
Selection of paintings by members of the Canadian Group, until April 10. Spring Exhibition will last until May 1. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

## Aquarelle primée par trois artistes



C'est à Frank Palmer, peintre de Calgary, que le jury du Salon du Printemps a accordé le prix Jessie Dow pour l'aquarelle, de \$100, pour cette aquarelle où transparait, une influence cubiste, comme dans une forte proportion des oeuvres en vue à ce salon. — (cliché LA PRESSE)

The Gazette - April 6, 1955

We hear from Mrs. Henry Prieur, chairman of the committee of the Young People's Symphony Concerts, that the children's paintings and drawings will be exhibited at the Montreal Museum of Fine Arts from April 15 to May 1.

The Gazette - April 7, 1955

Mrs. Nadia Labarre will give a commentary on the three composers—Debussy, Faure and Ravel—when well-known French pianist Pierre Sancan interprets their works at the Montreal Museum of Fine Arts on Friday evening, April 22.



# 72nd Annual Spring Show Glitters At Museum Of Fine Arts

## More Than 1300 Entries, 157 Accepted — Standards High

By ROBERT AYRE

A GOOD many people are going to be disappointed in the 72nd annual Spring Exhibition, which was formally opened last night in the Montreal Museum of Fine Arts by Rt. Rev. Msgr. Olivier Maurault, Rector of the University of Montreal.

This is inevitable with the Spring Show as the standards go higher and as, undismayed by the stiffer entrance requirements, more and more people submit their works to the juries.

When I speak of disappointment, I mean, of course, the dis-

appointment of the rejected and their friends. Before going any further, I must make the point that the 72nd is one of the brightest Spring Shows I remember, and I've seen a few.

### U.S. and English Entries Didn't Pass

This year, 600 entrants sent in 1,300 works (round figures) and the catalogue lists 157 accepted, about a dozen and a half more than last year. They came in from every province and there were entries from New York and even New Orleans and San Francisco, and England. The suggestion I made three years ago that Montreal's Spring Show might be recognized as a major Canadian exhibition seems to have something in it. Although the bulk of the exhibits naturally come from Quebec and Ontario, only three of the ten provinces failed to make the grade. The United States and English entries didn't pass.

I know that some people don't want this exhibition to be Canadian. They'd like to keep it local, as it used to be, when home talent had a chance to display itself without too much expected of it. I don't say they'd let everybody in, but nearly everybody. Personally, I don't see much point in the old free-for-all;

that is, if you're considering art. In these days of Do It Yourself, painting and modelling have become extraordinarily popular pastimes and people are even encouraged to come into the Museum to "try their hand." That's all very well, and a good thing for art if it gets people really interested in it, if it makes them discriminating, and makes them supporters of the Museum, but I take the austere view that the

that, weighed against themselves, they were found wanting. On the other hand, I can count at least 50 I had never heard of who were admitted. The main thing is to keep the standards high. Let's have the hobby show, by all means, but it will be better for everybody if it's an honor to get into the Spring Show.

I'm not saying that everyone in the 72nd is topnotch. Some are derivative—we can't all be original; some are slight; but few are really commonplace, and the show throughout is consistently alive. It is nicely hung, too; an attempt has been made at grouping likes and at the same time working to peaks of interest.

The non-objective has a small place this year. There are no more than a dozen abstractions and none of them very frightening. There are traces of cubism in some painters who are not usually thought of as non-objective; Dorothy Duncan MacLennan breaks up her composition "Mushrooms" into overlapping segments, and Alfred Pinsky plots his sky as if to carry the vibrations of the city upward. On the other hand, York Wilson, in "Montmartre" has given up his Feininger shafts. These things are beginning to look like an old trick now.

Few as they are, the complete non-objectives offer a fairly wide range of expression—the design like the gold tooling of book-binding in V. E. Bryan's "Planting Rice"; the discreet hatchings of Jean Letarte; the subdued colors of Barbara Redfern's shapes, outlined, and D. Mackay Houston's, transparent and protean; the isolated symbols in P. Landsley's "Winter" Klee, but not as sensitive; the blood and fire Tom Hodgson got out of a "Rusty Go Cart"; Don LeQuesne's exotic Chauce Souris extravaganza; Denys Matte's powerful red city seen through a bridge; and Fritz Brandtner's "After the Storm."

Only Lismar From Group of Seven

This brings me to landscape, for while it is like a great stained glass window it has the texture of the forest and the glitter is of the atmosphere and the rain-drops, not of glass. It is an equivalent of a Group of Seven landscape. Of that school, only Arthur Lismar is here, in a pungent "Rock and Sumac". There is a Canadian rigor in Alan Collier's wintry Lake Ontario, but most of the landscapes are mild. Ed Hughes is not at his best in his "Canary at Namu, B.C.", and I thought M. Reinblatt's "View of the City" fussy.

It was a still life that won the Jessie Dow prize for Jori Smith in the oil painting class, but still life and flower pictures are not very numerous. Some good painting, though, including a solid "Flowers and Fruit" by Michael Shreck, a delicate vase of pussy willows by W. Gosselin Beaulac of Trois Rivieres and a fresh and lively bunch of tulips by A. Geymonat.

Nearly half the oils have to do



Portrait of a Six Year Old Boy, by Robin Watt A.R.C.A.

gown, Pamela Stewart's boy on a bike, are all caught informally, as are the youngsters on the rocks in Marion Treacy's "Holiday" and the three crouched naked on the sand in Paavo Airola's pale, flat "Collaboration."

You will find studies of the model; and the human figure used decoratively, fantastically, humorously — Herman Blaser's "Girl with Gladioli"; R. M. Buckham's "Clowns"; Sidney Goldsmith's "On Stilts"; Georges Masse's puppeteer, himself a puppet; Sonia Crossen's mask of horror.

Marion Aronson's "Bride", recalling Chagall, has some emotional content; so has Ludwig von Gontard's "Saint Martin" (with a touch of Franz Marc); but you won't meet with much depth of feeling in the show. Perhaps there is some uneasiness in Andre Bieler's large montage "Tout en cherchant". I must have another look at it. Marian Scott's six "Apostles" in a row, swathed like Henry Moore figures, in smouldering jewelled colors, have solemn overtones.

### Show Reflects an Untroubled World

But the show reflects an untroubled world. The 72nd may be summed up in the observation that there are no less than three chamber music groups in it—George Swinton's quartette, grey shadows on chartreuse, like a Toulouse-Lautrec print; Vern Lynn's trio, tightly clenched and a little raw in color, and George

ings, and the sculpture section—bigger than ever, I'm glad to see.

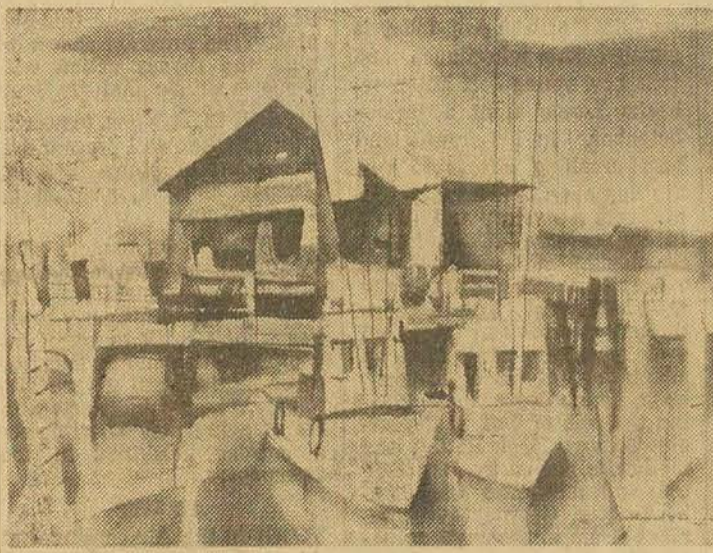
### Other Exhibits

COINCIDENT with the annual meetings of the Corporation of Professional Engineers of Quebec, out of Montreal for the first time, an exhibition of paintings by members is being held today in the Chateau Frontenac, Quebec City. The public is being

asked to show its preferences by a vote.

THE annual exhibition of the students of the Montreal Museum's School of Art and Design opens this afternoon.

AURETTE PROVOST will show her latest paintings in the Silver Room at the Ritz-Carlton from April 13 to 17 inclusive. Rita Letendre has an exhibition Quebec City. The public is being



Docking Place, by Frank Palmer of Calgary, Alberta, winner of the Jessie Dow Prize for water colors.



Still Life with Green Apples, by Jori Smith, winner of the Jessie Dow Prize for oil paintings in the 72nd annual Spring Exhibition at the Montreal Museum of Fine Arts

— all painters — Anne Savage, Fritz Brandtner and Albert Cloutier, ARCA — which, of course, means compromise here and there but they have come up with a good show.

Limited to about 150 pieces, the juries have to be exceedingly discriminating and every jury is severe for somebody. I know that some well-known painters were rejected this year. I take

with people. Not portraits. Where, you may well ask, are the portraits of yesteryear? The Spring Show used to be heavy with them. This year there is only one and it isn't ponderous: a spontaneous likeness of a small boy by Robin Watt.

There are other children in the show, but they didn't sit for their portraits. Sylvia Ary's "Cowboy", Betty French's "Kathryn" slumped in her dressing

Lauda's brisk and open sketch of a rehearsal.

I shall have to leave until next week the water colors and draw-

The Star  
April 5, 1955

### Appreciate Them, Do Not Copy Them

Sir.—Mr. Thurston Topham is typical of the majority of the public today. I did not say all the public, just the majority.

I am a young fine arts student taught to appreciate the old masters but not to copy them because that epoch is over and we are in a new modern century where we think in modern terms. I am repeating the word modern not because I lack another word, but because I wish to stress that once a thing is past, we do not repeat it for it would be very dull. We try to go ahead. Sometimes we are not successful, but people should not laugh at an effort of a modern artist. After all, have they tried, could they do better?

I imagine I do know something about art. I read books on the history of art, specially painters, and one I am reading now is "How to Understand Modern Art" by George A. Flanagan. I cannot go into detail here but I advise Mr. Topham to read it.

Does he know that: 1) Social and economical conditions forced painters to change their style of painting; 2) that a test of true art is if it lasts; 3) that modern art contains the same qualities all good paintings (the masters) contain, namely structure of design and personal expressiveness.

But Mr. Topham is typical of the public who refuse to open their eyes. I will quote from this book: "To appreciate modernism, we must disentangle ourselves from ingrained academic ways of thinking and approach the new kind of art, which has an entirely different set of standards, with an unprejudiced spirit as possible. We must, in fact, be willing to pioneer just a bit ourselves, and not permit conservatism to build a wall around our minds."

Personally, I would take Picasso any day. He has proven himself a craftsman, as do all the modern artists. Now he has proven himself to be a genius.

Debbie Sands.

La Presse  
6 avril 1955

TRIBUNE LIBRE  
Au Musée des Beaux-Arts  
Montréal, le 4 avril 1955  
Monsieur le rédacteur,  
La Presse.  
Monsieur.  
Dans votre numéro du 2 avril paraissait une critique du Salon de Printemps au Musée des Beaux-Arts, sous la plume de M. R. de Repentigny. J'ai toujours tenu en haute estime les facultés de critique de M. de Repentigny, et cette occasion ne fait pas exception aux autres.  
Dans l'article en question, toutefois, je crois qu'une de ses remarques dépassait les bornes de la critique d'art. M. de Repentigny écrit, commentant le caractère du Salon de cette année: "On serait même tenté de dire qu'il y a de tout sauf des artistes canadiens-français, qui ne sont même pas vingt sur près de 150 exposants."  
Permettez-moi d'abord de souligner que le Salon de Printemps annuel n'est plus exclusivement une affaire locale; il ne se limite pas à Montréal, ni même à cette province. Des oeuvres ont été soumises des dix provinces canadiennes, de même que des Etats-Unis et d'Angleterre.  
En second lieu, il me paraît que M. de Repentigny suggère que plus d'oeuvres d'artistes canadiens-français auraient dû être acceptées par les juges parce qu'elles étaient de Canadiens français.  
Comme toujours, les juges ont apprécié chaque tableau pour son mérite, selon leur propre opinion. Ils ne connaissent pas le nom du peintre dont ils regardent la toile; comment savoir, si celui-ci parle le français, l'anglais, l'allemand, le polonais ou quoi encore. Notre Salon de Printemps est devenu un événement d'intérêt national; je pense donc qu'une proportion de 20 tableaux sur 150 est un résultat qui doit réjouir plutôt que décevoir. Incidemment, j'aimerais ajouter que l'un des trois juges était canadien-français.  
John Steegman,  
Directeur,  
Le Musée des Beaux-Arts  
de Montréal.

La Presse  
6 avril 1955

Leonard Fligel, le meilleur finissant à l'Ecole du Musée  
Samedi après-midi, à la salle des conférences du Musée des Beaux-Arts, M. Arthur Lismar, directeur de l'Ecole d'art et de style du Musée des Beaux-Arts de Montréal, a annoncé les noms des élèves qui ont accompli leur année avec succès dans les cours du jour et du soir. L'exposition de leurs travaux se poursuivra pendant deux semaines dans la salle des conférences.  
Parmi ceux qui ont gagné des bourses ou des honneurs, on trouve les étudiants canadiens-français Louise Sénécal et Louise Hamel, dans le "Junior Course", Jeannine Crevier, en 1ère année, pour la peinture et le modelage, Blanche Jetté, pour le style et la peinture en Deuxième année, et Yvonne Evrard, aux cours du soir.  
Les gradués de la troisième année, finissants de l'Ecole, sont Leonard Fligel, qui a reçu la bourse Frothingham et le prix Brymmer de peinture, Milton Dorman, avec distinction en art commercial, et Rupert Jones, avec distinction en modelage.



## Les activités du printemps au Musée des Beaux-Arts

Les travaux des élèves sont à l'honneur dans diverses expositions — Conférence-concert de Pierre Sancan sous les auspices du Comité féminin — Films, thés-causeries, démonstrations et Fête des Fleurs — Le Musée sera fermé le Vendredi saint et l'avant-midi du lundi de Pâques

### EXPOSITIONS

Le Salon du Printemps a été ouvert par Mgr Olivier Maurault, P.S.S., P.A., recteur de l'Université de Montréal, vendredi soir, le 1er avril, et se terminera le 1er mai.

**Salle de conférence** — Exposition des travaux des élèves de l'École d'art et de dessin du 2 au 17 avril;

Exposition des classes d'enfants du Musée des Beaux-Arts de Montréal; du 22 avril au 8 mai.

**Galerie XII:** Choix de tableaux du Canadian Group of Painters; du 25 mars au 10 avril;

Peintures et dessins par des enfants. Exposition organisée par Les Concerts Symphoniques de la Jeunesse; du 15 avril au 1er mai.

**Galerie XIII:** Collection de lithographies des "Vues de Londres" par Thomas Shotter Boys, 1842, exposée pour une période indéterminée.

**Bibliothèque:** Une exposition de croquis de costumes de théâtres et de décors par Francine Galliard-Risler, sera montrée dans la bibliothèque, jusqu'au 7 avril.

### COMITE FEMININ

**Conférence-concert**, vendredi soir, le 22 avril, à 8h. 30. Pierre Sancan, pianiste français de renom, interprétera des oeuvres de Debussy, Fauré et Ravel. Mme Nadia Labarre fera des commentaires sur ces compositeurs.

Pour obtenir des billets, veuillez vous adresser à Mlle Kingan, au Musée.

**Programmes du mercredi soir**, à 8 heures:

6 avril—Il n'y aura pas de programme;

13 avril—Film français: "La vie dramatique de Maurice Utrillo"—(45 minutes).

20 avril, 8h. 30—(Veuillez prendre note de l'heure de cette conférence). Carl, de la maison Carl's Flowers Shop, parlera en anglais sur les arrangements de fleurs dans la maison. Ce programme spécial est organisé par le Comité féminin en rapport avec la prochaine "Fête des Fleurs".

27 avril—"Les artistes à l'oeuvre".

Thés du mercredi après-midi de 3h. à 5h.

6 avril—Il n'y aura pas de programme.

Veuillez consulter les journaux pour les titres des causeries aux thés du mercredi après-midi.

**Déjeuner des membres**, 19 avril. Il y aura un déjeuner pour les membres du Musée, mardi le 19 avril. Le nom du conférencier invité sera annoncé dans les journaux. — Pour obtenir des billets, veuillez vous adresser à Mlle Kingan, au Musée.

**Fête des Fleurs**. Mardi, le 31 mai. — Le concours annuel d'arrangements de fleurs, pour les amateurs, prendra place au Musée, le 31 mai. Mme Albert Deschamps en est la présidente. Les formules d'inscription pour ce concours seront envoyées par la poste à tous les membres. Pour obtenir des formules et des renseignements supplémentaires, veuillez vous adresser au Musée. Une catégorie spéciale pour les enfants de 12 ans et moins a été ajoutée, cette année. Les membres sont priés d'encourager leurs enfants à participer à cet événement spécial.

### SECTION EDUCATIVE

L'exposition annuelle des travaux des élèves de l'École d'art et de dessin est ouverte. Il y a eu distribution de récompenses, de bourses et de prix.

L'exposition annuelle des travaux des enfants des classes du Musée des Beaux-Arts de Montréal débutera vendredi le 22 avril, à 3h., à la salle des conférences.

Le groupe d'étude formé de membres du Musée terminera ses activités vendredi matin, le 15 avril.

**Causerie** —Vendredi après-midi, le 22 avril, à 4h., causerie en anglais, par le Dr Lismer, sur l'exposition des travaux d'enfants, à la Salle des conférences.

"Les artistes à l'oeuvre", le 27 avril. — Les enfants seront les artistes et l'exposition des travaux d'enfants servira de fond aux démonstrations et à une causerie en anglais, sur "les enfants artistes", à 8h. du soir, à la Salle des conférences. Ce programme est organisé par le Comité féminin.

### ACTIVITES DU DIRECTEUR

Le directeur a assisté, sur invitation, au concert donné à l'hôtel de ville dernièrement. C'est à l'occasion de ce concert que M. le maire annonça la formation du Conseil des Arts. Le directeur était aussi présent, à New-York, à une assemblée du comité consultatif du périodique *The Art Quarterly*. Il est un des deux membres canadiens de ce comité.

Il donnera la troisième d'une série de quatre causeries radiophoniques sur le Musée, mercredi le 4 avril, à 6h. 15, au poste CBM.

### FERMETURE A L'OCCASION DE PAQUES

Le Musée sera fermé toute la journée le Vendredi saint, 8 avril, et l'avant-midi du lundi de Pâques, 11 avril. Il sera ouvert toute la journée le samedi de Pâques et l'après-midi seulement, le dimanche de Pâques et le lundi de Pâques.



### Fete Des Fleurs Planning Committee

Mrs. Anson McKim, Mrs. Lawrence Hart and Mrs. Albert Deschamps (left to right) admire a still life at last night's opening of the 72nd Spring Exhibition in

the Montreal Museum of Fine Arts. They are members of the planning committee for the fourth annual Fete des Fleurs which will be held Tuesday, May 31.

## 72nd Spring Exhibition Opens in Art Museum

A docking scene painted by a prairie artist and a still life oil painting by a Montreal woman artist won first awards at the 72nd annual Spring Exhibition which was officially opened last night in the Montreal Museum of Fine Arts by Rt. Rev. Mgr. Olivier Maurault, Rector of the University of Montreal.

Jori Smith of Montreal was awarded first prize for her oil painting "Still Life with Green Apples", while Frank Palmer of Calgary won first prize for his water color entitled "Docking Place".

In opening the exhibition of some 83 oil paintings, 55 water colors, and 17 works of sculpture, Mgr. Maurault described the modern artist as attempting something more than his predecessor.

"The modern artist tries to express by colors and lines things that nature hides from the eye of the average man, things that they feel or see in their sub-consciousness," Mgr. Maurault said.

Quoting from an article he had written about the spring exhibition 50 years ago, Mgr. Maurault said he had seen sev-

eral valuable canvasses, some indifferent and insignificant ones, and a few incomprehensible — the beginning of the modernistic trend.

"We all know that the arts cannot stand still, and therefore must follow some kind of evolution," the speaker pointed out, "but what kind of evolution is the question." Mgr. Maurault felt that the present epoch had produced works of art which deserved interest, but he believed the achievements would never become popular.

The Exhibition, which in-

cludes work from artists all across Canada, provided Montreal with one of its most colorful events. The intermingling of 700 or so art lovers, critics, and artists, some in blue jeans and saddle shoes, some in regal purple evening dress, others in casual afternoon ensembles, lent a Bohemian air to the pillared halls of the Museum.

The speaker was introduced by John Steegman, OBE, Director of the Museum, who also announced the winners of the Jessie Dow awards which are given annually by Dr. J. W. Hickson.

Le Devoir  
April 5, 1955

The Montreal Star  
April 2, 1955

### LA PRESSE, MONTREAL SAMEDI 2 AVRIL 1955

## Le comité féminin de la Fête des Fleurs



Le comité féminin du Musée des Beaux-Arts a terminé les derniers préparatifs en vue de la Fête des Fleurs, concours annuel d'arrangements de fleurs, pour les amateurs, qui aura lieu au Musée, mardi le 31 mai. Cette année, une catégorie spéciale sera inaugurée pour les travaux des enfants de moins de 12 ans. Nous reconnaissons ci-dessus Mme Albert Deschamps, présidente du comité et ses assistantes Mmes René Gauthier, Roger Ouimet et Charles Taschereau, qui assistaient hier soir à l'ouverture du Salon du printemps, discutant les qualités d'une nature morte. (cliché LA PRESSE)

## This Week's Activities

### ART

#### MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W.

Selection of paintings by members of the Canadian Group, until April 10. Lithograph "Views of London" by Thomas Shotter Boys on exhibition. School of Art and Design — Students' work — April 2-17. Spring Exhibition will last until May 1. Also permanent collection. Open daily 10 a.m. to 5 p.m.; Wednesday evenings, 7.30 to 10 p.m. (October through May); Sun.; 2 p.m. to 5 p.m. Admission: Free, Wed., Sat., Sun.; 25 cents, Mon., Tues., Thurs., Fri.

#### A Forthcoming Art Show in Westmount

Sir,—After reading the art notes in a recent Star with interest, fully believing that Torontonians thoroughly enjoyed seeing the Dutch show of paintings, I continued to read to the end of the column about the names and dates of the forthcoming exhibitions in Montreal. Not a word appeared about the show of the Montreal Palette Club's spring show, April 5-9, in Victoria Hall, Sherbrooke street.

These people are artists of many years' standing. They never shout their wares from the house-tops, but show their skill twice a year. Perhaps The Montreal Star hasn't heard of them.

Some of us do not forget the request Mr. Massey, our Governor General, made on a recent visit to the Montreal Museum of Fine Arts, when he called for the filling up of these walls from the cultural trends of artists from all over the world.

W. Henry Swann.

Current Events  
April 8, 1955

The Star  
April 7, 1955





Artist Shows Winning Painting

Mrs. Jean Palardy, who paints under the name of Jori Smith, shows Mr. John Zeegman, OBE, director of the Montreal Museum of Fine Arts, the oil painting

"Still Life With Green Apples" which won her first award for oil paintings in the 72nd Spring Exhibition which opened last night at the Museum.

## Montreal Woman Wins Major Painting Award

By ZOE BIELER

A Montreal woman artist won the major prize at the 72nd Spring Exhibition which opened in the Museum of Fine Arts last night. Mrs. Jean Palardy, who was born and raised in this city and is widely known as painter Jori Smith, was awarded the Jessie Dow prize for oil paintings with her "Still Life with Green Apples."

As a person Jori's most refreshing and charming characteristic is her complete honesty. With no false modesty she admits she's delighted to win the prize and feels that it is time she won something. She'll also tell you with complete frankness that she has reached the mid-forties and that her hair is tinted. At the moment she's a good looking red head.

As a painter her talents are varied. She paints both large and small — two years ago a collection of miniature landscapes which she had sketched during a trip to Spain and Italy won wide critical acclaim at a private showing held in her studio on Ste. Famille street.

Last month she held her first public "one-man" show at the Dominion Gallery, a show that included landscapes, large figures, still lifes and portraits. As a portraitist she is too honest to flatter, and this is perhaps the reason why she is happier when she is painting children or her French-Canadian neighbors near Petite Riviere below Quebec, where she and her husband have a summer home, than she is doing portraits on commission.

### Works Quickly

She is a remarkably quick painter. "I've got to work quickly," she claims, and honestly admits that she spent less than an hour and a half on her prize winning still life.

Jori is temperamental as an artist should be. Her life varies between spells of tremendous painting activity and shorter periods when she doesn't touch a brush. During such periods she is likely to turn to cooking and music — for the past two years she has been studying piano with Rose Goldblatt.

Another hobby is cats. A few

years ago she raised Siamese kittens but just now her attention is occupied by a white kitten called Ludwig. Ludwig is totally deaf and is never allowed outside while his mistress is wintering in Montreal.

Jori first studied art at the Beaux Arts here and it was there that she met her husband Jean Palardy. He is also an artist but perhaps better known as the producer script-writer and camera-man of documentary films. His free

lance assignments keep him out of Montreal a great deal and Jori spends much time alone in her studio. But she's a self-sufficient person who can spend a couple of weeks alone without seeing anyone quite content with her painting, reading and music.

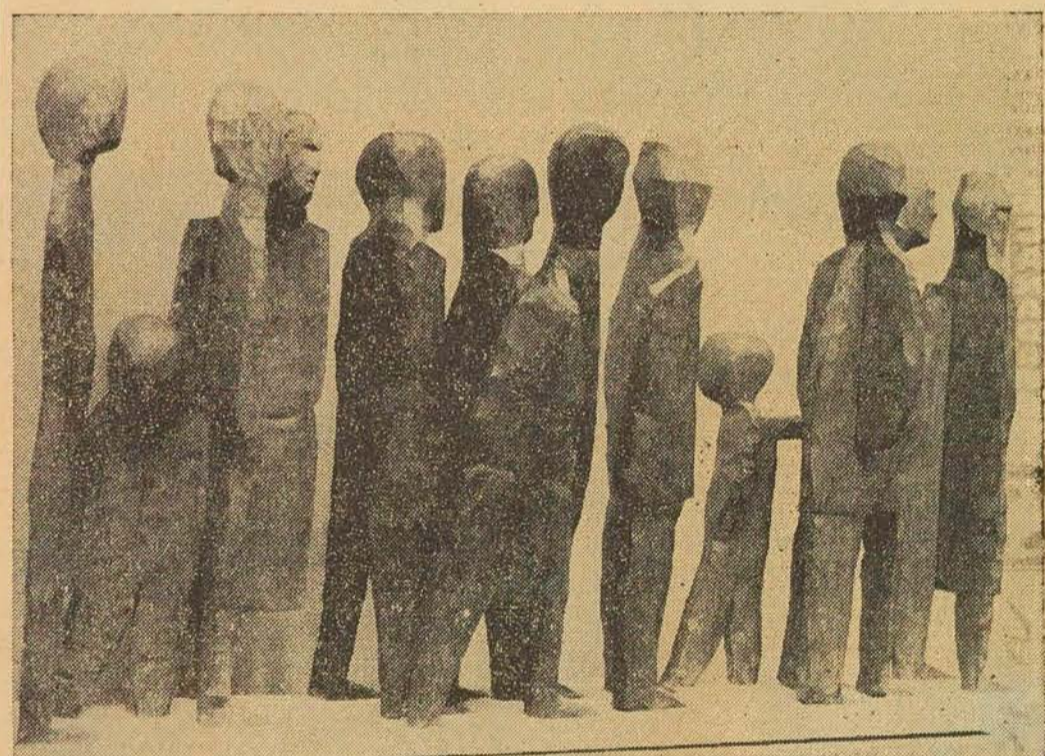
Then after a period of solitude she is quite likely to invite all her friends — and they are many — to her studio for a lively party. Often she commands them to come in costume representing literary characters or paintings and presents the best costume with some of her own art as prizes.

Her studio, one huge room with a small kitchen and bathroom attached is largely furnished in French-Canadian antiques which Jean collects.

There are also souvenirs of Jori's many trips abroad. She has gone to Europe many times on painting trips and has also painted in Haiti and Guatemala, but she always returns to Montreal.

The Montreal Star  
April 2, 1955

Une oeuvre de Anne Kahane au Salon du Printemps



Une pièce de sculpture qui attire particulièrement l'attention au Salon du Printemps, au Musée des Beaux-Arts, est cette sculpture dans le bois de Anne Kahane, intitulée "Queue". Mlle Kahane poursuit là sa recherche pour une sculpture qui offre au regard, de quelque côté que l'on se place, un aspect animé et complet.

### Les expositions

Au Musée des Beaux-Arts, dans trois salles, le 72e Salon du Printemps, avec 17 oeuvres, peintures à l'huile, aquarelles, gravures et sculptures. Jusqu'au 1er mai.  
Galerie XII, exposition de peintures à l'huile par les membres montréalais du Canadian Group of Painters. Jusqu'à demain.  
Galerie XIII, exposition de gravures londoniennes de Thomas Shotton Boys.

La Presse  
April 9, 1955

## ART

### Selection of Work By Canadian Group

In the exhibition of a selection of paintings by some members of the Canadian Group, being held in Gallery XII of the Montreal Museum of Fine Arts, there are interesting items. Arthur Lismer, R.C.A., has small characteristic works: "Sumac and Rock, Georgian Bay" treats decoratively the reds and yellows of the foliage, which is backed by a rock and the trunks of trees, and of the sea are "Killicks on a Dock," and "Floats," with ropes and other gear. "Forest Leaves and Red Pot" is an interior, the main items, on a littered table, being seen against a partially curtained window. Goodridge Roberts, A.R.C.A., is represented by landscapes, handled in typical broad manner, with such titles as "Edge of the Wood," "Laurentian Lake" and "Underbrush," his other work being "Interior"—a dimly lamp-lit room, table, chair and a figure reclining on a couch in the background. Louis Muhlstock, among other offerings, has "Reclining Nude," a drawing; "Landscape" with rock and sun-splashed foliage and ground, and a capital "Still Life with Irises," the bloom being set in a tan vase on a table, beyond which can be seen the mouldings of picture frames.

Lilias Newton, R.C.A., is worthily represented by a portrait of a woman, set down with her accustomed skill. Anne Savage is direct and simple in "Les Boules, Quebec," with boat and nets in the foreground and beyond, backed by buildings, a group of nuns and children. Effectively arranged is her "Wild Apples," with hint of plowed land beneath the laden bough. Decorative, too, is "Ferns," while "October" shows sunflowers, with a hint of hills beyond. Mabel Lockerby has a low-toned work in "The Pet Shop," with its

red-dressed child in a chair and a parrot in a cage nearby. "Cat and Stars," shows the feline resting among plants with two exaggerated stars above, and pattern in the trees concerns her "Early Spring." Ethel Seath succeeds with "Roof Tops," as seen through a window, on the ledge of which are fruit and a plant. "Blue Still Life," with grapes and pears employs geometrical forms, while "Black Vase" introduces a plant, sliced watermelon and a pear. Marian Scott is represented by dark, obscure forms, entitled "Tolemic."

Kathleen M. Morris, A.R.C.A., besides a painting of "Notre Dame des Victoires, Quebec," seen in winter, has three works in which animals figure "Resting Cows," seen near a fence in a field with trees; "Threshing," with a team of horses and men feeding the machine in the shelter of buildings, and "Horses in Field," the animals foraging in poor land near a clump of evergreens. Gordon Warner and Fritz Brandtner are represented by characteristic, no-objective works.

## FORMES

## ET COULEURS

### Le Salon du printemps est-il sérieux ?

par Jean-René OSTIGUY

Quelques artistes ont déjà cru au Salon du printemps; d'autres ne l'ont jamais pris au sérieux même en y participant régulièrement. Que veut-on faire de ce salon? Comment est-il, cette année?

Parmi ses figurants, rares sont les peintres reconnus actifs à Montréal. Un petit nombre d'indépendants, soit: Lyman, Jori Smith, Ghitta Caiserman, aucun du groupe "espace 55", aucun plasticien, aucun surréaliste. Semblablement on ne veut plus participer au Salon du printemps. Sauf pour accomplir une bonne action, pour rehausser de sa présence une exposition de débutants ou d'amateurs.

Cette attitude se laissait deviner l'an dernier, maintenant elle paraît évidente. Les "grands authentiques" (je nomme ainsi nos bons peintres) ne se soucient plus du salon et les "faux grands" (les bonzes de l'académisme) non plus, ils ont vu la tournure des événements et ne voudraient pour aucune raison se diminuer en trempant dans une pareille sauce.

Que reste-t-il donc aux murs des trois traditionnelles salles du musée? Cent trente-neuf peintures ou dessins, aussi dix-huit sculptures montées sur leurs piédestaux. D'une part, les perles de la peinture du dimanche, des travaux honnêtes de bons élèves, et quelques réussites de jeunes artistes ayant dépassé le stade de l'école. D'autre part, les rares envois, pas toujours supérieurs, d'artistes plus expérimentés et déjà bien connus.

N'est-ce pas un scandale qu'il n'y ait pas un salon plus sérieux au musée? Croirait-on que la peinture et la sculpture sont encore trop jeunes ici? Nos artistes ne pourraient-ils présenter une fois l'an assez d'oeuvres de qualité pour permettre une meilleure manifestation? La situation actuelle est une insulte à la peinture canadienne!

Le Salon du printemps se voudrait une foire aux peintures, il ambitionne le qualificatif d'aimable et se donne pour fin d'encourager une pratique populaire de la peinture. Or, si telle est sa définition, nous pouvons croire au succès du 72e salon. Le jury n'y joue qu'un rôle limité, celui de réduire le nombre des envois. Nous aimerions mieux parler du 72e salon libre.

Malgré tous ses défauts, on peut y voir un peu de bonne peinture. Selon toute évidence, Jori Smith mérite le premier prix de peinture à l'huile. Sa nature morte aux pommes vertes, vaut par sa couleur riche et son espèce de clair-obscur. Sur une même ligne et tout près de ce premier prix, les oeuvres de Marian Scott, John Lyman, André Bieler, Molly Bobak, York Wilson ne semblent pas très convaincues dans son tableau cubiste; Fritz Brandtner l'est trop, la vue supporte difficilement son tableau. Leslie Schalk, se donne des raisons pour emprunter au cubisme; nous ne les lui reconnaissons pas cette fois-ci, cela fait recettes. Plus sincères sont les peintures de l'abstraction d'atmosphère. Tom Hodgson, Don Le Quesne et Gordon Webber réussissent bien dans ce genre qui se rapproche de l'art publicitaire. Houston D. Mackay serait le seul abstractionniste de valeur, son art nous rappelle celui de Ben Nicholson.

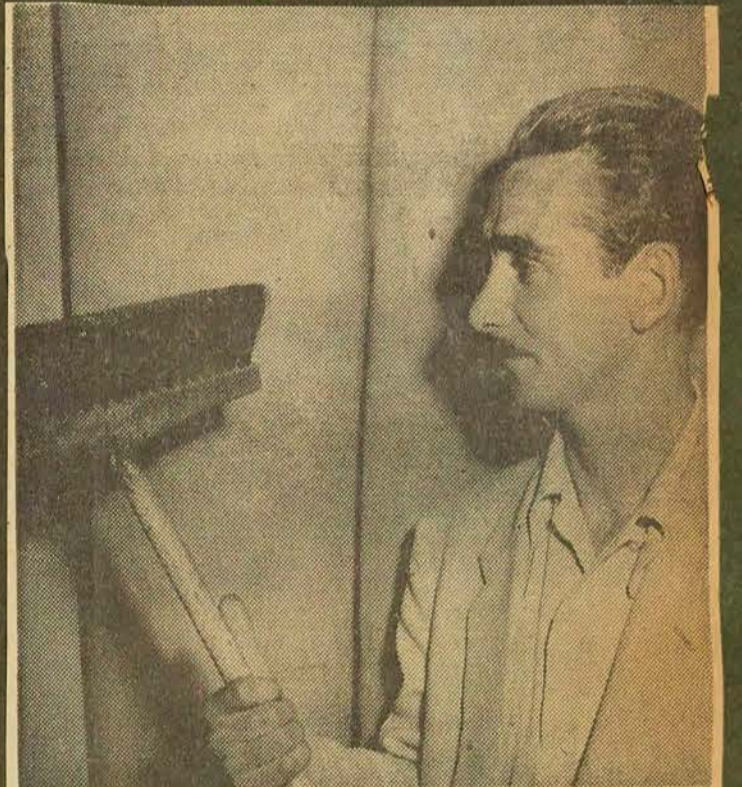
Les oeuvres de Patrick Landley, Owen Chicouine, Mary Bruce et Denis Matte jouent le rôle des surprises agréables dans l'exposition. On y rencon-

tre chez le premier une imagination vigoureuse, chez le second une lumière et une spontanéité rare, puis une matière brillante et dure; enfin des structures très conséquentes. Quatre personnalités marquées qui auraient convaincu le jury le plus exigeant.

L'ensemble de la section des aquarelles, dessins et gravures montre plus de pauvreté que de coutume. Nous en gardons un souvenir de banales réussites d'élèves ou de peintures amateurs. A preuve ce "Brackroofs" de Jac Bedar et cette "nature morte aux fruits" de Kegny Gwenn. J. L. Shadbolt, Paraskeva Clark, Orville Fisher, Alis-tair Bell attirent mieux l'attention. Bruno Bobak traite un thème intéressant, mais ne réussit pas à nous plaire par la couleur et la mise en page de son sujet. Le premier prix d'aquarelle, la marine de Frank Palmer, reste bien correcte et bien uniforme. "Trial Council" d'Orville Fisher valait autant.

En sculpture, Gisela Lamprecht a réussi son portrait de Gentile Tondino, Anne Kahane a su donner à son groupe sculpté "Queue" une certaine grandeur.

Jean-René OSTIGUY.



The painter with his brush

## Most Unsuccessful Painter Now Uses Brush on Floor

Montreal's most unsuccessful artist has got a job at the Montreal Museum of Fine Arts — as janitor.

Forest Timothy McCarthy has just completed a three-week, one-man, no-sale exhibition of his paintings here. In spite of popular demand, the exhibition is being held over for one week at 1420 St. Urbain street. The artist, 7:30 p.m. every day and leaves the owner of the building how to draw his rent, will again take up the brush today.

But the brush will be a couple of feet wide and the handle as tall as Forest himself.

### Joined RCAF

Mr. McCarthy's career has been in a nose-dive ever since he left Ottawa Technical High School in 1942. Following the example of many patriotic Canadians during the dark days of the Second World War, he enlisted in the Royal Canadian Air Force. But there was more than patriotism in his decision.

"Those were dark days all right," he admitted. "I'd flunked my year and I wanted to get away from my father."

During the three years he served as an aero-engine mechanic, he painted watercolors of life in the service and sold them to his buddies. After discharge he decided to study painting at the museum here. Veterans' credits gave him a monthly living allowance and tuition.

### Sad Discovery

After the museum classes and government cheques had passed out of his life, McCarthy discovered an artist's career wasn't all wine, women and song, or even three meals a day. He packed up his easel and headed for the north country around Mont Laurier, Que.

Working as a lumberjack, he painted woodscapes and portraits of loggers during the summer on small squares of plywood. With more time to paint in the winter months, he enlarged them on canvas blown in with supplies from Montreal.

"The first time I asked a lumberjack to pose," he said, "he took his first bath in a month, combed his hair and put on his city suit. From then on I sketched when they were working."

He returned to Montreal last October with 250 paintings in his knapsack. He sold a few for prices ranging up to \$10.

Several months ago he rented a vacant storeroom on the third floor of a St. Urbain street office building. He set up a bed and a two burner stove in a corner, and sudged his socks in the employees' washroom downstairs. Three night a week he has visit-

Le Devoir  
April 6, 1955

The Gazette  
April 9, 1955









# THE MONTREAL MUSEUM OF FINE ARTS

1379 SHERBROOKE STREET WEST, MONTREAL

TEL. PLATEAU 8706

## VISITE AU "MONTREAL MUSEUM OF FINE ARTS"

M. le Directeur,

Je me fais le porte-parole de tous ceux qui désirent sincèrement le bien véritable du pays et je viens vous exprimer toute la joie que je ressens devant la "plus-que-collaboration" de nos compatriotes anglais pour faire du Dominion ce chef-d'oeuvre d'homogénéité, d'assimilation, d'unité qui demain fera l'admiration de l'Empire.

Le mouton canadien-français a enfin compris qu'il est convenable et dans son intérêt de se faire tout petit dans la gueule du fier lion britannique et de quitter ses allures de coq gaulois. Un mouton qui se permet de protester contre son bienfaiteur, voilà bien d'ailleurs la chose la plus ridicule jamais vue dans l'histoire des peuples!

Le chemin de notre destinée nous conduit droit dans le giron de l'Empire — il serait de la plus noire — et impuissante — ingratitude que de combattre ce privilège et notre devoir de patriotes nous commande de secourir les efforts de ceux qui se dévouent à l'assimilation des éléments réfractaires et à la multiplication des hôtels "Queen's". Vive l'Union Jack et que les anarchistes protestataires soient bâillonnés.

C'est évidemment avec un plaisir exubérant qu'au musée j'ai cherché sans la trouver la fameuse traduction prétendument obligatoi-

re dans les édifices publics, et j'ai reconnu dans la personne du gardien-portier un des "avant-gardistes" du meilleur fanatisme qui ne recule pas devant les pires offenses que pourrait lui valoir se déterminer à n'entendre que la noble langue anglaise. J'ai aussi conclu par le visage exclusivement et glorieusement britannique de ce musée montréalais (entre nous quelle bonne blague que ce Montréal-seconde-ville-française-du-monde qu'on serine aux cours de géographie!) que seuls les "British Montrealers" doivent contribuer au soutien dudit musée, et que par conséquent il est logique d'exclure les maîtres malappris osant ignorer l'anglais, l'Art — comme tout le monde le sait — étant avec l'importation du bacon un des principaux monopoles de la grande Albion.

Donc, mention très spéciale au musée pour sa tenue farouchement et inébranlablement... "patriote".

En guise de conclusion, j'entends Bloy rugissant à peu près: "Il y a cinquante ans le Droit était en conflit avec la Force; maintenant on n'en entend plus parler et c'est bien pis: la Force l'a avalé". — Ce à quoi le conciliant M. St. Laurent répliquerait: "May this digestion be profitable to us!"

Micheline Sainte-MARIE,  
L'Assomption, P. Qué.

Le Devoir - 4 février 1955

## VISITE AU "MONTREAL MUSEUM OF FINE ARTS"

Cher monsieur,

Dans votre édition du 4 février dernier, une lettre signée "Micheline Sainte-Marie", attaquait en termes énergiques notre musée. Voici, en fait, sur quoi se basait cette attaque: nous ne faisons rien pour encourager les visiteurs de langue française; les Canadiens de langue française sont exclus; seuls les "British Montrealers" peuvent contribuer au musée.

Rien ne peut être plus inexact. Si vous voulez bien me permettre, monsieur, d'occuper votre espace, je vais énoncer notre politique sur ce sujet. Toutefois, permettez-moi d'abord de répondre à deux griefs spécifiques exposés par votre correspondante.

Le premier de ces griefs est contre l'absence de toute évidence de la traduction obligatoire dans les édifices publics. Bien que le musée ne soit pas une institution publique au sens légal, la générosité privée contribuant pour environ 90% de son soutien, nous nous efforçons d'être un service public au sens réel. Par exemple, notre bulletin mensuel est bilingue, et l'en-tête de notre papier à correspondance. Les avis envoyés au dehors le sont aussi, en vérité, tout ce qui concerne les différentes activités du musée.

Et voici l'autre grief: le gardien à la porte d'entrée, ne parle pas français. C'est un fait, mais il y a presque toujours, en devoir, un membre du personnel, de langue française, pour répondre aux questions. Incidemment, si votre correspondante visitait le musée un dimanche après-midi, elle constaterait que les visiteurs de langue française sont aussi nombreux que ceux de langue anglaise.

Il est intéressant de noter que l'une des conditions essentielles pour la nomination d'un nouveau directeur, en 1953, était la connaissance du français; ceci suggère difficilement une politique d'exclusivité.

La ligne de conduite du musée peut être énoncée simplement: servir le public jusqu'à la limite de ses capacités. Il est ouvert pour tous et tous sont invités à bénéficier de ses activités et à y prendre une part active.

Le conseil et tous les comités comptent des membres de langue française; le conseil du comité féminin est composé de membres conjoints des deux langues; les programmes du mercredi après-midi et du mercredi soir, offerts gratuitement au public, sont alternativement en français et en anglais; notre école d'art et de dessin entretient des relations étroites avec l'Ecole des Beaux-Arts, dont le directeur est un des estimés membres de notre conseil. Notre message à tous les Montréalais, sans distinction de croyance ou de langue, est: "Ceci est votre musée"; et, de plus, il n'en coûte presque rien au contribuable.

Le musée a été fondé et main-

tenu par les "British Montrealers". pour employer le terme de votre correspondante. Montréal n'aurait pas de musée d'art sans leur dévouement. La coopération entre les Canadiens de langue française et les Canadiens de langue anglaise, désirée de tous, exige le bon vouloir des deux côtés. On ne peut rendre des services sans l'aide de ceux qui en bénéficient.

Montréal est une ville à la société d'un caractère très complexe. Ce magnifique musée la sert sans restriction, l'élément français comme l'élément anglais. Mais ce dernier a assumé presque toute la responsabilité du maintien du musée. Je constate que la critique de votre correspondante est non seulement sans fondement, mais aussi mesquine et ne sert qu'à aggraver la mécontentement qu'elle déplorait.

John Steegman, directeur,  
Musée des Beaux-Arts  
de Montréal.

Le Devoir 9 février 1955



